The traditional telling of the story has it that Samuel Bernstein actively discouraged his son Leonard from pursuing music. Sam would have much preferred for his son to inherit the hair and beauty supply business he had so painstakingly built up from nothing, in a fiercely personal manifestation of the striving immigrant’s American Dream.

But Leonard Bernstein would not be deterred, and he did indeed become a professional musician. A few months after his famous Carnegie Hall last-minute debut on November 14, 1943, which made him famous overnight, a journalist asked Sam if it was true that he had refused to pay for his son’s piano lessons. Sam famously replied: “Well, how was I supposed to know he’d turn out to be Leonard Bernstein?”

A recently discovered letter reveals that in fact, Samuel Bernstein did indeed advocate on behalf of his son. How astonishing to see the trouble Sam went to, with such excruciatingly elegant prose, as he begged his son’s mentor, Serge Koussevitzky, to intervene on behalf of Leonard’s career. It is a most touching and revealing document.

(letter on page 2)
SOME MYTHS DIE HARD. FOR THREE QUARTERS OF A CENTURY, LEONARD BERNSTEIN’S FATHER SAM HAS BEEN CHARACTERIZED AS RESOLUTELY OPPOSED TO HIS SON’S MUSICAL CAREER. AND YET IT TURNS OUT, AS EVIDENCED IN A RECENTLY UNCOVERED LETTER, SAM WAS SECRETLY REACHING OUT TO HIS SON’S CONDUCTING MENTOR, SERGE KOUSSEVITSKY, EXHORTING HIM TO HELP YOUNG LEONARD WITH HIS CAREER. IT MAKES THIS FABLED FATHER-SON STORY MUCH MORE NUANCED AND INTERESTING.

IT’S UNKNOWN TO WHAT DEGREE SAM’S LETTER MADE A DIFFERENCE, BUT THERE IS NO DISPUTING THAT HIS SON’S LARGER-THAN-LIFE SUCCESS AS A MUSICIAN WENT BEYOND ANY VERSION OF THE AMERICAN DREAM THAT SAM AND HIS WIFE JENNIE COULD HAVE POSSIBLY IMAGINED WHEN THEY IMMIGRATED FROM WESTERN RUSSIA TO THESE SHORES.

AND ALL THESE DECADES LATER, THE LEGACY OF SAM’S SON IS STILL MAKING AN IMPACT ON THE WORLD. IT IS ALL WE CAN DO TO FIT INTO THESE PAGES THE REPORTS OF PERFORMANCES, BOOKS, RECORDINGS, REVIVALS, COMMEMORATIONS, EDUCATIONAL INITIATIVES AND MORE – AND WE STILL HAVE SEVERAL YEARS TO GO BEFORE THE CENTENNIAL FESTIVITIES, WHICH WILL LAUNCH IN AUGUST 2017, A YEAR IN ADVANCE OF BERNSTEIN’S 100TH BIRTHDAY, AND WILL CONTINUE WELL INTO 2019.

AT THAT POINT, THIS NEWSLETTER MAY HAVE TO TAKE ON HARD COVERS – OR ABANDON PAPER ENTIRELY. LEONARD BERNSTEIN LOVED BOOKS, AND WE THINK HE WOULD PREFER FOR US TO STAY ON PAPER. BUT WE’RE GOING TO NEED MORE PAPER!

J.B. ■

Sept. 15th, 1941

Dr. Serge Koussevitzky
Lenox
Mass.

Dear Sir:

Please forgive this liberty which I am taking in communicating with you but since the matter is an urgent one, I know you will understand my reasons for writing you at this time.

My son, Leonard, has just returned home after a few weeks vacation and, not only from fatherly instinct but from every outward indication, it is quite obvious that Leonard is unhappy for the reason, as you can probably appreciate, that he is so preoccupied with the work upon which he centers his every thought — MUSIC.

Please forgive this humble parent, therefore, in trespassing upon your privacy but I must, of necessity, appeal to you for some assistance in Leonard’s behalf. Quite frankly, Dr. Koussevitzky, Leonard idolizes you; I know what you have come to mean to him and your kind efforts manifested in his behalf is a fair indication of the mutual feeling which exists between you.

It is with great concern that I am now appealing to you to find some opportunity for Leonard so that it will be possible for him to continue with his first Love — Music, and in the particular field in which he is so greatly interested. I hope and pray that you may find some opening for him for somewhere in these United States where he may continue with his work. The financial aspect does not enter into my thoughts for my chief concern is to find some haven for Leonard where he may continue with his work and know happiness.

Please forgive me a thousand times for inflicting my problem upon you but I felt it my duty as Leonard’s Father to approach you and knowing you for the type of man you are, I am certain you will understand. May God spare you for many, many years to come so that you may continue with your accomplishments and with the good that you have done in this world and will continue to do and of the many good deeds you have accomplished, one of importance, yes, one I believe very necessary for the future well-being of my Son, will be that which you will accomplish now in his behalf.

I appreciate more than can be expressed by mere words, your kindness to Leonard and for the interest which you manifested in his interests and you would make this Father, The most grateful of parents, if you would but continue in your efforts.

Leonard’s pride would never have sanctioned my approach to you in this manner, I know therefore that you will understand my request that this letter be held in strict confidence.

Thank you, Dr. Koussevitzky,

and may God bless you!

Respectfully yours,

Samuel J Bernstein
News Flash: Artful Learning Summer Session 2015: July 21-24

For a second year, Salvador Magnet School, nestled in California’s beautiful Napa Valley, will host leaders and educators convening for the Artful Learning Summer Session 2015. Alexander Bernstein will be the special guest speaker.

Note: this conference is not just for Artful Learning Schools! If you are an educator interested in learning more about Artful Learning, please join us in Napa. Enroll online at Square Market: https://squareup.com/market/artful-learning-summer-session-2015.

For more information about Artful Learning, go to artfullearning.org or call (310) 383-6647.

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For more information about Artful Learning, go to artfullearning.org or call (310) 383-6647.
What critics at the time deemed self-indulgent lapses in taste are revealed, in hindsight, to be the unapologetic gestures of a master.

to my classmates, and led them in a rousing rendition on the playground during recess, prompting a call home from the vice principal (who had not one ironic bone in his body) to my mother, who, laughing, no doubt told him to get “with it.”

My MASS, the one spinning away in 1972 on the turntable in my parents’ den, began with a cacophonous prelude of delightfully colorful modernist blowouts overlapped like clever people talking over one another at a cocktail party. It was the furtive thing from the traditional classical music, show tunes and rock ‘n’ roll to which I, as a Lutheran kid from Wisconsin, related. It was exotic, but it didn’t make me feel anything.

Then, the Celebrant cuts through this with his electric guitar, strumming the open strings with all the Rock God power chord authority of a young Jim Morrison, stilling the Babel of compositional complaints.

So begins Bernstein’s “A Simple Song,” with joyous open G’s and D’s on the guitar. Bernstein leaves the third out of his chord, thereby letting the Celebrant spell out “G-d” musically, with the middle left out, in the traditional fashion. It’s an innocent, pre-musical place: a chord that any-one who can pick up the guitar can strum without knowing how to play. So begins a supposedly “simple” song that is a textbook example of what a composer can do when he has the craft to conceal his craft.

The Celebrant enters on the fifth in G major with the word “sing.” The C-sharp that follows is the Bernstein signature interval, the one he used to poison the harmonies and organize the drama in West Side Story. And it is anything but simple: the word “God” has been placed on the “forbidden” tritone, rife with ambiguity and harmonic instability, ready to modulate into any key.

And so it continues, sounding like a pop song and functioning all the time in the way Bernstein himself did, on several levels at once, a semiotician’s dream: entertaining and illuminating, clever and heartfelt, knowledgeable, but filled with disarming wonder, revealing the obvious without embarrassment or cynicism because the most important things bear repeating.

Composer Ned Rorem told me once, that “writing complicated music was a lot easier than not.” I was too young when he said it to me; now I understand that it required a sort of courage for a man of Bernstein’s sophistication and time to drop in that little soft-rock “boom-chick,” in the B section; to gently touch on the jazzy major seventh with a grace note on the word “help;” to push the jazz gesture just a trifle harder on the “sting” beneath the final “laude.” What critics at the time deemed self-indulgent lapses in taste are revealed, in hindsight, to be the unapologetic gestures of a master.

Even though you don’t have to be able to read music to write a great tune, one of the lessons that Bernstein’s “Simple Song” teaches is that you need more than just a true heart and a clever mind to compose music of a calibre equal to the finest visual and literary art. One needs the craft to conceal one’s craft.

Daron Hagen is a composer, stage director, essayist, pianist, and conductor living in Upstate New York with his wife and two sons.

The American Boychoir perform in MASS.
After last year’s successful conclusion of the West Side Story Project in Berlin, Germany, Leonard Bernstein’s presence can still be felt. Thanks to the assistance of the Leonard Bernstein Office and the United States Embassy, 26 students at a Berlin High School were able to attend a daytime dress rehearsal of West Side Story at Berlin’s Komische Oper. This was the first time any of these students had ever attended a live stage show, and their response was overwhelmingly enthusiastic.

In January, as part of the Martin Luther King celebration, United States Ambassador John Emerson and his wife honored the combined legacies of Dr. Martin Luther King and Leonard Bernstein by hosting a reception for representatives from the Muslim, Christian, and Jewish communities, as well as German, Turkish and Arabic business, political and community leaders.

The reception linked the recent anniversaries of MLK’s visit to East Berlin in 1964 with the fall of the Berlin Wall. Jamie Bernstein was the special guest at the reception. In her remarks, she connected her father to the occasion by describing his lifelong commitment to human rights, and also recalled his historic performance of Beethoven’s Symphony No. 9 on the occasion of the Fall of the Wall, for which Bernstein changed Schiller’s “Ode to Joy” to “Ode to Freedom.”

Discussions of the topic took place in three table groups. Jamie Bernstein, daughter of Leonard Bernstein; Kimberly Marteau Emerson, the Ambassador’s wife and a member of the International Board of Directors of Human Rights Watch; and Craig Urquhart, Senior Consultant, Press and Promotion for The Leonard Bernstein Office, each hosted a table and led the discussions. The event ended with students from each group sharing their discoveries and insights with the others. One participant stated at the end: “This event really challenged us to think about justice, tolerance, and civil rights. There could not be a better moment for this.” Ending the event, Mrs. Emerson told the students, “Focus on your strength and skills, be confident, and just get started. True leadership starts right where you are.”
Leonard Bernstein at 100

August 25, 2018 will mark the 100th birthday of Leonard Bernstein, and events are already being planned worldwide. Celebrations kick off on August 25, 2017 (the start of Bernstein’s 100th year), and run through the 2018-19 season. The Leonard Bernstein Office is interested in hearing your plans and assisting you to help make them successful. info@leonardbernstein.com

Boosey & Hawkes Program Guide

In advance of the Leonard Bernstein Centennial celebrations, the music publisher Boosey & Hawkes has produced a programming guide for Leonard Bernstein at 100. This 52-page guide contains information on all the published works of Leonard Bernstein available for performance, including instrumentations, timings, and resources needed. With a welcoming note from Jamie Bernstein and an introduction by Bernstein scholar Professor Carol Oja, as well as photographs and historical information about Bernstein’s life, this resource is a valuable tool for planning performances celebrating the centennial of Leonard Bernstein. Available from your local Boosey & Hawkes Office:

- United States: composers.us@boosey.com
- United Kingdom: composers.uk@boosey.com
- Germany: musikverlag@boosey.com

Age of Anxiety Ballet

Last autumn, the Royal Ballet of London presented a new ballet of Age Of Anxiety with choreography by Liam Scarlett. This production travels to New York for four American premiere performances on June 27 and 28.

This work, set to Bernstein’s Symphony No.2, The Age of Anxiety, reveals the composer’s intense emotional response to W.H. Auden’s poem of the same name, which was written in 1947 when the world was still reeling from the physical and spiritual upheavals of the Second World War. Combining Scarlett’s choreography, Bernstein’s music, and Auden’s poem, the dancers of Age of Anxiety give voice to the paranoia, confusion and disillusionment of uncertain times.

“Liam Scarlett’s new narrative piece... is the standout piece here. If you love theatre but avoid the classical repertoire, this is the one to see.”

Liz Hoggard, London Evening Standard

“Home-grown Royal Ballet choreographer Liam Scarlett wrings a poignant story from the fear of both war and modern anomie as expressed in Auden’s 1947 poem The Age of Anxiety.

The Arts Desk

The Age of Anxiety

Choreography: Liam Scarlett
Music: Leonard Bernstein
David H. Koch Theater
Sat, June 27 @ 2pm & 8pm
Sun, June 28 @ 2pm & 7:30pm
The Somewhere Project: A Citywide Exploration of West Side Story

In celebration of Carnegie Hall’s 125th anniversary season in 2016, the Weill Music Institute (WMI) launches The Somewhere Project, a citywide exploration of West Side Story. This unique creative learning project will engage people through events in all five boroughs of New York City, anchored by a large-scale production of West Side Story. In March 2016, three performances of this iconic work will take place at the Knockdown Center, a restored factory in Queens, and will feature professional artists in lead roles, using Jerome Robbins’s classic choreography, with students and community members from around the city participating on stage. Marin Alsop, a former conducting student of Bernstein’s and a visionary leader of education projects, will conduct, while Amanda Dehnert, a nationally renowned theater director, will lead the production. Experiencing West Side Story as a celebration of community and music will encourage artists and audiences to consider the work’s timeless themes, inviting them to embrace the vision of New York City as “a place for us.”

http://www.carnegiehall.org/WestSideStory

Rowman & Littlefield has published Leonard Bernstein and His Young People’s Concerts, a new book written by Alicia Kopfstein-Penk. In this first in-depth look at the television series Leonard Bernstein and The New York Philharmonic’s Young People’s Concerts, illustrates how the cultural, social, political, and musical upheavals of the turbulent 1960s impacted Bernstein’s life and the Young People’s Concerts. Responding to trends in corporate sponsorship, censorship, and arts programming from the Golden Age of Television into the 1970s, the Young People’s Concerts would show the impact of and reflect the social and cultural politics of the Cold War, Vietnam, the Civil Rights and Women’s Movements, and the Counterculture. Bernstein cheerfully bridged classical and popular tastes, juxtaposing the Beatles with Mozart even as he offered personal, televised pleas for peace and unity. At the same time, the concerts reflect Bernstein’s troubled relationship as a professional musician with the dominance of atonality and his quest to nurture American music.

Humphrey Burton, producer, director, and Bernstein biographer has written about this book:

“Alicia Kopfstein-Penk has written a thrilling and vivid account of the element in Leonard Bernstein’s work that touched more Americans than anything else he did: the musical education — and inspiration, too — of an entire generation.”

Rowman & Littlefield has also published a book by journalist and scholar Kenneth LaFave: Experiencing Leonard Bernstein: A Listener’s Companion.

LaFave shares a few words about his book:

“My book is about Leonard Bernstein’s quest to ‘reach for the note,’ as he put it, to be a composer. This quest paralleled LB’s broader search for a basis for faith. In the end, he found faith in the very act of composing, in the inherently tonal system (as he put it in the Norton lectures) and the infinite possibilities it offers. That’s the broad-brush purpose of my book. Its somewhat less elevated, but (I hope) no less valuable purpose is to provide what amounts to program notes for all of Bernstein’s major works. I mean program notes in the best sense: simple descriptions of each work that do not necessarily require a musical background, but also do not talk down or dumb down. When I use musical terms pertinent to a score, I always try to explain what those terms mean. I like to think of the book as a gigantic program note for a festival comprising LB’s complete works.”
A Memory Of On The Town

by Cathy Barbash

My 87-year old mother has seen the current revival of On The Town four times already. She took herself to the opening night of the previews, and has taken friends and family, including all of her grandchildren, to subsequent performances. Yes, it is because it is a great show in a superb production, but there is also a much deeper connection.

Lillian Like and Maurice Barbash met as youngsters in the Depression-era Bronx, and their relationship deepened during the war years. After Victory in Europe Day, it was determined that Maurice’s army unit had not yet served long enough, so he was shipped home to New York on furlough awaiting orders to deploy to the Pacific. Theater tickets were often available to servicemen and women, and one August afternoon Lillian and Maurice were lucky enough to see the original production of On The Town. They emerged from the Adelphi Theater to pandemonium: Japan had just surrendered, it was VJ Day, August 15, 1945!

Tony Yazbeck (Gabey), Lillian Barbash, her grandchildren.

(P.S., they married in 1947, and their 3 children and 6 grandchildren inherited their love of the arts.)

Cathy Barbash specializes in U.S.-China cultural diplomacy and produces special US-China projects.

New York Philharmonic to Premiere On The Waterfront Film with Live Orchestra

On September 18, 2015, the New York Philharmonic will premiere On The Waterfront Film with Live Orchestra. David Newman will conduct Leonard Bernstein’s Oscar-nominated score – his one and only film score – as the film is screened overhead.

Winner of eight Academy Awards including Best Picture, Elia Kazan’s 1954 drama, starring Marlon Brando and Eva Marie Saint, explores violence and corruption among New York City’s longshoremen. The film is considered to be Kazan’s apologia for his own willingness to “name names” before the House Un-American Activities Committee (HUAC).

Kazan’s involvement with HUAC made Bernstein hesitant to join the project. But upon seeing a rough cut of the film, Bernstein changed his mind. The composer subsequently wrote in The Joy of Music: “When I was first shown a rough cut of the picture, I thought it a masterpiece of direction, and Marlon Brando seemed to me to be giving the greatest performance I had ever seen him give, which is saying a good deal. I was swept by my enthusiasm into accepting the commission to write the score, although I had [until then] resisted all such offers on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness.”

The New York Philharmonic, conducted by Maestro Newman, will again perform Bernstein’s score with a screening of On The Waterfront at the University of Michigan, part of the orchestra’s residency partnership with the University Musical Society, on October 9-11, 2015.
La Guardia Goes On The Town

Jamie Bernstein with students from La Guardia Community College.

In February, Jamie Bernstein took a group of students from La Guardia Community College (New York City) to see the current Broadway revival of On the Town. For most of them, it was their first Broadway show. Below are excerpts from notes they sent Jamie after the excursion.

Thank you so much for sharing your father’s history... It was really cool to know that your family is very mixed and how you are so proud about it. The show was amazing! The music, the taxi driver, the imaginary ballet dance and the incredible music. Great show and great company!

Katherine G.

The Broadway show amazed me. I would not think that a person like me would enjoy the musical this much. After the show I am clear now why people appreciate Leonard Bernstein so much. The music was fantastic.

Pitiwat S.

Thank you so much for teaching me about your father last week... It was my first time watching a Broadway musical and it was a beautiful experience that I will always remember.

Naomy

On The Town Cast Album

The new 2-CD cast album of the acclaimed current Broadway revival of On The Town is now available. This PS Classics recording was produced by Robert Sher. Howard and Jane Kagan are also producers, and Dennis Grimaldi is the Executive Producer. The iconic three sailors are Tony Yazbeck as Gabey, Jay Armstrong Johnson as Chip, and Clyde Alves as Ozzie. Their three girls are sung by Alysha Umphress as Hildy, Megan Fairchild as Ivy Smith, and Elizabeth Stanley as Claire de Loon. Rounding out the cast are Jackie Hoffman as Madame Dilly, Michael Rupert as Judge W. Bridgework, and Allison Guinn as Lucy Schmeeler. And last but not least is the outstanding 28 piece orchestra conducted by James Moore.

“...a must-have for anyone who loves musical theatre. Collectors will need to have it for both its beauty and its completeness.”

Playbill

“...a dynamic and dazzling two-disc set with the big and incidental songs and lots and lots of spectacular dance music...[that is] delightful dynamite.”

Talking Broadway

“...the score shifts constantly between the wonderful songs — the sassy ‘New York, New York,’ the wistful ‘Lonely Town,’ the beguiling, tender ‘Some Other Time’ — and stretches of wondrous orchestral music for the dance sequences... The cast is perfect. The conductor James Moore draws stylish, colorful playing from the sizeable and excellent orchestra.”

The New York Times

Sony Releases Remastered Sibelius Recordings

Sony Classical has released a remastered set of Bernstein’s complete Sibelius recordings. Bernstein regarded Sibelius alongside Mahler as one of “the key turning points” in the development of the 20th century symphony, though Bernstein’s reputation as a Mahler exponent has overshadowed his lifelong dedication to the Finnish composer. During Sibelius’s centenary year, 1965, Bernstein and The New York Philharmonic performed all the symphonies in a single season (only his mentor Serge Koussevitzky had done that in the US, three decades earlier in Boston). For his efforts, Bernstein was made a Commander of the Order of the Lion by the president of Finland.

As well as the complete symphonies this set also contains the Violin Concerto with the French virtuoso Zino Francescatti, Valse triste, The Swan of Tuonela, Finlandia, Pohjola’s Daughter and Luonnotar, Sibelius’s haunting setting of words from the Kalevala, the Finnish national epic, featuring American soprano Phyllis Curtin. 

SONY CLASSICAL
May

1,2 Minneapolis, MN: DIVERTIMENTO; Minnesota Orchestra; Mischa Santora, conductor; Orchestra Hall.

3 New Bern, NC: THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewellyn, conductor; New Bern Riverfront Convention Center.

7,8 Essen, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; Essener Philharmoniker; Tomas Netopil, conductor; Philharmonie.

7-10 Hartford, CT: CHICHESTER PSALMS; Beth El Temple Chorus, Congregation Beth Israel Chorus, Hartford Symphony Orchestra; Carolyn Kuan, conductor; The Bushnell Center for the Performing Arts.

7-10 San Francisco, CA: SYMPHONY NO. 2: THE AGE OF ANXIETY; San Francisco Symphony; Jean-Yves Thibaudet, piano; Michael Tilson Thomas, conductor; Davies Symphony Hall.

8-10 Madison, WI: SERENADE; Naha Greenholtz, violin; John DeMain, conductor; Overture Hall.

10,11 Portland, OR: SYMPHONIC DANCES FROM WEST SIDE STORY; OREGON SYMPHONY; Carlos Kimar, conductor; Arlene Schnitzer Concert Hall.

13 Jena, Germany: SERENADE; Jenaer Philharmonie; Donata Sailer, violin; Marc Tadue, conductor; Volkhaus.

13 Reykjavik, Iceland: SYMPHONIC DANCES FROM WEST SIDE STORY; Iceland Symphony Orchestra; Rico Saccani, conductor; Harpa Concert Hall.

13,20, 26 New York, NY: WEST SIDE STORY BALLET SUITE; New York City Ballet; Jerome Robbins, choreographer; David H. Koch Theater.

14,16 Dallas, TX: SERENADE, SYMPHONY NO. 3: KADDISH; Dallas Symphony Orchestra; Liza Ferschtman, violin; Kelley Nassief, soprano; Ronald Gutman, speaker; Jaap van Zweden, conductor; Meyerson Symphony Center.

15 Antwerp, Belgium: SYMPHONIC SUITE FROM ON THE WATERFRONT; Royal Flemish Philharmonic; Christian Lindberg, conductor; deSingel.

21 Coventry, UK: SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Philharmonic orchestra; David Charles Abell, conductor; Butterworth Hall.

27 Costa Mesa, CA: MAKE OUR GARDEN GROW, LIFE IS HAPPINESS INDEED; SYMPHONIC SUITE FROM ON THE WATERFRONT; Pacific Symphony, Alejandro Gutierrez, conductor; Segerstrom Concert Hall.

28 Malmo, Sweden: SERENADE; SYMPHONIC DANCES FROM WEST SIDE STORY; Malmo Symphony Orchestra; Marc Soustrot, conductor; Konserthuset.

29,30 Buffalo, NY: SERENADE; Buffalo Philharmonic Orchestra; Tim Fain, violin; JoAnn Falletta, conductor; Kleinhans Music Hall.

30 Antwerp, Belgium: SERENADE; Royal Flemish Philharmonic; Wouter Vossen, violin; Edo de Waart, conductor; De Roma.

June

3 Dresden, Germany: A QUIET PLACE CHAMBER VERSION; Ensemble Modern; Vocalconsort Berlin; Christopher Purves (Sam); Benjamin Hulett (Francois); Claudia Boyle (Dede); Jonathan McGovern (Junior); Kent Nagano, conductor; Gläserne Manufaktur.

11 North Bethesda, MD: CANDIDE; Baltimore Symphony; Baltimore Choral Arts Society; Patti Lupone (Old Lady); Lauren Snouffer (Cunegonde); Keith Jameson, Candide; Kevin Newbury, director; Marin Alsop, conductor; The Joseph Meyerhoff Symphony Hall.

12-14 Baltimore, MD: CANDIDE; Baltimore Symphony; Baltimore Choral Arts Society; Patti Lupone (Old Lady); Lauren Snouffer (Cunegonde); Keith Jameson (Candide); Kevin Newbury, director; Marin Alsop, conductor; The Joseph Meyerhoff Symphony Hall.
Vienna, Austria: CHICHESTER PSALMS; Choir and Orchestra University of Vienna; Vijay Upadhyaya, conductor; Festival Hall.

Paris, France: SYMPHONIC SUITE FROM ON THE WATERFRONT; Orchestre de Paris; Jonathan Darlington, conductor; Philharmonie.

Gera, Germany: THREE DANCE EPISODES FROM ON THE TOWN; Pfiarmonisches Orchester Altenburg-Gera; Alexander Kalajdzic, conductor; Theater.

Düsseldorf, Germany: DIVERTIMENTO; Symphonieorchester und Chor; Robert Schumann Hochschule Düsseldorf; Tonhalle.

New York, NY: THE AGE OF ANXIETY, Liam Scarlett, choreography; Royal Ballet of London; David H. Koch Theater.

Cuyahoga Falls, OH: CANDIDE SUITE FOR ORCHESTRA; Cleveland Orchestra, Thomas Wilkins, conductor; Blossom Music Center.

Chicago, IL: FANCY FREE; Grant Park Orchestra; Karina Canellakis, conductor; Jay Pritzker Pavillion - Millennium Park.

Auckland, NZ: PRELUDE, FUGUE AND RIFFS, arranged by Lukas Foss; Julian Bliss, clarinet; Auckland Philharmonia; Eckehard Stier, conductor; Auckland Town Hall.

Queensland, Australia: CANDIDE (Scottish Opera Version); Opera Queensland Chorus; Queensland Symphony Orchestra; Lindy Hume, director; David Hobson (Candide); Rachelle Durkin (Cunegonde); Christine Johnston (Old Lady); Playhouse.

Woodlands, TX: SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony Orchestra; Andres Orozco-Estrada, conductor; Cynthia Woods Mitchell Pavilion.

Houston, TX: SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony Orchestra; Andres Orozco-Estrada, conductor; Jones Hall.

New York, NY: ON THE WATERFRONT FILM WITH LIVE ORCHESTRA; New York Philharmonic; David Newman, conductor; Avery Fisher Hall.

Raleigh, NC: THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewellyn, conductor; Meymandi Concert Hall.

Louisville, KY: MASS; Louisville Orchestra; Jubilant Sykes (Celebrant); Teddy Abrams, conductor; Whitney Hall.

Queensland, Australia: CANDIDE (Scottish Opera Version); Opera Queensland Chorus; Queensland Symphony Orchestra; Lindy Hume, director; David Hobson (Candide); Rachelle Durkin (Cunegonde); Christine Johnston (Old Lady); Playhouse.

Wismar, Germany: CLARINET SONATA; Matthias Schorn, clarinet; Alice Sara Ott, piano; Heiligen Geist Kirche.

Aspen, CO: SERENADE; Aspen Music Festival; Robert McDuffie, violin; Michael Stern, conductor; Benedict Music Tent.

Note to Readers:

Prelude, Fugue & Riffs will be sent upon request. Please send all correspondence to:
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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 Office, Inc. ©2015 by The Leonard Bernstein Office, Inc.
Managing Editor: Craig Urquhart
Editor: Jamie Bernstein
Design: BorsaWallace, NYC
Visit our website: www.leonardbernstein.com
“Like” us on Facebook: www.facebook.com

This new 80 CD set assembles all the concertos and remaining works for orchestra that Bernstein recorded for Columbia Records, now Sony Classical. This treasure trove of performances includes his collaborations with violinists Isaac Stern and Zino Francescatti, cellist Leonard Rose, clarinetist Stanley Drucker, pianists Robert Casadesus, Philippe Entremont, piano duo Robert Fizdale and Arthur Gold, Justus Frantz, Gary Grafman, Seymour Lipkin, Rudolf Serkin, and Andre Watts.

Included in the set are all the recordings Bernstein made with the pianist Glenn Gould, including Beethoven Concertos Nos. 2, 3, 4 and the famously controversial performance of Brahms Piano Concerto No. 1. Bernstein is also heard as pianist in performances of Beethoven Piano Concerto No. 2, Mozart Piano Concertos K 450 and K453, Gershwin Rhapsody in Blue and Shostakovich Piano Concerto No 2, Opus 102. Also of interest is Aaron Copland performing his own Piano Concerto.

In addition to orchestral works spanning the concertante repertoire from Bach to Vivaldi, the recordings feature Bernstein conducting his own works, including the Candide Overture, Symphonic Dances From West Side Story, Fancy Free, Suite from On The Waterfront, and the premiere performance of Prelude, Fugue and Riffs with clarinetist Benny Goodman.