Bernstein’s Late-Night Thoughts

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 comments 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 thinking...”); and autobiographical irony (“...I want everyone to live, and live undeformed, well-fed, unpoisoned...”); 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)
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 participate 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.

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 outstanding 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.
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
bym 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
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
Bernstein himself in his own per­formances and writings, particu­larly his Norton Lecture, "The
Poetry of Earth."

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 Béarns
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 New 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 (EML/Virgin
Classics); Old And Lost Rivers
with John Williams and the
London Symphony Orchestra
(Sony Classical); Symphony #2:
Aussöhnung für 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: Sondée, footed, double-stressed.
Scan the life: parse the life:
Vice the verso, 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 “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 Trumpeters. In addition there are various other symbols (wavy lines, arrows) for new entrances, changes in articulations, dynamics, divisi, bowings (!), et al. — in other words, the full arsenal of tools fashioned by a master maestro.

The lapidary precision of 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 Trumpeters. In addition there are various other symbols (wavy lines, arrows) for new entrances, changes in articulations, dynamics, divisi, bowings (!), et al. — in other words, the full arsenal of tools fashioned by a master maestro.

The line to be scanned:
Scan the life: parse the life:
Vice the verso, voice the verse:
Ponder the past: present the future:
Double distress.

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 satisfaction 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?”

Mahan’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 partnership are a godsend. After all, both were composer-conductors of the NYP, both were faith-seekers, who sought and thought on a higher plane. 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, auferstemt! (“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 diry 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.
Symphony No. 5, fly-leaf: "Rage-hostility. Sublimation by Mahler and hearer.

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 blechs ["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, zogend, ausserst 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?), bitterness, 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.


In the News

LEONARD BERNSTEIN
The Last 10 Years A Personal Portrait

The Swiss book publisher Edition Stemmle 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 elements 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 Shostakovitch 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:
Craig Urquhart
prelude, fugue & riffs
25 Central Park West, Suite 1Y
New York, NY 10023 Fax: (212) 315-0643
e-mail: craigamb@aol.com

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.
© 1999 by Amberson, Inc.
Executive VP: Harry J. Kraut
Managing Editor: Craig Urquhart
Editor: Jack Gottlieb
Design: BorsaWallace, NYC
Visit our website: www.leonardbernstein.com
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 Szczeciński, 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 Saarbrucken, 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: SYMPHONIC DANCES FROM WEST SIDE STORY; 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 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: DIVERTIMEN-TO; RSO Vienna; Gottfried Rabl, conductor; Funkhaus Grosse Saal.

17 Tokyo, Japan: CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; Setagaya Philharmonic; Masato Osada, conductor; Hitomi Kinen Kodo.

21,22 Bern, Switzerland: SERENADE; Bern Symphony Orchestra; Dmitri Kitajenko, conductor; Daniel Zisman, violin; Stadthetater Bern.

October, continued
22 Bologna, Italy: SYMPHONIC DANCES FROM WEST SIDE STORY; Bologna Theatre Orchestra; Gialauiji 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 Pfand, 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; Anthenaeum.

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

25 Central Park West, Suite 1Y
New York, NY 10023