

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring 1992

## The Television Journey



THE UNANSWERED QUESTION: Six Talks at Harvard University, 1973.

by Schuyler G. Chapin

In a tribute essay marking the Museum of Broadcasting's 1985 Bernstein television celebration, critic Robert S. Clark wrote: "Some of the gifted among us are twice blessed: they yoke arresting talents to historic coincidences that enable them to make the most of their gifts. Leonard Bernstein was one of these: it was his — and our — good fortune that he and American television grew to maturity together."

Bernstein's television activities fell into three distinct but interconnected areas. The first were programs, like *Omnibus*,

where he acted as teacher/interlocutor for music of many different kinds — mainstream classical, contemporary classical, jazz, musical comedy and rock. Second were programs of his work as a composer, including his symphonies and some of his stage works — *MASS*, *TROUBLE IN TAHITI*, *WONDERFUL TOWN* and *CANDIDE*, among many. Third were the over 70 programs of his appearances as a conductor, with orchestras that include the New York Philharmonic, the London Symphony, the Israel Philharmonic, the Bavarian Radio Symphony Orchestra and, especially, the Vienna Philharmonic.

*Omnibus* began in 1952 as the TV/Radio Workshop of the Ford Foundation. It was the first commercial television outlet for experimentation in the arts and from the beginning the program's approach was fresh and unusual. It clearly demonstrated the series' determination to make the arts come alive on television. Its most slam-bang music program took off with Bernstein on November 14, 1954, his first appearance on television, in which the then 35-year-old Maestro discussed the structure of the first movement of Beethoven's *FIFTH SYMPHONY*. Bernstein knew how to convey the intellectual and emotional passion of his art in a way that was accessible and stimulating to all types of viewers. His style met the middlebrow on his or her own level, without stooping. More than any musician before (or since), he understood television's potential to unlock the mysteries of music and make the home audiences care as deeply as

(continued on page 6)



YOUNG PEOPLE'S CONCERT, November 1964.

## To Our Readers

Since 1980, when video players began to proliferate, we've heard the same question regularly: "When will Leonard Bernstein's television work come out on video?"

Happily, we can now answer "very soon." The *YOUNG PEOPLE'S CONCERTS* are scheduled for release this year, as is the Harvard Lecture series *THE UNANSWERED QUESTION*. Others will follow close behind. But why has it taken so long?

Partly the answer is economic. "Classical" music is a marketing specialty, and video is still a young industry, sustained largely by Hollywood films. Only recently has the VCR become pervasive enough for distributors to issue releases in so-called niche categories.

But *rights* have been the real barrier. Preparing the *YOUNG PEOPLE'S CONCERTS* for video required agreements with CBS Television; the New York Philharmonic; soloists and other performers — and their unions; plus the rightsholders of copyrighted music, lyrics and other program elements. Specialists pored over fading mimeographs and yellowing files. Old payroll records had to be painstakingly researched for names of orchestra members and past fee schedules. Over 1,000 pages of legal contracts have been written for this series in the past ten years.

We know the effort is justified. "A classic is something that lives forever," says LB in one *YOUNG PEOPLE'S CONCERT*. His works, on video, will endure as true television classics. ■

## BETA Fund Supports The Children's Storefront

### THE BETA FUND

The Bernstein Education Through The Arts (BETA) Fund has awarded a grant to The Children's Storefront to re-establish a music program previously discontinued due to budget cuts.

The Children's Storefront, founded 26 years ago by Headmaster Ned O'Gorman, is a small, tuition-free school located in the Harlem neighborhood of New York City. It is dedicated to providing a strong, structured academic program to children of the inner city. The school

concentrates its efforts on children, many from disadvantaged backgrounds, who need more than what a conventional public school curriculum can offer and who would not ordinarily have access to it. At present, the 120 students attending the Storefront can choose courses from art, music and drama programs that might not have been available in the public schools.

To this effect, the BETA Fund grant to the Children's Storefront will allow the music teacher, Ms. Gretchen Pusch, to expand the framework of her five two-day workshops designed to expose her students to a variety of musical traditions, with artists themselves as workshop hosts. In addition, the Storefront has been "adopted" by the New York Philharmonic, whose members introduce the children to classical music through performances at the school. ■

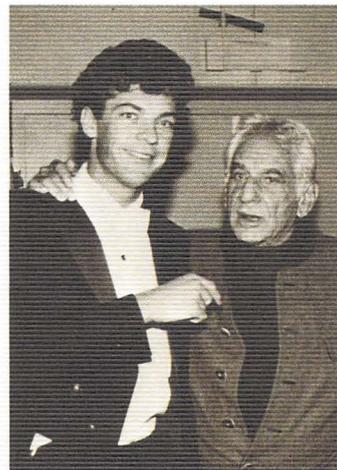


Members of the New York Philharmonic perform at The Children's Storefront.

## A Bernstein Celebration

Amberson Productions and Columbia Artists Management are pleased to announce A BERNSTEIN CELEBRATION, a new performance opportunity established specifically for symphony orchestras, which will be available worldwide beginning 1993.

A BERNSTEIN CELEBRATION, which will have three programs to choose from, offers a selection of compositions by Leonard Bernstein, led by conductors the Maestro trained and featuring outstanding young soloists. Michael Barrett, who worked closely with Bernstein, will serve as Artistic Director. In addition, A BERNSTEIN CELEBRATION will include all performance materials, program



Michael Barrett with Leonard Bernstein.

notes and publicity requirements. Complete information about the three programs and a list of participating artists will be available in the near future. ■

## CANDIDE wins Grammys Other Recordings Honored

The acclaimed DG recording of Leonard Bernstein's *CANDIDE* won two 1991 Grammy Awards. The recording was named Best Classical Album and Best Engineered Classical Recording. It has also been named Record of the Year by *Stereo Review*. In addition, *CANDIDE* has been honored internationally with the prize of the Nouvelle Académie du Disque in Paris.

The National Academy of Recording Arts and Sciences also nominated the Bernstein recording of Copland's *CLARINET CONCERTO*, with Stanley Drucker, clarinet, and the New York Philharmonic for Best Classical Recording of Soloist with

Orchestra. The recording of Mahler's *RÜCKERT-LIEDER*, *LIEDER EINES FAHRENDEN GESELLEN* and *KINDER-TOTENLIEDER* with baritone Thomas Hampson was nominated for Best Classical Vocal Performance. Hans Weber, Leonard Bernstein's longtime producer, was nominated for Producer of the Year.

The Bernstein recording of Hindemith's *MATHIS DER MALER*, *CONCERT MUSIC FOR STRINGS AND BRASS*, and *SYMPHONIC METAMORPHOSES ON THEMES OF WEBER*, with the Israel Philharmonic Orchestra, was awarded the Ritmo Award in Spain. ■

# The Video Legacy

## Leonard Bernstein on Video: Towards the Year 2000

by Humphrey Burton

I venture to prophesy that by the year 2000 Leonard Bernstein's video legacy will be every bit as important, if not so extensive, as his recordings, and even more valuable as a measure of the breadth of his personality. It can be only a matter of time before home videos, in a plethora of formats, of Leonard Bernstein's concert films, operas, documentaries, essays and teaching programs become readily available.

What may we look forward to when the millennium arrives? First, to the golden oldies. Leonard Bernstein's early television features in the 1950s and 60s were classics, among the best things to come out of American television in its golden age. "What makes opera Grand?" Bernstein asked in one OMNIBUS essay, which he answered by doing Act III of *LA BOHÈME* first as a play, then from Puccini's opera. There was a riveting essay on jazz, with Benny Goodman; another on musical comedy, with Betty Comden and Adolph Green; and one on the art of conducting, which transformed the studio floor into the opening page of Beethoven's *FIFTH SYMPHONY* and had orchestra players standing with their instruments on each of the music staves. They make what is still splendid television! (You can still read the best of the



Leonard Bernstein and Humphrey Burton relax between rehearsals for the Berlioz *REQUIEM*, Paris, 1977.

scripts, by the way, in two books, *The Joy of Music* and *The Infinite Variety of Music*.) The immensely influential *YOUNG PEOPLE'S CONCERTS* followed and there has been nothing like those programs, dubbed and shown worldwide along with companion books in 14 languages, in the history of musical education. Similarly, there has been nothing to match *THE UNANSWERED QUESTION* (1973), Bernstein's six Norton lectures, taped at Harvard and WGBH Boston, which were a bold attempt to

apply to music the then fashionable discipline of linguistics. Taking his cue from Noam Chomsky, Bernstein set out to define a "worldwide inborn musical grammar" in weekly essays on semantics, syntax and grammar, which, in the end, pointed to tonality as the natural order — in other words, they were an elaborate justification of Bernstein's essential conservatism, but expressed in such compelling language that the skeptics who came to scoff departed in thrall (most of them, anyway), as Bernstein backed up his ideas with massive musical examples — a complete *OEDIPUS REX* in one lecture, large chunks of *TRISTAN* in another. One of these programs is over three hours long; their varying lengths were a nightmare for network television schedules but are no problem for video.

It says something about the

decaying values of American television that Bernstein had no regular series in the US, other than a Beethoven cycle on cable, over the last two decades of his life. In Europe, it was different. The BBC began its long association with Bernstein in 1966 with *The Symphonic Twilight*, three concerts of Stravinsky, Sibelius and Shostakovich. London Weekend Television continued Britain's connection, presenting Verdi's *REQUIEM*, a Stravinsky memorial concert and a spirited tele-production of Bernstein's short opera *TROUBLE IN TAHITI*. But it was to Germany and Austria that Bernstein gravitated for the bulk of his video activity. Munich-based Unitel has over 170 hours of Bernstein performances in its catalogue. After the epoch-making cycle of Mahler Symphonies came

(continued on page 6)



# Inside the New Recording

## Impressions of Lenny

by Ned Rorem

During the decades that I observed him working with other people's music, Leonard Bernstein was always The Composer personified, never the distanced performer. Whether interpreting his dear friends Copland and Schuman, or his dear friends Haydn and Mahler, he was inside looking out — the creator of his re-creations. (This obtains also to LB as interpreter of LB the writer.) Such acquisitive subjectivity allowed him to sculpt each phrase in music's history as though he'd authored it, allowed him — in our age of "fidelity" to the past — to be wildly supple, not just with color and speed but with cuts and additions, altering the very guts of a work. For example:

The first of my three big pieces which Lenny conducted was the *THIRD SYMPHONY*. When he saw the manuscript in 1958, he promised to premiere it the next spring, on one condition: that I reorchestrate the largo for just strings. "Okay," I said. But didn't. He forgot the condition (I think) and played the symphony anyway.

The second piece, an eight-part suite named *SUNDAY MORNING*, he introduced to New York in 1980. It had already been heard elsewhere and its arrangement was, so far as I was concerned, a *fait accompli*. Yet LB sought to switch the order of movements, an order nonetheless preordained by the Wallace Stevens poem on

which it was modeled. I vetoed the switch. No hard feelings.

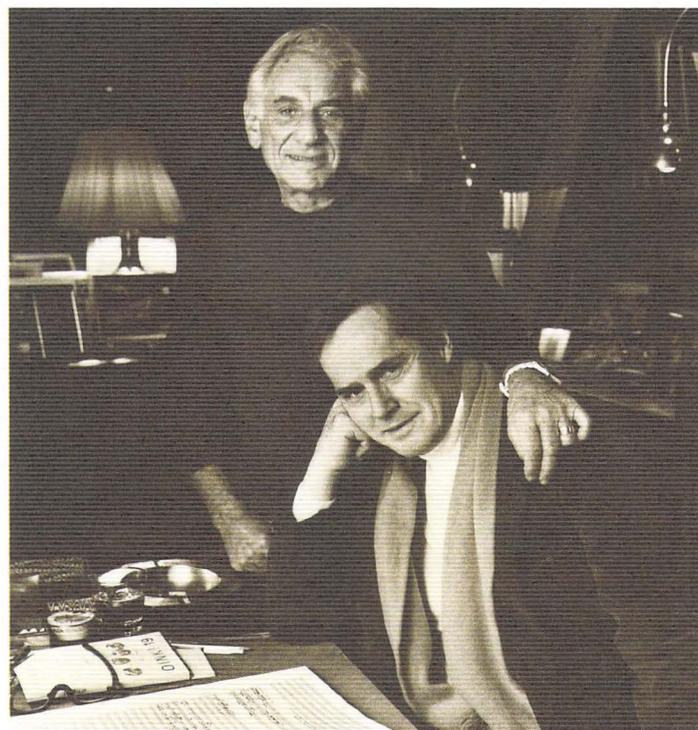
Last and most intriguing was Lenny's approach to the present *VIOLIN CONCERTO*. Although he was to conduct it with the auspicious New York Philharmonic, Lenny did recognize the six-movement *CONCERTO* for the chamber music it was. Still, he felt the quiet close was a let-down.

soloist Gidon Kremer suggested we revert to Rorem's original version — the version, thank God, which is here recorded.

Lenny deeply needed to be the Onlie Begetter of all art, a need which on the face of it seems conceited, but which in truth was flattering, caring, even humble. In regard to my own music, he was, in fact, a begetter more than he

taffy as though they were German; I, the reticent WASP, have always felt those tunes should be outlined rigidly, French-style, even a twinge faster than marked, lest listeners yawn.

How do I feel about this performance? The *CONCERTO* was originally cast for Jaime Laredo, who performed it often during the mid-1980s. Jaime's tone, like a graceful Latin storm, is endearing to my Gallic ears. Gidon's attitude, at once more intellectual and more Slavic, seemed at first jarring. But Bernstein and Kremer were delicious foils for each other, and combined to make a legitimate version of this pliable piece. The recording itself? I have never heard my music so expensively glamorized. I'm dazzled by the intimately sumptuous engineering, the virtuosic stance, and the dangerous tempos, which show a side of myself I never knew existed. ■



Leonard Bernstein and Ned Rorem discussing the *VIOLIN CONCERTO*.

"At the very finish, how about letting Gidon (Kremer) hold that high D," suggested Lenny, "then segue into a repeat of the last 24 measures of the fifth movement, crescendoing to a bang-up ending?" I acquiesced, but the resulting effect wasn't really Me; the notes were mine but the device was Lenny's. After the second of four scheduled performances, the

knew. The jazzy movement of the Symphony, like hundreds of my vocal archings, owes everything to the flow of the LB precedent through the collective unconscious.

Yet our metabolisms ticked at different tempos. Lenny was the flamboyant Jewish extrovert, always inclined toward stretching my slow tunes into a Romantic

*Ned Rorem is the composer of three symphonies, six operas and hundreds of songs and cycles. He is also the author of nine books, including his diaries of his years in post-war Paris. His suite AIR MUSIC won the 1976 Pulitzer Prize in music. Ned Rorem currently lives in New York City.*

# Bernstein/Rorem/Del Tredici

## Notes on CONCERTO FOR ORCHESTRA ("JUBILEE GAMES")



by Jack Gottlieb

Like CANDIDE, the CONCERTO FOR ORCHESTRA ("JUBILEE GAMES"), recorded in Tel Aviv and the most recent (and final) recorded release of a Bernstein work that he conducted, has a tangled history. The original version, called simply JUBILEE GAMES, was in two movements: "Free-Style Events" and "Diaspora Dances." Dedicated to the Israel Philharmonic Orchestra for its jubilee year, this globe-trotting work was premiered on 13 September 1986 by the IPO in Avery Fisher Hall, New York. The work OPENING PRAYER, which opened the refurbished Carnegie Hall two months later, 15 December 1986, and which was performed by the New York Philharmonic, was transplanted into JUBILEE GAMES, where it became the second movement, retitled "Benediction." The invocation of the ancient threefold blessing in Hebrew ("May the Lord bless you and keep you . . ." Numbers 6:24-26) was quite apt for the IPO's 50th anniversary. This second version of JUBILEE GAMES was first played by the IPO on 31 May 1988 in Tel Aviv and they then toured with it throughout Europe.

But the work continued to grow even after that. In December 1988, while vacationing in Key West, Bernstein wrote a piece for recorder which he called VARIATIONS ON AN OCTATONIC SCALE. Written at the request of Helena Burton [whose father Humphrey Burton has written an article for this issue of *PF&R* — *Editor*], it was given a reading in January 1989 by members of the New World Symphony in Miami, in a version for flute and cello. After hearing it, Bernstein quickly rethought the set of variations in orchestral terms and, in expanded form, this became "Mixed Doubles," the new second movement of the newly retitled CONCERTO FOR ORCHESTRA ("JUBILEE GAMES"), while the old second movement, "Benediction," now became the fourth movement. This third and final version was performed by the IPO on 24 April 1989 at the Frederic Mann Auditorium in Tel Aviv and this is the performance heard on the new recording.

While DG has entitled its booklet "Leonard Bernstein conducts American Compositions," LB himself described his "Diaspora Dances" as "geo-Judaic." With its Biblical inspiration and dedicatory impetus, the CONCERTO surely leaps beyond national confines. ■

*Jack Gottlieb, composer, was Assistant to Leonard Bernstein from 1958-1968, and served as his editor until his death. He is now an archivist for the estate. His new CD "Evening, Morn & Noon — The Sacred Music of Jack Gottlieb" is dedicated to the beloved memory of Leonard Bernstein.*

## A Composer Remembers

by David Del Tredici

The night before he was to conduct the first rehearsal of TATTOO with the New York Philharmonic, Lenny invited me to the Dakota. I arrived at 8 p.m. and left at three in the morning. It was an unforgettable experience.

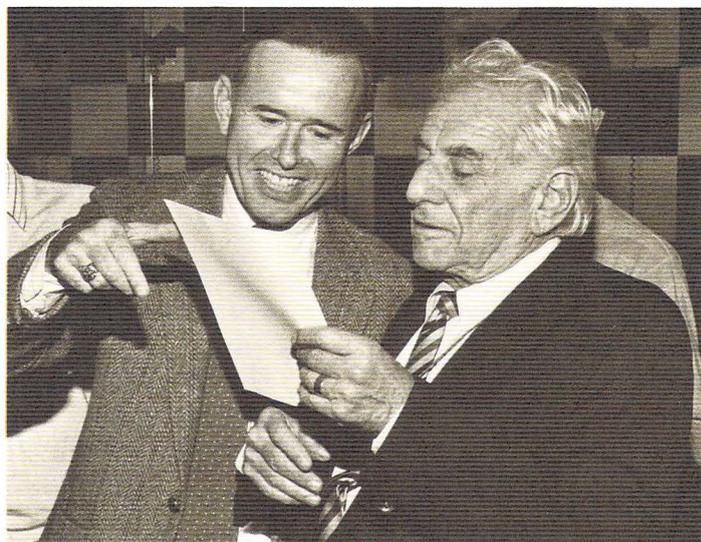
Unlike other conductors, Lenny didn't just learn a score, he ingested it. TATTOO was no exception. As soon as I'd set foot in the door of his apartment, he told me what a great idea he had for the piece's ending. It involved a small cut. Now, next to patricide, the suggestion of cutting is, to a composer, a deed only slightly less ghastly. Lenny, of course, knew this. Still, what he proposed to delete was shrewd and it involved, I realized, a remarkable understanding of the piece's harmonic progression and overall shape. He had pinpointed a spot where I had taken a chance and drawn things out dangerously.

But I did not agree to the change. Lenny took this for a challenge and for the next six or seven hours turned on all his

formidable charm, his musical and verbal virtuosity, and his juggernaut-like energy, in an attempt to change my mind — to make me see things his way. And, at 3 a.m., I agreed and I believed. Though morning light returned me to a "cutless" frame of mind, I had had, first hand, an incredible experience. After all, I had been the focus of one of music's great persuaders. So much passion, so much intensity and so much certainty in what he believed was an irresistible force.

Lucky Mahler, lucky WEST SIDE STORY, lucky JEREMIAH — lucky me! ■

*David Del Tredici was the most recent Composer in Residence at the New York Philharmonic. He received the 1980 Pulitzer Prize for his composition IN MEMORY OF A SUMMER DAY. Currently, he is Distinguished Professor of Music at The City College of New York, and on the faculty of The Manhattan School of Music. He is well-known for his settings of ALICE IN WONDERLAND.*



David Del Tredici and Leonard Bernstein review recording notes.

# Television and Video, Continued

## The Television Journey

(continued from page 1)  
he did about the glories of its expressive language.

In 1957, CBS decided to feature his talents on a more regular basis by televising the *New York Philharmonic YOUNG PEOPLE'S CONCERTS*. Bernstein and director Roger Englander devised the format for the first broadcast on January 18, 1958. Recognizing that few people could match the Maestro's attention-holding powers, Englander knew it was equally important to use some of the medium's unique resources to enhance and underscore each concert's primary theme. Not only was camerawork carefully planned in advance to coordinate with the music being played, but special visual material was inserted to illustrate key points.

Bernstein's magic with the audience at Carnegie Hall, and later at Lincoln Center's Avery Fisher Hall, and his fervor in discussing the first concert's topic of "What Does Music Mean?" came across with such effectiveness that two more *YOUNG PEOPLE'S* broadcasts aired in the months that followed, and their successes, in turn, persuaded CBS to keep the series going.

In 1968, Bernstein stepped down as Music Director of the New York Philharmonic (but continued the *YOUNG PEOPLE'S CONCERTS* until 1972.) That same year, he and I decided to create a small production company in anticipation of major techno-

logical changes in television and home video. Roger Stevens, the distinguished Broadway producer, underwrote our first venture, a video recording of Verdi's *REQUIEM* made in St. Paul's Cathedral, London, with the London Symphony Orchestra and chorus and soloists Martina Arroyo, Josephine Vesey, Plácido Domingo and Ruggiero Raimondi.

Our second project was financed by CBS — a 90-minute special to celebrate Beethoven's 200th birthday. It was shortly after these successes that Unitel Film & Television Company in Munich approached us with an almost irresistible offer: to film the nine symphonies of Gustav Mahler, the four symphonies of Brahms and other works Bernstein might select with whatever orchestras he wished.

It was a fabulous and timely moment, and over the years, that association produced over 70 different musical programs that have been seen all over the world, many on PBS in the United States.

It has been said often enough that even had television not existed, Bernstein's career would still have been the most remarkable ever for a classically trained musician in America. Yet to him — and to me — it seems unarguable that his creative and recreative work remains indivisible from its television manifestations. ■

*Schuyler G. Chapin, an executor and trustee of the estate of Leonard Bernstein, is currently Vice President of Worldwide Concert and Artist Activities for Steinway & Sons. He is Dean Emeritus of Columbia University's School of the Arts and former General Manager of the Metropolitan Opera.*

## Leonard Bernstein on Video: Towards the Year 2000



(continued from page 3)

Beethoven, and then the Brahms symphonies and concertos, Schumann symphonies, works by Tchaikovsky, Ives, Copland, Mozart, Haydn — particularly glorious — and many of Bernstein's own major compositions, a unique record for future generations to consult and appreciate. Most of these performances were recorded on 35mm film, a more expensive process than videotape but of higher quality and also more durable. One can only hint at the joys of music waiting to be rediscovered: the *MISSA SOLEMNIS* in Amsterdam; the Berlioz *REQUIEM* in Paris; Bartók in Budapest; concerts for the Queen in 1986 at London's Barbican Centre and for the Pope at the Vatican in 1973; and so many more. We all have our lists!

What was the secret of Bernstein's success as a communicator? His Talmudic zeal, first of all. His grandfather was a rabbi — the word means teacher — and LB had been a compulsive teacher since his teens. Then there was his love of knowledge, his Harvard training in aesthetics and languages, his very American concern

for the common man. He wrote every word of his scripts himself and went on revising them until seconds before going on the air. On screen, his conductor's skills counted for a great deal. His eyes were magnetic; his face registered and transmitted at lightning speed. He talked up, not down, and straight into the camera as if to a friend. He was a master of the seemingly spontaneous.

There is no reason why video should lose its power, even though institutionalized television is in retreat all round the world as an educational force. As Bernstein once wrote, "The great benefit, for me, is the educational value of television, not only in the pedagogical sense but in the best sense of acquainting people with new stuff they can come to love — which is what I mean by education, rather than having to memorize the conjugation of an irregular verb. Bringing music close to people: that has always been my lifelong desire and goal, even in writing my own music. And I think there is nothing that comes near to television for this purpose." ■

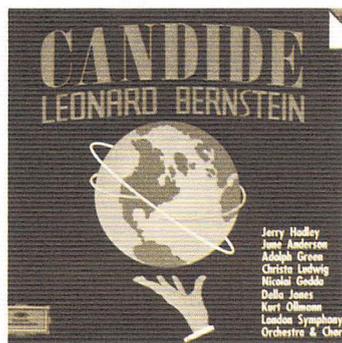
*Humphrey Burton has been Head of Music and Arts for BBC Television and Artistic Director of the Barbican Arts Centre, London. He is currently working on a biography of Leonard Bernstein, to be published in 1993 by Doubleday in the United States, Faber & Faber in the United Kingdom, and Knauss in Germany.*

*This article is based in part on an article which appeared in the London Observer on October 14, 1990, and Prelude, Fugue & Riffs is grateful to the Arts Editor for permission to reproduce it.*

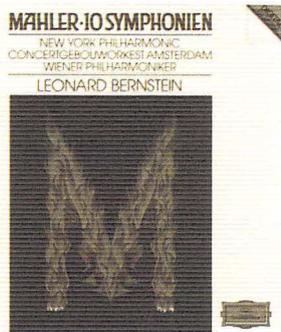
## Final New Releases from Deutsche Grammophon

by Albert Imperato

For those of us lucky enough to work in the record industry, Leonard Bernstein's activities as a recording artist embodied the noblest aspirations of our business. Time and time again, the Maestro's extraordinary gifts of passion, wit and intellect penetrated the spiritual core of a work. With staggering consistency, Bernstein gave us performances that were eminently worthy of preservation for future generations of music lovers.

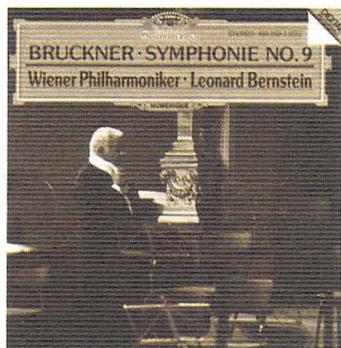


When Leonard Bernstein died in October 1990, Deutsche Grammophon held a number of unreleased recordings and an ambitious schedule for future recordings with the Maestro. Among the completed projects was his first and only recording of *CANDIDE*, which was released last summer and has enjoyed enormous critical and popular success, and recordings of works by two of his greatest musical mentors, Aaron Copland and



Gustav Mahler. Happy as we have been to hear these incredible achievements, we are at the same time saddened that each new release brings us closer to the last.

In April, Deutsche Grammophon begins a special salute in the United States to the incomparable artistry of Leonard Bernstein with monthly releases of the priceless final recordings that complete his recorded legacy. It begins with a tribute to Bernstein the composer, the world premiere recording of his *CONCERTO FOR ORCHESTRA* ("JUBILEE GAMES"). Companion pieces on this CD are Ned Rorem's *VIOLIN CONCERTO* with Gidon Kremer, and David Del Tredici's *TATTOO*. In May, DG will release on CD and home video the recording of Mozart's *MASS IN C MINOR* with the Bavarian Radio Symphony Orchestra and soloists



Arleen Augér, Frederica von Stade, Frank Lopardo and Cornelius Hauptmann.

In June and July come recordings of two monumental *NINTHS*, by Mahler and Bruckner, each with truly historic qualities. The June release of Mahler's last symphony documents an event which was quite literally unique: the only meeting ever between Bernstein and the Berlin Philharmonic. Almost as rare is the combination of Bernstein and Bruckner. In 1970, Bernstein conducted his first Bruckner concert in Vienna; in 1990, he conducted his second. The *NINTH SYMPHONY* was the work two generations of



Viennese were fortunate enough to hear. And fortunately for the rest of us, DG recorded that second concert. It is the only Bruckner entry among the many works in Bernstein's Deutsche Grammophon discography.

In August, DG will release a recording of Bernstein's final public performance, a Tanglewood concert with the Boston Symphony of Beethoven's *SEVENTH*



*SYMPHONY* and Britten's *FOUR SEA INTERLUDES FROM PETER GRIMES*. The recording is an appropriate prelude to the fall, when Bernstein recordings with the Vienna Philharmonic of Sibelius's *FIRST SYMPHONY*, Mozart (with the conductor as piano soloist in *CONCERTO NO. 17*) and Beethoven's *PIANO CONCERTOS NOS. 3, 4 and 5* with Krystian Zimerman and the *STRING QUARTET OP. 135* will appear. The *CONCERTOS* will also be available on home video. Bernstein admirers will be sad to realize that these recordings come from the well we could have only hoped was bottomless. ■

*Albert Imperato is the Manager of the Press and Artist Relations Department of Deutsche Grammophon.*

*Please note that release dates are for the US only; European and other release dates may vary.*

# Calendar of Events\*

\* Partial Listing

## April

- 1 Malmö, Sweden: FACSIMILE, SERENADE; Malmö Symphony Orchestra; James De Preist, conductor; Konserthuset
- 2-3 Frankfurt: SYMPHONIC DANCES FROM WEST SIDE STORY; Kölner Rundfunk Sinfonie Orchester; Marcello Viotti, conductor; Alte Oper
- 4 Cologne: SYMPHONIC DANCES FROM WEST SIDE STORY; Kölner Rundfunk Sinfonie Orchester; Marcello Viotti, conductor; The Philharmonie
- 11 Leipzig: MISSA BREVIS; Rundfunkchor Leipzig; Gert Frischmuth, conductor; Neues Gewandhaus
- 16 Philadelphia: SYMPHONIC DANCES FROM WEST SIDE STORY; The Curtis Institute of Music Symphony Orchestra; Emmanuel Krivine, conductor; Academy of Music
- Bernstein: CONCERTO FOR ORCHESTRA ("JUBILEE GAMES"); Rorem: VIOLIN CONCERTO; Del Tredici: TATTOO; Leonard Bernstein, conductor; Gidon Kremer, violin; New York Philharmonic. DG
  - Mahler: SYMPHONY NO. 6; Vienna Philharmonic Orchestra. DG
  - Mozart: GREAT MASS IN C MINOR; Arleen Augér, Frederica von Stade, Frank Lopardo, Cornelius Hauptman, Bavarian Radio Symphony Orchestra and Chorus. DG
- Sound Recording Releases  
■ Video Releases

## May

- 3 Augsburg, Germany: CANDIDE OVERTURE; Jugend Symphonie Orchester Hessen; Michael Luig, conductor; Kongresshalle
- Madrid: KADDISH, SYMPHONY NO. 3; The National Orchestra of Spain; Javier Güell, conductor; P. Brady-Danzig, soprano; Michael Wager, speaker; Nacional de Música
- 6-7 Eugene, Oregon: THE AGE OF ANXIETY, SYMPHONY NO. 2; Eugene Symphony Orchestra; Marin Alsop, conductor; Dean Kramer, piano; Silva Concert Hall
- 10 New York: ORCHESTRA SUITE FROM A QUIET PLACE; London Symphony Orchestra; Michael Tilson Thomas, conductor; Avery Fisher Hall
- 13-15 Minneapolis: SERENADE; Minnesota Orchestra; Edo de Waart, conductor; Jaap van Zweden, violin; Orchestra Hall
- 15 Birmingham, England: MASS; Paul Herber, conductor; Aston Villa Centre
- 18-19 Freiburg, Germany: CANDIDE OVERTURE; Philharmonisches Orchester Freiburg; Carlos Kalmar, conductor; Freiburg Theater
- 19-20 Berlin: THE AGE OF ANXIETY, SYMPHONY NO. 2; Berlin Philharmonic Orchestra; Leonard Slatkin, conductor; Jeffrey Siegel, pianist; The Philharmonie
- 22 Washington, DC: SERENADE; Washington Chamber Symphony; Stephen Simon, conductor; Scott St. John, violin; Kennedy Center for the Performing Arts
- 26 Tunbridge Wells, England: ON THE TOWN; Kentainer Review Society
- Mahler: SYMPHONY NO. 7; Vienna Philharmonic Orchestra. DG
  - Beethoven: PIANO CONCERTOS NOS. 3,4,5; Krystian Zimerman, piano; Vienna Philharmonic Orchestra. DG

## June

- 17 Göttingen, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; Göttingen Symphonie Orchester; Christian Simonis, conductor; Stadthalle Göttingen
- 21-22 Osnabrück, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; Osnabrücker Symphonieorchester; Jean-Francois Monnard, conductor; Osnabrück Stadthalle
- 28 London: ON THE TOWN; London Symphony Orchestra; Michael Tilson Thomas, conductor; Barbican Centre
- Bruckner: SYMPHONY NO. 9; Vienna Philharmonic. DG
  - Mahler: SYMPHONY NO. 9; Berlin Philharmonic. DG
  - Beethoven: SYMPHONIES NOS. 1 and 2; OVERTURES; Vienna Philharmonic Orchestra. DG
  - Mahler: RÜCKERT-LIEDER, LIEDER EINES FAHRENDEN GESELLEN, KINDERTOTENLIEDER; Thomas Hampson, baritone; Vienna Philharmonic Orchestra. DG

## Notes to Readers

*Prelude, Fugue & Riffs* will be sent free of charge 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. ©1992 by Jalni Publications, Inc.

Executive VP: Harry J. Kraut  
Manager: Craig Urquhart  
Editorial: Ned Davies  
Design: BorsaWallace, NYC