

prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring 1993

Attempting The Impossible

A Record Producer's Collaboration with Leonard Bernstein

by Hanno Rinke

It was never dull with Lenny, nor was it always smooth sailing. Someone like Leonard Bernstein, possessed by a penetrating curiosity and a blazing vision, will always attempt the impossible in order to achieve the best that is possible. We who tried to help him accomplish the almost-impossible, while concerning ourselves with details like deadlines, finances and local conditions, were simultaneously carried away by his enthusiasm and hobbled by practical realities.

Curiosity and vision. These are the key words. It wasn't enough for him to know a little something about the genesis of a work he was studying; he delved into the entire intellectual, cultural and social

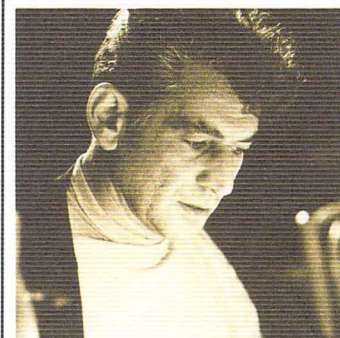
milieu that surrounded it. From these explorations, he could offer theses, discover connections and lay bare contradictions, night after long night. All of these findings became an integral part of his personal interpretation, while the ceaseless discoveries, encounters, experiences and conversations intensified his preoccupation with any given topic, leading perhaps to an essay, to a composition, or even just to the desire to conduct a piece, either for the first time or once again.

As Lenny's producer, I tried to steer the conversation toward specific matters of repertoire. But questions like "We need another work for the Russian recording — should we do MARCHE SLAVE or the Polonaise from EUGENE ONEGIN?" were the exception.

Frequently we would discuss, far in advance, projects whose realization would be extended over years. I admit that, given so many unknowns, I was grateful for the long-term, fixed blocks of repertoire within which one had a certain degree of flexibility. Besides, it is far easier to make the media and buying public aware of a large integrated project than a wide variety of peripheral releases. In order to champion those often extremely interesting peripheral releases, even within Deutsche Grammophon itself, I needed to have a basis of recordings that promised reasonable commercial success. But notwithstanding his boundless enthusiasms, Leonard Bernstein also possessed a keenly pragmatic understanding of the

(continued on page 5)

To Our Readers



PHOTOGRAPH BY JOHN V. COOPER

Though Leonard Bernstein is no longer with us, he left behind a sublime source of consolation: his recordings. Expertly crafted, thrillingly numerous, featuring the greatest orchestras and soloists of our world, these recordings will provide keen satisfaction as long as there are devices to play them on and ears to listen.

Musical recordings are not made by musicians alone. Countless producers, engineers and technicians worked with the Maestro over the years, capturing the sounds he elicited from his fellow musicians. In this issue we have included comments from a few of Mr. Bernstein's recording collaborators, who remind us how exhilarating, exhausting and ultimately enriching it was to work with the Maestro. ■



PHOTOGRAPH BY JOHN V. COOPER

The BETA Fund

The Grandmother Project

THE
BETA
FUND

The Bernstein Education Through the Arts (BETA) Fund recently awarded a grant to Martita Goshen, choreographer and performer as well as director of Turtles, Inc., for a dance, music and history residency in four New York City public schools. This residency program, called "The Grandmother Project," was an intensive learning experience for elementary school children which used music and dance forms to help children explore their roots through their closest living relatives, often a grandmother.

The Grandmother Project was designed with a session for teacher training and 20 sessions emphasizing dance movement, classroom interviewing skills, painting,

music-making and journal-keeping, as well as encouraging bilingual skills. Each class invites another class to come and see what their dances and journals are like and what their elders have passed on — be these city life survival skills or rural living patterns. The Grandmother Project was implemented in Grades 1 through 3 in District One (Lower East Side) Elementary Schools.

"Many of these kids," Ms. Goshen says, "did not realize how important it is to understand and know one's past." The Grandmother Project underlined the continuity of the struggle for a better life out of backgrounds of poverty and fear for the future. "Over and over again we saw that these children love beautiful picture books, dancing steps that they can conquer, to feel alive and strong, feel good, feel great about themselves. Giving these children a movement vocabulary and rituals of their own family trees was a step towards developing their own often battered self-images." ■



Martita Goshen with Lower East Side second and third graders on an outing to Coney Island.

From Alexander Bernstein

Dear Friends,
Okay, we all agree that the arts are invaluable to every child's education. Your continued support of the BETA Fund certainly proves that! Now, I would be very interested to know your thoughts on a few tough questions facing the educators and artists who are working with us in this effort:

Should the arts, fundamental to an education as they are, be taught as discrete disciplines having the same weight as math or history?

If so, should school scheduling be restructured to accommodate classes in music, visual arts, drama and dance?

Can time be added to the school day? Taken from other subjects?

Are there reasonable and attainable standards of accomplishment in arts classes?

If so, is there a fair and meaningful way to assess, test and score that accomplishment?

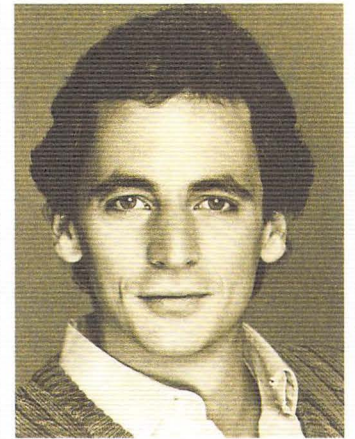
Within each discipline, how do you weigh the importance of performance, analysis, historical context? Should there be standards for each of these?

Will colleges and employers take seriously "grades" and "scores" in the arts?

O R

Can schools be transformed to make the arts a connecting force for the entire curriculum?

If so, do the arts suffer as disciplines? Will students be deprived of learning music theory, for example, or even playing an instrument because "music" is being "taken care of" with English and History and Math?



Alexander Bernstein

With an integrated curriculum using "cooperative learning" and varied, personal learning strategies, does standardized testing go out the window?

Can "portfolio" and "authentic" assessment (tracking the process of each student's learning, rather than testing the remembered "knowledge" of given material) give parents, communities, colleges and political leaders the comparative data they want?

Can "authentic" and "standardized" assessments be used to good effect in tandem?

If so, do teachers have the time for it?

A N D

Are these two views, in fact, mutually exclusive?

What role does multi-media technology play in answering these questions?

Do I look forward to your comments? You bet.

Your responses will not be included in your final grade. ■

Bernstein vs. The Studio

Recording Lenny the Hard Way

by John McClure

At the risk of waxing sentimental, I invite you to join me in a reminiscence on my early recording days with Lenny. To do this, let's go back: back to the dawn of recording history, say, to about 1959, when *digital* still meant "finger-operated"; when Lenny was Music Director of the New York Philharmonic and under contract to Columbia Records; back to when he was slim and boyish and I was a green, young record producer, to a time when we used to have rites of passage called *recording sessions*, marathon-like events of seven or eight hours that went on until someone finally ran out of gas.

I had come to this enviable hot-seat from a musical/harpsichord/engineering background. It helped that I was a good bluffer; when crises arose that were outside my ken, I learned on the job while maintaining an air of studied casualness. I had started out at an engineering job with Columbia Records, and was brought into the Masterworks Department in 1957 by its director David Oppenheim, Lenny's recording producer and friend. Oppenheim gave me a once-in-a-lifetime, sink-or-swim opportunity to organize a recording project in Hollywood with Bruno Walter involving a new process called stereo. Luckily, I swam.

In 1959, Oppenheim announced his departure for the greener fields of television, leaving Schuyler Chapin, a Columbia Artists Management graduate, and myself to run the department. His gift to us before leaving was a recording contract with Mr.

Bernstein and the New York Philharmonic that was to last almost 20 years. In that time, Lenny and I made about 200 records together, in ten countries, 16 cities and 26 different recording locations.

My first encounter with LB and the Philharmonic came about in 1959, at Symphony Hall, Boston. Schuyler Chapin had scheduled the first recording under this contract to coincide with LB and the orchestra's return to the US from a triumphant tour of the Soviet Union. The orchestra was

(where we might have stayed longer if the Jehovah's Witnesses hadn't bought the hotel for their world headquarters) to Manhattan Center on 34th Street to Avery Fisher Hall at Lincoln Center, with occasional forays into Columbia's 30th Street studio. Recording in the Grand Ballroom of Oscar Hammerstein's opera house, which became Manhattan Center in a seedier incarnation, was rarely a pleasure, although in mid-winter, when the heat was on and the humidity reduced, it produced quite thrilling results. But these came at

putting the maestro in a foul mood where, even though renowned for his taciturn forbearance, he just might let slip a mild remonstrance or grimace that the naive onlooker might misinterpret as extreme personal displeasure.

Mind you, even at the best of times, all symphonic recording sessions, with their \$200-a-minute tension, start out with a varying degree of panic. And it was often difficult to take into account the string player's need to warm up and our own need to reposition microphones to adjust for that specific day's reverberation time. Even when the hall was "behaving," it wasn't easy work. Lenny's idea of a good orchestral perspective was what he heard on the podium — in the thick of it. It frustrated him that you, the listener, safe in your tenth row seat, were quite out of harm's way. He wanted the music to leap at you, assault you, caress you the way it did him. Even when I had completed a recording I felt was too present, Lenny would, in post-production, push me to raise this phrase, or highlight this section. There was no getting round him: the music-rabbi didn't just *play* the music, he *taught* it.

For thirty years we struggled over *this* note, *that* perspective. We did our best. And while life with Lenny was often nerve-racking, it was also vivid, educational, warm, stimulating and exhausting. His absence leaves a big hole in all our lives. ■

John McClure says he was barely nine years old when he made his first Bernstein record, which explains his current youth.



Leonard Bernstein and John McClure.

disbanding for vacation the day after their Boston concert, so this was our only chance to record. For me, it was an unknown conductor and orchestra in an unfamiliar hall. A serendipitous blend of luck, good microphone placement and inspired orchestral playing resulted in classic recordings of the Shostakovich FIFTH SYMPHONY and Copland's BILLY THE KID. With a happy conductor as a bonus, we were off on the right foot.

Our subsequent recording locales in New York wound from the St. George Hotel in Brooklyn

a considerable human cost.

Woe to the poor *maestro* as the excessive liveness of this florid Egyptian/Deco magnificence forced him (for reasons of ensemble) to conduct actual BEATS instead of subtle phrases. Woe to the poor record producer forced to bring his mikes closer and closer to placate the distraught *maestro*, who demanded *presence* and *clarity* from this greasy swamp of reverberation. Woe, too, to all present and involved, since this situation had the potential of

PHOTOGRAPH BY ANDREW SCHUBERT

More on Recording Lenny

“I Hate Retakes”

by Hans Weber

Great expectations, and several unknowns, preceded the first live recording of a performance, on October 17, 1976, which was to be a test for the contract between Leonard Bernstein and the recording company Deutsche Grammophon. For one thing, the Bavarian Radio Symphony Orchestra and the team from DG had never worked with LB; for another, we did not have a lot of experience with live recordings. And the fact that the music was well-known (it was a Beethoven program with the LEONORE OVERTURE NO. 3, PIANO CONCERTO NO. 1 played by Claudio Arrau, and SYMPHONY NO. 5) did not make things easier, because with familiar music the conductor must achieve a real transcendence in order to make it a memorable experience for both the orchestra and the public. That day the orchestra played fantastically and it was not difficult at all to get the high-voltage quality of this gala performance for Amnesty International onto record. This, then, became the cornerstone of a close and fertile collaboration which was to last for 14 years.

About 80% of our recordings with LB came from live concerts. The Beethoven cycle with the Vienna Philharmonic went so well that we needed scarcely any retakes and the few we did require were done immediately after the final concert, in front of the public. It was certainly amusing for the audience to be included in this process where, after repeating a scherzo, the Maestro would peer into the hall and ask: “Was that better?”

Later on, as the repertoire became more demanding, we had extra sessions for retakes. The



Leonard Bernstein and Hans Weber.

process of a live recording took on the following pattern: we would follow the rehearsals with our microphones, so that we, like the orchestra itself, could learn the Maestro's exact intentions. When permitted, we would record the main or dress rehearsals. After the individual concerts — from two to five, depending on whether we were in Vienna, Tel Aviv, New York or elsewhere — there would be short meetings with the Maestro back stage or in his dressing room. It was not easy for me to be the occasional critical counterpoint among the chorus of enthusiasts, yet I believe that LB appreciated having me as his objective ear in the control room.

Before a retake session I would prepare a list of the sections I wanted corrected. Of course there had to be a reason for each

request. The vocabulary is well-known: too early, too late, too high, too low, not together, weak transition, differences in tempo between one concert and another, noises from the audience or even the Maestro's lively stomping on the podium or his singing along somewhat off key — this list could be extended. In most cases, my requests were granted, but LB and I often argued about the length of individual retakes, because in truth we engineers always wanted more than we actually needed. After lengthy discussions, LB would at last accept his fate, albeit morosely, and with the words “I hate retakes” make his way back to the hall. All deadlines are very stressful — in the US we had to use a stopwatch! — and with such tight time pressures we would pray that LB wouldn't encounter too

many people on his way to the stage, because he had a kind word and an open ear for everyone.

It is no easy task to shape a whole from all these fragments of material: the concert itself, takes from additional concerts or a dress rehearsal, and the retakes. The most important thing to take into account is how to retain the atmosphere, the flow, the arc of the work. It is better to ignore small unevennesses in favor of the line. Finally, we would listen to the results with the Maestro. Wishes to change things — if there were any — were then granted as far as possible. Then the Maestro gave his blessing.

For myself, listening to the work with LB had a very special meaning, because LB's desire to teach came to the fore. His explanations of the music or his rationale for his interpretation seemed so valuable to me.

Our last recording took place in April 1990 at the Waldsassen Monastery in Germany. The abbey was filled with people invited to this retake session. Though we needed only the beginning and the end, LB played the entire AVE VERUM by Mozart — unforgettably. When I thanked him, he said he had done it for Mozart, for the people in the church, and for us. These were the last moments of a collaboration which I am grateful for having had. ■

Hans Weber worked as the Maestro's recording producer for his Deutsche Grammophon recordings.

Special thanks to Dr. Lydia Popper for her translation of this article.

Bernstein vs. Officialdom (East German Style)

by Jobst Eberhardt

Thinking about my years working with Maestro Bernstein all over the world, I recall with special fondness one recording tour in what was East Berlin. While all tours are difficult, the former East German régime specialized in notoriously bureaucratic arrangements that often defied logic and were therefore especially irksome to deal with. For this concert with the Vienna Philharmonic, LB had heard days before that only 700 tickets were available to the general public, while the bulk of the seats were reserved for government officials. When Lenny arrived at the Berlin Schauspielhaus at 6 o'clock for the rehearsal, there

were at least 4,000 people waiting outside in the scant hope of getting tickets to the concert.

Walking on to the stage of the Schauspielhaus, Lenny immediately noticed that the hall wasn't full. Officially, we were told, tickets to the rehearsal had been distributed to schools and universities. What had actually happened to those tickets was anyone's guess. Yet, remembering the crowds of people waiting outside the hall, the Maestro decided to open the rehearsal so that music lovers and people without special connections would have the opportunity to hear the music. An official talked about regulations, but LB angrily insisted that the doors be opened to those waiting outside. Reluctantly, the

official complied; within moments every seat in the large hall was taken by an eager listener. Lenny then began the rehearsal.

For the concert itself, a few hours later, Lenny was asked to delay the start on account of two important government ministers not being in their seats. To this request LB replied coolly, "We're not playing for ministers, we're playing for everyone," walked to the podium and began the concert.

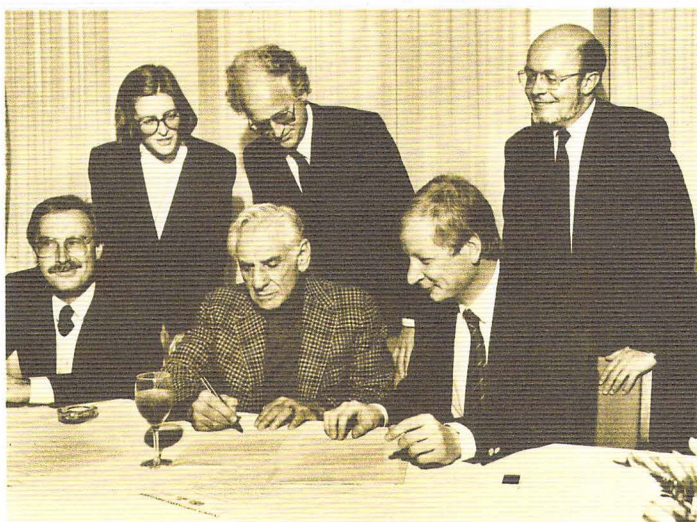
Not that the concert was trouble-free! During the intermission several orchestra members complained to the Maestro that friends and family were being stopped at the stage door by overzealous security people. Rolling his eyes at yet one more hazard of international conduct-

ing, he turned to me and said with a sigh, "Jobst, you Germans are so well organized, do something about it." The record producer and I hurried downstairs to the stage door and, to the great dismay of the security personnel, pushed it open. Just to make sure there was no trouble, I then announced loudly, in my best English, "Ladies and gentlemen, the Maestro wants you all inside!"

Concerts with the Maestro were never dull! ■

Jobst Eberhardt has been a Deutsche Grammophon recording engineer for 26 years and worked often with Leonard Bernstein.

Attempting the Impossible, *continued*



Leonard Bernstein signs new contract with Deutsche Grammophon, 1985.

(continued from page 1)
marketability of a given project; as a result there were amazingly few difficulties in this sensitive area.

There was always a measure of give-and-take in this process. I respected the Maestro's refusal to record THE PLANETS and

CARMINA BURANA ("You don't need me for that," he pointed out), although I admittedly longed for the sales they would certainly have brought.

On the other hand, he forgave me for not immediately agreeing to record his performance of Stravinsky's SYMPHONY OF PSALMS in Venice — the necessary budget simply could not be rustled up in so short a time.

Lenny agreed — albeit not with shrieks of delight — to remake RHAPSODY IN BLUE, and I in turn accepted one piece that didn't exactly set the pulses racing for our marketing experts. It was a good way to work.

It is difficult to describe — and difficult to develop — a relationship of trust like the one Lenny and I shared. Enthusiasm goes a

long way, as does a sense of humor during the occasional, inevitable mishap. The strength to identify completely with something but also the strength to remain objective — these were important components of our collaboration.

The recording team, too, needed a sense of humor in addition to their enormous technical expertise, for two reasons: first of all, because you simply were in a difficult position with the Maestro without it; second, because, while the recording sessions demanded thorough preparation and planning, allowances had to be made for improvisation.

Almost all the recordings Leonard Bernstein made for Deutsche Grammophon were

(continued on page 7)

In Memoriam: Jennie Bernstein (1898-1992)



Jennie Bernstein

By Jamie Bernstein Thomas

In its own way, Jennie Bernstein's life was every bit as remarkable as her eldest son's. Imagine a frightened little Russian girl pressed for weeks into the queasy squalor of steerage; working long hours in the mills of Lawrence, Mass. before she was 12; marrying a man she barely knew and raising three children in America, as Americans. The Depression, the War, automobiles, jets, new houses, new appliances — how dizzying it must have been!

As a new mother she boiled dirty diapers in a big pot on the stove and stirred them with a stick; in the last week of her life, she was

calling her great-grandchildren on a cordless phone while listening to her son's CD and eating a freshly-microwaved borscht prepared in the food processor. She saw presidents come and go, from Teddy Roosevelt to Bill Clinton. She survived her husband Sam by a quarter-century, essentially adding a lifetime to the one she had lived up until then. She met presidents, prime ministers and movie stars; held court to a steady stream of admirers, family and friends; became the great-grandmother of two; and even won a Grammy award.

As if all this were not enough, Jennie also brought Leonard Bernstein into the world. Could any Jewish mother have asked for more?

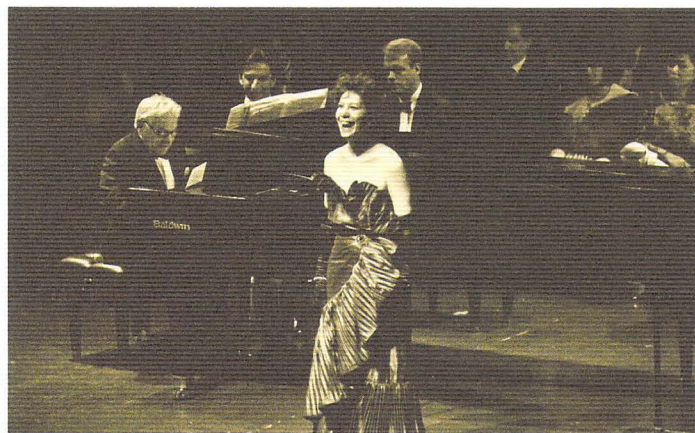
Jennie was witty, full of love, radiantly charming, and in total command of her prodigious mental faculties up to her last moment of consciousness. She was also a wonderful Grandma, who let us eat lunch in front of her television set, and taught us canasta so well that we could even beat her once in a while.

On the terrible day three years ago when she was told of her eldest son's death, she said, "This will shorten my life." She died peacefully on December 29, 1992, just three months shy of her 95th birthday. One is tempted to say, all's well that ends well. And one is further tempted to add Jennie's immortal riposte: "Shakespeare couldn't have said it better." ■

BETA Fund Benefit

On Monday, April 19, 1993, singer Louise Edeiken will give a benefit concert for the Bernstein Education Through the Arts (BETA) Fund at the Ethical Culture Society Auditorium in New York. Ms. Edeiken performed on Leonard Bernstein's recordings of *A QUIET PLACE* and *WEST SIDE STORY*. She also sang in Maestro Bernstein's

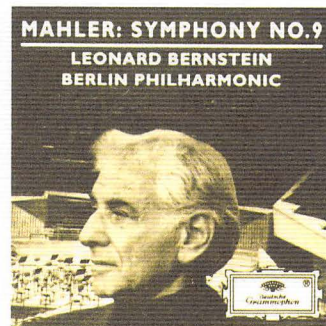
production of *LA BOHEME* in Rome. For this BETA Fund Benefit Concert, Ms. Edeiken will perform a selection of Bernstein songs, including *Little Smary* from *ARIAS AND BARCAROLLES*, which she premiered with Mr. Bernstein at the piano. For more information on this benefit concert, contact the BETA Fund at (212)315-0640. ■



Louise Edeiken premieres *Little Smary* with Maestro Bernstein at piano, 1988.

1993 Grammy Awards

On February 24, 1993, the National Association of Recording Arts and Sciences, in its 35th annual awards ceremony in Los Angeles, honored Leonard Bernstein with two Grammy awards. Maestro Bernstein's recording of Gustav Mahler's *SYMPHONY NO. 9* with the Berlin Philharmonic won the award for Best Classical Album of the Year. This same recording also won the Grammy award for Best Orchestral Performance. This historic live performance was the only one Maestro Bernstein gave with the Berlin Philharmonic. Mr.

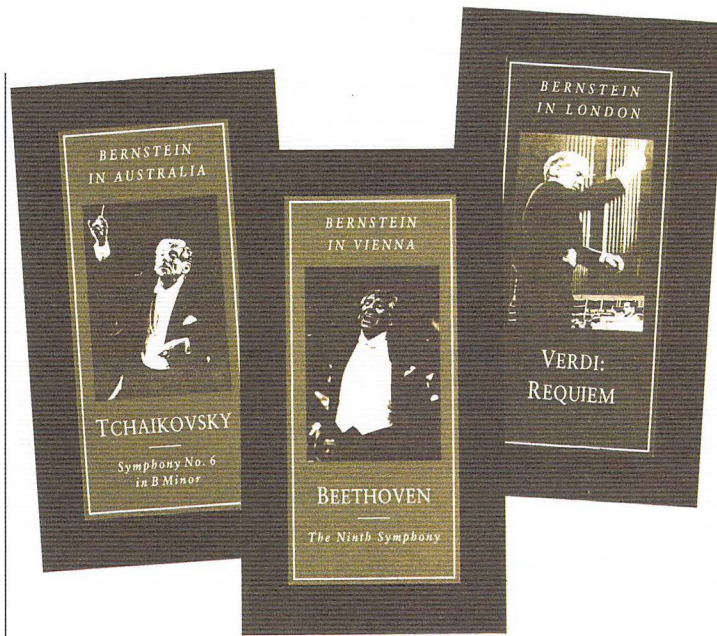


Bernstein himself commented, "The orchestra was wonderful. Never have I heard such exquisite soft playing, and this in one of my favorite symphonies." ■

New Kultur Releases

In April, 1993, Kultur Video will release "Leonard Bernstein in London," in which the Maestro conducts the London Symphony Orchestra in a special performance of Verdi's REQUIEM amid the classical splendor of London's St. Paul's Cathedral. With an introductory note by Mr. Bernstein himself, this recording marks tenor Plácido Domingo's first appearance with Maestro Bernstein. Also featured are soloists Martina Arroyo, Josephine Veasey, and Ruggero Raimondi.

In May, 1993, Kultur will release "Leonard Bernstein in Vienna," featuring Beethoven's magnificent NINTH SYMPHONY, with the Vienna Philharmonic and Vienna State Opera Chorus, as well as world-renowned soloists Gwyneth Jones, Shirley Verrett, Plácido Domingo, and Martti Talvela. This production was directed by



Humphrey Burton.

In June, 1993, Kultur will release "Leonard Bernstein in Australia," which features Mr. Bernstein conducting the New York Philharmonic in Tchaikovsky's SYMPHONY NO. 6 IN B MINOR "PATHETIQUE"

at the Sydney Opera House. The Sydney *Sunday Telegraph* called this performance "absolutely fascinating to watch," while the *Daily Telegraph* said it was "a dazzling demonstration of orchestral virtuosity." ■

On The Town

In celebration of its 30th anniversary season, the Goodspeed Opera House, located in East Haddam, Connecticut, will perform ON THE TOWN. With book and lyrics by Betty Comden and Adolph Green and music by Leonard Bernstein, ON THE TOWN is the story of three sailors on a 24-hour shore leave in New York City. This revival of the popular musical, with the participation of creators Comden and Green, will be directed by Tony Award nominee Christopher Chadman and will feature a cast including Keith Bernardo, Frank DiPasquale, Michael O'Steen, Charlotte d'Amboise, Donna English, Amelia Prentice, Gordon Stanley and JoAnne Baum. ■

Attempting the Impossible, *continued*

(continued from page 5) made live, in concert, and often also taped for broadcast on television. The Mozart, Beethoven, Brahms and Mahler recording cycles in Vienna were comparatively simple in the acoustically first-rate Musikverein hall. Other venues could prove more exotic, and our recording technicians sometimes had to pull off miracles to avoid a catastrophe.

It is of course completely understandable that Maestro Bernstein distrusted the cold, abstract atmosphere of the recording studio, where individual notes could be coolly spliced

together. He wanted that human contact with his audience; he wanted to carry them away and be carried away with them. His artistic results confirmed the validity of this conviction. Like a rabbi, not a lion-tamer, he led the orchestra to the limits of its capability. As a result, there were few real problems when it came time to listen to the tapes: a couple of corrections to individual instruments, bringing out one voice or another, a few accentuations. There was seldom much more to grumble about, which in large part was thanks to Hans Weber, Maestro Bernstein's

longtime recording supervisor at Deutsche Grammophon, with whom he enjoyed an extremely close working relationship. Correction of the correction of the corrections, a practice which is increasingly fashionable in recordings today, simply did not happen with Bernstein. He confronted his doubts beforehand, not afterwards.

I often think back, with love and with sadness, on those moments, in all those many concerts — in Tokyo and San Francisco, in Oslo and Tel Aviv — when Leonard Bernstein, through the sheer force of his person,

created a cosmos in which all human striving and feeling, light and darkness, were wrought into shape at the very furthest limits of the possible. It is a great solace to know that so many of these concerts are preserved in recordings and on tape. The adventure lives on. ■

Hanno Rinke was Leonard Bernstein's executive producer for Deutsche Grammophon from 1977 to 1988.

Calendar of Events *

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

April

- 2 Boston:** THREE DANCE EPISODES FROM ON THE TOWN; New England Conservatory Orchestra; Michael Tilson Thomas, conductor; Jordan Hall.
- 14 East Haddam, CT:** ON THE TOWN; Christopher Chadman, director; Goodspeed Opera House, through 7/2.
- Minneapolis:** THE AGE OF ANXIETY, SYMPHONY NO. 2; Marin Alsop, conductor; Alexander Paley, piano; Orchestra Hall.
- 16 New York:** BENEDICTION from CONCERTO FOR ORCHESTRA; The Juilliard Orchestra; Carl St. Clair, conductor; The Juilliard Theater.
- 16-18 Kansas City, MO:** THREE DANCE EPISODES FROM "ON THE TOWN"; Kansas City Symphony Orchestra; William McGlaughlin, conductor; The Lyric Theater.
- 19 New York:** SONGS OF LEONARD BERNSTEIN - A BENEFIT FOR THE BETA FUND; Louise Edeiken, soprano; Ethical Culture Society Auditorium.
- 21-25 San Francisco:** CANDIDE in Concert; San Francisco Symphony Orchestra; David Zinman, conductor; Davies Hall.
- 23-25 Brooklyn:** THE AGE OF ANXIETY, SYMPHONY NO. 2; Brooklyn Philharmonic Orchestra; Dennis Russell Davies, conductor; Lukas Foss, piano; The Brooklyn Academy of Music.
- 29 Southampton, England:** CONCERTO FOR ORCHESTRA ("JUBILEE GAMES"); Andrew Litton, conductor; Southampton Guildhall.
- 30 New York:** THE AGE OF ANXIETY, SYMPHONY NO. 2; Boston Symphony Orchestra; Seiji Ozawa, conductor; Benjamin Pasternak, piano; Carnegie Hall.
- Madrid:** DIVERTIMENTO; Orquesta Sinfonica y Cora de RTVE; Sergiu Comissiona, conductor; Teatro Monumental.

May

- 1 Granada:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta de la Ciudad de Granada; Juan de Udaeta, conductor; Centro Cultural Manuel de Falla.
- 1-3 Houston:** DIVERTIMENTO; The Houston Symphony; Christoph Eschenbach, conductor; Jones Hall.
- 6 New York:** THIRTEEN ANNIVERSARIES (selections); Leo Smit, piano; Greenwich House Music School.
- Vancouver:** SYMPHONIC DANCES FROM WEST SIDE STORY; Vancouver Symphony Orchestra; Sergiu Comissiona, conductor; The Orpheum.
- 7-8 Sydney:** HALIL; Sydney Symphony Orchestra; Matthias Bamert, conductor; Geoffrey Collins, flute; Sydney Opera House.
- 14 Newcastle, Australia:** CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; Newcastle Conservatorium of Music Orchestra; Robert Constable, conductor; Newcastle Town Hall.
- 19 New York:** CHICHESTER PSALMS; The Oratorio Society of New York; Lyndon Woodside, conductor; Carnegie Hall.
- 20 New York:** SYMPHONIC DANCES FROM WEST SIDE STORY; The Juilliard Orchestra; Otto-Werner Mueller, conductor; The Juilliard Theater.
- 23 Vienna:** DIVERTIMENTO; ORF Symphony Orchestra; Pinchas Steinberg, conductor; Musikverein/Grosser Saal.
- 29 Ithaca, NY:** CHICHESTER PSALMS; Cornell University Glee Club and Chorus; Ron Schiller, conductor; Bailey Hall.
- 31 Leipzig:** TOUCHES; Emanuel Ax, piano; Gewandhaus.

June

- 1 Prague:** CHICHESTER PSALMS; Czech Philharmonic Orchestra, Prague Philharmonic Choir; Jiri Kout, conductor; Smetana Hall.
- Vienna:** TOUCHES; Emanuel Ax, piano; Mozart Saal.
- 3-6 Milwaukee:** Milwaukee Symphony Orchestra; A MUSICAL TOAST, DIVERTIMENTO; Neil Gittleman, conductor; Uihlein Hall.
- 14 New York:** "Bernstein: The Conductor"; Norman Pelligrini, moderator; Bruno Walter Auditorium.
- 15 New York:** "Bernstein on Broadway"; Schuyler Chapin, moderator, with Betty Comden and Adolph Green; Bruno Walter Auditorium.
- New York:** ON THE TOWN, film screening; Walter Reade Theater
- 17 New York:** ON THE WATERFRONT, film screening; Walter Reade Theater
- 16-19 New York:** FANFARE, SIMPLE SONG FROM MASS; OPENING PRAYER; FANCY FREE; PRELUDE, FUGUE AND RIFFS; THE AGE OF ANXIETY, SYMPHONY NO. 2; New York Philharmonic; Leonard Slatkin, conductor; Philippe Entremont, piano; Stanley Drucker, clarinet; Avery Fisher Hall.
- 18 Trieste:** WONDERFUL TOWN; Guiseppi Grazioli, conductor; Teatro Comunale di Trieste.
- 19 New York:** WEST SIDE STORY, film screening; Walter Reade Theater.
- 20 New York:** FANFARE FOR BIMA, SONATA FOR VIOLIN AND PIANO, ARIAS AND BARCAROLLES, SONATA FOR CLARINET AND PIANO; New York Philharmonic Ensemble; Merkin Concert Hall.

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

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.

© 1993 by Jalni Publications, Inc.

Executive VP: Harry J. Kraut

Manager: Craig Urquhart

Editorial: Ned Davies

Design: Borsa Wallace, NYC