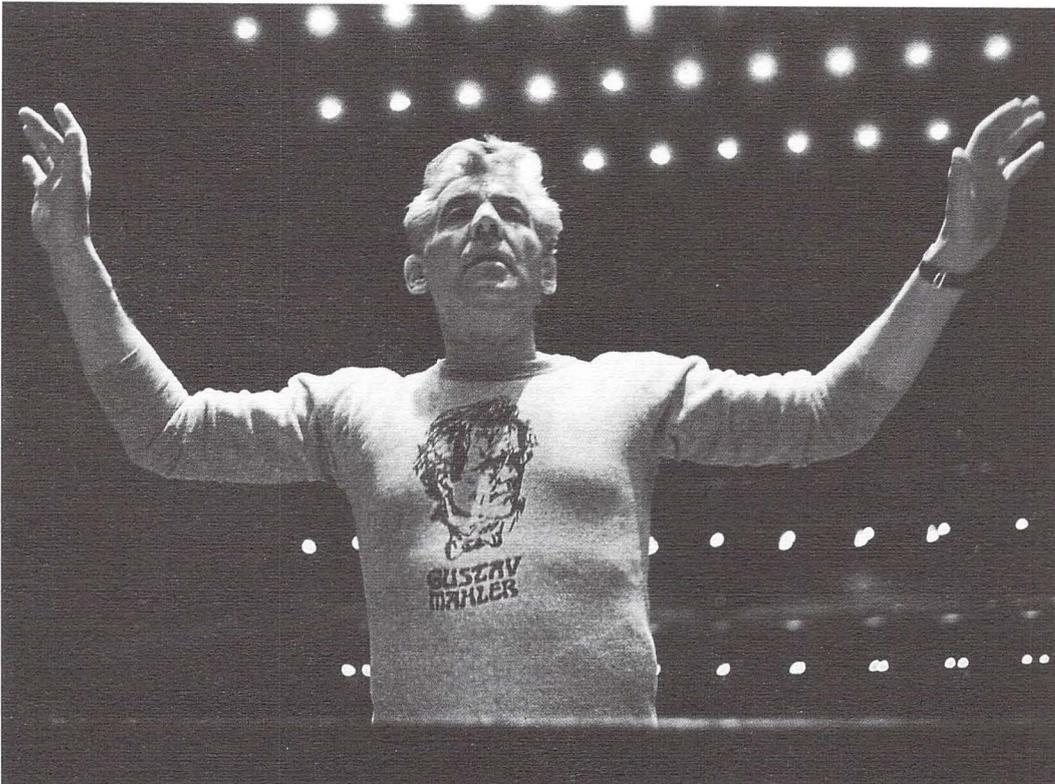


prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1999

Bernstein's Late-Night Thoughts



COURTESY NEW YORK PHILHARMONIC ARCHIVE

by Jack Gottlieb
(Longer version of essay written for the CD set: "New York Philharmonic: The Mahler Broadcasts 1948-1982")

Leonard Bernstein regarded the fly-leaves of the books he read as blank canvases for poetry, musings and other annotations. Appraising V.S. Pritchett's tales *On The Edge Of The Cliff*, Bernstein writes: "I do admire people who have the patience to be in a Pritchett story..." Or, on an edition of *King Lear*: "L's 'mid-life crisis' occurs at age 80. Hence, paranoia, need to be loved (bottomless well) and to have love constantly proven visibly and orally..."

But often the fly-leaf com-

ments are not related to the book at hand. They are, instead, aperçus that range from the philosophical (the aesthetics of a pet dog's lifted paw) to the practical (which assistant conductor to choose for Israel?); from tongue-in-cheek verse ("O Dryden is dry/Auden is odd...") to high-flown poetry ("Bough-armed in the dark we lie/Craving the down-rush, in-spring, out-cry, ..."). There also are anagrammatic word games ("Some Distasteful Composers: Suitable for butchers! (8)/A nemesis, literally! (8)...", etc.); lists (e.g. earnings on tour); gestating ideas about works-in-progress (*A Quiet Place and Songfest*); political statements ("...I want everyone to live, and live undeformed, well-fed, unpoisoned..."); epigrams ("I am think-

ing: 'I am thinking' .."); and autobiographical irony ("Whaddya get from a cigarette...What's the answer? Cancer.").

Wit and wisdom overflow on these pages. From the back fly-leaf of *Sextet* by John Malcolm Brinnin, here is Bernstein the humorist:

Double Dactyl

Biggity Wiggity Yosele Szigeti
Was a true klezmer,
never played Ligeti.
Bach, Sarasate,
Oh yes, such legati!
But Ligeti? Szigeti
Cared not a figgity.

Another fly-leaf poem, from *The Philosophy of Literary Form* by Kenneth Burke, is of particular
(continued on page 4)

To Our Readers

Another year has swung around, and Leonard Bernstein would now be 81. What would he be doing if he were still with us? Making terrific music and raising a joyful ruckus wherever he went, is a safe guess. In his absence, however, Leonard Bernstein still manages to get around. Newly released conducting performances keep appearing from Sony; new recordings of Bernstein music keep showing up – even new arrangements of Bernstein, such as the recently premiered *SUITE FROM CANDIDE*. An exciting recording of *WONDERFUL TOWN* has been completed, with Simon Rattle conducting Thomas Hampson, Audra McDonald, Kim Criswell, Brent Barrett, and other vocal luminaries. And our calendar of Bernstein-related events never seems to get any shorter. At 81, Leonard Bernstein is still making himself heard, loud and clear. Lucky for all of us! J.B.T. ■

The BETA Fund

BETA Fund Supports P.S. 210

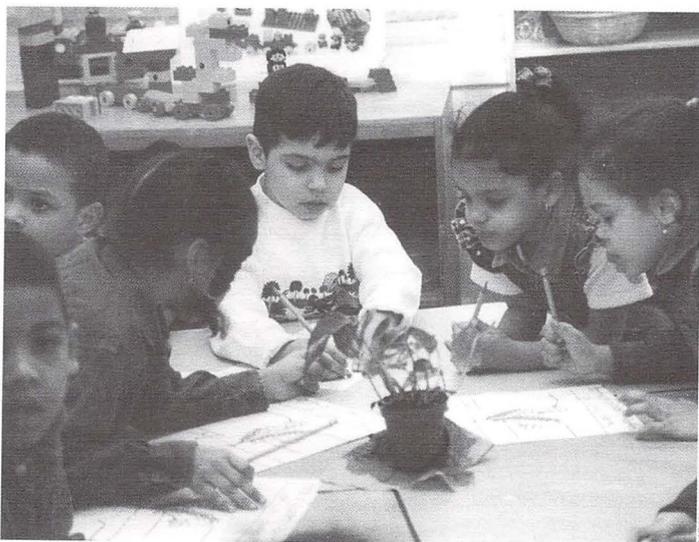
THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to support the Twenty-first Century Academy for Community Leadership also known as Public School 210 (P.S. 210) in New York City. The Academy opened in January 1997 as a Spanish/English dual-language school to create a model for reversing the rates of academic failure and dropout in upper Manhattan, especially among English Language Learners (ELL). P.S. 210's mission is to provide the kind of comprehensive learning experiences that will later enable all students to play leadership roles in their communities.

The school has worked consistently to integrate the arts into its core curriculum. Children partici-

pate in classroom and school multimedia projects involving visual and literary arts, music, dance and drama in the context of language arts, math and science, not unlike the multidisciplinary teaching that Leonard Bernstein believed in.

Collaborations with arts organizations and artists have been a priority since the school's founding. The Ronald McDonald Children's Charities enabled the school to purchase ten violins so the students could begin working with a group of musicians from upper Manhattan called "Irene and Friends." This group of musicians including a pianist, violinist and a movement teacher came into classrooms on a regular basis for arts instruction. The BETA Fund previously donated an upright piano to the school and the Leonard Bernstein Center for Education Through the Arts has also worked with the school. The BETA Fund hopes this most recent grant will enable the Twenty-first Century Academy for Community Leadership to continue to build upon its successes. ■



Students of P.S. 210.

MacDowell Colony Celebrates Leonard Bernstein



Former MacDowell Board Member Edwin Cohen, Leonard Bernstein and Former MacDowell Board Chairman William Schuman.

The MacDowell Colony's Annual Benefit will be held on Tuesday, November 30, 1999 at the University Club, One West 54th Street, New York City. The festive black-tie evening begins with cocktails at 7:00 PM, dinner at 8:00 PM, and a program honoring Leonard Bernstein to follow.

Jane Alexander, Roger Berlind and Wendy Wasserstein will serve as the evening's Honorary Chairpersons. MacDowell's Chairman of the Board, Robert MacNeil, will be joined by veteran Bernstein performers, collaborators, and friends for a program tracing Bernstein's close relationship with MacDowell throughout his prolific career in a memorable collage of songs and reminiscences. Bernstein was in residence at the Colony three times - first to work on KADDISH, then MASS, and during his third stay he worked on the series of Norton Lectures, later delivered at Harvard. In 1987 Bernstein returned to MacDowell a final time to accept the Edward MacDowell Medal for his out-

standing contribution to the arts.

The MacDowell Colony is the nation's oldest artist residency program, and for the past 92 years has provided residencies to artists of all disciplines. More than 200 composers, writers, visual artists, architects, interdisciplinary artists, and filmmakers from all over the United States and abroad come to work at the Colony in Peterborough, New Hampshire each year. The quality of the residency program was recognized in 1997 when the Colony received the National Medal of Arts from President Clinton for "nurturing and inspiring many of this century's finest artists." Artists who resided at the MacDowell Colony include Thornton Wilder, Milton Avery, James Baldwin, Leonard Bernstein, Willa Cather, Aaron Copland, E.L. Doctorow, Janet Fish, Oscar Hijuelos and Meredith Monk.

For further information and reservations, please call (212)535-9690. ■

Leonard Bernstein Music Publishing Co.

Composer Tobias Picker joins Leonard Bernstein Music Publishing Company



The Leonard Bernstein Music Publishing Company (LBMPC) has announced that it is now the publisher of acclaimed American composer, Tobias Picker. Mr. Picker's works are the first, other than Leonard Bernstein's own, to be published by LBMPC.

LBMPC's Picker catalog includes his latest opera, *Fantastic Mr. Fox*, recently premiered to great acclaim by the Los Angeles Opera, as well as most of Picker's earlier works. Picker, is currently at work on three major commissions for The Metropolitan Opera New York, The Dallas Opera and London's world famous BBC Proms series.

"Leonard Bernstein has been an inspiration to musicians and music lovers of all ages for half a century," comments Picker. "The first concert I ever attended was a Leonard Bernstein Young People's Concert in 1963. I was completely enthralled. When I learned, thirty two years later, that part of the Bernstein legacy was to be a new music publishing company, I wanted my works to become a part of it."

Founded in 1995, the LBMPC is a joint venture of Amberson and Universal Music Publishing. Bernstein's entire list of compositions is published by LBMPC, represented by Universal Music Publishing worldwide, with Boosey & Hawkes as performance licensee worldwide, and distributor of the printed music.

When inviting Picker to join the LBMPC, the management

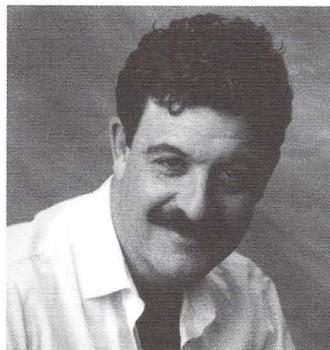
observed the same criteria set by Bernstein himself in his own performances and writings, particularly his Norton Lecture, "The Poetry of Earth."

"Leonard Bernstein believed fervently that great music could cross all boundaries, touch all hearts," said Harry Kraut, CEO of Amberson. "Tobias Picker's music speaks directly to our hearts. We are thrilled that we have been able to bring Tobias into our musical family, and we hope that the vast legion of Bernstein fans will share our excitement."

David Renzer, Worldwide President of the Universal Music Publishing Group, added: "Tobias Picker has a wonderful talent for reaching out and communicating through music, and Bernstein, probably the greatest musical pedagogue of our century, would have appreciated that. The LBMPC and its partners will promote and disseminate the compositions of Tobias Picker with the same careful attention it gives to the works of Leonard Bernstein, capitalizing on the various areas of expertise it can bring to bear in encouraging concert and opera house performances and commercial exploitation."

Universal Music Publishing Group is one of the world's leading music publishers. Headquartered in Los Angeles with offices in 32 countries, the group owns or administers more than 700,000 copyrights. UMPG is a unit of The Seagram Company Ltd., a global entertainment and spirits and wine company. ■

About Tobias Picker



Tobias Picker (b. New York City, 1954) began composing at age eight. By thirty Picker was the recipient of numerous awards and honors including the Bearn's Prize (Columbia University), a Charles Ives Scholarship, and a Guggenheim Foundation Fellowship. In 1992, he received the prestigious Award in Music from the American Academy of Arts and Letters. From 1985-90, Picker was Composer-in-Residence of the Houston Symphony and in 1995, he was named Composer-in-Residence for the Pacific Music Festival, founded by Leonard Bernstein.

Tobias Picker has been commissioned by the Metropolitan Opera to compose an opera that will have its premiere in the fall of 2003. The Dallas Opera is taking the lead in putting together an international consortium of opera companies to co-produce for 2001 Picker's third opera, *Thérèse Raquin* based on the novel by Zola. His *Suite for Cello and Piano*, written for Lynn Harrell, was premiered in San Francisco in January 1999 and subsequently performed at Lincoln Center in May 1999. *Fantastic Mr. Fox*, Picker's second opera, based on Roald Dahl's classic story, was commissioned by the Roald Dahl Foundation for the Los Angeles Opera, and premiered in December 1998.

For its 40th anniversary season in 1996, the Santa Fe Opera gave the world premiere performances of Tobias Picker's first opera *Emmeline*. The opera is inspired by Judith Rossner's novel about the true-life story of Emmeline Mosher; a single mother forced to give up her baby son who unknowingly marries him twenty years later. *Emmeline*, which played to sold-out houses, standing ovations and international critical acclaim, was nationally broadcast on PBS Great Performances in April 1997. *Emmeline* received its New York premiere at The New York City Opera the following season and was hailed by The New York Times as one of the ten most significant musical events of 1998.

Picker has been commissioned and performed by many of the world's leading orchestras and ensembles, including: the New York Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony, *et al.*; the Chamber Music Society of Lincoln Center, the St. Paul Chamber Orchestra, among others.

Tobias Picker discography includes: *Emmeline*; *The Encantadas* with John Gielgud narrating and Christoph Eschenbach conducting the Houston Symphony (EMI/Virgin Classics); *Old And Lost Rivers* with John Williams and the London Symphony Orchestra (Sony Classical); *Symphony #2: Aussöhnung for soprano and orchestra* (Nonesuch); and his second piano concerto *Keys to the City* (commissioned for the 100th anniversary of the Brooklyn Bridge) with Picker as soloist with the Brooklyn Philharmonic, under the direction of Lukas Foss (CRI). ■

Musings on Books and Mahler Scores

Bernstein's Late-Night Thoughts, *continued*

(continued from page 1)
interest for it virtually spells out the working method of Bernstein the conductor:

Life-lines

The phrase to be parsed:

Passive, interrogative,
Relative, negative.

The line to be scanned:

Spondee, ponderous,
One-footed, double-stressed.

Scan the life: parse the life:

Vice versa, voice the verse:

Ponder the past: present the
future:

Double distress.

If books were the target of his jottings, it was inconceivable that Bernstein could resist the fly-leaves, as well as the interior pages, of his conducting scores. Now stored in the archives of the New York Philharmonic, these offer a cornucopia of insights for musical laypersons and scholars alike. As with the books, they reveal Bernstein's comedic and erudite gifts. The meticulously inscribed scores, mostly in red and blue pencil, provide a vivid window into the working mind of the conductor. Red markings were directives to librarians to copy into parts; blue ones were *aides-de-memoire* for the music director, some of which also went into parts. If there were a change of mind or subsequent additions, Bernstein brought attention to them by putting a red X in the margin. Once incorporated into the parts, these would be circled in blue.

But there is much more: two-bar phrases are indicated by a pyramid-shaped mark, three-bar phrases by a curve — a practice learned from Koussevitsky —

bar phrases are indicated by a "5" in the penultimate bar linked with a flourish to a "6" in the last (groupings essential to grasping the formal structure); long and short slashes show subdivisions of the beat; Germanic-style abbreviations are used for entrances: e.g. "K" for clarinets (*Klarinetten*), "P" for Trombones (*Posaunen*), so as not to confuse a "C" with Contrabassoon or a "T" for Trumpets. In addition there are various other symbols (wavy lines, arrows) for new entrances, changes in articulations, dynamics, divisis, bowings (!), *et al.* — in other words, the full arsenal of tools fashioned by a master maestro.

The lapidary precision of

faction Mr. Bernstein's increasing mastery of the subtleties of some of them. This mastery, I am afraid, does not as yet extend to the Fifth. Or perhaps the trouble is simply that Mr. Bernstein's phenomenal schedule as a public figure has not permitted him the time to gauge, adjust, and rehearse all its fine points. Specifically, I don't see why the opening triplets in the trumpet call that begins the work should be taken at a clip that renders clear articulation impossible. (They are not written that way.)... Bernstein's irritated reaction: "I give up! Can't he even read what the composer asks for right on page one? If he can't read German, why is he a critic?"

Tempo: non a bass
like Mozart F: a rickamintin
7 what can happen over march
A's in the bass
Scherzo II.
Wichtig (S's ausschlagen ohne zu schloppen)
Vier Flöten
Vier Oboen
Klarinette in Es
Drei Klarinetten in B

Bernstein's markings reveals Bernstein's keen eye for details, which inevitably were transformed into intense listening experiences. He labored endless hours in preparation. In light of this, it was galling for him to read the one negative review (by Winthrop Sargeant in the *New Yorker*, 1/12/63) he received for his first performances with the Philharmonic of Mahler's Symphony No. 5:

"...I am among those who rejoice over the current vogue for Mahler's noble symphonic epics, and I have noted with great satis-

Mahler's footnote instructs:

"The upbeat triplets of this theme must always be performed somewhat hurriedly [i.e. *flüchtig*], quasi accelerando, in the manner of a military fanfare."

However, it is the literary Bernstein that engages us here, and the Bernstein-Mahler *partituren* are a godsend. After all, both were composer-conductors of the NYP, both were faith-seekers, who sought and thought on a large scale. The following *selected* ruminations by Bernstein on

the Mahler scores must be regarded as spur-of-the moment jottings. The author certainly would have scrupulously edited such spontaneity for publication. The only changes made herein are to spell out abbreviations, provide translations and to make minor adjustments for the sake of clarity.

Symphony No. 2, p. 185: Mahler's title for the Finale: *Der grosse Appell* ("The Roll-Call" or "The Call to Judgment") is irresistible fodder for Bernstein, who writes below it: "Big Apple". (Incidentally, the often irreverent puns that musicians sometimes write into their parts about each other, the music, and the conductor could, at the least, qualify for a series of internet joke lists.) A visual kind of pun is established when Bernstein signals for the chorus to stand on Mahler's verse: *Was vergangen, auferstehen!* ("All that perished, rise again!", p.195). Although this move cannot be seen on the Bernstein video of the Second Symphony with the London Symphony Orchestra — the camera is panning down from the dome of Ely Cathedral — you can actually hear the singers standing up on their wooden risers.

Symphony No. 4, fly-leaf: Dated 30 June '87, Bernstein dashes off a musical ditty with underlaid words: "We didn't sell out in Oslo/We didn't sell out the hall... Etc." It never was wise to inform Bernstein before a performance (on those rare occasions) that there was not a full house. Sometimes, as in the Oslo program, on tour with the Concertgebouw in Europe, he could joke about it, but with a tinge of bitterness.

(Researchers will be fascinated by the green and red ink revisions in orchestration made by Mahler on one of the Bernstein [non-conducting] copies of the Fourth Symphony via Universal Edition, the publisher. Another intriguing set of revisions may be observed on the score of the First Symphony, a copyist's paste-ups, with careful drawn-in staves and notes.)

Symphony No. 5, fly-leaf:
"Rage-hostility. Sublimation by Mahler and hearer.

- I. Angry bitter sorrow mixed with sad comforting lullabies — rocking a corpse.
- II. Outburst of rage — more "public" version of private feelings in I. Ends with teeth still clenched, despite occasional hints of ultimate glory and salvation (choral, marches).
- III. To hell with it — let's get drunk — A ball."

Symphony No. 6:
Taped across the first two pages of the score, in bold colors, we find a bumper sticker: **MAHLER GROOVES**. Since exclusively brass fanfares are playing lower down on the first page, only empty bars are covered up. A light touch, to be sure; but there on the fly-leaf, Bernstein's more profound and private observations can now be shared with us:

"Mahler: opera symphonica. #6 most operatic of all, perhaps because purely instrumental; yet finale resembles # [Symphony] 2 (recitative, hammer...). Basic elements (including clichés) of German music (Mozart-Schubert, Beethoven.-Brahms, Liszt-Wagner, also Italian opera, etc.?) driven to their furious ultimate power. Result: neurotic intensity,

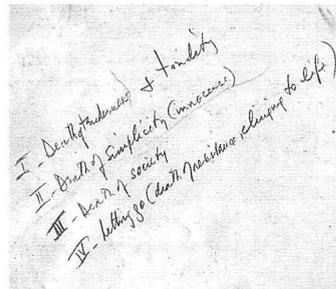
irony, extreme sentimentalism, despair (that it can't go even further), apocalyptic radiance, shuddering silence, volcanic Auftaken [sic, *Auftakt*, "upbeat"], gasping *luftpausen* ["breathing spots"], titanic accents achieved by every means (sonic and tonic), ritards stretched to near motionlessness, dynamics over-refined and exaggerated to a point of neurasthenia, marches like a heart attack, old-fashioned 4-bar phrases punctuated in brass and fire, cadences that bless like the moment when an excruciating pain suddenly ceases."

"The operatic Mahler: obviously so. Lieder origins, dramatic structure. Curtain-raising preludes, interludes, magnitude, intensity, vocality, climaxes, etc. Theatre: 'Pagliacci', 'Traviata' (#6), 'Aida' (#2), 'Tristan' *überall*. Alas, 'Das Lied' not here: the commentary on all 9 symphonies (Footnote re #10)."

p. 12: "From here on: major-minor alteration becomes harmonically thematic, integrated into the fabric of the harmony as common usage, like tonic, sub-dominant, etc."

Mvt. II: "Tempos more or less like movement I; a reëxamination of what can happen over marching A's in the bass."

Symphony No. 9, flyleaf:
"The refined beauties of ambiguity, the obsessiveness of artistic creation. (How many Ländler, Wagnerian adagios, self-quotes, funeral "Konducts" [i.e. cortèges] can one man produce?). Obsessiveness caused by urge to produce the perfect form of his "Vision." If he had lived, he might have tried 9 more times."



COURTESY NEW YORK PHILHARMONIC ARCHIVE

- I. Death of tenderness and tonality.
 - II. Death of simplicity (innocence).
 - III. Death of society.
 - IV. Letting go (death of resistance, clinging to life)."
- p. 109: "...to lengthen the rests, the phrases themselves should be "spastic."

(Note: on p. 115 of the First Symphony, Bernstein states: "The pauses get longer, the music bleibt ["stays"] in tempo.")

p. 172: Bernstein points out a self-quotation by Mahler from his "8th Symphony: 'Mutter! Jungfrau!' [the Virgin Mary]."

On the rear fly-leaf the conductor writes out in long-hand all the Mahlerian printed tempo instructions: *Adagissimo, langsam, zogernd, äusserst langsam, ritard*. These outer extremes of slowness are seriously taken-to-heart by Bernstein, who writes on the last page:

"Have the courage to remain in 8!"

Das Lied Von Der Erde, p. 1: "Sets theme of all 6 [poems] - Chinese torture (fortune?), bitter-sweet, fleetingness of life. The only permanence (hence, reality) is spring renewal, the earth itself."

Lieder eines Fahrenden Gesellen, p. 39: Bernstein contemplates the "Divine ambiguity" of Mahler's own lyric: *Nun fängt auch mein Glück wohl an?*

["Now my happiness begins?" which continues: "No, I never will be."].

'Ambiguity' is one of Bernstein's favorite motifs, integral to his Norton Lectures. On the fly-leaf of the book *Noam Chomsky*, by John Lyons, he writes:

"Ambiguity - keynote of interest in music and speech - opening of Beethoven #5: is it in E ? B ? No, C minor, which we learn only after 2nd fermata." And on the 5/4 metered second movement of the score to Tschaikovsky's Sixth Symphony, he comments:

"Simultaneously {2/3} = {3/2} ambiguity = charm..."

Fortunately, there is nothing ambiguous about the treasure-trove of remarkably glossed conducting scores Bernstein has left behind for generations to dip into, to benefit therefrom and to be healed by the sheer beauty of his calligraphy. ■

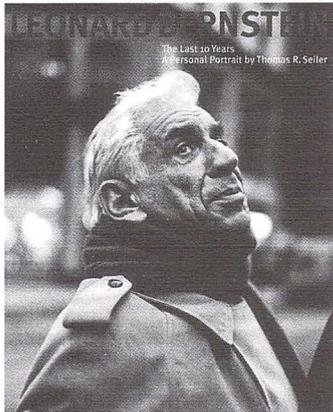
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Composer Jack Gottlieb began his long association with Leonard Bernstein in 1958 when Bernstein became Music Director of the New York Philharmonic. He recently completed a book "Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced American Popular Music," which has a chapter on Bernstein.

In the News

LEONARD BERNSTEIN

The Last 10 Years A Personal Portrait



The Swiss book publisher Edition Stemmlé will release a new photobook by Thomas R. Seiler titled *Leonard Bernstein The Last 10 Years, A Personal Portrait* this fall. Seiler met Bernstein at a post-rehearsal party in Munich in early 1981. Over the next few days Seiler took many photos of the maestro which Bernstein liked very much. Thereafter, Seiler would often be seen at rehearsals or concerts in

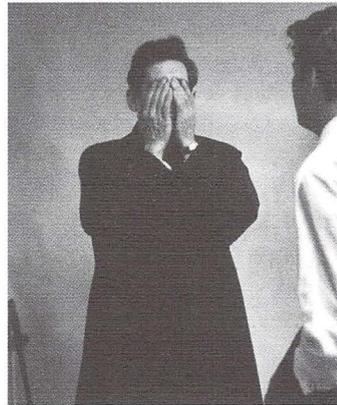
Germany, Austria and France acting as an unofficial photographer. The result is an intimate portrait of Leonard Bernstein during the last decade of his life. Seiler observed Bernstein through the lens of a professional photographer and the eyes of a friend. None of these images have ever before been released for publication.

The photographs are complemented by personal reminiscences of musical colleagues and friends

including, among others, Yehudi Menuhin and Christa Ludwig. Isaac Stern said, "The photographs bring back so many memories of special loving moments that are a part of a private legacy of long friendship. All the photos are Lenny, and, once again, as if it were needed, they remind us of that which we have no more." ■

L.B.: The Harvard Years (1935-39) An Eos Orchestra Publication

This latest volume in the Eos Orchestra's series of publications on music, history, and art criticism. This book explores Bernstein's early years at Harvard and includes illustrations, memoirs and essays from classmates and friends. It also examines Bernstein's early efforts to grapple with questions about a "sound" for American music, one that fused all the many kinds of music he enjoyed: Jewish music and Stravinsky, Hindu ragas and American pop, *et al.* The essays which include early, unpublished writings of Leonard Bernstein look at the raw materials of a composing career that gave a new voice to the multi-faceted ele-



ments of American music. Regular price \$25; special price for *prelude, fugue and riffs* readers is \$20 plus shipping. To order, call (212) 691-6415, or email at eosorchestra@pipeline.com. ■

The Bernstein Century

Sony Classical will release more compact discs of THE BERNSTEIN CENTURY series in September. Of special interest is a first time CD release of the *Rustic Wedding Symphony* by Karl Goldmark, which also includes the *Dvorak Slavonic Dances Op. 46, Nos. 1 and 2*, and the Smetana *Three Dances from the Bartered Bride*. Other scheduled releases are the Beethoven *Symphonies Nos. 2 and 7*, and Shostakovich *Symphony Nos. 5 and 9*, with the New York Philharmonic. The Israel Philharmonic is represented by the Mahler *Kindertotenlieder*, with Janet Baker, and the London Symphony Orchestra is heard in a

recording of Mahler's *Symphony No. 8: The Symphony of a Thousand*.

November will bring the first time CD release of "Music Of Out Time" featuring music by Ligeti, Denisov, Messiaen, Schuller and four improvisations by the New York Philharmonic. The 1958 recording of Tchaikovsky's *Symphony No. 4* will also appear on CD for the first time. A CD of Schubert's *Symphony in B minor No. 8 (The Unfinished)* and *Symphony in C Major No. 9 (The Great)*; and Mendelssohn's *Symphony No. 4* and *Violin Concerto*, with Pinkas Zuckerman as soloist, round out this year's releases. ■

Note to Readers

prelude, fugue & riffs will be sent upon request. Please send all correspondence to:

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prelude, fugue & riffs

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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.

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Calendar of Events*

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

September

- 1** Warsaw, Poland: CHICHESTER PSALMS; The Boychoir of St. John Cathedral, Berlin Knabenchor, The Medical Academy Choir in Bia'ystock, The Indonesian Children's Choir for Djakarta, Slowiki Szczecińskie, and international orchestra; Joseph A. Herter, conductor; World Peace Day Concert; Frederic Chopin Academy of Music.
- 8** London, UK: SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony; Martin Yates, conductor; Barbican.
- 12** Saarbrücken, Germany: PRELUDE, FUGUE AND RIFFS (arr. Foss), CLARINET SONATA (arr. Ramin); Saarlaendischer Rundfunk Orchester; Michael Stern, conductor; Richard Stoltzman, clarinet; Funkhaus Halberg.
- 13** Birmingham, UK: SYMPHONIC DANCES FROM WEST SIDE STORY; City of Birmingham Symphony Orchestra; Carl Davis, conductor; Symphony Hall.
- 15** Tokyo, Japan: SYMPHONIC DANCES FROM WEST SIDE STORY; Tokyo Symphony Orchestra, Kazuyoshi Akiyama, conductor; Yokosuka Geijutsu Gekijo.
- 15** Tokyo, Japan: SYMPHONIC DANCES FROM WEST SIDE STORY; Tokyo City Philharmonic Orchestra; Yasuo Minami, conductor; Suntory Hall.
- 19,20** Amsterdam, The Netherlands:
- 22** SYMPHONY NO. 2: THE AGE OF ANXIETY; Netherlands Philharmonic Orchestra; Robert Spano, conductor; Michael Kieran Harvey, piano; Concertgebouw.
- 22** Tampa, FL: SYMPHONIC DANCES FROM WEST SIDE STORY; The Florida Orchestra; Bobby McFerrin, conductor; Tampa Bay Performing Arts Center.
- 22-25** San Francisco, CA: SYMPHONY NO.2: THE AGE OF ANXIETY; San Francisco Symphony; Michael Tilson Thomas, conductor; Robin Sutherland, piano; Davies Symphony Hall.

September, continued

- 24,25** Hamburg, Germany: BERNSTEIN DANCES; The Hamburg Ballet; John Neumeier, choreographer; Staatsoper.
- 26** Auckland, NZ: CHICHESTER PSALMS; Auckland Philharmonic and Choral Society; P. Watts, conductor; Auckland Town Hall.
- 29** London, England: CANDIDE OVERTURE; New London Orchestra; Ronald Crop, conductor; St. John's Smith Square.

October

- 1,3**, Hamburg, Germany: BERNSTEIN
- 12,15** DANCES; The Hamburg Ballet; John Neumeier, choreographer; Staatsoper.
- 2-10** Vienna, Austria: TROUBLE IN TAHITI; New Opera Vienna; Amadeus Ensemble Vienna; Walter Kobera, musical director; Odeon Theater.
- 10** Parma, Italy: COMPLETE WORKS FOR SOLO PIANO; Alexander Frey, piano; Teatre Regio di Parma.
- 11,12** Augsburg, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonic Orchester der Stadt Augsburg; Peter Leonard, conductor; Stadthalle.
- 14,15** Tampa, FL: PRELUDE, FUGUE & RIFFS; The Florida Orchestra; Thomas Wilkins, conductor; Brian Moorhead, clarinet; Tampa Theatre.
- 15** Vienna, Austria: DIVERTIMENTO; RSO Vienna; Gottfried Rabl, conductor; Funkhaus Grosse Saal.
- 17** Tokyo, Japan: CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; Setagaya Philharmonic; Masato Osada, conductor; Hitoni Kinen Kodo.
- 21,22** Bern, Switzerland: SERENADE; Bern Symphony Orchestra; Dmitri Kitajenko, conductor; Daniel Zisman, violin; Stadttheater Bern.

October, continued

- 22** Bologna, Italy: SYMPHONIC DANCES FROM WEST SIDE STORY; Bologna Theatre Orchestra; Giaalugi Gelmetti, conductor; Teatro Comunale di Bologna.
- 23** Troy, NY: CLARINET SONATA; Richard Stoltzman, clarinet; David Deveau, piano; Troy Savings Bank Music Hall Corporation.

November

- 7** Sydney, Australia: SYMPHONIC DANCES FROM WEST SIDE STORY; Public Schools Charity Orchestra; Mal Hewitt, conductor; Sydney Opera House.
- 13** Milan, Italy: A MUSICAL TOAST; Verdi Sinfonica Orchestra; Romely Pfund, conductor; Teatro Lirico.
- 25** Glasgow, Scotland: THREE DANCE EPISODES FROM ON THE TOWN; BBC Scottish Symphony Orchestra; Osmo Vanska, conductor; Music Hall.
- 26** Aberdeen, Scotland: THREE DANCE EPISODES FROM ON THE TOWN; BBC Scottish Symphony Orchestra; Osmo Vanska, conductor; Music Hall.

December

- 1-3** Bedfordshire, England: ON THE TOWN; Sharnbrook Upper School and Community College.
- 4** Chicago, IL: TROUBLE IN TAHITI; Chicago Opera Theater; Larry Kapchak; Athenaeum.
- 4** London, UK: CANDIDE OVERTURE; Insurance Orchestra, Peter Lipari, conductor; Queen Elizabeth Hall.
- 7** Pearl River, NY: *Memories of Lenny*; Janice Levitt, lecturer; Pearl River Public Library.
- 31** Antwerp, Belgium: CANDIDE OVERTURE; Royal Flanders Philharmonic; Muhai Tang, conductor; Bourlaschouwburg.

Looking Ahead

New All-Bernstein CD

Reference Recordings company has released the premiere recording of Bernstein's SUITE FROM CANDIDE (arranged by Charlie Harmon) and FIVE SONGS newly orchestrated by Sid Ramin, performed by The Minnesota Orchestra under the baton of Eiji Oue. The FIVE SONGS include TWO RILKE SONGS (*Extinguish My Eyes*, *When My Soul Touches Yours*), *Piccola Serenata* (Bernstein), *So Pretty* (Comden and Green) and *Silhouette* (Bernstein) sung by mezzo-soprano Beth Clayton. In addition, the all-Bernstein

recording contains THREE MEDITATIONS FROM MASS with Anthony Ross, cello, and DIVERTIMENTO FOR ORCHESTRA. ■



A NEW WONDERFUL TOWN



EMI Classics has scheduled for release this fall a new recording of Bernstein's WONDERFUL TOWN with book by Joseph Fields and Jerome Chodorov and lyrics by Betty Comden and Adolph Green. Sir Simon Rattle conducts the Birmingham

Contemporary Music Group and a cast that includes Kim Criswell as Ruth, Audra McDonald as Eileen, Thomas Hampson as Robert Baker, and Brent Barrett as Wreck. Also included in the cast are Rodney Gilfry, Karl Daymond, Timothy Robinson, Robert Fardell, Lynton Atkinson, Michael Dore, Simone Auphanor, Melanie Marshal, Kimberly Cobb and the chorus, London Voices. The program booklet has a preface and synopsis by Comden and Green and an essay by Miles Krueger. A special treat is the Brooks Atkinson New York Times review from February 26, 1953 which opens "Wonderful Town, which opened last evening, is the most uproarious and original musical carnival we have..." ■

prelude, fugue & riffs

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