

prelude, fugue & riffs

News for friends of Leonard Bernstein

Autumn 1991

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.

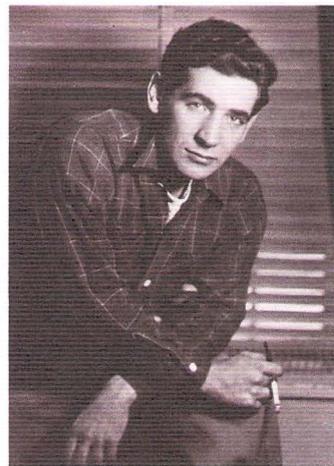
With a narration devised by Mr. Bernstein and humorist John Wells, and with a cast including Jerry Hadley, June Anderson, Christa Ludwig, Adolph Green, Nicolai Gedda, Della Jones, and Kurt Ollman, the production was described by the *London Daily Telegraph* as "packed with musical invention of a range 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 Mauceri, 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 picaresque 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 tale.) 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 Jalmi Publications, Inc. will be licensed and sold by Boosey & Hawkes, Inc.

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



Leonard Bernstein in his twenties.

Works in Progress: My LB "Portrait"

by Humphrey Burton

I have been authorized by Mr. Bernstein's family and by his trustees to write a biographical portrait of Leonard Bernstein. Everybody agrees that something substantial and authoritative about the life and music of this extraordinary man should be available as soon as possible and I am proud (though not a little scared) to have been entrusted with the task.

You may be wondering why a British television producer should have been chosen as Mr. Bernstein's biographer, rather than a professional American writer. I would like to answer by quoting from the proposal I submitted earlier in the summer to the American publisher Doubleday. It may seem a little immodest of me to be blowing my own trumpet, but if I am to get the help I am going to request from you, I need to have your confidence. Here is what I wrote.

Why a book by Humphrey Burton? Well, I worked with LB almost every year from 1959, and since 1970 I have produced or directed literally scores of filmed and televised concerts for Unitel and more than a dozen documentaries, such as "Beethoven's Birthday", "The Little Drummer Boy" and "West

(continued on page 5)

To Our Readers

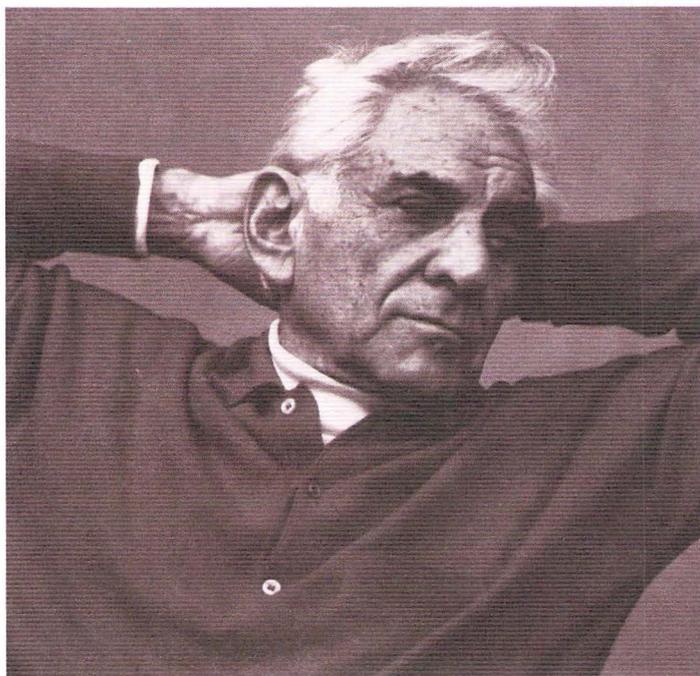
When Leonard Bernstein died on October 14, 1990 those of us who loved and worked with the Maestro died a little, too. Would we never again experience the tours, recording sessions, teaching workshops, and new composing projects we once had imagined were inevitable as the changing seasons? How could we 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 savor 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.



SNOODGRASS/ROBERTO DI LUZIO

The BETA Fund

New Educational Foundation Established

THE BETA FUND

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 Praemium 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:

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.

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

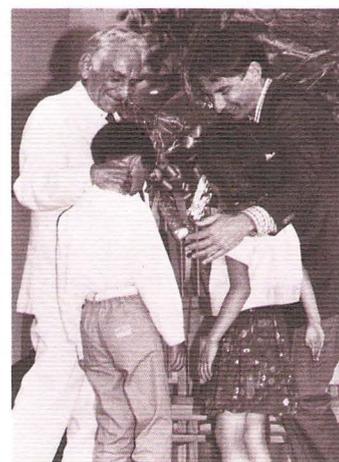
materials for school-age audiences are included, as are those that provide playback equipment, recordings and videos, and musical instruments to primary and secondary schools.

Multi-disciplinary 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.

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.

“He led a joyous revolution”



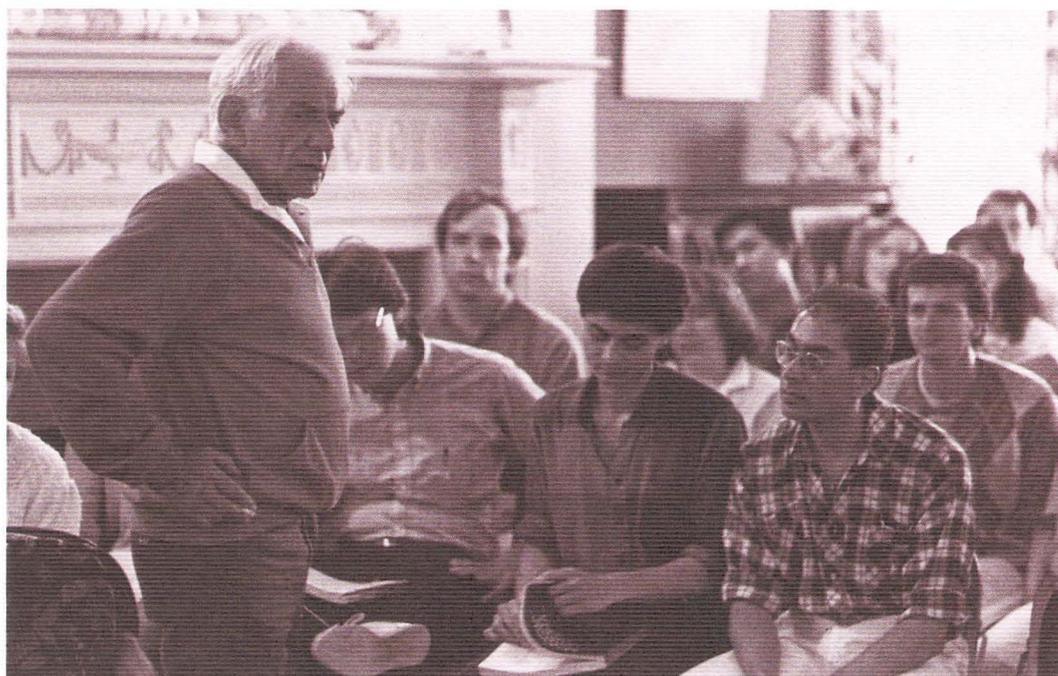
Leonard Bernstein and Michael Tilson Thomas at the Pacific Music Festival.

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*



Leonard Bernstein teaching a conducting seminar at Tanglewood.

WALTER H. SCOTT/BSI

Young Conductors Remember their Teacher

“You can do it...fly!!”

It 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 AND BARCAROLLES, followed by Mozart’s G minor. Hope *he* was pleased. ■

Carl St. Clair
June 28, 1991

“His luster yet shines”

I. Kōsai ga
Kohaku ni kagayaku
Olo no sato

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

II. Miagere ba
Kuchiba moeuru
Nishi no sora

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

Eiji Oue
June 1991

“It’s all yours, baby.”



Marin Alsop with Leonard Bernstein at the Pacific Music Festival.

“Lenny’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 after 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 went 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 absolutely no idea of what to do — but I felt entirely 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 quietly he began 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)

一. 光彩が

二. 琥珀に輝く

音の里

見上げれば

朽ち葉燃えうる

西の空

CANDIDE

David Patrick Stearns on CANDIDE



Leonard Bernstein with cast members at the *CANDIDE* recording session on December 9, 1956.

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 music of centuries past, such as Gounod in "Glitter and Be Gay" and Offenbach in the overture. As a result, it's always been easy to hear *CANDIDE* as little more than a lighthearted pastiche.

However, in the new, larger-than-ever edition of *CANDIDE* that is being published, one becomes aware of all of the connections to Bernstein's more serious works. Viewed within the overall terrains of 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 and Third Symphonies 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 acidly 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 Lillian Hellman, I paraded my literacy by quoting some little-known lines from Lewis Carroll's *Sylvie and Bruno*; 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 versatility, 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 especially necessary for me to grope 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 asinine lines:

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

Richard Wilbur is poet laureate and original lyricist of CANDIDE.

CANDIDE
LEONARD BERNSTEIN



Deutsche Grammophon's North American label for *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 DGG recordings.

Bringing together a cast such as this takes years of planning. Watching them arrive one by one — June Anderson, Jerry Hadley, Kurt Ollmann, Christa Ludwig, Nicolai Gedda, 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 kept singing. It reached June Anderson, who did the same. A new Cunegonde was flown in from Paris on standby.

The first night arrived — everyone rallied — and a stunning first performance was captured on film of Lenny conducting his wonderful score.

At 8 a.m. the next morning, June discovered a croak 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.

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 growing cough and hollowing voice. One just knew that, somehow, he would carry on with this marvelous creation that was all his, 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.

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 whim of iron. And there was an occasion in Tel Aviv when I got so furious with his seeming arrogance — he was berating 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 aim 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

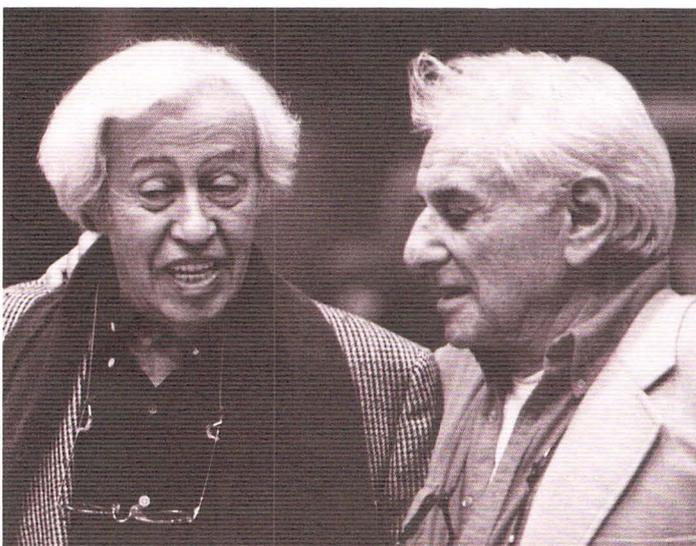
perspective on his life and achievements; because I stood up to him when we were working together (he preferred that, anyway); because it would be silly to pretend that he was an angel when he himself was prepared to admit that he lived life to excess in every department. The Bernstein family and executors 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.



Adolph Green and Leonard Bernstein at a recording session for CANDIDE. London, 1989.

CHRISTINA BURTON

Memorial Events

Recalling 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 tribute; radio schedules were scrapped 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 were 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 those 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-sopranos Marilyn Horne and Christa Ludwig, tenor Jerry Hadley, baritone Thomas Hampson and Chester Ludgin, cellist Mstislav Rostropovich; Michael Tilson Thomas, James Levine, Christoph Eschenbach, and Michael Barrett conducted. Members of the New York Philharmonic, Boston Symphony, the Israel Philharmonic, the London Symphony, the Orchestra of the Academy of St. Cecilia, and the Vienna Philharmonic were brought together for the occasion, along with the Westminster Choir.

Jamie Bernstein Thomas welcomed the "hundreds and hundreds of dear friends" assembled at Carnegie Hall; her remarks at her father's October 16, 1991 funeral were reprinted in the memorial program. Nina and



1990 New Year's Eve Concert for Peace at the Cathedral of St. John the Divine, New York. "Kindness, Kindness, Kindness" by Jamie Bernstein Thomas performed by the composer with Nina Bernstein, Alexander Bernstein and friends.

Alexander Bernstein were joined by Michael Wager, Schuyler Chapin, and Lauren Bacall in reading excerpts from Mr. Bernstein's writings.

One month later the focus shifted to Broadway, at the Majestic Theater, in a tribute organized by Arthur Laurents and featuring selections from Mr. Bernstein's theater works. Performing were Nancy Walker ("I Can Cook Too" from ON THE TOWN), Carol Lawrence (a medley from WEST SIDE STORY), Constance Haumann ("Glitter and Be Gay" from CANDIDE), Kurt Ollman ("Take Care of this House" from 1600 PENNSYLVANIA AVENUE), Lauren Bacall and Phyllis Newman ("Ohio" from WONDERFUL TOWN), Barbara Cook ("A Simple Song" from MASS), Betty Comden and Adolph Green ("Some Other Time" from ON THE TOWN), and Marilyn Horne, who closed the program with "Somewhere" from WEST SIDE STORY. Accompanying at the piano were Michael Barrett, John Bayliss, Steven Blier, Peter Duchin, Wally Harper, and Mark Hummel.

Speakers Alexander Bernstein, Arthur Laurents, Jerome Robbins, and Michael Wager offered humorous and personal recollections. Recalling his father's dubious talents as a singer and mimic of accents Alexander Bernstein noted that "Jaws would drop at his daring approximations."

The 1990 New Year's Concert for Peace, *Remembering Leonard Bernstein*, was the year's final and largest memorial: 10,000 people filled the Cathedral of St. John the Divine. Eight years earlier, Maestro Bernstein had participated in the first New Year's Eve Peace Concert at the Cathedral. Members of the Tanglewood Music Center, Schleswig-Holstein Music Festival, and Pacific Music Festival Orchestras, along with the New York Concert Singers and the New Year's Eve Chorus (Judith Clurman, director) were conducted by Bernstein students Carl St. Clair, Marin Alsop, Eiji Oue, and Yutaka Sado, as well as longtime Bernstein colleague Lukas Foss.

Among the Bernstein works performed were a number of fanfares, HALIL, CHICHESTER PSALMS, and excerpts from KADDISH (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-sopranos Janice Meyerson and Wendy White, tenors Jerry Hadley and Paul Sperry, boy soprano Evan Weber, gospel singer Odetta, flutist Paula Robison, and pianists Leon Fleisher and André 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 Stoessinger, 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 Itagaki, 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 Leonard Bernstein throughout his life, Gustav Mahler an immortal one. Bernstein and the Vienna Philharmonic, in partnership with American baritone and Vienna resident Thomas Hampson, provide deeply moving and definitive performances of the three great Mahler song cycles — *RÜCKERT-LIEDER*, *LIEDER EINES FAHRENDEN GESELLEN* and *KINDERTOTENLIEDER*. The all-American combination of Bernstein, the New York Philharmonic, and the Philharmonic's principle clarinetist Stanley Drucker give equally distinctive performances of Copland's *EL SALON MEXICO*, *MUSIC FOR THE THEATRE*, *CONNOTATIONS FOR ORCHESTRA*, and *CLARINET CONCERTO*. Both CD's were released in late spring in Europe.

The only remaining New York Philharmonic recordings are David Del Tredici's *TATTOO* and Ned Rorem's *VIOLIN CONCERTO* played by longtime Bernstein collaborator Gidon Kremer. They will be coupled for release in 1993 with Bernstein's last large-scale orchestral work, the *CONCERTO FOR ORCHESTRA* ("Jubilee Games") played by its dedicatee, the Israel Philharmonic (this is the last Israel Philharmonic Orchestra recording).

Other Vienna Philharmonic recordings to come are the Bruckner Ninth and Sibelius First Symphonies, and Beethoven's final *STRING QUARTET* (OPUS 135), which will be coupled with Bernstein's earlier Vienna Philharmonic Orchestra recording of the OPUS 131, long available on CD. Further, it is planned for Krystian Zimerman, soloist in the

not-yet-released Beethoven *PIANO CONCERTI* NOS. 3, 4 and 5, to complete the cycle with NOS. 1 and 2, leading the Vienna Philharmonic Orchestra from the keyboard. Finally, a Salzburg Festival performance of the Mahler Eighth from 1975 featuring Margaret Price, Judith Blegen, Agnes Baltsa, Trudeliese Schmidt, Gerti Zeumer, Kenneth Riegel, Hermann Prey, José van Dam, the Concert Chorus of the Vienna State Opera, the Singverein Chorus, and the Vienna Boys' Choir will be released in autumn, together with a 1974 concert performance of Mahler's *SYMPHONY NO. 10: ADAGIO*. The latter is a live soundtrack from the Unitel Munich/Amberson Productions film of a performance in the Konzerthaus Vienna, Austria. These performances will complete Bernstein's second Mahler cycle on audio records.

Leonard Bernstein's last 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 *EXSULTATE, JUBILATE*, who was then joined by Frederica von Stade, Frank Lopardo, 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 Waldsassen, a small town about halfway between the Czech border and Bayreuth.

In addition, Deutsche Grammophon has been negotiating to release two superb concert recordings: the Mahler Ninth, Bernstein's only appearance with the Berlin Philharmonic (1979); and, with the Boston Symphony at Tanglewood on August 19, 1990, Bernstein's final concert anywhere. That afternoon saw unforgettable performances of Beethoven's *SEVENTH SYMPHONY* and Benjamin Britten's "Sea Interludes" from *PETER GRIMES*. Many in the enormous audience seemed to sense it might be the last time they would hear the magic of Leonard Bernstein's musicking in person. ■

Alison Ames is executive producer at Deutsche Grammophon.

Re-Release Plans at Sony Classical



Sony Classical (formerly CBS Masterworks) is currently reissuing much of the Maestro's legendary catalog in several newly remastered and compiled compact disc series.

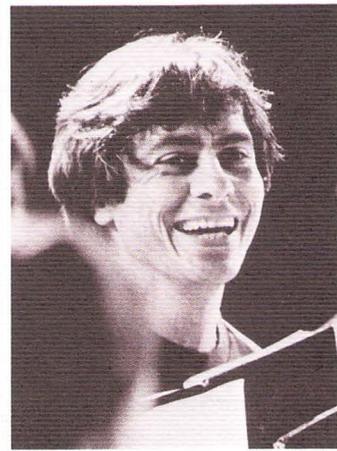
Sony Classical is pleased to announce the release of the long-awaited Bernstein *PORTRAIT* collection. This series will begin with five multiple CD sets showcasing various aspects of the Maestro's career. The first two sets present *Bernstein as Composer of Theatre Works*. Vol. 1 features *ON THE TOWN*, *Symphonic Dances* from *WEST SIDE STORY*, *Suite* from *ON THE WATERFRONT*, *FANCY FREE BALLET*, and more. *The Theatre Works*, Vol. 2, offers *MASS* and *DYBBUK*. Volume 3 presents *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: *CONCERTO IN G MAJOR* and concertos by Shostakovich, Beethoven, and Mozart. Also presented here are Mozart: *PIANO QUARTET K478* and Schumann: *PIANO QUINTET*. The fifth volume offers *Mahler Songs* with renowned performances of *DES KNABEN WUNDERHORN* with Christa Ludwig and *SONGS OF A WAYFARER* by Dietrich Fischer-Dieskau, with Mr. Bernstein at the piano.

1992 will see the release of the beginning of a comprehensive repertoire line of 100 recordings from the Bernstein New York Philharmonic catalog, also newly compiled and remastered.

Just released by Sony Classical is the *BERNSTEIN FAVORITES* series, ten CDs containing compilations of some of the Maestro's most popular and appealing repertoire. This collection presents marches, ballet, orchestral dances, orchestral favorites, overtures, children's classics, 20th Century music, and others. ■

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

Ballet West to Perform AGE OF ANXIETY



John Neumeier, choreographer.

by John Neumeier

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 Art's 1991-92 ballet season.

Bernstein's *SECOND SYMPHONY* (*AGE OF ANXIETY*), 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 own personal friendship, respect, and love for the composer.

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. ■

John Neumeier is director of the Hamburg Ballet, and choreographer of the new Ballet West production of the *AGE OF ANXIETY*.

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

by Michael Tilson Thomas

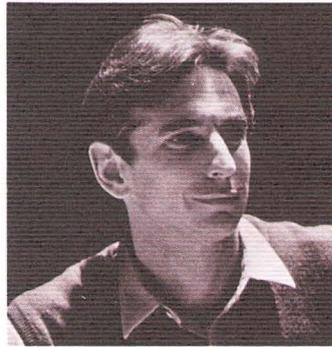
All of us in the London Symphony Orchestra remember our many years of happy collaboration with our friend and president, Leonard Bernstein. Especially powerful in our minds are the memories of his recording of *CANDIDE* in December 1989 and the wonderful summer of 1990 when the orchestra collaborated 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



CLIVE BARDIA

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. ■

Note To Readers

If you or someone you know would wish to receive this publication regularly, please send the name and address to:

Craig Urquhart
Prelude, Fugue & Riffs,
25 Central Park West, Suite 1Y
New York, NY 10023
Fax: (212) 315-0643.

Prelude, Fugue & Riffs is a publication of Jalni Enterprises, Inc.
Executive VP: Harry J. Kraut
Manager: Craig Urquhart
Editorial: Kozlov Communications
Design: BorsaWallace, NYC
© 1991 Jalni Enterprises, Inc.

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
- Mahler: "Das Lied von der Erde." DGG Laser Disc

- Sound Recording Releases
- Video Releases

October

- 4 Hannover: *ON THE TOWN*, Rundfunkorchester Hannover des NDR, Carl Davis, conductor, Funkhaus
- 7 Innsbruck: *MASS*, Brno 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
- Mahler: *SYMPHONIES NOS. 8 and 10 (ADAGIO)* Vienna Philharmonic. DGG
- Mahler: *COMPLETE SYMPHONIES*. DGG
- Mahler: *SYMPHONIES NOS. 1 and 4*, Vienna Philharmonic. DGG
- *CANDIDE*. DGG

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
- Bizet: *CARMEN*, Metropolitan Opera. DGG

* Partial Listing