New Releases of the Definitive CANDIDE

The December 1989 concert performance of CANDIDE, with Leonard Bernstein conducting the London Symphony Orchestra and Chorus in London’s Barbican Centre, was in many ways an historic occasion. It was the first time Maestro Bernstein had ever conducted the complete work, which had its premiere 33 years earlier. Moreover, after years of revivals, revisions, and endless permutations, CANDIDE in this incarnation represents the definitive concert version of the work — of what Mr. Bernstein, at the end of his career, believed CANDIDE should be.

With a narration devised by Mr. Bernstein and humorist John Wells, and with a cast including Jerry Hadley, June Anderson, Christa Ludwig, Adolph Green, Nicolai Gedda, Della Jones, and Kurt Ollman, the production was described by the London Daily Telegraph as “packed with musical invention of a range and exuberance that are breathtaking even by Bernstein’s standards, and which the starry cast here latched on to with relish…”

The London CANDIDE followed a version of the work, developed by Mr. Bernstein with John Moxon, performed in Glasgow by the Scottish Opera in 1988, and at the Old Vic in London in January of 1989. For the London concert Mr. Bernstein included all the numbers composed for the 1956 Broadway version — some not performed since then or never heard at all — and altered the performance order of others. The framing narrative both outlined the plot of CANDIDE and illuminated the complex history of the piece, itself a story almost as picturesque as Voltaire’s original.

Last month, in honor of Leonard Bernstein’s 73rd birthday, the studio recording made at the time of the Barbican performances was released by Deutsche Grammophon on CD and cassette. (The launch, appropriately enough, took place in Westphalia, the setting for Voltaire’s tole.) The video version, recorded live at the Barbican concerts, is scheduled for release this October on LaserDisc and VHS cassette. A new edition of the score published by Boosey & Hawkes, Inc. will be licensed and sold by Boosey & Hawkes, Inc.

(For more on CANDIDE, see pages 4 & 5)

To Our Readers

When Leonard Bernstein died on October 14, 1990 those of us who loved and worked with the Maestro died a little, too. Would we never again experience the tours, recording sessions, teaching workshops, and new composing projects we once had imagined were inevitable as the changing seasons? How could we learn to do without the warmth that seemed to radiate from his physical presence? Someone has said, “When Lenny entered a room, the temperature changed.” Last autumn, bracing ourselves for an endless winter, we turned to the chill task of seeing what we could contribute to the work he had not been given time to complete.

Gradually, we began to grasp the extent of what he left us. The audiovisual companies with which he worked still point to Mr. Bernstein as one of their most productive artists; in coming years they will be issuing new releases regularly in an effort to catch up with him. Musicians are at this moment poring over his manuscripts, preparing critical editions, suites, and previously unpublished pieces, so that performing artists can expect a steady stream of new Bernstein work on which to practise their craft. His musical theater works are scheduled for revival, and most major performing arts organizations have a Bernstein festival in their futures.

Listen to the Overture to CANDIDE — impossible to remain sad. Listen to the “Dance at the Gym” from WEST SIDE STORY — impossible to sit still. Review his YOUNG PEOPLE’S CONCERTS and HARVARD LECTURES, and you hear with new ears the freshness of a Mozart symphony or a Viennese waltz. When we savour his work, insistent grief seems ungrateful.

This newsletter takes its name from one of Mr. Bernstein’s compositions. Prelude because we have much to look forward to. Fugue for the reappearance of familiar themes in new forms. Riffs because we’ll try to keep it short.

We take our cue from Leonard Bernstein’s own persistent optimism. Spring must follow the cold dark season.
The BETA Fund

New Educational Foundation Established

Leonard Bernstein teaching a conducting seminar at Tanglewood.

The briefest look at Leonard Bernstein’s career reveals the Maestro’s deeply held convictions and commitments regarding education and the arts. For example, much of his television work reflects his belief that the performing arts should be an item for mass audiences, and should be made especially palatable to the young.

In the last months of his life, Mr. Bernstein sought a way to carry forward his educational activities. An opportunity presented itself in June 1990, when Mr. Bernstein was named to receive the Premiun Imperiale, an international prize awarded by the Japan Art Association for lifetime achievement in the arts. Mr. Bernstein decided that the prize be used to establish the BETA Fund — the Bernstein Education Through the Arts Fund, Inc. A philanthropy dedicated to encouraging the love of learning through the performing arts, the Fund supports projects in four principal areas:

1. Audience Development is concerned with increasing the availability of music and other performing arts, especially for general audiences. Potential projects include the development of instructional materials; new distribution channels for performances through electronic media; and support for institutions and major festivals committed to serving general audiences.

2. Arts Education for Youth seeks to foster a lifelong love of learning by improving the quality of instruction in the performing arts, especially in primary and secondary schools. Programs that offer teacher training, curriculum development, and instructional materials for school-age audiences are included, as are those that provide playback equipment, recordings and videos, and musical instruments to primary and secondary schools.

3. Multidisciplinary Arts Education encourages the use of the performing arts as a way to gain insight into the study of other academic disciplines, such as literature, foreign languages, linguistics, history, mathematics, and the sciences.

4. Performance Training supports programs offering training in professional-level skills. Grants in this category are generally not awarded to individuals. Appropriate projects would include apprenticeships, master classes, performance workshops, and similar programs.

For more information, please write to The BETA Fund, Office of the President, 25 Central Park West, Suite 1Y, New York, NY 10023.

Leonard Bernstein and Michael Tilson Thomas at the Pacific Music Festival.

Leonard Bernstein was a revolutionary musical master. He led a joyous revolution. For him, music was a universal expression of all mankind, and his life was dedicated to sharing his vision with us. He taught us to listen through the notes to what the music was really saying. He hoped that through this understanding would come compassion and peace.

His was a vast intelligence and he set formidable challenges for himself which he brilliantly achieved. Yet he always found time to teach, counsel and encourage. He never forgot that people need songs to sing, lullabies to put the kids to sleep and dances when they can’t sit still. Generously he gave them all to us.

All musicians stand in his debt. He was the best friend we ever had.

Michael Tilson Thomas
October 16, 1990
Young Conductors Remember their Teacher

"You can do it...fly!!"

I t happens each time and it happened
again last night ... this time it was Indiana
University ... "La gazza" opened the program
... and there he was (well, not really) but,
there were all his teachings and that low,
low, coaxing voice saying, "You can do it ...
fly!!" And as I stepped on the stage I
realized that all his inspired and untiring
devotion as a master teacher, a true
Maestro,
will resound within me forever. His profound
influence on my musical spirit will be in
every
note I conduct from here on.

Among his greatest gifts was his ability
to teach. He taught me how to think, to
love, and to crave the joys of learning, even
when the teacher's "not in." So okay ... it's
our
turn to share with others all of the many
 teachings and treasures he gave us.

... after "La gazza," the program
continued with his ARIAS ANO BARCAROLLES,
followed by Mozart's G minor. Hope
he
was pleased.

Carl St. Clair
June 28, 1991

"His luster yet shines"

1. Kásó go
Kohaku ni kogayaku
Oto no soto

His luster yet shines
Glimmering in amber hues
Where music is born

II. Miegare ba
Kuchiba moeru
Nishi no soto

Look up at the leaves
As they fall in radiance
Blazing like the west

Eiji Oue
June 1991

"It's all yours, baby."

L enny's decided that you will conduct
the Third Symphony of Roy Harris on his
program in two weeks." I hear myself
responding calmly to these words, but my
mind is racing: "Lenny doesn't even know
who I am and I've never
even
heard the Roy
Harris Third Symphony." In subsequent days,
I eat, sleep and try to become the Roy Harris
Third Symphony.

When Bernstein arrives at the first
rehearsal, I understand what it is to be in the
presence of greatness. Everyone is drawn to
him, and he responds to each person with
genuine caring — reaching down for a hug;
asking ofter a new grandchild. There he
stands in front of the room. Inspecting each
face, pulling up his pants, thinking.

"Now where is Marin?" I shyly put up
my hand, and Lenny says, "I hear you've
been doing very well. Now come up and let's
work on the Roy Harris." And it is as though
the warmth of the sunshine melts away my
fears. Each minute spent with Bernstein as
my teacher, cajoler, prankster, priest, friend,
is preserved as a slow-motion film in my
memory. That day he spent one-and-a-half
hours sharing, teaching, and enlightening
me to the person of Roy Harris and this great
Third Symphony of his.

My first two rehearsals with the orchestra
got well — but Bernstein wanted more.

He knew, and I sensed, that something was
missing. At the third orchestra rehearsal, he
pulled me close to him. "You're doing so
well, but ... I don't know how to tell you
what it is ... you must forget about
conducting now ... the inner music will lead
you ... " It wasn't so much what he said, but
the depth of caring in his expression. He
knew that I had more to give, and his sole
desire was to free me. Five minutes later, I
walked back to the podium with absol ute
ly
no idea of what to do — but I felt enti rel y
relaxed. When I began, all had changed —
it was all new. Lenny came up midway
through and whispered in my ear. "Yes." At
the performance he stood with me in the
wings in his cape from Koussevitzky and took
my right arm.

Very
quiely he bega n
concentrating and humming the opening of
the Harris symphony — willing his love for
the piece into me . And then the door opened
and he playfully pushed me onstage. "It's all
yours, baby."

Marin Alsop
(adapted from an article for New York
Newsday, October 17, 1990)
Leonard Bernstein’s CANDIDE occupies a unique place in his composition output. For one thing, it’s the only major work he wrote in which he wore a mask. Bernstein was always eclectic — his influences came from the music immediately around, whether it was Aaron Copland or Charlie Parker — but the language of CANDIDE was formed from the music immediately around, whether it was Aaron Copland or Charlie Parker — but the language of CANDIDE was formed from one thing, it’s the only major work he wrote to hear CANDIDE as little more than a libretto is considered the main problem with Bernstein’s compositional output, CANDIDE stands at a fascinating crossroads of philosophical ideas he explored all of his life.

Bernstein always envisioned CANDIDE as a serious work — whether or not it came out that way. Though Lillian Hellman’s libretto is considered the main problem with the original, it’s no surprise that the two wanted to work together. Both had come under fire during Joseph McCarthy’s “witch hunts” in the 1950’s — Hellman even more than Bernstein — and Voltaire’s novella encompassed all of the hypocrisy and repression they had experienced, though it did so in the guise of a picaresque adventure story.

So while CANDIDE reveals the more political Bernstein, it is also, like his Second Symphony and several other works, about spiritual crisis. Just as Bernstein had to redefine a larger, nuclear-age God in his KADDISH symphony, he also made CANDIDE a parable about maintaining faith in God, love and life in the face of calamities both natural (the Lisbon earthquake) and man-made (the Spanish Inquisition). While this theme might have been easy to overlook in some previous versions of CANDIDE, it’s undeniable in the new version, which has the biting “Words, Words, Words” (sung by the character Martin in a fit of cynicism) and the acutely humorous section added to the “Auto-da-fé” in which Pangloss explains the route of his syphilis infection.

Though CANDIDE has often been considered the last of his light, Broadway scores, it actually emerges as the show in which he began to leave Broadway behind. He had clearly departed from the pure fun of ON THE TOWN and WONDERFUL TOWN and begun to bring together his two lives as a popular theater composer and as a symphonist. Few other Bernstein works bridge this gap with such apparent ease.

David Patrick Stearns is contributing editor to Stereo Review.

“An Agreeable Division of Labor”

by Richard Wilbur

Working with Lenny on CANDIDE, I sometimes felt a certain territorial anxiety. I couldn’t read or write music, but he could read books, played a mean game of anagrams, and was exceedingly quick and clever with words. I feared that I couldn’t afford a writer’s block, lest this very literate composer grow impatient and write my lyrics for me. Once, over luncheon with him and Lilian Hellman, I paraded my literacy by quoting some little-known lines from Lewis Carroll’s Sylphie and Brande, whereupon Lenny, to my distress, completed the quotation. But there was, on the whole, no need to be protective of my verbal domain; in our planning and making of numbers, Lenny did his best to rein in his veracity, and we had an agreeable division of labor.

Where we most collaborated on language was in the making of dummy lyrics, and that was always great fun. In cases where existing music was to be furnished with words, we often devised nonsensical verses which, embodying the music’s rhythms in words of a sort, might bring me a little closer to the pertinent verbalizing of Lenny’s sound and movement. On one occasion, for example, it occurred to us that a tune which Lenny had composed for the birthday of his son Alexander might serve for a number about Candide’s departure from Buenos Aires in Act II. The tune — Lenny called it a species of schottische — was tripping and animated in the extreme, and it was therefore specially necessary for me to grasp toward some verbal equivalent by way of a provisional or “dummy” lyric. The reader may be amused to know that the lyric of “Bon Voyage,” in its dummy stage, began with these six-line lines:

Oh, what a lovely villager!
Oh, what a lovely, lovely, villager bird!

Richard Wilbur is poet laureate and original lyricist of CANDIDE.
Flu Bugs and Standby Flights
An insider’s diary of the London performances of CANDIDE

by Cathy Nelson

CANDIDE was the kind of experience you never forget.

Images are engraved on my memory from the ten days Leonard Bernstein and a cast of stars spent in London with the London Symphony Orchestra in December 1989. There were two performances in the Barbican, to be filmed, followed by DG recordings.

Bringing together a cast such as this takes years of planning. Watching them arrive one by one — June Anderson, Jerry Hadley, Christa Ludwig, Nicola Gedd, the inimitable Adolph Green — the dream started. Hearing the sound pour forth from the tiny rehearsal room on the first day — we were in the best of all possible worlds.

Or were we?

London had a flu bug. It started with Jerry Hadley, who held his head high and was captured on film of Lenny conducting his London Symphony Orchestra. It took two hours to locate one of very few tenors who knew the part. Donald George was in Germany — he reached Gatwick at 5:30 p.m. where a car raced him to the Barbican by 7 p.m. for him to jump into a set of hired tails.

Onstage at 7:45 p.m. for Performance 2 with a new pair of star-crossed lovers … behind the cameras, Humphrey Burton’s plans for patching reached nightmare proportions.

In the midst of the vocal crises, no one dared think too hard about the Maestro’s music, rehearsals, conducting, spoken text — a true Renaissance creation. And of course, he did.

It was a privilege to be part of it.

Cathy Nelson is projects manager of the London Symphony Orchestra.

At 8 a.m. the next morning, June discovered a crook instead of a voice. The new Cunegonde (Constance Haumann) was dispatched to find a dress for that evening.

At 9 a.m. Jerry woke up with no voice at all. It took two hours to locate one of very few tenors who knew the part. Donald George was in Germany — he reached Gatwick at 5:30 p.m. where a car raced him to the Barbican by 7 p.m. for him to jump into a set of hired tails.

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Works in Progress:
My LB “Portrait”

(continued from page 1)

Side Story: The Recording," I was the producer of the Tanglewood 70th birthday celebrations in 1988 and this gave me an overview of Leonard Bernstein’s music which, alas, had to be pressed into service all too soon when I organized the Memorial Concert for LB held in Carnegie Hall a month after he died.

What I bring to a biographical portrait is close-up information about what went on in LB’s mind, acquired from watching him in action on and off the podium, and from a study of his own compositions and his interpretations of other composers’ music. To this I add the fact that I have access to Bernstein’s immediate family and friends. They know me and trust me. I can tell the story from the inside. And there is an important story to be told, concerning one of the greatest musicians of the 20th Century, a man of prodigious energy, appetites and ambition, who possessed a limitless supply of love for his fellow human beings.

Nevertheless, there were times when I almost hated LB, and I told him so to his face when the Museum of Television inaugurated an exhibition of his work back in 1986. He can be so contrary, I explained in a speech I made that evening: he has a whims of iron. And there was an occasion in Tel Aviv when I got so furious with his seeming arrogance — he was benighting me for not filming the fourth repeat performance of Mahler’s SONG OF THE EARTH, which afterwards he thought might be the best — that I told him to get lost, turned on my heel and marched sharply into a plate glass door, knocking myself out in the process. Next day we made up (how many friends have received apology notes slipped under the hotel door?) and went off surfing in Tel Aviv harbour as if I were a younger brother.

I am to tell the story of LB’s life honestly and intimately, but without the hype and the sensationalism which have marred some of the biographies written during his lifetime.

How can I be trusted to be objective if I am a family friend? Because, I would answer, of my training as a documentary film-maker at the BBC, because through several televised biographical essays I already have a perspective on his life and achievements; because I stood up to him when we were working together (he preferred that, anyway); because it would be silly to pretend that he was an angel when he himself was prepared to admit that he lived life to excess in every department. The Bernstein family and executives have encouraged me to tell the story my way: they are in no way seeking to protect an image.

My proposal was accepted by Doubleday and I began work on the biography in mid-July, 1991. The book will be approximately 200,000 words, copiously illustrated, and will be published in 1993. The British publisher will be Faber and Faber. A German translation will be published by Knaus Verlag. Other translations will follow.

I would like to ask for help from all readers of this newsletter. Naturally, I want my book to be rich in stories and anecdotes from every period and every department of Leonard Bernstein’s crowded life, all 72 years of it. I will have exclusive access to Mr. Bernstein’s own archive, to his letters, to the talks and speeches he gave, to the programme notes and the television scripts he wrote about his own and other people’s music. But I would welcome personal reminiscences, and access to treasured letters he may have written to you, dear readers, over the years. Incidentally, some of you may have already responded to the Bernstein archivist Charlie Harmon’s request earlier this year for copies of LB’s letters and occasional verse; rest assured that I will have access to these and in such cases there is no need to write again.

I shall be researching in various parts of Europe and the United States over the next six months: best to write to me c/o Karen Bernstein, Springgate Corp., 25 Central Park West, Suite 1Y, New York, NY 10023. Fax: (212) 315-0643.

Humphrey Burton is the former head of Music and Arts Programs for BBC Television. He was a regular collaborator with Leonard Bernstein for 30 years.
Recollecting Last Year's Memorial Events

Reactions to Leonard Bernstein's death on October 14, 1990, were appropriately extravagant and extraordinary. Crowds lined the sidewalks outside the Dakota in silent tributes; radio schedules were scrambled to make way for special weeklong Bernstein programs; and newspapers were filled with reminiscences and recollections by friends, colleagues, and associates.

In addition, several commemorative concerts were swiftly organized late last year, as family and friends joined by distinguished artists who performed to honor the composer's memory and achievements. With the first anniversary of Mr. Bernstein's death approaching, it seems fitting at this time to recall some of these events, and the many people who participated.

On Wednesday morning, November 14, 1990, Bernstein family and staff, the New York Philharmonic, and Carnegie Hall presented A Concert Remembering Lenny.

The program for the invitation-only event included a number of Bernstein compositions, among them selections from MASS, SONGFEST, and CHICHESTER PSALMS. Works by some of Mr. Bernstein's favorite composers — Mahler, Copland, and others — were also performed. The concert was organized by Humphrey Burton, with Michael Tilson Thomas taking charge of the music.

Performers included soprano Clamma Dale, mezzo-soprano Marilyn Horne and Christa Ludwig, tenor Jerry Hadley, baritones Thomas Hampson and Chester Ludgin, cellist Mischa Maisky, and pianist Leon Fleisher.

Among the Bernstein works performed were a number of fanfares, HAIL, CHICHESTER PSALMS, and excerpts from MASS (SYMPHONY NO. 3), SONGFEST, and ON THE TOWN; the evening closed with "Make Our Garden Grow" from CANDIDE and WEST SIDE STORY's "Somewhere." Joining in the tribute were sopranos Kathleen Battle and Louise Edeiken, mezzo-soprano Janacek Mayerson and Wendy White, tenors Jerry Hadley and Paul Sperry, baritone Paul Robeson, and pianists Leon Fleisher and Andre Watts.

Members of the Bernstein family and a group of friends performed Jamie Bernstein Thomas's "Kindness, Kindness, Kindness," a song for mixed voices.

Jason Robards, Jr., presided as master of ceremonies. The Right Reverend Richard F. Grein, Bishop of New York, read an Invocation. Caroline Stessinger, artistic director of concerts for Peace, welcomed the audience. Rabbi Marshall Meyer offered a prayer. Greetings were offered by New York Mayor David Dinkins; by Justus Frantz, from the Schleswig-Holstein Music Festival; by Takeshi Ito, Mayor of Sapporo, Japan, from the Pacific Music Festival; and by Leon Fleisher, artistic director of the Tanglewood Music Center. Processional participants included representatives of the clergy, universities, and six countries. James Parks Morton, Dean of the Cathedral, presented the 1990 Peace Award posthumously to Leonard Bernstein.

1991 Bernstein Tributes (partial listing)
May Israel Philharmonic Orchestra Tribute
May Boston Pops Orchestra, "Bernstein's Broadway"
July Tanglewood Music Center, "A Bernstein Tribute Weekend"
August Pacific Music Festival, "Leonard Bernstein Memorial Concerts"
August Schleswig-Holstein Music Festival, "Leonard Bernstein Tribute"
New Deutsche Grammophon Recordings

by Alison Ames

I have a bittersweet feeling about the list of unreleased Leonard Bernstein recordings I compiled last October. It has shrunk by about half. But every new release is a great event, and there are still quite a few ahead, thank God!

In August, in honor of LB's 73rd birthday, CANDIDE was released worldwide on Deutsche Grammophon CDs and cassettes. September will see U.S. releases of CDs of the music of two very different composers: Aaron Copland was a living mentor to Mohler on immortal one. Bernstein and the Vienna Philharmonic, in partnership with American baritone and Vienna resident Thomas Hampson, provide deeply moving performances of the music of two very different composers: Bernstein's TATTOO and Ned Rorem's VIOLIN CONCERTO, and Gomes') ployed by its dedicatee, the Israel Philharmonic Orchestra and Gavriel Ruskin, a small town about halfway between the Czech border and Bayreuth.

In addition, Deutsche Grammophon has a list of unreleased Leonard Bernstein recordings coming this year. Most of these will be made available on Deutsche Grammophon CDs and cassettes. The second release of the program will be Bernstein's SECOND SYMPHONY (A GE OF ANXIETY), which was inspired by the 1947 W. H. Auden poem of the same name. I chose to choreograph Bernstein's work as a tribute to my personal friendship, respect, and love for the composer.

Looking Ahead

Ballet West to Perform AGE OF ANXIETY

by John Nauerne

The ballet AGE OF ANXIETY, choreographed to Leonard Bernstein's Second Symphony, and performed by Ballet West, will premiere in Salt Lake City September 4, 1991 for five performances. In October we will open the John F. Kennedy Center for the Performing Arts' 1991-92 ballet season.

Leonard Bernstein's second public concerts in conjunction with recording for CD, video and television were in April 1990, in northern Bavaria. It was a Mozart program which began with AVE VERUM CORPUS, and continued with Arleen Auger singing the EXULTATE, JUBILATE, which was then joined by Frederica von Stade, Frank Lapordo, and Cornelius Hauptmann for the MASS IN C MINOR. The Bavarian Radio Symphony Orchestra and Chorus performed all three works in the magnificent baroque basilica of Wurzburg, a small town about halfway between the Czech border and Bayreuth.

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The new work was commissioned through a grant to the Kennedy Center from the National Endowment for the Arts. The grant is being used to commission new ballets from six American companies; the funding program requires that the new works be created by an all-American composer, choreographer, and designer team. According to Sheldon Schwartz of the Kennedy Center, the new ballets are intended to harness the talents of Americans working abroad and bring their creativity back to the United States.

Sony Classical (formerly CBS Masterworks) is currently reissuing much of the Maestro's legendary catalog in several newly remastered and compiled compact disc series. Sony Classical is pleased to announce the release of the long-awaited Bernstein PORTRAIT collection. This series will begin with five multiple CD sets showcasing various aspects of the Maestro's career. The first two sets present Bernstein as Composer — The Concert Works and features the JEREMIAH, AGE OF ANXIETY, and KADDISH symphonies; it also includes CHICHESTER PSALMS. Volume 4, Bernstein Plays and Conducts, includes legendary performances of Gershwin: RHAPSODY IN BLUE, Ravel: BOLERO, and Bernstein's own compositions.

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For more information, call Susan Schiffer, Sony Classical: 212-445-4763.

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ORCHESTRAL SUITE FROM A QUIET PLACE
to Open London Symphony Orchestra’s
Autumn Season

by Michael Tilson Thomas

All of us in the London Symphony Orchestra remember our many years of happy collaboration with our friend and president, Leonard Bernstein. Especially powerful in our minds are the memories of his recording of CANDIDE in December 1989 and the wonderful summer of 1990 when the orchestra collaborated with him in the creation of a new Asian Tanglewood, the Pacific Music Festival. These events were the capstone of his long association with the orchestra.

It is our intention that Lenny’s contribution and association with the London Symphony Orchestra shall never be forgotten. We are therefore dedicating our autumn season to him. We will begin by saluting him at the Proms. The program will feature Stravinsky’s SYMPHONY IN C and SYMPHONY OF PSALMS, two of LB’s great favorites, and his own suite from WEST SIDE STORY and CHICHESTER PSALMS.

The season will open with the premiere of a suite drawn from the opera, A QUIET PLACE. This suite has been crafted by Sid Ramin with the guidance of Michael Barrett, Charlie Harmon, and myself. It contains a mixture of the serial and hard-edged music of A QUIET PLACE, the jazzy riffs of TROUBLE IN TAHITI and ends with the deeply expressive and forgiving “Postlude” to Act I. This suite will also be featured in the London Symphony Orchestra’s first performance in the United States on its 1992 spring tour.

Subsequent concerts of the season will include the “Imaginary Coney Island Sequence” from ON THE TOWN, and “Three Scenes” from MASS, with Benjamin Luxon as the soloist. Finally, all these works will be linked together in an official memorial performance for Lenny on October 17, 1991.

1991 Calendar of Events

September

4-8 Salt Lake City: AGE OF ANXIETY, Ballet West premiere; John Neumeier, choreographer, Capitol Theater
6 Paris: AGE OF ANXIETY, London Symphony Orchestra, Michael Tilson Thomas, conductor, Salle Pleyel
7 London: AGE OF ANXIETY, London Symphony Orchestra, Michael Tilson Thomas, conductor, London Proms
19 London: ORCHESTRAL SUITE FROM A QUIET PLACE, World Premiere, London Symphony Orchestra, Michael Tilson Thomas, conductor, Barbican Centre
23 Los Angeles: Television Academy Hall of Fame Induction Ceremony

October

4 Hannover: ON THE TOWN, Rundfunkorchester Hannover des NDR, Carl Davis, conductor, Funkhaus
7 Innsbruck: MASS, Bno Philharmonic, Vienna Jeunesse-Choir, Woergl Chamber Choir, Florian/Wilten Boys Choir, Staging by Caspar Richter
8-10 Washington: AGE OF ANXIETY, Ballet West, John Neumeier, choreographer, Kennedy Center for the Performing Arts
11-14 Odessa, Leningrad, Moscow: SERENADE and WEST SIDE STORY DANCES, Odessa Philharmonic Orchestra, Hobart Earle, conductor
17 London: Bernstein Memorial Concert, London Symphony Orchestra, Michael Tilson Thomas, conductor, Barbican Centre

November

1-10 Detroit: CANDIDE, Michigan Opera Theatre, Fisher Theatre
13-14 Stuttgart: FANCY FREE, Radio-Sinfonieorchester Sir Neville Marriner, conductor, Kultur und Kongresszentrum
15-17 St. Louis: All Bernstein program, including SONGFEST, AGE OF ANXIETY, and PRELUDE, FUGUE AND RIFFS, St. Louis Symphony, Leonard Slatkin, conductor, Powell Symphony Hall

* Partial Listing