

prelude, fugue & riffs

News for friends of Leonard Bernstein

Summer 1992

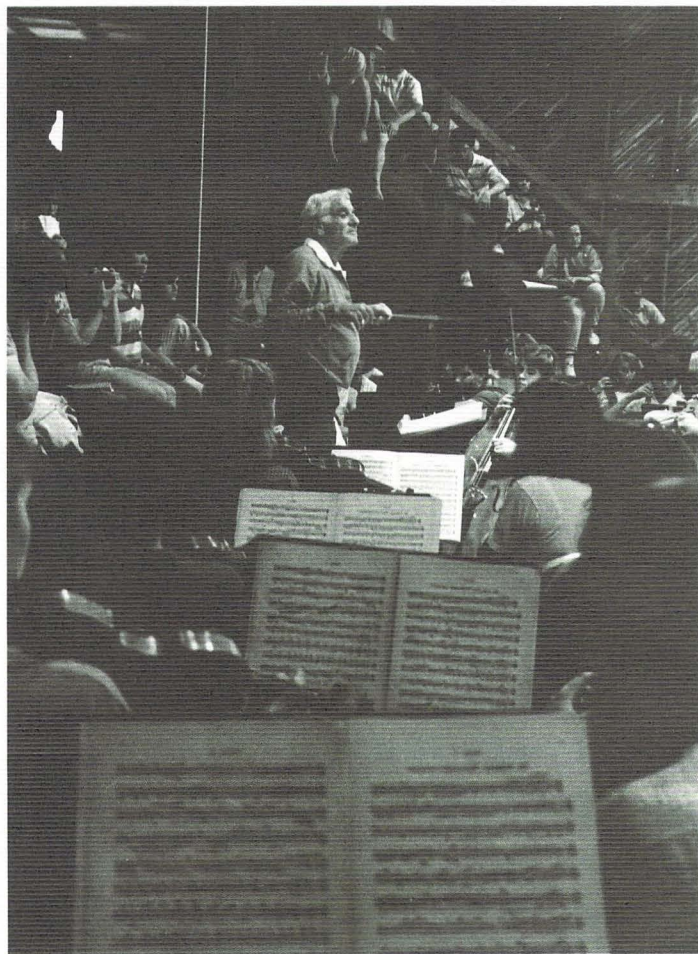
Make Our Gardens Grow

by Harry J. Kraut

At Tanglewood, that best of all possible musical gardens, Leonard Bernstein lost his heart to music as a conducting student in 1940. When I was a guide in 1953, my own life found its purpose in a love affair with music and musicians. This shared love of music became the basis of, first, friendship between us, then our 19-year working relationship, and now my continuing management of his estate, as well as the artistic and philosophical legacy which

has been entrusted to me.

As a memorial to Tanglewood's founder Serge Koussevitzky and to further his inspired gift of love, Lenny and I dedicated ourselves over the last decade of LB's life to spreading the Tanglewood idea — first by founding, in the summer of 1982, the Los Angeles Philharmonic Institute, with the understanding help of Ernest Fleischmann and Michael Tilson Thomas. Then we supported Justus Frantz in introducing the Tanglewood idea to Europe at the Schleswig-Holstein Musik Festival in 1987. In the last months of his life, with



Leonard Bernstein conducts students at Tanglewood, 1987.



Tanglewood, 1953.

almost superhuman effort, Lenny travelled to Sapporo, Japan, to found the Pacific Music Festival with Michael Tilson Thomas in June 1990. To continue our gardening with a different variety of blooms, this year I am helping, with David Baker and the Indiana University School of Music, to found a "Tanglewood" for young jazz musicians in Monte Carlo.

Each of these musical gardens nurtures, as does Tanglewood, unusually talented young musicians who, each summer, are brought to work with established professional artists and to take the first big step in refining their artistry — the flowering that will provide us all with so much beauty and pleasure in the future. In each place, Lenny taught the art of orchestral playing by rehearsing the orchestra of newly-assembled young players to a superb level of professional performance. This year, more than 1,000 young musicians will participate in these summer academies, bringing their own youthful idealism and dedication as refreshment to the star performers who comprise the

(continued on page 7)

To Our Readers

"Should I spend whatever days the good Lord gives me going back to my first love, the piano, and playing all the Beethoven sonatas again? Should I go on being a good conductor playing all the Brahms symphonies again, year after year? Should I devote myself only to being a composer and writing the various kinds of music that I do write? When you get to be 71, you consider such problems. My decision has been to spend most of the remaining energy and time the Lord grants me with education, sharing as much as I can with younger people — especially with very much younger people — whatever I know, not only about music but also art, and about being oneself, finding one's self, 'knowing-who-you-are' and doing the best possible job."

Leonard Bernstein spoke these words at the opening ceremony of the 1990 Pacific Music Festival. It is revealing of the man and of his soul that, beset as he was by a crowd of talents, each competing strenuously for all his love and attention, he nevertheless devoted himself to others, in particular to providing young people the opportunity of discovering the marvelous in life, in music and, not least, in themselves. In this issue, we celebrate Lenny the Teacher, for what he so selflessly accomplished as well as for what will be carried out in his memory for generations to come, by The Bernstein Education Through the Arts (BETA) Fund. ■

Leonard Bernstein Center for Education Through the Arts

by Dr. Scott T. Massey

As a child watching the YOUNG PEOPLE'S CONCERTS, I first met Leonard Bernstein, who opened my eyes to an exciting world of art and ideas. Some 30 years later, the first time we met in person, I found in him that same remarkable capacity, undiminished, to engage and enlighten. Leonard Bernstein was always teaching. As a conductor, he showed us familiar music as though for the first time. As a composer, he demonstrated how the everyday could be broken apart to reveal extraordinary beauty and inner radiance. As a teacher, he pointed out unexpected connections. Teaching and learning may be seen as the leitmotif running throughout Bernstein's work and life.

The Leonard Bernstein Center for Education Through the Arts is an international center dedicated to preserving and carrying forward Bernstein's educational legacy. I would like to outline some of the ideas and projects planned for the Center before the Maestro's death which provide the point of departure for the Center's development.

My work with Lenny and his associates on plans for the Center began in 1989. The collaboration had its basis in Lenny's lifetime of concern and work in this area, and in over a decade of work by the Nashville Institute for the Arts in developing and implementing an aesthetic education program to stimulate learning through the arts. Lenny felt, as I do, that the relationship between art and learning is key to revitalizing American education. He believed there is a power in art that both awakens the innate love of learning in young people and

inspires teaching. From this shared philosophical foundation, we began to consider practical ways to expand and implement these ideas.

As originally sketched, the programmatic vision of the Bernstein Center encompasses three major components: programs for teachers' professional development, experimental and model school programs, and on-going research and conferences.

At the very heart of the Bernstein Center will be a series of

teachers during the summer and throughout the academic year. Leading educators and artists will be brought in both on staff and as special consultants to the Center. Through these programs, the Bernstein Center will nurture and sustain teachers in their own learning and help them assume the new leadership roles needed for the future.

Major works in all art forms, including special commissions, will be produced and studied during these teacher sessions. Through a



Scott Massey and Alexander Bernstein at the announcement of the formation of the Leonard Bernstein Center for Education Through the Arts.

programs for teachers. The Center will be a "Tanglewood for Teachers" — a place where they can meet with their peers, renowned artists, educational leaders, and philosophers from around the world to learn more about how the arts can stimulate learning.

The Bernstein Center will develop a model for teaching and learning through the arts based on Bernstein's work and on the work of the Nashville Institute. There will be a series of workshops for

combination of performances and exploratory seminars, teachers will be immersed in an intensive aesthetic experience, enabling them to engage their students in powerful learning experiences through the arts.

In addition to its work with teachers, the Bernstein Center will develop experimental and model programs for students, which will provide concrete models of how to incorporate the arts into the lives and learning of young people.

Based on a founding partnership with the Metropolitan Nashville Public Schools, these school programs will be piloted and tested in Nashville schools and then made available for use across the country.

A central project in this area will be the development of a music curriculum built around the YOUNG PEOPLE'S CONCERTS tapes. This project will also involve the development of a new symphonic concert format for educational concerts to tie into the school curriculum.

An integral part of the Bernstein Center will be on-going research, including the evaluation of programs developed by the Center, which is envisioned to be a forum for the world's leading artists and thinkers. Through special conferences, symposia and publications, the Bernstein Center will help to disseminate their ideas on emerging new issues and basic questions in the arts and education.

While this sketch of the Bernstein Center is still very provisional, it provides, I believe, a good framework and an exciting starting point. To help us move forward with our design, we have assembled a distinguished advisory committee, which includes David Rockefeller, Jr., Isaac Stern, Billy Taylor, June Larkin, Yo-Yo Ma, and Peter Jennings. The Bernstein Center represents an exciting opportunity to bring together tremendous creative energies, which are certainly needed to meet the challenges of our world. ■

Dr. Scott T. Massey is the President and Executive Director of the Nashville Institute for the Arts, and a lecturer and consultant on aesthetics and arts education.

Bernstein Education Center Established

THE
BETA
FUND

On April 25th, Alexander Bernstein, President of the Bernstein Education Through the Arts (BETA) Fund, travelled to Nashville, Tennessee, for the announcement of the formation of the Bernstein Center for Education Through the Arts. The Center will be a collaboration between the BETA Fund and the Nashville Institute for the Arts and will generate teacher development, in-school programs, materials and research in this crucial area of education.

Alexander Bernstein made the following remarks in Nashville on the evening of the announcement:

"I am honored and profoundly delighted to be with you here tonight on this happy occasion. Nashville and its citizens are becoming increasingly dear to my heart and I hope to spend many exciting and productive days here.

"That the Bernstein Center

should be in Nashville may be somewhat of a surprise to people in New York, the rest of the country and the world, but they will learn soon enough about the energy, involvement and commitment of this community and of its creative spirit.

"Creative spirit, after all, is what education is all about, from invented spelling in first grade to the study of ancient history to calculus to Shakespeare. True learning can only be an act of creation: making connections in order to form what, to my father, was almost a sacred word: an *idea*. For years, Scott Massey and the Nashville Institute have been working, through the arts, to instill in teachers and their students a passion for making connections and forming ideas. Now the Bernstein Center can give national and international dimension to these efforts. All humans, my father often said, are born with the desire to learn, to create. We are not innately passive receptacles, but are, all too often, reprogrammed, as it were, to be such. He would be glad, indeed, to see what is beginning here tonight, this New York-Nashville connection. *This idea.*" ■



Leonard Bernstein with students at Tanglewood, 1987.

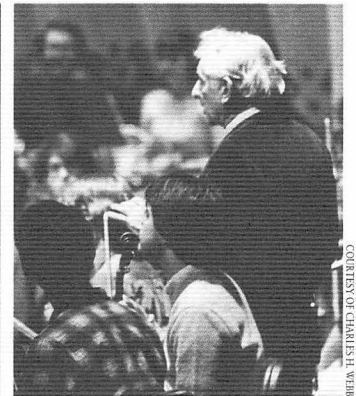
An Educational Friendship Leonard Bernstein and the Indiana University School of Music

by Charles H. Webb

The friendship between Leonard Bernstein and the Indiana School of Music, as well as with my family, began in 1975, when the School of Music was invited to take a production of Mr. Bernstein's opera *TROUBLE IN TAHITI* to Israel. I remember meeting Mr. Bernstein for the first time when I flew to Washington, D.C. to make arrangements for this tour and heard him speak to the National Press Club. This was my introduction to the brilliance, wit, humanity and magnetic personality of a person who, in the ensuing years, became a member of our own family.

After the tour of Israel came a fortuitous telephone call from Harry Kraut. He said that LB wanted to work on his latest opera *A QUIET PLACE* on a university campus where he could work with his librettist Stephen Wadsworth and present small portions to be performed for him by students in informal sessions. Naturally, we jumped at this opportunity to welcome him to Bloomington, where he spent six weeks in residence starting in January 1980. Not only did he compose most of his opera during that time, but he was also generous with his time to work with conducting and composition students as well as hear many singers in our school. Often, too, he was a guest in our home for meals and informal discussions.

On his 70th birthday, Leonard Bernstein was honored throughout the world. For the birthday celebration held by Tanglewood, the Indiana School of Music was invited to do *MASS*. We took 175



Leonard Bernstein at Indiana University.

students from Bloomington in August 1988 and performed before an audience of more than 10,000 people. One of the most thrilling moments of my life was to hear LB from the stage that evening, exclaiming that this was the most moving performance of *MASS* he had ever heard.

Even now, the legacy of this great man continues to thrive in Bloomington. On April 20 of this year, the Indiana School of Music presented in workshop a recreation of the "gypsy run-through" of *1600 PENNSYLVANIA AVENUE*, the controversial musical theatre piece that Mr. Bernstein worked on with Alan Jay Lerner for the Bicentennial of the United States. This workshop was directed by Eric Haagensen and because of renewed interest, it will be presented again in August of this year in Bloomington and subsequently at the Kennedy Center for the Performing Arts, in Washington, D.C. In this, and so many other ways, our connection with this inspired man lives on. ■

Charles H. Webb is Dean of the Indiana University School of Music.

Notes from the Gardens

Inside the Music Festival Notes from a Tanglewood Guide



Listening from the lawn at Tanglewood.

by Jamie Bernstein Thomas

Upon graduating high school in 1970 I got a car ('64 Buick Skylark, Band-Aid color, no radio) and a job as a Tanglewood guide. Guides are a Tanglewood institution. Every year, a dozen or so teenagers perform a cluster of duties at the Tanglewood grounds: standing guard at gates and doorways, transporting mail among offices spread out over a square mile of grounds, doing the odd errand for visiting artists, and once in a while even giving the eponymous Guided Tour.

We guides put in many hours at the Main Gate, where one or two of us sat in "the Tub," — a little green, well, tub, from which we greeted, informed, and — my favorite — gave directions to visitors. As the summer wore on, we learned everyone's phone extensions by heart, and our fingers whirled competently on our rotary dials, announcing visitors or inquiring after people's where-

abouts. It was easy to lose people at Tanglewood.

Afternoons in the Tub could be long and lazy, but the pace quickened as concert time approached, when the area swarmed with people, vehicles and picnic baskets. In those days, Officer Obie, the Stockbridge trooper from Arlo Guthrie's song "Alice's Restaurant," was still on the force, and was regularly stationed at the Tanglewood entrance. It gave us all the *frisson* of a lifetime, making small talk with this infamous (although actually very pleasant) policeman.

The quietest post at concert time was the Lion's Gate, Tanglewood's back entrance. Plenty of people streamed in from the rear parking lots, but once the concert began, the gate was closed. Darkness gradually enveloped the little booth where I perched on a stool, looking out a screened window at the empty footpath. No one came that way; all I could hear were crickets and, very

faintly, the Boston Symphony Orchestra playing its heart out a quarter mile away. I will always be grateful to Colonel Sanders and Mario Puzo, who, by the light of a tiny green lamp, provided me with many hours of solitary contentment at the Lion's Gate.

Backstage was a different story. There could be hundreds of people behind the Shed on a busy night: orchestra members, soloists, stagehands, Tanglewood personnel, sometimes a whole chorus — all ringed by fans and hangers-on who, after the concert, pressed against the entrances in an inexorable tide.

Tanglewood guides were taught the history of the place along with some useful facts and figures, and occasionally visitors requested a tour of the grounds. We all savored the story of the guide who assembled his tour group in a circle on the lawn in front of the Main House. Harry Kraut, who was then Tanglewood's director (and much feared by us

all), happened to look out his window and see this oddly druidical tableau on the grass. Later, Harry asked what had been going on. The guide explained: he'd told his group that on this very spot Tanglewood's founder, Serge Koussevitsky, was buried, and that they would now have a moment of respectful silence in his memory.

We lived interspersed with Tanglewood students on various boarding-school campuses nearby. My next-door neighbor, whom I rarely saw, was a clarinet player who practised the same piece all summer long. I had no idea what it was. Years later, I was at a performance of the Copland clarinet concerto and nearly jumped out of my skin; I knew every note, but completely out of context.

What did we do on our nights off? We went to concerts, of course. That summer, I learned a new luxury: listening from the lawn. No sitting up straight. No stale air. No pantyhose! There was nothing more wonderful than to lie on a blanket and look at the stars while beautiful music was beautifully played a short distance away. I breathed the intermingled smells of crushed grass and grilled chicken; I held my boyfriend's hand; the development rolled into the recapitulation; the orchestra in their white jackets looked like angels floating under acoustical clouds. And if Leonard Bernstein was conducting — ah, then all was right with the world. ■

Jamie Bernstein Thomas got her job at Tanglewood through inside connections.

Tanglewood and Leonard Bernstein

by Daniel R. Gustin

Tanglewood is the place where so much *began* for Leonard Bernstein. It is also where his noble public life in music ended with his final concert in August of 1990.

Throughout an extraordinary 50 years, LB and Tanglewood evolved together in a complicated, sometimes convoluted, but always loving relationship. Clearly he loved the place and, as with those fortunate things that LB loved, he gave it much but also demanded much from it. He demanded . . . impossibly lofty performance standards; many rehearsals; single-minded dedication to musical detail; *more* rehearsals; exhausting all-night revels and revelations; *longer* rehearsals; inspiration over consistency; *extra rehearsals!* Tanglewood struggled and Tanglewood flourished.

As a conducting student in 1940, LB was there the very first year of the Tanglewood Music Center. It was Serge Koussevitzky who, as Music Director of the Boston Symphony Orchestra, had established Tanglewood as the summer home of his Orchestra, and who became a second father to LB.

LB was at Tanglewood during

the War years and he was there in 1946 to help re-open Tanglewood. He continued to come to Tanglewood to teach and to conduct, and LB became Tanglewood's most important link with the spirit of Koussevitzky after Koussevitzky's death in 1951. In 1970 LB assumed the title of "Artistic Director" to Tanglewood, remaining in that position until Seiji Ozawa became Music Director of the Boston Symphony.

Tanglewood now must carry on without him. Last summer we honored the Maestro's memory with special Boston Symphony and Tanglewood Music Center Orchestra concerts, and we will continue this new tradition this year with our annual "Leonard Bernstein Memorial Concert." LB will always be a presence at Tanglewood. He represented for us the Koussevitzky tradition; now he represents the Leonard Bernstein tradition. We at Tanglewood must try to live up to this incredible heritage that was Lenny's gift to us. ■

Daniel R. Gustin is Assistant Managing Director of the Boston Symphony Orchestra, which he joined in 1966, and Administrative Director of the Tanglewood Music Center.



Serge Koussevitzky (portrait), Aaron Copland, Leonard Bernstein and Seiji Ozawa, 1980.

A Happy Set of Circumstances The Birth of the Pacific Music Festival



PMF Opening Ceremony, 1990.

by Atsushi Kobayashi

A saying often repeated in the tea ceremony teaches us that each human encounter is a once-in-a-lifetime experience and, as such, it should be revered. In January 1989, having worked 25 years with the Asatsu advertising agency, I became involved in a special kind of sales activity. Maestro Leonard Bernstein, who was to conduct the London Symphony Orchestra in Japan, was working on a plan to have the Orchestra perform in China. For this he needed a sponsor.

I was overjoyed at the news I got in February from Nomura Securities, a new client for my agency, telling me we'd received the approval of Nomura to sponsor the China tour.

In March I went to New York to meet with the people I would be working with on this project. It was there I met Mr. Harry Kraut for the first time. With his beard, heavy smoking and confident manner, Harry was an imposing figure indeed.

Then, in June, came the events in Tienanmen Square in Beijing. After an emergency meeting in Rome, we agreed that the type of events planned for China would have to be switched to Japan. It was this twist of fate which led to the birth of the Pacific Music Festival.

To prepare the Pacific Music Festival, I went to Tanglewood, in Massachusetts, to attend the music festival there. Observing how that event was organized enabled me to understand Maestro Bernstein's concept of what the PMF should be.

In October I returned to New York; in November, to London; then to Japan's northern city of Sapporo. I was very aware that the pattern of my life had suddenly changed.

December 6, 1989 was a day I shall never forget, as that was the date Leonard Bernstein announced to the world from London that the first Pacific Music Festival would be held in Sapporo in 1990. On this day the PMF was officially born.

As a result, I was like a fallen leaf riding the crest of a great wave. A whole new world had opened up for me, due, of course, to the involvement of Maestro Bernstein, whose own world had such vast horizons. I will always treasure my brief encounter with him, and I shall never forget his words, "Loving people and loving music are the same thing." ■

Atsushi Kobayashi is the President of the Pacific Music Festival Center, Inc. in Tokyo.

The Unanswered Question

“Those Spooky Troons”

by Mary V. Ahern

“Those spooky troons” — that’s what Lenny called the Norton Lectures. “Troons” was his anagram for the Nortons, of course, those incomparable lectures given at Harvard University, titled THE UNANSWERED QUESTION, that embodied his ideals and his thinking and learning about music and the state of the world.

Just before the last lecture on November 7, 1973, Lenny presented me with the first two pages of notes he had ever made on ideas he had for the lectures. They had been written in Vienna in the spring of 1972 and, as I look at those notes today, it is astonishing to see how he developed every one of those jottings in the lectures.

One of the exhortations to himself in these notes is “Debunk universal language cliché.” And how gloriously he did this, starting with his first lecture on *Musical Phonology*. He asks early on: “How many of you can listen to forty minutes of a Hindu raga with intelligent comprehension?”

My favorite sequence in his red-pencilled notes on those two pages is: “So music is heightened speech. But where do the notes come from? . . . Why *those* notes for kid’s teasing? Why *those* notes for Mozart, Schoenberg? AH! That’s where we have the advantage over linguists (who are guessing as I have been) we have the Harm. Series.” Lenny could now take on the whole atonal world.

I remember the night before he left New York to take up residence in Quincy House, just nine days before he was to deliver his first lecture, a plea went up: “Don’t tell me I have to do the whole harmonic series?” The question was, as he knew, rhetorical. He had presaged it in those notes written a year and a half before that night.

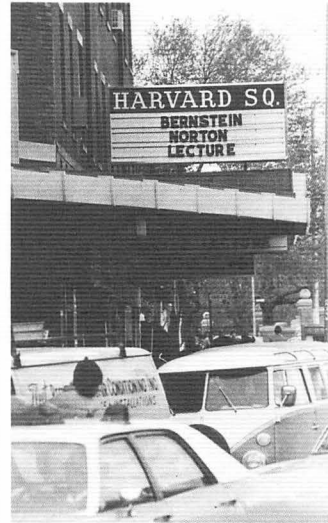
“The immortal mind remains after death,” Homer tells us in the *Iliad* and nowhere is the incomparable mind of Lenny more present than in his wonderful Troons. ■

Mary V. Ahern worked extensively with Leonard Bernstein on THE UNANSWERED QUESTION.



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

My Norton Lecture Experience



REK SHAPIRO/COURTESY OF AMERSON PRODUCTIONS

by Ross Miller

As a Harvard freshman, I was very excited by the announcement that Leonard Bernstein would give the Charles Elliot Norton Lectures that next fall. The question “Whither music?” intrigued me. I remember looking up “whither.” To what place? for what result? about what condition? It was a word that was in itself a question. I was grateful for the existential power of that question, and grateful that someone as renowned as Bernstein would launch a lecture series into such mysterious and tough territory.

Thinking back 20 years, I remember the lectures were held in a grand old movie hall in Harvard Square, across from the Yard. Each week the lecture title appeared on the marquee hanging over Mass. Ave. — a wonderful mixture of philosophy and publicity.

The intriguing question “Whither music?” had originally been asked by Charles Ives, who had been trained by a father inclined to having his children and

choir sing one hymn as he played another on the piano in the background. What began as an exercise in concentration became an experience that would inform Ives’ own work. Bernstein loved this awareness that the cacophony of life can shape and strengthen creative work, not wear it down. I needed to hear this.

My other chief memory is Bernstein’s explanation of the essential animal meaning of musical melody. With a reference to Noam Chomsky’s linguistic theories of deep syntactical structure (via slides of diagrammed sentences shown on the big movie screen!), Bernstein spoke about the simple sounds that babies make when calling their mothers, the *ma, mo* sounds that are universally understood, about tones of voice used to express love, fear, desire and of the common place where musical expression and the mystery of the human voice meet. I was heartened by his conviction that the roots of meaning in music are based on universally understandable, culturally shaped tonal languages that are naturally learned in the pre-verbal development of children.

These lectures emboldened me to ask questions that require a lifetime to answer as well as confirmed my belief in the natural ability we all have to create and understand non-verbal meaning. The Bernstein Norton Lectures transmitted something essential to my own work — a faith that our desires and everyday emotional realities are the basis for creating meaningful artwork. ■

Ross Miller is an award-winning environmental artist living in Boston.

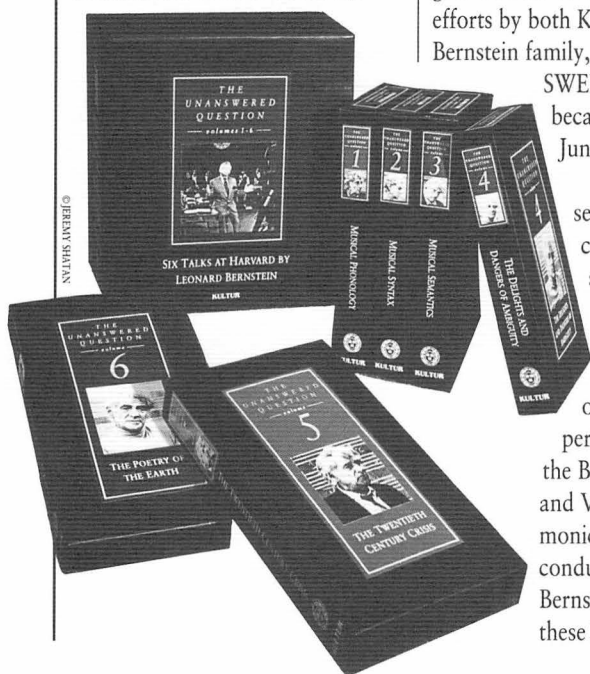
From Kultur

THE UNANSWERED QUESTION on Videocassette

Kultur Video is pleased to announce the debut of THE UNANSWERED QUESTION, the historic lectures given by Maestro Bernstein at Harvard under the

auspices of the distinguished Charles Eliot Norton Lecture series, available on home video for the benefit of this and future generations. After concerted efforts by both Kultur and the Bernstein family, THE UNANSWERED QUESTION became available in June 1992.

The lecture series is a six-tape collector's edition set. The programs are in their original entirety and include all of the musical performances with the Boston Symphony and Vienna Philharmonic Orchestras, conducted by Maestro Bernstein as part of these lectures. ■

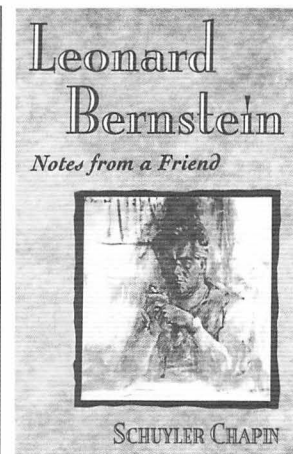


From Walker and Company

Leonard Bernstein: Notes from a Friend

Leonard Bernstein: Notes from a Friend, by Schuyler Chapin, is being published by Walker and Company and will be available in November.

This book is a memoir of the longstanding friendship between the Maestro and Schuyler Chapin, noted music scholar and cultural administrator, who was also for a number of years Leonard Bernstein's business colleague. It provides an informal portrait of Maestro Bernstein at the peak of his achievements and in his later years when, even in declining health, he had dozens of projects he enthusiastically pursued. Both as a close personal friend and business advisor, Schuyler Chapin was part of the whirlwind of Bernstein activity that resulted in unforgettable records, TV performances, operas, festivals and theatre events. Their friendship



lasted more than 35 years, through many journeys and adventures, and Schuyler Chapin travelled the world together with the Maestro as Bernstein's musical dreams became the realities we now admire. With charm and insight, this book tells us what a remarkable friend and colleague Lenny indeed was. ■

Make Our Gardens Grow, *continued*

(continued from page 1) faculties. These young players and singers will return at the end of the summer to their own countries (more than 50!) to continue cultivating their own musical gardens.

The Tanglewood garden has indeed spread and flourished — most of all in its original home, but also in these other exotic climates. And the corps of gardeners has grown — from the original Bostonians and Berkshireites who supported Tanglewood, to the governments in Schleswig-Holstein and Sapporo, the corporations like Audi and Nomura, and the thousands of foundations and individuals who ensure that these musico-horticultural efforts have the best

possible growing conditions. The idea itself has proliferated!

Flying from Sapporo recently after a meeting with the Pacific Music Festival Organizing Committee, I saw a map of the Volga River region of Russia on the wall of the airplane. It seemed strangely appropriate. There is no coincidence (to quote Lenny). On the Volga, legend tells us, Serge Koussevitzky first had the "Tanglewood idea," that is, the notion of assembling young and older musicians for a summer of "living and working together in music." I don't know if Dr. Koussevitzky even knew where Sapporo was but I am certain he would be proud of the intense

dedication to his "central line" — Music — now cultivated there each summer in the school founded by that best of all possible gardeners, his student Leonard Bernstein.

Visitors are welcome at all these schools and festivals. Further information on each one is available by writing to these addresses:

TANGLEWOOD MUSIC CENTER, Symphony Hall, Boston, MA 02115 or, in summer, Tanglewood, Lenox, MA 01640.

LOS ANGELES PHILHARMONIC INSTITUTE, c/o Ernest Fleischmann, 135 N. Grand Avenue, Los Angeles, CA 90012.

SCHLESWIG-HOLSTEIN MUSIK FESTIVAL, Holzdamm 40, 2000 Hamburg 1, Germany.

PACIFIC MUSIC FESTIVAL, PMF Center Inc., Kondon Orient Building, 11-11, 8 chome, Ginza, Chuo-ku, Tokyo 104, Japan or 25 Central Park West, Suite 1Y, NY, NY 10023.

JOHNNIE & JAZZ MASTERS IN MONACO, c/o Event Media International, Inc., PO Box 1120, New York, NY 10150. ■

Harry J. Kraut is an executor and trustee of the estate of Leonard Bernstein and is Executive Vice President of Amberson Productions.

Calendar of Events*

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

July

- 4 **Dunedin, New Zealand:** CHICHESTER PSALMS; Dunedin Sinfonia; Schola Cantorum; John Matheson, conductor; Dunedin Town Hall.
- 11 **Stockbridge, MA:** THE LEONARD BERNSTEIN MEMORIAL CONCERT; Tanglewood Music Center Orchestra; Seiji Ozawa, conductor; André Watts, pianist; Tanglewood Music Center.
- 11, 17 **Bloomington, IN:** 1600 PENNSYLVANIA AVENUE; Indiana University School of Music Production; Eric Haagenen, director; Musical Arts Center.
- 17 **Amsterdam:** SERENADE; Nieuw Sinfonietta; Andrew Mogrelia, conductor; Concertgebouw.
- 18 **Sapporo, Japan:** CHICHESTER PSALMS; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Sapporo Art Park.
- 19 **Sapporo, Japan:** CHICHESTER PSALMS; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Sapporo Shimin Kaikan Hall.
- 25 **Takikawa, Japan:** SONGFEST; Pacific Music Festival Orchestra; Michael Barrett, conductor; Takikawa Bunka Center.
- 26 **Sapporo, Japan:** SONGFEST; Pacific Music Festival Orchestra; Michael Barrett, conductor; Sapporo Shimin Kaikan Hall.
- 26 **Sapporo, Japan:** CANDIDE OVERTURE; Sapporo Symphony Orchestra; Yutaka Sado, conductor; Sapporo Art Park.
- Highlights from CANDIDE; London Symphony Orchestra. DG
 - Bruckner: SYMPHONY NO. 9; Vienna Philharmonic Orchestra. DG
 - Mahler: SYMPHONY NO. 3 and SYMPHONY NO. 10; Vienna Philharmonic Orchestra. DG
 - Sound Recording Releases
 - Video Releases

August

- 1 **Perth, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; West Australian Symphony Orchestra; Jorge Mester, conductor; Perth Concert Hall.
- 1 **Sapporo, Japan:** GLITTER AND BE GAY from CANDIDE; Pacific Music Festival Orchestra; Yutaka Sado, conductor; June Anderson, soprano; Sapporo Art Park.
- 4 **A & E Channel:** Bernstein conducts the New York Philharmonic in MUSIC FROM AMERICAN COMPOSERS.
- 8-9 **London:** CANDIDE, excerpts; WEST SIDE STORY, excerpts; London Symphony Orchestra and Chorus; Michael Barrett, conductor; Barbican Centre.
- 11-15 **Washington, D.C.:** 1600 PENNSYLVANIA AVENUE; Indiana University School of Music Production; Eric Haagenen, director; Kennedy Center for the Performing Arts.
- 11 **A & E Channel:** TROUBLE IN TAHITI.
- 18 **A & E Channel:** BEETHOVEN'S BIRTHDAY, PIANO CONCERTO NO. 1; Leonard Bernstein, pianist; and excerpts from FIDELIO; Vienna Philharmonic; Vienna State Opera.
- 25 **A & E Channel:** CANDIDE; London Symphony Orchestra; June Anderson, Jerry Hadley, Adolph Green, Christa Ludwig and others.
- 31 **Amsterdam:** SYMPHONIC DANCES FROM WEST SIDE STORY; Residentie Orkest; Franz Welser-Möst, conductor; Concertgebouw.
- THE FINAL CONCERT: Beethoven: SYMPHONY NO. 7; Britten: FOUR SEA INTERLUDES FROM PETER GRIMES; Boston Symphony Orchestra; recorded live at Tanglewood. DG
 - "WEST SIDE STORY" VARIATIONS; John Bayless composer and pianist. Angel/EMI
 - Mahler: SYMPHONY NO. 7; Vienna Philharmonic Orchestra. DG

September

- 4 **Brisbane, Australia:** HALIL; Queensland Symphony Orchestra; Isaiah Jackson, conductor; Geoffrey Collins, flute; Queensland Performing Arts Centre.
- 5 **The Hague:** SYMPHONIC DANCES FROM WEST SIDE STORY; Residentie Orkest; Franz Welser-Möst, conductor; Open Huis.
- 8 **Turin:** SYMPHONIC DANCES FROM WEST SIDE STORY; Residentie Orkest; Franz Welser-Möst, conductor; Auditorium della RAI.
- 13 **Linz, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY, CHICHESTER PSALMS, ON THE TOWN: THREE DANCE EPISODES; Residentie Orkest; Mozart Choir of Linz; Franz Welser-Möst, conductor; Brucknersaal.
- 16 **New York:** SYMPHONIC DANCES; Vocal selections; *New York Philharmonic Opening Gala*; Kurt Masur, conductor; Kathleen Battle, soprano; Avery Fisher Hall. Broadcast on PBS *Live from Lincoln Center*.
- 16 **Brussels:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Symphony Orchestra; Michael Tilson Thomas, conductor; Brussels Festival.
- 25 **Ghent, Belgium:** SYMPHONY NO. 3, KADDISH; Flanders Royal Philharmonic Orchestra; George Cleve, conductor; St. Baafskathedraal.
- Mahler: SYMPHONY NO. 9; Berlin Philharmonic Orchestra. DG
 - Bernstein: 13 ANNIVERSARIES for piano; Michael Boriskin, piano. Premiere recording. New World Records.
 - HALIL; London Symphony Orchestra; Doriot Dwyer, flute; James Sideris, conductor. Koch International.
 - Mahler: RÜCKERLIEDER, LIEDER EINES FAHRENDEN GESELTEN, KINDERTOTENLIEDER; Thomas Hampson, baritone; Vienna Philharmonic Orchestra. DG

Notes to Readers

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