

prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1993

Behind the Scenes

The YOUNG PEOPLE'S CONCERTS in the Making



COURTESY OF CBS INC.

by Roger Englander

With all the renewed interest in Leonard Bernstein's YOUNG

PEOPLE'S CONCERTS, now available on videotape, you may wonder how a Young People's Concert was originally made for prime-time television. The formula was a relatively simple one. First, assemble more than a million dollars' worth of mobile television equipment. Next, combine 75 highly trained programming and engineering specialists and place everyone and everything in and around a concert hall at Lincoln Center. Add a famous conductor-narrator in the person of Leonard Bernstein, 106 symphony musicians and then record for one hour.

The production involved the use of six television cameras (eight

were used on occasion, twice as many as on most major studio broadcasts). Two mobile cameras were on stage, two were placed in the audience, one was located in the hall's film projection booth, and the remaining one was hidden behind the orchestra, directly stage center, from where it projected its lens through a specially cut "port-hole" for head-shots of Bernstein.

For the audio part of each concert, there were some 23 microphones overhead and on stage, in addition to the special mike worn by Bernstein (pinned to his necktie) for his explanation of the music under discussion.

Prior to this, the lighting director had designed and installed the illumination required for the show, since it was obviously very important that the orchestra members not be blinded by glare. In addition to the full light on the stage, the lighting director also

had to provide four or five lighted areas in the auditorium for the audience reaction shots that were taken throughout every program.

Each of the broadcasts had two stage managers: one to maintain general order on stage, and the other for cards, pictures or any other graphics used on the broadcast. Both gave instructions to the stagehands operating the equipment.

Unlike most studio or remote programs, the YOUNG PEOPLE'S CONCERTS series had two control rooms — one for audio and the other for video. The audio control room was located above the stage on the right-hand side of the hall, the video in a sub-basement two floors below the stage level. In the street alongside the 65th Street stage entrance, now named Leonard Bernstein Place, sat a huge mobile truck feed for the generators and other technical

(continued on page 5)

To Our Readers

Almost three decades ago, Leonard Bernstein made the following comments about what the YOUNG PEOPLE'S CONCERTS, now available on videocassettes, meant to him.

"During the season 1964-65 I spent a sabbatical year away from conducting — away from all orchestras including my own New York Philharmonic. And in that period I made only one exception: the YOUNG PEOPLE'S CONCERTS. Why? Because these are among my favorite, most highly prized activities of my life.

These concerts are not just concerts — not even in terms of the millions who view them at home. They are, in some way, the quintessence of all I try to do as a conductor, as a performing musician. There is a lurking didactic streak in me that turns every program I make into a discourse, whether I utter a word or not; my performing impulse has always been to share my feelings, or knowledge, or speculations about music — to provoke thought, suggest historical perspective, encourage the intersection of musical lines. And from this point of view, the YOUNG PEOPLE'S CONCERTS are a dream come true, especially since the sharing is done with young people — that is, people who are eager, unprejudiced, curious, open, and enthusiastic. What more could an old incorrigible pedagogue ask for? I hope I shall never have to give these concerts up; they keep me young." ■

November 1966

The BETA Fund

BETA Fund News

THE BETA FUND

With support from the Bernstein Education Through the Arts (BETA) Fund, the Brooklyn Philharmonic Orchestra (BPO) will launch *SOUNDSCAPE*, a new interdisciplinary program to help young people understand music and other art forms in wider cultural, historical and social contexts. The program will take place this autumn and winter at Philippa Schuyler Middle School for the Gifted and Talented, a public school located in the Bushwick section of Brooklyn. The BETA Fund is providing funds to support the development phase of *SOUNDSCAPE* as well as its crucial first year of operations.

SOUNDSCAPE's curriculum relates directly to the BPO's main concert programming for the 1993/94 season. Entitled *SOUNDWAVE*, the season consists of a series of interdisciplinary festivals, each centered on a particular theme, such as the music of Duke Ellington; the role of Antonin Dvořak in American musical history, and the Native American and African-American influences on Dvořak; and the Russian roots of Igor Stravinsky. Composers, writers, dancers,

scholars and other artists will be on hand throughout the season to give BPO audiences additional insights.

The Ellington and Dvořak programs are the basis for the *SOUNDSCAPE* curriculum planned by BPO Artistic Advisor Joseph Horowitz, BPO Education Director Martin Williams, and Philippa Schuyler music teacher Martin Gigler. Alexander Bernstein is providing assistance and consultation. The final curriculum and lesson plans will be developed in conjunction with a team of teachers at Schuyler who represent various arts disciplines as well as history, social science and literature.

These teams will teach this special class for a nine-week term beginning mid-October. Guest artists and scholars will also travel to the school to teach the class and

present schoolwide demonstrations and performances.

While the program is being piloted with young people who already possess a degree of musical skill, the eventual goal is to adapt *SOUNDSCAPE* for students usually considered "non-musical." This adaptation will include the development of basic playing and composition techniques enabling young people of varying musical abilities to explore new musical—and other—worlds.

In future years, the BPO wishes to expand this program into additional secondary schools. The Orchestra also hopes to present *SOUNDSCAPE* as a model for other music organizations to develop interdisciplinary, in-school programs which do not rely on the presence of musically sophisticated students or school orchestras. ■



Students from Philippa Schuyler Middle School in a concert with the Brooklyn Philharmonic school program.

Reader Responses

There were many provocative responses to the questions posed by Alexander Bernstein, president of the Bernstein Education Through the Arts (BETA) Fund, in last Spring's issue of *prelude, fugue & riffs*. Here are a few excerpts, which we hope you will find of interest.

Theodore Wiprud, Education Program Manager of Meet the Composer, Inc., from New York, writes: "Can authentic and standardized assessment work together? Meet the Composer's experience with portfolio assessment of student learning in composer residencies suggests that yes, they reinforce each other." Dr. Bruce C. MacIntyre of Brooklyn feels that "the arts should indeed *be taught as discrete disciplines* in the schools. Trying to make the arts only an idealistic link for all disciplines is unrealistic and educationally unsound. The 'integrated curriculum' is a silly idea dreamed up by conscientious but bored administrators who have to slash budgets and who like anything that sounds 'new.'" Mr. Walter Paul of Manhattan suggests that "if the arts can be taught meaningfully, then they can stand beside reading and math in the curriculum. With emphasis today on holistic education, music is probably the most valuable subject; it certainly was regarded as such by the ancient Greeks."

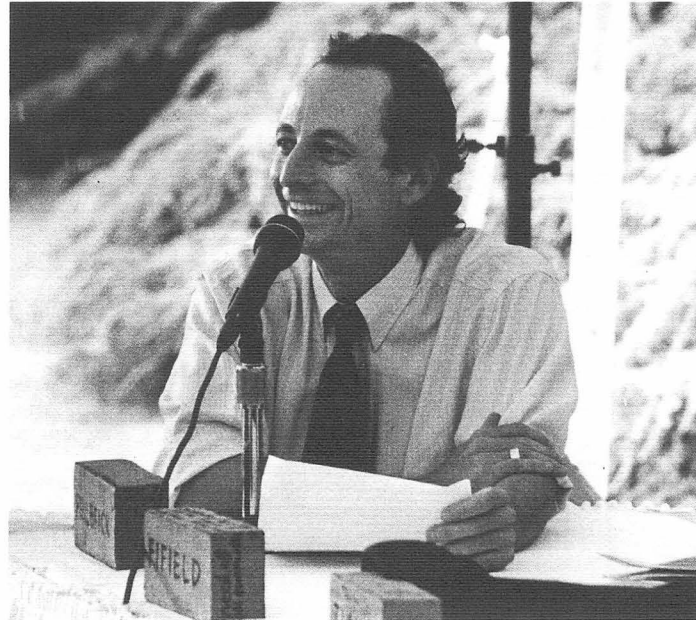
Ms. Jane Nordli Jessup of Wilton, Connecticut, writes: "It is sad that there are graduation requirements which insist on four years of English but only a few credits in the Arts. And usually those 'arts' courses are not considered to be as important. Why? Is it the Puritan style of esthetics which remains with us?" ■

The Question Factory

Below are excerpts from Alexander Bernstein's speech given to the teachers of the Boston Music Education Collaborative at the Tanglewood Music Festival on August 28, 1993.

"I heard a story recently about a woman who went through school a straight A student, went to Radcliffe, graduated *cum laude* and promptly had a nervous breakdown when she realized that she had never had an original idea in her entire life. Imagine that. You have the opportunity to create an environment in your classrooms this year which, through music and its processes, can be an idea factory, a question factory. If I might stretch the metaphor a bit, the question factory uses answers (or content, as we are wont to say) as its raw material. There is simply too much information in the world today for any human to absorb. And that couldn't be more apparent to young people graduating from high school or college. Far too often, schooling ends with a sigh of relief, and the happy prospect of a grown-up life ahead without ever having to crack a book again. But if students come out of school asking questions, they're going to continue to require content to support them, and will become lifelong learners.

As a teacher, I often caught myself having an answer in mind and asking around the room until I got it: Josh? Yes, that's good, but not quite. Jennifer? Very interesting. Anyone else? OK, Adrienne? Yes, right, exactly. Adrienne feels fine, as usual. And Josh and Jennifer won't speak up for a week. Even Adrienne suffers, because she is satisfied that I have noticed her intelli-



Alexander Bernstein

gence. She has done her job, and hasn't learned a thing from the encounter. It is the form of the questions asked that concerns me here. If we ask closed questions to which we have the only answer, where is the opportunity for creative thought? Working with music one finds 'right' answers hard to come by. Yes, there are a lot of facts we ought to know — who wrote that piece and when, there are two sharps in D Major — but such knowledge means absolutely nothing to anyone not invested in the subject. If we ask ourselves and our students questions with many possible answers, there exists the possibility for making connections with other questions in other disciplines, which lead to ideas — which are, themselves, acts of creation which lead to other questions. In other words, learning is going on. And it's alive.

What happens to the role of the teacher in the question factory? Well, let's look first at what has happened to the role of

the teacher in the answer factory. I don't know the Boston school system at all, but if it is anything like that in many other cities, you are given a curriculum (or, more gently, a 'framework'), must hand in lesson plans, and administer state-sanctioned standardized tests. The power left for the teacher is in expertise and management. (And in many schools these days, class management is even contracted out to large guards who are on call.) It is no wonder then that many teachers are ambivalent about becoming (sorry about the jargon) facilitators and mentors. There's not a lot of room for daring experimentation, is there? That is why, it seems to me, your bold work here this summer is so valuable. In working with the BSO, the New England Conservatory, and WGBH, you can give your students a chance to learn about music, which is plenty, but also a chance to learn about learning. If we can find ways to value learning as a process, to

capture the joy in making connections, creating ideas, then we are well on our way to transforming school from a place where students graduate as good or bad products, to a place where students graduate with a passion to learn more.

I was talking the other day to someone who said how much they looked forward to the day (in the near future, I believe) when it could be shown, quantifiably and without question, that education in music and all the arts improves scores and makes for better all-around students. Our case would be made. The end. But I wondered if even *then* people would be convinced. I suspect that there is a widespread fear of art in education and in life. In our culture art is viewed as entertainment to be enjoyed passively. Vivaldi may be great brunch music, but the prospect of being actually moved by a performance by the BSO is unsettling to many, many people. It's scary and mysterious territory, where an actively engaged person meets a work of art. It is deeply personal. It has never happened before, and it will never happen the same way again. Art is magical that way. But it takes courage and guidance to enter unfamiliar places, especially when they are inside you. What you are on your way to doing this year is nothing less than leading your students by the hand to the edge of that scary territory, telling them that you've been there and that there is really nothing to be afraid of, and then showing them how to go into that magic place. ■

YOUNG PEOPLE'S CONCERTS

“Cutlets and Addburgers”



COURTESY OF CBS INC.

by Elizabeth (Candy) Finkler

Those words are very inside funnies and I can think of no other two that would so instantly transport those who had been on the inside back to the giggles and groans, the inspirations and perspirations that were the script sessions of the YOUNG PEOPLE'S CONCERTS.

When I was first assigned to the new series by CBS, I said, “But I’m not a musician.” “That’s all right,” I was told, “everybody else is.” Wonderful. “And I don’t really read music,” I added.

“That’s all right, too; you won’t need to.” HAH! The major piece on the first show was *LA VALSE*, and that is one hell of a piece to find your way around in if you don’t really read music.

I still see, in my mind’s eye — exactly — that first orchestra rehearsal in Carnegie Hall. Lenny had on a crimson sweatshirt. He half-crouched on an absurdly high, round stool. Then he slid off the stool; and he was *LA VALSE*.

We never got a complete dress rehearsal on that show, which was very nervous-making because, among other things, it was my job

to bring the show out on time. In those now legendary days of live television, there was no editing and the network tended to be humorless about a show running three seconds late.

Over the years, my job evolved. People would ask, “What do you do?” Eventually, *faute de mieux*, I pared my job description down to: “I make sure that everybody else does their job.” Of course I prefer Lenny’s version: once he said (and we, each of us, remember exactly what Lenny said), “But you’re so good at — whatever it is that you do.”

For the 10th anniversary season, our producer-director Roger Englander decided to put out a brochure which would contain synopses of each of the scripts we had done so far. These précis henceforth became one of my projects and it was fascinating to condense an entire script into one paragraph, using Lenny’s words *exclusively*. Sometimes it would be a breeze, with everything falling into place; other times a real sweat — just as those scripts had been.

For a reason I no longer recall, I went back over all the scripts, starting with the very first. And I became aware how, very subtly and gradually, they had changed over the years. Then it hit me: unwittingly, unconsciously, Lenny had written them all, directed them all to eldest daughter Jamie and the age she had been at any given time! Jamie, of course, took it quite in stride. But it was a bit rough on Nina — she was somewhere around six or seven when we did *ALSO SPRACH ZARATHUSTRA*. ■

Candy Finkler was Production Assistant to producer-director Roger Englander.

Such a Good Time

by Mary Rodgers

Oh God, we all had such a good time!

We had “addburgers” (last minute informational tidbits) to be squeezed deftly into the script. We had “poss cuts” (“poss” = possible) which often became actual because we were overlong. We had competitions, one of which I once won as follows:

My dear little Miss Rodgers:

I am happy to inform you that you have won the contest for the best word to replace “classical”. Your magnificent choice of EXACT will ring down through the centuries, and no doubt enter Webster’s 567th edition, if only as a footnote.

Congratulations; and please accept the enclosed gift as a token of our esteem and gratitude for your fine thinking.

*Faithfully yours,
Leonard Bernstein*

22 Jan '59

with a check enclosed for fifty bucks. I’ve never cashed it.



COURTESY OF CBS INC.

We had frights: once, in the middle of an orchestra rehearsal, Lenny had a pain in his arm and thought he was having a heart attack. He wasn’t, but it sure scared the hell out of us.

We had ludicrousness: in 1962, our first show at the just-completed Avery Fisher, then Philharmonic, Hall, I spent twenty minutes dashing up and down the corridors in search of a ladies’ room. There weren’t any. All the bathrooms (regardless of labelling) had been built with urinals — a small design oversight, rectified soon after.

We had sadnesses: on a Friday in November of 1963, during a script conference, Johnny Corigliano burst into the room to tell us about John F. Kennedy’s assassination. We ended our meeting and Lenny cancelled the afternoon concert. Nobody could talk, let alone work.

We had all (and I’m sure still have) our individual warm, funny memories. Mine is of Lenny at an orchestra rehearsal, handing the baton to my two-year-old son Adam, instructing him, “Now you do it.”

Adam did it; the orchestra obligingly followed him; the ensuing cacophonous blast nearly blew the kid off the stage.

We had great pride in what we were doing; and we had great affection and respect for each other.

Most of all, we had love. For Lenny, and from Lenny, and, as I’ve already said, Oh God, we all had such a good time. ■

Mary Rodgers was an assistant to producer-director Roger Englander.

My Musical Hero



COURTESY OF CBS INC.

The following is the transcript of a letter from Ms. Janice Mercure concerning Mr. Bernstein's YOUNG PEOPLE'S CONCERTS which was recently read over National Public Radio.

I approach this subject with nostalgia, because there are so many people in my past who have influenced my musical education — mostly friends who are either active participants in making music or avid listeners. In the end, however, there is one prominent figure who is certainly my greatest hero, and, I imagine, the hero of many of my generation: Leonard Bernstein.

In my home as a child we had only a few records — 78s of popular and childrens' music. I remember my mother's favorite, Patti Page singing *Mockingbird Hill*. I accidentally broke it one day (78s were fragile); this mishap was brought up again and again. Our radio was tuned to a popular station, and I simply had never heard classical music.

So it was with unimaginable curiosity that I developed an avid interest in watching the YOUNG

PEOPLE'S CONCERTS when I reached my junior high and high school years, despite (or perhaps because of) my parents' serious lack of enthusiasm. In these programs, Mr. Bernstein introduced me, as well as several thousand others, to a world which I did not even know existed. There I learned about composers who wrote wonderful works that were more accessible than I would have imagined; I learned about magical instruments that could be played solo or in concert with others; I learned about the human voice as a musical instrument. I do not remember the details of the programs, but I do remember the patience and clarity of Mr. Bernstein's manner and presentation, and I remember raptly listening to the pieces as and after he explained them. I remember him as my mentor and my friend, albeit through the electronic medium of my age.

And the joy these concerts brought me lasted well beyond the programs themselves, beyond the football games that followed them on TV, into my adult life, opening a window for me and countless others to pursue the pleasures of a variety of musical experiences, from Yo Yo Ma to The Bobs, from P. D. Q. Bach to Bill Evans, from Johannes Brahms to John Adams.

My passion for music was sparked by Mr. Bernstein and the YOUNG PEOPLE'S CONCERTS; because of him, I have sought the company of others whose interest in music is equally strong, and I have continued to listen and learn.

Thank you, Mr. Bernstein, from all of us. ■

Behind the Scenes, continued

(continued from page 1)
gear involved in the broadcast.

In the sub-basement, imagine 22 TV sets in a space about the size of your living room; this is what the video control room looked like. As director, I was flanked by one associate and one technical director. The three of us sat at a long table facing a bank of 12 monitors and equipped with microphones and control buttons. When I selected the camera angles, framing, order and pace of the shots, the associate director relayed this to the camera personnel and set up the pictures requested. The technical director pushed the button that put the prescribed picture on the air when it was wanted.

Seated behind us were a production assistant, Candy Finkler, my assistants, Mary Rodgers and John Corigliano, Jr., and a secretary, Liz Hoover. Candy was primarily concerned with clocking the exact time elapsed on each portion of the script and music. Mary followed the script and the prompting

device, while John followed the musical score.

Sandy Bell, the engineer-in-charge, supervised the installation of all electronic equipment. The intricacies of broadcasting the later concerts in color, at that time technically demanding, made this responsibility far greater and more complex than when the concerts were first broadcast in black-and-white.

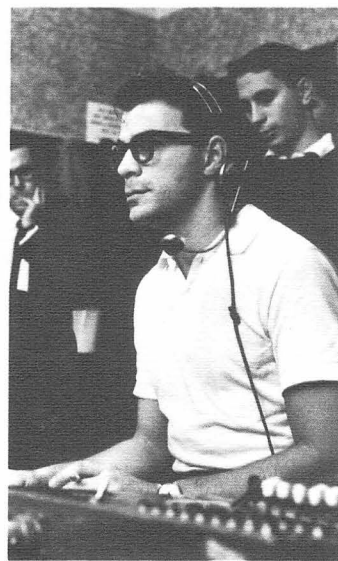
In a darkened part of the video control room, additional engineers kept watch on another bank of 10 monitors to be sure the electronic scope sent out the optimum signals for transmission.

The audio engineer Larry Schneider handled the placement of microphones, setting levels and "riding" the controls that picked up the overall sound of the entire orchestra, the individual sections or soloists, the audience response and, of course, Bernstein's voice.

Seated next to him was the music coordinator, Tom Shepard, who was a musically trained specialist in recording and sound balancing. Tom approached his job with the ears of an artist, which complemented Larry's "technical ear" in obtaining the proper balance for this large orchestra.

The total number of production, technical and special personnel needed to get a YOUNG PEOPLE'S CONCERT on videotape amounted to 75. Add to this the conductor and orchestra, plus the New York Philharmonic staff, and around 220 people in all were involved in putting a 'simple' music program on the television screen. ■

Roger Englander is the Producer/Director of the YOUNG PEOPLE'S CONCERTS on CBS-TV.



COURTESY OF CBS INC.

Roger Englander in 1958, with John Corigliano, Jr., at right rear.

YOUNG PEOPLE'S CONCERTS, *Cont'd*

The Fabled Music Lessons That Captured Them All

by Carlos Moseley

There is no happier chapter in the long annals of the New York Philharmonic than that of *The New York Philharmonic YOUNG PEOPLE'S CONCERTS with Leonard Bernstein*. These televised events — and each one was a revelatory event — brought together, four times a year, Bernstein, the Orchestra, music itself, and the children of the world — to say nothing of the vast audience of adults who were as avid listeners as any youngster.

The universal appeal of the YOUNG PEOPLE'S CONCERTS was so great that they were eagerly bought by television outlets throughout the world — East and West — with translations (simultaneous) in many foreign languages. At first they were broadcast live in the daytime, but as their renown and popularity grew, they were moved by CBS to prime time, filmed on videotape at the daytime children's concerts. Emmys and Peabody and Edison awards came to them year after year.

It was the magic of Bernstein, the teacher *sans pareil*, at work, dealing always with real musical substance, never condescendingly but rather aiming just above the young ones' probable levels, making them open their ears to listen, *hear*, learn, and to have a glorious, good time in the process. Just look at a sampling of titles of concerts: "What Makes Music Symphonic?"; "Musical Atoms, a Study of Intervals"; "What is American Music?"; "What Does Music Mean?"; "A Birthday Present for Aaron Copland".

The concerts themselves, on Saturdays, were preceded earlier in

the day by a dress rehearsal which in reality was itself a concert with tickets sold to an audience of 2600 people, and these often fell on the same day as the regular Saturday evening subscription concert (with different programs, of course). Those triple-header days were tough for the Orchestra but must have been physical nightmares for Bernstein. He, who was a late-into-the-night worker, seldom arose before noon or later, but on these days he had to be in the hall by 6 AM for all sorts of technical work — taping of illustrations at the piano on camera, make-up sessions, reworking scripts under pressure as TV time requirements dictated. It sometimes meant that Bernstein did not go to bed at all the night before.

Working with him was a wonderful team — producer Roger Englander, "Candy" Finkler, Mary Rodgers, John McClure, John Corigliano, Jr., Jack Gottlieb, Helen Coates, and the Philharmonic cohorts.

Many orchestras and conductors have tried through the years to imitate the YOUNG PEOPLE'S CONCERTS, but this Bernstein-Philharmonic series remains unique and inimitable. The New York Philharmonic-Symphony Society looks back in enormous pride on those YOUNG PEOPLE'S CONCERTS with its one and only Leonard Bernstein. ■

Carlos Moseley is Chairman Emeritus of the New York Philharmonic.

Technically Speaking

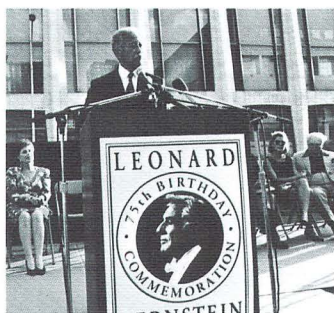
by Gary Bradley

Over the past year, Handmade Video has been preparing new master tapes for 25 of the YOUNG PEOPLE'S CONCERTS originally broadcast by CBS Television between 1958 and 1973. The YOUNG PEOPLE'S CONCERTS had been recorded in a variety of ways and each method required a specific technology to insure the best quality possible for the new masters. The earliest concerts were recorded on kinescope: the picture seen on the broadcast monitor was simply filmed with a camera. Transferred to video, the picture has been adjusted at each camera cut for the best contrast, while the sound, which had picked up pops and crackles over the years, has been

cleaned up and improved using digital techniques. The programs recorded on videotape have received the same scene-by-scene treatment, just as the color shows have been adjusted to overcome the inconsistencies of early cameras. Tape dropouts and scratches have been painstakingly removed. For a few of the later broadcasts, stereo soundtracks were recorded and these have now been synchronized to the color-corrected picture, resulting in programs that are now actually technically superior to those YOUNG PEOPLE'S CONCERTS which viewers enjoyed two decades ago. ■

Gary Bradley is the head of Handmade Video.

Leonard Bernstein Place



Mayor David Dinkins

In a ceremony on August 25, 1993, Mayor David Dinkins of New York renamed the corner of Broadway and 65th Street "Leonard Bernstein Place."

Following this, in nearby Alice Tully Hall, was a commemoration of the Maestro's 75th birthday.

The program was written and hosted by Jamie Bernstein Thomas with the musical direction of Michael Barrett. Directed for television by Bernstein-biographer Humphrey Burton, the birthday celebration featured Michael Tilson Thomas, Christoph Eschenbach, Tyne Daley, Isaac Stern and Lauren Bacall, among others, and was broadcast live to Japan on NHK-TV and rebroadcast in the US by the A&E Network and in Germany by the Bayerischer Rundfunk. ■

New Recordings

John Mauceri and the Hollywood Bowl Orchestra are the performers on a new Philips Classics release called *AMERICAN CLASSICS*. Celebrating Maestro Mauceri's third successful season at the Hollywood Bowl, this recording features Leonard Bernstein's *SYMPHONIC DANCES FROM "WEST SIDE STORY."*

To commemorate Leonard Bernstein's 75th birthday, Deutsche Grammophon of Canada has released a set of recordings titled *MAGNIFICENT 7*, in honor of the number of composers included on the disc. This set features recordings Maestro Bernstein made with the Israel Philharmonic Orchestra of works by Tchaikovsky, Mendelssohn, Stravinsky, Dvořak,

and his own *FANCY FREE* and *THREE DANCE EPISODES FROM "ON THE TOWN."*

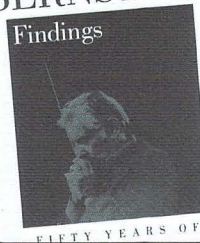
Finally, Koch International Classics has recently released a new recording of *HALIL*, featuring flutist Doriat Anthony Dwyer and the London Symphony Orchestra under the baton of James Sedares.



Findings Reissued

Simon & Schuster announces the reissuing of Leonard Bernstein's *Findings*. *Findings* is a collection of writings and photographs spanning 50 years of Leonard Bernstein's musical and intellectual life. This 384-page book, for the first time available in paperback, includes early essays, writings, poetry, and letters from Bernstein to friends and family, plus over 100 photographs from the Bernstein archives.

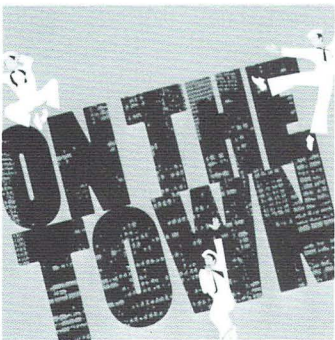
LEONARD BERNSTEIN



Leonard Bernstein Retrospective

Celebrating Maestro Bernstein's 75th birthday year, Jack Gottlieb presented a Leonard Bernstein Retrospective on August 6-8 at Circle Lodge, Hopewell Junction, New York, under the auspices of the cultural wing of The Workmen's Circle. Among other activities, Gottlieb lectured on "Symbols of Faith in the Music of Leonard Bernstein," assisted by Cantor Gershon Sillins. Recently, Gottlieb co-produced a compact disc recording of the Jewish music by Bernstein, at the Eastman School of Music, to be released in 1994. This recording included 13 pieces never before recorded.

ON THE TOWN Recording



Deutsche Grammophon has just released *ON THE TOWN* in both compact disc and videotape formats. This latest production of the 1944 hit musical was recorded live at the Barbican Centre, London, and stars Frederica von Stade, Tyne Daly, Marie McLaughlin, Thomas Hampson, Kurt Ollmann, David

Garrison, Samuel Ramey, Evelyn Lear and Cleo Laine, under the direction of Michael Tilson Thomas conducting the London Symphony Orchestra. Lyricists Betty Comden and Adolph Green are narrators in the video version. This new release of *ON THE TOWN* includes several songs that were cut from the original Broadway production, including "Gabey's Coming" and "The Intermission's Great."

In the video version of *ON THE TOWN*, DG has included original archival footage from the 1940s showing New York, its people, and the Navy. Patricia Birch directed the staged action and Christopher Swann directed the cameras.

Bernstein Exhibit at Carnegie Hall

The Rose Museum at New York City's Carnegie Hall will celebrate the 50th anniversary of Leonard Bernstein's Carnegie Hall debut with an exhibition focusing on the years leading up to Bernstein's 1943 success.

Entitled "Here We Go!! Love, Lenny" (a phrase he wrote to Helen Coates above an article from *The New York Times* announcing his appointment as assistant conductor of the New York Philharmonic), the exhibition will open on the anniversary date of the celebrated concert, November 14, and will run through March 1, 1994. Original material in this exhibition will be on loan from the Library of

Congress and from the archives of the Estate of Leonard Bernstein. This exhibit is curated by Carnegie Hall archivist Gino Francesconi and designed by Barbara Kuhr of Plunkett + Kuhr.

The Rose Museum at Carnegie Hall is located at the corner of 57th Street and Seventh Avenue in New York City. Museum hours are from 11.30 am to 4.30 PM. The museum is also open for concert patrons during events in the Main Hall. There is no admission charge. The museum is closed Wednesdays. If you wish further information, please telephone the Rose Museum at Carnegie Hall at (212) 903-9629.

Calendar of Events*



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

October

- 2-4 **Houston:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; James Tocco, piano; Stephen Stein, conductor; Jones Hall.
- 8 **Tel Aviv:** Naming of Kikar (Square) Leonard Bernstein, in front of Mann Auditorium.
- 9 **Jerusalem:** Naming of Kikar (Square) Leonard Bernstein, in front of Jerusalem Theater and Crown Auditorium, Mayor Teddy Kolleck, presiding.
- Jerusalem:** *Leonard Bernstein Memorial Concert*; Jerusalem Symphony Orchestra; David Shallon, conductor; Crown Auditorium.
- 12, 13 **Greifswald, Germany:** SYMPHONY NO. 1, "JEREMIAH"; Greifswald Symphony Orchestra; Doris Hadrich, mezzo-soprano; Ekkehard Klemm, conductor; Theater Greifswald.
- 14 **Arts & Entertainment Network:** North American Premiere Telecast of *The Love of Three Orchestras*, A Unitel Production recorded in 1986.
- 16, 23 **Bloomington, IN:** CANDIDE (Opera House Version) Indiana University School of Music; Robert Porco, conductor; Musical Arts Center.
- 16 **Charleston, SC:** CANDIDE (Scottish Opera version); Charleston Symphony Orchestra; David Stahl, conductor; Gaillard Auditorium.
- Paris:** SYMPHONY NO. 1, "JEREMIAH"; Jerusalem Symphony Orchestra; David Shallon, conductor; Théâtre des Champs Elysées.
- Vienna:** *Bernstein Celebration Concert*; Vienna Philharmonic; Zubin Mehta, conductor; Theater Ronacher.
- 18 **Maastricht, Holland:** SYMPHONY NO. 1, "JEREMIAH"; Jerusalem Symphony Orchestra; David Shallon, conductor; Theater aan het Vrijthof.
- 19 **Enschede, Holland:** SYMPHONY NO. 1, "JEREMIAH"; Jerusalem Symphony Orchestra; David Shallon, conductor; Music Center.
- 21 **New York:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Concordia Orchestra; Lukas Foss, piano; Marin Alsop, conductor; Alice Tully Hall.
- 28 **Miami:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; New World Symphony Orchestra; Michael Tilson Thomas, conductor; Lincoln Theater.
- 30-31 **San Jose:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; New World Symphony Orchestra; Michael Tilson Thomas, conductor; Lincoln Theater.

November

- 4-9 **Paris:** *Leonard Bernstein Tribute on Film*; presented by the *Classiques en Images Department* of the Louvre in cooperation with Unitel; Musée du Louvre Auditorium.
- 6 **Bloomington, IN:** CANDIDE (Opera House Version); Indiana School of Music; Robert Porco, conductor; Musical Arts Center.
- San Diego:** SYMPHONIC SUITE FROM "ON THE WATERFRONT"; San Diego Symphony; Murry Sidlen, conductor; Copley Symphonic Hall.
- 10-11 **Vienna:** SYMPHONY NO. 1, "JEREMIAH"; Vienna Symphony Orchestra; Elizabeth Laurence, mezzo-soprano; David Shallon, conductor; Grosser Saal, Konzerthaus.
- 11-12 **Knoxville, TN:** THREE DANCE EPISODES FROM "ON THE TOWN"; Knoxville Symphony; Bruce Pollay, conductor; Tennessee Theater.
- 11-12 **New York:** *Program Dedicated to Leonard Bernstein*; New York Philharmonic; Vladimir Feltsman, pianist; Carl St. Clair, conductor; Avery Fisher Hall.
- 11, 13 **San Antonio:** FANCY FREE; San Antonio Symphony Orchestra; Christopher Wilkins, conductor; Majestic Theater.
- 13 **Billings, MT:** CHICHESTER PSALMS; Billings Symphony Orchestra; Uri Barnea, conductor; Alberta Bair Theater.
- 14 **New York:** "Here We Go!! Love, Lenny" Opening of Exhibition at Rose Museum, Carnegie Hall (through 3/1/94).
- 15 **New York:** SERENADE; Juilliard Symphony Orchestra; Richard Bradshaw, conductor; Juilliard Theater.
- 17 **Frankfurt:** CHICHESTER PSALMS; South Thuringia Philharmonic of Suhl; Christian Kabitz, conductor; Alte Oper.
- Weimer:** DIVERTIMENTO; Orchestra of the Musikhochschule "Franz Liszt"; Gunter Kablert, conductor; Musikhochschule.
- 18-20 **Louisville, KY:** CHICHESTER PSALMS; The Louisville Orchestra; Lawrence Leighton Smith, conductor; Whitney Hall.
- 19 **Madison, WI:** CANDIDE (Opera House Version); Madison Opera; Roland Johnson, conductor; Oscar Meyer Theatre.
- 20-21 **Charlotte, NC:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Charlotte Symphony Orchestra; Peter McCoppin, conductor; Ovens Auditorium.

November, continued

- 26-27 **San Jose:** THREE DANCE EPISODES FROM "ON THE TOWN"; San Jose Symphony Orchestra; Leif Bjalan, conductor; Center for the Performing Arts.
- 26-28 **North York, Ontario:** *Bernstein Anniversary Celebration*; FANCY FREE, SUITE FROM "ON THE WATERFRONT", SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Lukas Foss, conductor; Jeffrey Siegel, piano; North York Performing Arts Center.

December

- 11-13 **Houston:** SUITE FROM "A QUIET PLACE"; Houston Symphony Orchestra; Michael Tilson Thomas, conductor; Jones Hall.
- 22 **PBS:** Great Performances on PBS, *ON THE TOWN in Concert*, check local listings.
- 29 **PBS:** Great Performances on PBS, *Leonard Bernstein: The Gift of Music*, check local listings.

Note to Readers

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

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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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