

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1995

## My Father and the FBI



Leonard Bernstein with students at the White House, 1964.

by Jamie Bernstein Thomas

When the front-page article appeared without warning in the *New York Times* last summer, I had to laugh. The world seemed suddenly to be discovering what our family had known for a long time: that the Federal Bureau of Investigation had kept an extensive file on Leonard Bernstein, hoping to expose him as a Communist, or at least to paint him as a dangerous subversive.

For 48 hours the news media descended on our family in a

scramble for sound bites. Though we felt a bit blindsided, we strove to rise to the occasion, for here was our chance to set the record straight about Leonard Bernstein's unshakable idealism, and the price he paid for it.

We had the giddy illusion that at last everyone would understand the folly and pain of what we, and especially my father, had endured. But over the next few weeks, fragments of the original story reappeared in ever-fainter incarnations. As in a game of "telephone," the original facts grew more distorted with each successive retelling.

A local paper printed a letter to the editor expressing outrage at Bernstein's "traitorous trip to Hanoi" during the Vietnam War. Leonard Bernstein never visited Vietnam in his life. But within a few days a radio commentator, in what purported to be news analysis, referred to this mythical Vietnam trip as if it were fact.

One particularly galling editorial implied that Leonard Bernstein, by his association with certain artistic and political organizations, was an apologist for Stalin. This, too, would have made me laugh, were it not such a calumny.

(continued on page 5)

## To Our Readers

As we enter a new year of publication, a note of thanks is in order. We began *p, f& r* for a small circle of friends and fans, to keep them informed about activities and performances relating to Leonard Bernstein. Little did we imagine that in such a short time some 15,000 people would enter our orbit, and that our modest newsletter would enter library systems worldwide.

We scarcely dared to dream that YOUNG PEOPLE'S CONCERTS videos would find enthusiastic viewers on the other side of the globe, and that Nashville's Leonard Bernstein Center would be up and running hard. We are tickled that the demand for Bernstein recordings has increased, and that performances of his music are flourishing.

Those of us who were close to him knew he was a treasure, but sometimes we felt he belonged only to us. That's why we give thanks to all of you. You remind us that the work we do has meaning not just for us, but also for a larger universe touched by his musical soul. ■



# The BETA Fund

## BETA Fund Supports Children's Music Theatre

### THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to announce its support of Children's Music Theatre at the Neighborhood School.

Founded in 1991, the Neighborhood School is a model, child-centered, alternative public school located in New York City's Lower East Side. The school draws a very diverse student population from Latino, Caucasian, African-American, Asian and Native American backgrounds. Over a third of the students are bilingual, including speakers of Spanish, Japanese, Chinese and Bengali. Children's Music Theatre is a pilot project in which the

children of two classes will create musical theatre pieces. The funding will help to support three teaching artists, who, in collaboration with the teachers and parents, will work on a part time basis with the children to develop a curriculum-based music theatre piece, throughout an eight week period of time. The teaching artists' sessions are supported by the teachers, who will devote class time to research of the project, thereby integrating curriculum subjects such as reading, writing, mathematics, science and social studies. Parents will involve themselves as stage hands, costume designers and dramaturgs. The PTA will design and distribute informational flyers about the performance. The final project will be videotaped by a parent for documentation and evaluation. The Neighborhood School students who attend the performance will review it and contribute their opinions and ideas on ways they would like to create



COURTESY OF THE NEIGHBORHOOD SCHOOL

Student performance at the Neighborhood School.

their own theatre piece for a larger school-wide project. One final workshop will be held involving teaching artists, parents, teachers and administrators to evaluate the pilot project.

The Neighborhood School was created to provide an option to parents seeking an alternative model to usual public schools. Admission is by lottery designed to achieve ethnic, racial and gender balance within the school population. The school empha-

sizes active learning and the curriculum enables teachers to build on the students' strength. Children are taught to use the democratic process and group problem-solving to enable them to work in diverse social groups. All aspects of the children's growth are considered in developing curriculum, instruction and school routines. The BETA Fund is pleased to contribute to this valuable education through the arts program. ■

## New WEST SIDE STORY to Benefit Music Education

Michael Greene, President/CEO of The National Academy of Recording Arts and Sciences (NARAS), in conjunction with The BETA Fund, Inc., The Leonard Bernstein Center For Education Through the Arts in Nashville, BMG/RCA Victor, and project producer David Pack, announced a new recording "The Songs of WEST SIDE STORY".

This recording will be a reinterpretation of songs from the Broadway musical using contemporary artists. A portion of the proceeds will benefit The Leonard Bernstein Center for Education Through the Arts in Nashville and



James Ingram, Michael McDonald and David Pack.

NARAS Foundation's Grammy-in-the-Schools initiative.

This project is the brainchild of Grammy-winning producer David Pack, a longtime friend of Bernstein's.

Pack's wish for Bernstein's music to reach a new generation of listeners led to his idea of using contemporary artists to interpret the songs.

Some of the popular recording artists who have committed to this historic project include: Patty Austin, Natalie Cole, Sheila E., Bruce Hornsby, Patti LaBelle, Little Richard, Michael McDonald, Sting, Take 6, Wynonna Judd and others to be announced.

Of the tie-in with The Bernstein Center and Grammy-in-the-Schools, Mr. Greene of NARAS said, "We are truly excited and proud of this opportunity — and hope to rally not only the educators and the public, but also the highest government official of the land to commit to music education — he is after all a sax player." ■

## Nashville Update

Ideas leap to life this fall as teachers, students, administrators, parents and artists investigate what it means to “learn through the arts” in partnership with The Leonard Bernstein Center for Education Through the Arts. Teams of teachers, parents and administrators from ten schools within the metropolitan Nashville Public Schools are exploring new points of view on learning and instruction, including the use of the arts as a fundamental way of knowing and learning.

What is innovative about this approach? Instead of focusing on the question, What do we need to teach?, The Bernstein Center and teams within each of the schools focus on new questions: What is learning? What do students, teachers, parents and society need to learn? Love of learning, throughout life, is a key to success. The arts are a key to love of learning.

Each school has a design team, composed of teachers, administra-

tors and parents, who serve as leaders in implementing school change by using five key strategies:

- 1) The Arts as a Fundamental Model of Knowing and Learning
- 2) Pro-Active Curricula
- 3) Authentic Assessments as Evidence of Understanding
- 4) New Learning Technologies
- 5) Teachers as Reflective Practitioners

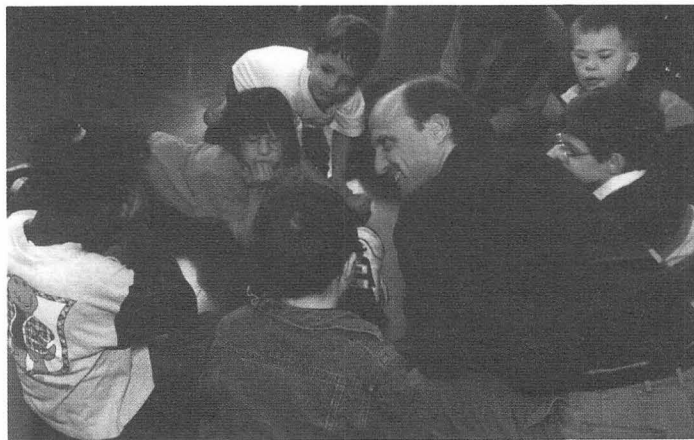
A Focus Classroom within each school is the basic point of

contact between the school and The Bernstein Center. Each school receives on-going support from an Artistic Design Consultant, who works directly with the Focus Classroom teacher. Through weekly visits to each school, the Artistic Design Consultant and the Focus Classroom teacher jointly plan, work with students, and document projects throughout the year.

At this point in the school year,

projects related to a work of art are in place at each of the ten schools. The range of projects reflects the diversity and creative energy of the artists and teachers: in one school, high school students are working on a documentary about The Bernstein Center; in another, kindergarten students are creating their own dances based upon the Tennessee Dance Theater’s performance of “Legends and Outside Angels”; in still another, a group of middle school students is investigating the theme of harmony and dissonance, using Stravinsky’s RITE OF SPRING as an anchor for their exploration.

As each of the schools in the partnership continues to explore ways of knowing and learning through the arts, they will begin to generate the same love of learning that Leonard Bernstein communicated to the young with such effortless enthusiasm. ■



A Teaching Artist and students.

## Artist Benefits BETA Fund

The blending of music and visual art is a natural but difficult endeavor. Yet this is exactly what San Diego-based K.I.S.S. Arts Productions and their world-renowned artist Jin G. Kam have been able to accomplish. Jin G. is a musician and an artist who has depicted jazz and classical performances, including many tributes to Leonard Bernstein. Two of Jin G.’s paintings, *Candide* and *From the New World*, have been reproduced as limited edition serigraphs by K.I.S.S. Art Productions in cooperation with the Amberson Group and The BETA Fund.

These serigraph reproductions are sold to galleries all over the world and a portion of all sales is donated directly to The Bernstein Education Through the Arts (BETA) Fund. To date, K.I.S.S. Art Productions has contributed over \$30,000 to The BETA Fund. Giving financial support back to the educational community is an important part of both the publisher’s and the artist’s personal philosophy.

For Jin G., the music of Leonard Bernstein has a special place in his life and in his painting. During his early years in China, Jin G. had very little exposure to

American music and art. In 1978, at the Shanghai Symphony Hall, the Boston Symphony Orchestra performed Bernstein’s *CANDIDE OVERTURE*.

“I had never heard any music like this before. I saw color in the music which sparked a tremendous interest in Leonard Bernstein and American culture. Later, Jin G. moved to Japan and then to America where he was able to find musical recordings and videotapes of Bernstein. “His visual presence was extremely powerful,” says Jin G., “and I was astounded and impressed to find out just how extensive and influential

Bernstein’s conducting, composing, recording and television career had been all around the world.”

*Candide* and *From the New World* are the first in a series of visual-arts tributes to the memory of Leonard Bernstein which also benefit one of his lifelong passions: the education of America’s youth through the arts. ■

# Report from Vienna

## A Friend Remembers

by Professor Peter Weiser

Vienna, four years after Leonard Bernstein's death. Is it not strange that there is still some sort of void felt all over town? A void felt not only by music lovers? A void caused by the vanishing of a man who came from so far and who came so late? No, it is not strange. Because, like March, Bernstein came in like a lion; unlike March, he went out like an idol.

In Vienna, Bernstein has not found a successor. Not at the Vienna State Opera, where he swept them off their feet with *FALSTAFF*, *FIDELIO* and *DER ROSENKAVALIER* and where he heard his own *MASS* and he himself conducted *A QUIET PLACE*. Not in the Musikverein or in the Konzerthaus, where, from 1967 on, he conducted all of Mahler, all of Beethoven, all of Brahms and nearly all of his own compositions.

Bernstein was unique, a conductor and composer without precedent. He was loved by the public. He was loved by the orchestras. He was loved by the artists he worked with. He was loved by many critics. Every concert, every opera performance, every composition of his seemed to be a present. His musicals were performed with the same enthusiasm Vienna's opera houses usually muster for the masterpieces of Johann Strauss, while *THE AGE OF ANXIETY*, *JEREMIAH*, *KADDISH* and *CHICHESTER PSALMS* were



Leonard Bernstein pays homage to Beethoven before a concert at the Musikverein.

played with the same awe and dedication that is usually reserved for the *MISSA SOLEMNIS* or *OEDIPUS REX*.

"We shall not look upon his like again." Vienna's city fathers, infatuated with Leonard Bernstein like so many Austrian leaders (half of the government was there whenever he conducted), want him to remain alive in their city. They have turned the square in front of

the City Hall into an open air cinema where, during the months of July and August, as soon as dusk falls, opera and concert films are shown free of charge. Thousands have gathered there every night. Fortunately, Leonard Bernstein had recorded nearly all of his Vienna performances on film or video. Leonard Bernstein's

*FIDELIO* (recorded in 1976 with the Vienna State Opera), the posthumous film *The Gift Of Music*, his recordings of the *SYMPHONIES NO. 3 and 4* of Gustav Mahler and of Beethoven's *NINTH SYMPHONY* and finally his rehearsal of Stravinsky's *LE SACRE DU PRINTEMPS* attracted crowds that had to be seen to be believed. For his *FIDELIO*, as many as 8000 Viennese stayed until midnight, sitting on chairs, on the grass, in trees, and lying on the pavement.

These were wondrous nights. Suddenly we all remembered how the Vienna Philharmonic Orchestra sounded when Leonard Bernstein conducted it. Suddenly we remembered how the symphonies of Gustav Mahler sounded, when Leonard Bernstein drove the musicians to the brink of expressivity. And listening to his marvelous rendering of Beethoven's *NINTH* we suddenly remembered how Leonard Bernstein, conducting this work, both in East and West Berlin a few days after the fall of the Wall at Christmas 1989, changed the word *Freude* into *Freiheit* and electrified the entire world.

And when in *The Gift of Music* and in *Bernstein in Salzau* Lenny spoke — because by the Viennese he was never called otherwise — it was as if he were still alive. And indeed he is still alive in the memory of a city that he blessed so often and so brilliantly by his presence. ■

Professor Peter Weiser is a prominent figure in Viennese cultural life and the translator of Bernstein's *The Unanswered Question and Findings*.



## My Father and the FBI, *continued*

(continued from page 1)

As early as I can remember, my father patiently explained to me the distinction between the ideals of socialism and the evils of Soviet Communism. He detested the Soviet régime; he had even seen it first-hand. My father never wished to be, and simply never was, a Communist. No apologist for Stalin would have had the slightest use for Leonard Bernstein.

Unfortunately, Tom Wolfe and *New York* magazine had plenty of use for him back in 1970. The wickedly funny "Radical Chic" article put Wolfe on the journalistic map. When the article appeared, and for a long time thereafter, no one seemed to care what the infamous fundraising event at our apartment was *really* about. The more we tried to explain, the less people listened.

The truth is not so funny as Wolfe's story. To begin with, it was my mother who organized and hosted the reception. Its purpose was to benefit the stranded families of 21 people accused of plotting to bomb a peculiar assortment of urban sites, including Hammacher-Schlemmer's store and the Bronx Zoo. The defendants had been jailed for nine months, without resources to prepare their defense and unable to raise the huge sums set as bail.

Because the defendants were members of the Black Panther Party, the government appeared to be resorting to preventive detention for political purposes, ignoring due process. Some New Yorkers, concerned about safeguarding civil liberties, established a fund to help with legal expenses, and to assist the families of the accused while the prisoners awaited their day in court.

(The case never went to trial. Upon the revelation that an FBI infiltrator actually instigated the bomb plot, the judge dismissed the charges, and released all 21 defendants.)

The *New York Times* reported on my mother's fund-raiser as if it were purely a social event, then followed its report with a savage editorial. All that spring, Jewish Defense League demonstrators made a racket outside our apartment building, protesting what they presumed to be my father's "endorsement" of the anti-Zionist Panthers.

Years later our family discovered, in files obtained through the Freedom of Information Act, that those demonstrators teamed with FBI infiltrators. The FBI also sponsored the barrage of hate mail my father received in response to the *Times* articles; the Bureau relied heavily on its "Hadassah contacts" for the letter-writing campaign. The files

even included a memo to the Bureau's regional offices, urging them to promote negative Bernstein publicity through their local press contacts.

Clearly, the FBI, that arm of the US Government devoted to ferreting out evil conspiracies, had engaged in one itself.

The hate mail, the pickets — all this uproar occurred before the Wolfe article even appeared in print! Of course, when it did appear, it played directly into the FBI's hands.

With the "New York 21" episode, the FBI nearly succeeded in discrediting Leonard Bernstein. For a time my father's stature as a musician was overshadowed by his awful new role as object of trendy ridicule, embarrassing to his acquaintances and infuriating to his fellow Jews. Sadly, we weren't the only ones to suffer. The FBI had deliberately pitted Jews and African-Americans

against each other, fanning flames of animosity and mistrust that burn to this day.

But the FBI, despite all its efforts, never could crush my father. He never stopped making music, and he never abandoned his convictions. Maybe that's why I laughed that morning over my *New York Times*. And even though that game of "telephone" sometimes garbles the message, maybe a few more people now understand what an indomitable visionary he was.

All his life my father resisted the easy tendency to divide the world into *Us versus Them*. His embrace of humanity shines through every note of music he composed and conducted. The very existence of music, he believed, was glorious evidence of the human potential for good.

That belief was the strength and soul of his lifework, and such beliefs are more powerful than any attempt to discredit them. ■

FEDERAL BUREAU OF INVESTIGATION  
INTERVIEW REPORT

3/25/58

██████████ advised that he resides at ██████████ and is a ██████████ b7c b7D

██████████ that he believes that LEONARD BERNSTEIN, the conductor of that orchestra, is a Communist because ██████████ b7c b7D

██████████ also that ██████████ has come to this conclusion from the way BERNSTEIN talks. In this regard, he stated that BERNSTEIN has continually made anti-American and pro-Russian statements, but ██████████ is unable to furnish any specific details pertaining thereto.

██████████ also advised that he believes that ██████████ are Communists because they are all social friends of BERNSTEIN, and because they have made statements similar to those which he attributed to BERNSTEIN. ██████████ was again unable to furnish any specific details regarding the alleged statements made and advised that he never heard BERNSTEIN discuss the Communist Party (CP) or make any reference to the CP. He named these other ██████████

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 11/17/94 BY 342,008 b7c

b7c b7D

Interview with ██████████ File # 100-99895 b7c b7D  
on 2/6/58 at New York, New York

by Special Agent ██████████

PROPERTY OF FBI - This report is loaned to you by the FBI, and neither it nor its contents are to be distributed outside the agency to which loaned.

NY 100-99895

██████████ also advised that he believes that the following persons, ██████████ b7c b7D

██████████ are Communists because he has heard them make pro-Russian and anti-American statements, but he could not furnish any specific details to substantiate his allegations regarding them:

██████████ b7c b7D

██████████ furnished the following descriptions of the aforementioned persons, who he stated are all of the white race. Information which he furnished regarding their occupations, employment, residence, physical characteristics, or other information, appears under "Miscellaneous."

b7c b7D



## Digital Archives Update

Work on a practical prototype of a digital archive is proceeding apace. Together with our colleagues at the Library of Congress Music Division, Springate has been devising strategies for making the digitization process smooth, reliable, and cost-effective. We have been helped enormously in this effort by Yale's new Music Librarian, Kendall Crilly, who joined us at the Library for an intensive three-day session hosted by the Music Division's Betty Auman. Together, Mr. Crilly and Ms. Auman identified some crucial differences in the practices of librarians and archivists. We will need to invent an on-line structure that all institutions will be able to recognize and use in common. This challenge illustrates why we have established an Advisory Council for this project.

The Advisory Council is made up of representatives from Harvard University, Yale University, Columbia University, The New York Public Library, The Pierpont Morgan Library, and Indiana University, as well as the Library of Congress and the

Springate Corporation. We hope that by enlarging the prototype work to a multi-institutional level, we can begin to solve some of the underlying challenges that we face ahead. All of the participants are eager to begin. They are surveying their institutions' collections for appropriate materials to link up with the Bernstein collection in a digital archives prototype.

Meanwhile, Springate and the Music Division are busy designing the first prototype using materials from the 1940's. In addition to covering a great variety of media (i.e. correspondence, clippings, photographs, recordings, videos, and scores), these materials also provide a wealth of potential connections to other archives, including Copland, Koussevitsky, Thomson, Goodman and Schuman.

We encourage all those interested in this project — businesses, arts institutions, intellectual property holders, and philanthropies — to contact us for further information.

Please address all inquiries to Nina Bernstein c/o The Leonard Bernstein Society, or send E-mail to [Ninabstein@aol.com](mailto:Ninabstein@aol.com). ■

## New Editions of CANDIDE and WEST SIDE STORY

Jalni Publications is pleased to announce the first printing of full scores for CANDIDE and WEST SIDE STORY. These scores have been in preparation for many years and represent the first volumes in hardcover of the theatre works of Leonard Bernstein. A deep crimson cloth cover has the initials "LB" embossed on the front, while the name of the composer and the title appear in gold letters on the spine.

CANDIDE covers 479 pages, which is similar to a phone book for a medium-size city. The score is the Scottish Opera Version, as produced in Glasgow in 1988 and recorded by Mr. Bernstein in 1989. There are preliminary pages listing casts for both productions, timings for individual numbers, instrumentation, and other pertinent information.

The piano/vocal score for CANDIDE is also newly in print.

Unique to this score are ten pages of appendices giving the history of productions of CANDIDE from 1956 to the present. Both the piano/vocal and the full score are available from Boosey & Hawkes.

WEST SIDE STORY is likewise appearing in print in full score for the first time. Ten years in preparation, this score is the definitive representation of this historic work. Corrections made during Leonard Bernstein's recording sessions in 1984 have been incorporated; a few bars in the Ballet that were cut in 1957 have been restored; and all the scene-change music and under-scoring usually found in a Broadway score are intact.

Future volumes will include ON THE TOWN, WONDERFUL TOWN, and MASS. None of these works has ever been available for sale in full score. ■

## Humphrey Burton's Leonard Bernstein

Continuing its success after praise in the United States and Britain, Humphrey Burton's *Leonard Bernstein* was published in a Japanese language edition in July 1994. A German translation was published in December 1994. A new paperback edition incorporating revisions and new material will appear in the United States and United Kingdom in the spring of 1995. In Britain, several hour-long programs, entitled *Humphrey Burton's Life of Leonard Bernstein*, were broadcast on radio. On CNN, the *Larry King Weekend* program recently devoted an hour to

Bernstein's life and music, featuring songs by the composer sung by Dawn Upshaw and Kurt Ollman, accompanied by Michael Barrett, while Jamie Bernstein Thomas and Burton joined the conversation. ■



## 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

Tax-deductible donations to The Bernstein Education Through the Arts (BETA) Fund, Inc. may be sent in care of the same address.

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

*prelude, fugue & riffs*™ is a publication of The Leonard Bernstein Society. © 1995 by The Amberson Group, Inc. Executive VP: Harry J. Kraut Managing Editor: Craig Urquhart Editor: Ned Davies Design: BorsaWallace, NYC



## Bernstein in Billboard Top 100

Five Bernstein recordings feature in Billboard Magazine's Top 100 Classical Recordings of all time. These are Maestro Bernstein's recording of his MASS, which charts at No. 11; his recording of WEST SIDE STORY is No. 20; the historic recording of Mahler's SYMPHONY NO. 8 with the London Philharmonic Orchestra is at No. 27; the recording of the now-legendary concert of Beethoven's NINTH SYMPHONY, performed in 1989 in Berlin at the time of fall of the Wall, is No. 36; and at 84 is Bernstein's recording of the London Symphony Orchestra performance of CANDIDE. Bernstein has more recordings in the Billboard Top 100 Classical Recordings than any other conductor. ■

## New Video Releases

### TEACHERS & TEACHING and YOUNG PEOPLE'S CONCERTS

The Leonard Bernstein Society is pleased to announce the exclusive video release of TEACHERS & TEACHING, an autobiographical essay by Leonard Bernstein, as well as a newly available YOUNG PEOPLE'S CONCERT video sampler set.

In TEACHERS & TEACHING, the Maestro discusses the impact his many fine teachers had on his life. He tells of piano studies with Madame Vengerova, as well as conducting studies with Dmitri Mitropoulos, Fritz Reiner and Serge Koussevitsky. Bernstein also remembers that Aaron Copland "taught me what not to write, what to throw away." The video includes music by Brahms, Mozart, Ravel, Mahler, Beethoven and Copland and has guest appearances by Lukas Foss, Seiji Ozawa, Michael Tilson Thomas, and Krystian Zimerman. This



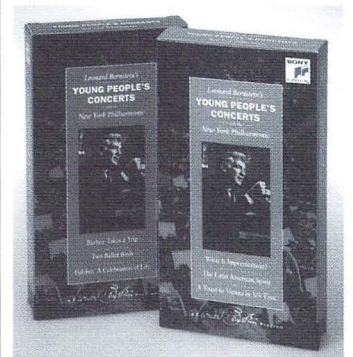
essay is an affectionate tribute to learning and teaching, and to all teachers everywhere, who, in Bernstein's own words, "work so

hard to give young people a world that is a better, richer and more civilized place."

The YOUNG PEOPLE'S CONCERTS Sampler Set, Volume 2, consists of six programs on 2 video tapes. The programs are: What is Impressionism?; The Latin American Spirit; A Toast to Vienna in 3/4 Time; Berlioz Takes a Trip; Two Ballet Birds; and FIDELIO: A Celebration of Life.

Both TEACHERS & TEACHING and The YOUNG PEOPLE'S

CONCERTS Sampler Set, Volume 2 may be ordered by credit card from the Leonard Bernstein Society by calling 1-800-382-6622. TEACHERS & TEACHING is \$24.95 (please specify Item #2018, code 9999) and The YOUNG PEOPLE'S CONCERTS Sampler Set, Volume 2 is \$74.95 (please specify Item #8008, code 9999) and add \$4.95 for shipping and handling for both items. ■



## New Recording SYMPHONIC DANCES

The Kansas City Symphony has released a new compact disc recording of SYMPHONIC DANCES FROM "WEST SIDE STORY". This recording was introduced at a celebration in the home and studio of painter Thomas Hart Benton. The Kansas City Symphony is conducted by its musical director William McGlaughlin. The Bernstein work is joined by music of Copland, Barber and Dvořak. ■

## WONDERFUL TOWN at City Opera

In November 1994 the New York City Opera presented a revival of WONDERFUL TOWN. Of this production, Vincent Canby wrote in the Sunday *New York Times* of November 20, 1994: "It's a marvelous opportunity to monitor the second magical collaboration of the composer Leonard Bernstein with the lyricists Betty Comden and Adolph Green. What a grand score this one is: "Ohio," "A Quiet Girl" and the ecstatic "It's Love," among other numbers, all written within four and a half months. That really is love. It's also talent, energy, expertise and high spirits." ■

"What's astonishing," he continues, "is how genuinely funny it still is, and how charming and (as actors say) how 'present' Kay McClelland and Crista Moore manage to be in the leading roles." ■



Kay McClelland and Company.

## A Letter from India

"The YOUNG PEOPLE'S CONCERTS videotapes have been so well received by the children at school and by the teachers, as well. In this school, where our purpose is the enjoyment of learning and learning through enjoyment, the tapes are perfect." ■

From the Atma Vidya Educational Foundation in Kerala, India.

We couldn't have said it better. ■



# Calendar of Events \*

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

## January

- 5-7 Atlanta: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Atlanta Symphony Orchestra; Marin Alsop, conductor; Symphony Hall.
- 11-15 Saint-Etienne, France: CANDIDE (Scottish Opera Version); Opéra de Saint-Etienne; Robert Fortune, director; Opéra de Saint-Etienne.
- 12-14 Atlanta: CHICHESTER PSALMS; Atlanta Symphony Orchestra; Yoel Levi, conductor; Symphony Hall.
- 14 Paris: THREE DANCE EPISODES FROM "ON THE TOWN"; Orchestre National d'Île de France; Jacques Mercies, conductor; Salle Pleyel.
- 17 Paris: SERENADE; Ensemble Orchestral de Paris; Jean-Jacques Kantrou, conductor; Vadin Repin, violin; Salle Pleyel.
- 29-31 Columbia, SC: WEST SIDE STORY; South Carolina Philharmonic; Nicholas Smith, musical director; Jeanette Arway, stage director; Koger Center for the Arts.
- ★ YOUNG PEOPLE'S CONCERTS: Broadcasts to begin in January and will be aired on a continuing basis in France and Germany. Arte/La Sept Television.

## February

- 4 Lawrence, NY: WEST SIDE STORY, "In the Spirit of Leonard Bernstein"; concert & lecture by Bert Konowitz and the Lawrence Philharmonic; Karl McDannell, conductor; Lawrence Public School.
- 10,11 Annapolis, MD: THREE DANCE EPISODES FROM "ON THE TOWN"; Annapolis Symphony Orchestra; Gisele Ben-Dor, conductor; Maryland Hall for the Creative Arts.
- 10,12 Liège, Belgium: CANDIDE (Scottish Opera Version); Orchestre de l'Opéra
- 16,18, 19 Royal de Wallonie; Robert Fortune, director; Théâtre Royal de Liège.
- 11 Irving, TX: THREE DANCE EPISODES FROM "ON THE TOWN"; New Philharmonic Orchestra of Irving; Rick Giangiuola, conductor; Carpenter Performance Hall.
- 14,15 Edmonton, Alberta: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Edmonton Symphony Orchestra; Uri Mayer, conductor; Northern Alberta Jubilee Auditorium.
- 23,24 La Mirada, CA: WEST SIDE STORY; Biola University Theatre Department; Jeff Kennedy, producer and director; Marlin Owen, musical director; La Mirada Theater for the Performing Arts.

## February, continued

- 23-25 Rotterdam: PRELUDE, FUGUE & RIFFS; Rotterdam Philharmonic Orchestra; Paavo Jarvi, conductor; de Doelen.
- 23-26 Winchester, VA: ON THE TOWN; Shenandoah University Theatre Department; James Laster, musical director; Harold Herman, stage director; Armstrong Auditorium.
- 24,25 Detroit: THREE DANCE VARIATIONS FROM "FANCY FREE"; Detroit Symphony Orchestra; Leslie Dunner, conductor; Orchestra Hall.
- 25 Purchase, NY: THREE DANCE EPISODES FROM "ON THE TOWN"; The Westchester Symphony; Anthony Aibel, conductor; Performing Arts Center.
- 25 North Bay, Ont: SUITE FROM "ON THE WATERFRONT"; North Bay Symphony Orchestra; Kerry Stratton, conductor; North Bay Arts Centre.
- 26,27 Oldenburg, Germany: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Oldenburgisches Orchestra; Alicia Mounk, conductor; Rolf Plagge, piano; Staatstheater.

## March

- 2-5 Stratford, CT: WONDERFUL TOWN; St. Mark Players; Joe Irwin, musical director; Arthur Ullman, stage director; Frank Scott Bunnell Auditorium.
- 3 Oldenburg, Germany: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Oldenburgisches Orchestra; Alicia Mounk, conductor; Rolf Plagge, piano; Staatstheater.
- 7 White Plains, NY: THREE DANCE EPISODES FROM "ON THE TOWN"; The Westchester Symphony's Young People's Music Workshop; Anthony Aibel, conductor; County Center.
- 8,10, 12,14 Boston: CANDIDE (Scottish Opera Version); Boston Lyric Opera 1718; Stewart Robertson, conductor; Timothy Ocel, director; production by Colin Graham; Emerson Majestic Theatre.
- 7-12 Nancy, France: CANDIDE (Scottish Opera Version); Opéra de Nancy; Robert Fortune, director; Opéra de Nancy.
- 9-12 Baltimore: CANDIDE (Scottish Opera Version); Peabody Conservatory of Music Opera Department; Kim Pensinger Witman, music director; John Lehmeier, staging.
- 10-19 Reading, PA: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Reading Symphony Orchestra; Sidney Rothstein, conductor; Rajah Theatre.

## March, continued

- 15-30 Naples, FL: WEST SIDE STORY; Naples Dinner Theater.
- 23-25 Washington, DC: SERENADE; National Symphony Orchestra; James Paul, conductor; Kennedy Center for the Performing Arts.

## April

- 14,15 Raleigh, NC: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; North Carolina Symphony; Gerhardt Zimmerman, conductor; Susan Starr, piano; Raleigh Memorial Auditorium.
- 21-23 Denver: SYMPHONY NO. 1, "JEREMIAH"; Colorado Symphony Orchestra; Marin Alsop, conductor; Boettcher Concert Hall.
- 22 Paducah, KY: CHICHESTER PSALMS; Paducah Symphony Orchestra; Jordan Tang, conductor; Symphony Hall.
- 24 Flushing, NY: THREE MEDITATIONS FROM "MASS" FOR CELLO, ORGAN AND ORCHESTRA; Queens Chamber Symphony; Maurice Peress, conductor; Barbara Mallo, cello; Donald Joyce, organ; Colden Center.
- 27,28 Santa Cruz de Tenerife: OVERTURE TO "CANDIDE", SERENADE, SYMPHONIC DANCES FROM "WEST SIDE STORY"; Orquesta Sinfónica de Tenerife; Edmon Olnier, conductor; Tenerife Opera House.
- 29,30 Stevens Point, WI: THREE DANCE EPISODES FROM "ON THE TOWN"; Central Wisconsin Symphony Orchestra; Eric Townell, conductor; Sentry Theatre.



Best Wishes for a happy 1995 from L.B.'s grandchildren, Evan and Francisca Thomas.