

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1993

## TROUBLE IN TAHITI



Leonard Bernstein conducting the studio orchestra for *TROUBLE IN TAHITI*, London Weekend Television, 1973.

by Humphrey Burton

In the spring of 1951, after seven hectic years of conducting, Leonard Bernstein retired temporarily from the podium, determined to concentrate for at least a year upon his neglected composing career. He settled in Cuernavaca, Mexico to write the libretto and music for *TROUBLE IN TAHITI*, his first opera.

Work was interrupted by the death of Serge Koussevitzky. Bernstein returned to the United States, buried his revered master and took over the conducting school at Tanglewood. To conclude an eventful summer, on

September 9th Bernstein married Felicia Montealegre Cohn.

The couple returned to Cuernavaca for an extended honeymoon and Bernstein resumed composing *TAHITI*, undeterred by the task of portraying a marriage in crisis while enjoying the first months of his own. Work went more slowly, however, until in January he reached an impasse, unable to devise a satisfactory conclusion to the opera.

Back in New York in February, he was persuaded by Irving Fine to complete the opera in time to conduct it for the first Brandeis University Festival of the Creative Arts on June 12, 1952. For a new

production at Tanglewood two months later, Bernstein revised the libretto and composed a different finale. Conducted by Seymour Lipkin and directed by Sarah Caldwell, the opera was warmly received.

Bernstein was still not completely satisfied. Yet more modifications were made for a third performance, a live telecast on NBC-TV in November 1952. Directed by Kirk Browning, conducted by the composer and featuring cartoons designed by Saul Steinberg, the telecast was very popular. *TROUBLE IN TAHITI* soon became a staple of

*(continued on page 7)*

## To Our Readers

When Leonard Bernstein composed *TROUBLE IN TAHITI*, he was in his early thirties, just married, and writing ironically of suburban domestic bliss in the 1950s. Three decades later, a widower and father of three grown children, he wrote a sober sequel, *A QUIET PLACE*, into which the earlier opera was eventually enfolded. Here, Bernstein and his librettist Stephen Wadsworth give us daughter Didi married to her brother's ex-lover François; the couple are devoted to helping and loving Junior, the brother who seems to have internalized his parents' despair into a kind of helpless madness. By the opera's end, the three young adults have formed a fragile union, at last with their embittered father's blessing. "We're only who we are," they realize, as they set out to be a newly formed family.

The message of *A QUIET PLACE* is more timely than ever: the traditional configuration of a family does not guarantee its happiness, while an unconventional grouping of individuals can love and care for each other with all the devotion required to deserve the name of family.

*A QUIET PLACE* is sure to disturb advocates of narrowly defined "family values" long into the future. We can be certain that Leonard Bernstein would not have minded the controversy at all. ■

# The BETA Fund

## BETA Fund Supports ArtsConnection

THE  
BETA  
FUND

The Bernstein Education Through the Arts (BETA) Fund has awarded a grant to the ArtsConnection program *Talent Beyond Words*. A private, not-for-profit organization, ArtsConnection was founded in 1979 to offer arts programming in New York City public schools using the talents of professional artists. It has become the city's largest and most comprehensive arts-in-education organization.

The ArtsConnection *Talent Beyond Words* program seeks to identify students who are economically disadvantaged, non-English-speaking or handicapped, who also show special gifts in music and dance that might not be recognized by conventional methods. *Talent Beyond Words* operates on the philosophy that a child's potential for gifted behavior can be measured by a wide variety of criteria and that

nurturing that potential can stimulate learning and success in all aspects of school.

The essential research component of the program documents changes in students' self-esteem, academic performance, attendance and interpersonal behavior. Another important component is teacher support. The Teacher Training Institute offers two week-long summer workshops and a weekend training throughout the school year to assist the classroom teacher to recognize and build on the students' talents, to discover outlets for creative expression within the academic curriculum, and to learn to use the arts most effectively as a learning tool.

Parental involvement is another critical feature of the program. Through student-parent workshops, parents are encouraged to see the value of their children's arts education and participate with them in these experiences.

Dedicated to matching artists with the learning needs of children, ArtsConnection believes, as does the BETA Fund, that the arts in education stimulate curiosity, love of learning, more imaginative thinking, a positive self-image and a respect for the various cultural heritages of us all. ■



Students at PS 130, Brooklyn, taking part in the Talent Beyond Words program.

## The Power of "Fun"

On October 22, 1992 for this year's Contemporary Music Festival, the Longwood College Department of Music in Richmond, Virginia, presented THE MUSIC OF LEONARD BERNSTEIN. Alexander Bernstein was the special guest lecturer. The following are excerpts from the lecture he delivered there.

What I would like to do is give you some idea of how I saw, and see, my father. And I would like to do that as much as possible through his work — conducting, composing and teaching.

In fact, my father was always working. And he was always playing. His life was a quest for joy, and he found it in music, in friends, in language, in family, in theatre, in sports. I have always envied his life as an artist in that his work gave him supreme ecstasy.

As opposed to some tyrants in the Arts, my father made it interesting and fun to work for him. Let me quote my father on the subject of "fun": "If we add up, 'sense of rightness,' 'tranquility,' 'balance,' 'catharsis,' 'expressivity,' we begin to approach the meaning of 'fun.' Add to these 'participation,' 'creativity,' 'order,' 'sublimation,' and 'energy release,' and you almost have it. 'Fun' is all the things we find impossible to say when we hear (Beethoven's) Opus 131 Quartet . . ."

Now, if you can adjust to the idea that listening to Opus 131 is "fun," you can begin to understand my father's idea of what education is, or rather, should be. He believed that learning takes place *only* when it is fun. A learner must be engaged in the creation of ideas for him or



Alexander Bernstein.

herself, or, in the jargon of the day, have ownership in the making of meaning. My father's YOUNG PEOPLE'S CONCERTS on TV were so successful because he was able to lecture yet make the audience feel involved in the proceedings. He never condescended; he invited his students along on the ride of inquiry.

My father founded the Bernstein Education Through the Arts Fund shortly before he died. His plan was to spend his remaining years in education, studying ways in which the arts could enable students to be aware of how they learn, and enable educators to discover the power of the arts to engage students, the power of "fun." My job now is to keep the BETA Fund alive and kicking and screaming for educational reform. I'm not going to allow my father's vision to die with him. And I am not at all cynical about the naiveté or idealism involved. I think that this is *possible*. ■

*Alexander Bernstein is president of The Bernstein Education Through the Arts (BETA) Fund.*

# A QUIET PLACE

## Creating with Lenny

by Stephen Wadsworth

"If you bring me a scenario for a sequel to *TROUBLE IN TAHITI* by Tuesday at four o'clock, I'll give you your interview" was the challenge Lenny gave me for our first meeting. I had asked him for an interview for a magazine. There followed a curious meeting in October of 1980, at which began both an intense and fatiguing search for an opera, and a friendship that remained for me always fresh.

The scenario I brought him then was a rather facile gloss on *TROUBLE IN TAHITI* which incorporated his language and images in a way that intrigued him. But most important, it had a central scene that was very like one he had pictured as the opening of his sequel. It was a funeral scene. Thus we discovered a coincidence of need, to write about loss, grief, family mourning, and coming through tragedy together.

I started the first scene for *A QUIET PLACE* in December 1980, separated from Lenny at first, at my desk in New York. He wrote in fits and starts until early the next summer, but in fact it wasn't until we spent our first whole weeks together — in a farmhouse in Massachusetts — that any of what is now the opera was written. We turned one quartet I had written into a trio, together changing almost every line, and I sat by the piano as he set it to music. He wouldn't let me leave. He was scared, of course. I was, too, especially when I had to tell him I didn't like something he had written. We hammered away in this manner until we were *both* satisfied with the music. Meanwhile, we ate huge midsummer tomatoes and steaks and listened

to every note of American music we could find. He wanted to see and hear my reactions. We told each other about our lives, played anagrams altogether too much, and decided to seek a commission for our opera.

We continued work separately — I at a child's reading desk in the Santa Fe public library, he in his studio in Connecticut — but



Stephen Wadsworth and Leonard Bernstein.

nothing was ever finalized until we had pored over it together.

We worked hard to avoid the disease we coined "schematoma." Rhyme schemes, meter schemes, closed forms, "well-made-play" schemes were viewed suspiciously and only grudgingly allowed. Yet we thought constantly of da Ponte and Hofmannsthal, Monteverdi and Janáček, Maeterlinck, Britten, *WOZZECK*, even *Metastasio*. We rejoiced in these role models.

We wanted to write an opera about non-ethnic middle-class

Americans. We wanted to write an opera in the American language — the American language as it is spoken by Americans to express their American selves.

The rest of the opera was written between June 1982 and June 1983. We worked mostly in Connecticut then, chasing solutions into the dawn, digressing endlessly, tearing our hair, half

*A QUIET PLACE* opens with the chord *TROUBLE IN TAHITI* ended with — a cluster of all the notes in one main *TAHITI* theme that is no less pivotal in the new opera. Old Sam, who sang the words "Is there a day or a night waiting in time somewhere" to it in *TAHITI*, also "I don't know, I don't know," sings the words "Not even now" and "My handsome son" to it thirty years later in his terrible explosion in the funeral parlor. The theme is an old uncertainty "churned up again," to quote Old Sam, like all the other things that "never worked."

The premiere drew nigh. We struggled to put things together. Much of the time we felt, to quote Noël Coward's *The Scoundrel*, "like two empty paper bags belabouring each other," but we somehow managed to hang on to our mutual esteem. (Lenny used to ask me, "When are we going to have our first fight?") Even at our lowest hours, and some were positively subterranean, Lenny's humor and endless generosity of spirit flowed unstintingly. In the end he was able to say to me, "When someone asks you about *A QUIET PLACE* just tell them we both wrote all the words and all the music." ■

*Stephen Wadsworth wrote A QUIET PLACE with Leonard Bernstein. His production of Handel's ALCINA is now playing at the Royal Opera House, London.*

# More on A QUIET PLACE

## Reflections on A QUIET PLACE

by John Mauceri

My first encounter with A QUIET PLACE began with run-throughs of the opera held in Lenny's Dakota apartment, where, accompanied by the piano, a cast of young singers performed large chunks of the opera in his living room. I remember being tremendously moved for two reasons in particular: one, because the music was so good, and two, because Lenny was finally composing after a long dry spell.

My wife and I saw the world premiere of A QUIET PLACE in Houston. There, the two operas, TROUBLE IN TAHITI and A QUIET PLACE, were totally separate. This was a significant problem, as it turned out, since, for one thing, the expectations set up musically by TROUBLE IN TAHITI of a simple and moving cartoon drama about the foibles of a suburban marriage were not fulfilled by A QUIET PLACE, in which the complicated musical language more resembled ELEKTRA than WEST SIDE STORY. The wittiness and ironic playfulness of TROUBLE IN TAHITI actually seemed to undermine the depth of feeling expressed in A QUIET PLACE.

When I came back to New York, I began to think about what went wrong. Since I was going to be responsible for conducting the performances that would be coming, after performances at La Scala, to The Kennedy Center in Washington, the producer in me had this idea that perhaps one could re-order the materials. The world may judge me harshly for this later, but at the time, it seemed an effective way to give the music a chance to be heard.

For example, in our rearrangement of scenes, there was no reason why the opening scene of A QUIET PLACE couldn't be the opening of the opera. Hit the people right at the beginning with the most complex music, and don't coddle them into thinking they're going to a musical evening that's somewhere between THE MAGIC FLUTE and WEST SIDE STORY, but something far more dense and difficult. We found out that, by doing that, the seriousness of Lenny's point of view became immediately clear. Act II would be two flash-backs. You would do half of TROUBLE IN TAHITI in the first, come back to the scene with Didi and Old Sam, then go back to TROUBLE IN TAHITI and finish the story. The audience, as in a Hitchcock movie or a Faulkner novel, would get the pieces of information in a different order. We made sure nothing would be changed from the



John Mauceri and Leonard Bernstein after the La Scala performance, 1984.

original A QUIET PLACE.

At first Lenny found it hard to accept the suggested changes, but then I think he came to believe it was the best way to do it.

At La Scala, the response to A QUIET PLACE was extraordinarily positive and I looked forward to duplicating it at the Kennedy

Center. To achieve this, however, fate — or someone — put a few obstacles in our way, such as having the entire set of orchestral parts end up sitting on a runway getting wet and ultimately destroyed. Fortunately, after the gargantuan job of recopying parts, we got tremendous reviews after the performances at the Kennedy Center.

What will become of A QUIET PLACE? Will it have a place in the repertory? Yes, I believe it will. The opera's very size is probably the largest obstacle to overcome in terms of future productions being mounted here or abroad. In any case, A QUIET PLACE is a tremendously valuable work that not only completes an important part of the picture of Lenny's oeuvre, but is also an important work which represents our time.

*John Mauceri, conductor of the Hollywood Bowl Orchestra, is also music director of The Scottish Opera and host for the Arts & Entertainment network's performing arts series, Stage.*

**TEATRO ALLA SCALA**

STAGIONI D'OPERA E BALLETTI 1983/84  
(190<sup>a</sup> dalla fondazione del Teatro)

MARTEDI 19 ("Musica nel nostro tempo" e Fuori abbonamento)  
MERCOLEDI 20 (Turno D), GIOVEDI 21 (Turno A), VENERDI 22 (Turno B)  
LUNEDI 25 (Turno C), MARTEDI 26 GIUGNO 1984 (fuori abbonamento) - ORE 20

**A QUIET PLACE**  
and  
**TROUBLE IN TAHITI**

Opera in tre atti Libretto di "A Quiet Place" di STEPHEN WADSWORTH  
Libretto di "Trouble in Tahiti" di LEONARD BERNSTEIN  
Musica di  
**LEONARD BERNSTEIN**  
(Proprietà Jabel Publications, Inc., Publisher Theory & Hawker, Inc., Sole Selling Agent - Rapp. Carich, Milano)  
(Edizione in lingua originale)  
(Nuove versioni: prima rappresentazione)

Personaggi e interpreti  
(in ordine di apparizione vocale)

Il cerimoniere Bibi L'anziana Doc La Signora Dadi Françoise	CHARLES WALKER THEODOOR UPPMANN DANA KRUEGER DOUGLAS PERRY PETER HARROWER SHEILA WATLEY BEVERLY MORGAN PETER LAZARUS	Il vecchio sam Trio Il giovane Sam Diadi Il piccolo Junior	ROBERT CALBRAITH CHESTER LUDWIN MARK THOMSEN, soprano JURIT OLLMANN, tenore JULIEN ROBERTS, baritono DIANE KESLING DIEGO BRACCIOTTI / SIMONE FASOLI
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Gruppo vocale: Maria Grazia Allegri, Nina Ingvarvi Almqvist, Anne Victoria Baska, Margherita Bionetti, Jim Barnhill, Aldo Bramante, Margaret Popper, Luciana Braccadori, Silvio Tabachini, Nella Verri, Sicilia Zambelli, Regio Romani, David Rossi, Silvestro Sammaritano, Kim Soorn, Mark Thomson, Wayne Turange (il vecchio Sam)

Concertatore e direttore d'orchestra  
**JOHN MAUCERI**  
Produzione originale di PETER MARK SCHIFFER  
Regia di  
**STEPHEN WADSWORTH**  
Luci di  
**DAVID GROFMAN**

Contanti di  
**NEIL PETER JAMPOLIS**      Contanti di  
**WILLIAM IVEY LONG**

In coproduzione con Houston Grand Opera  
e The Kennedy Center for the Performing Arts di Washington  
Direttore dell'allestimento scenico  
**GIORGIO CRISTINI**

Direttore musicale del palcoscenico  
**CARLO CAMERINI**  
Misto musica  
**MARINA STANCHI**  
Consegna di  
**GRETHE HOLBY**

Maestri collaboratori di palcoscenico  
Maurizio Macchi, DANTE MAZZOLA  
Maestro alle luci  
Paolo Arata, GIUSEPPE MORASCHI  
Capo servi macchinisti  
Realizzatore scene luci  
Gianni Manzonani, Capo servi, sartoria  
Aldo Giarolani, Capo rep. elettricisti  
Carlo rep. falegnami  
Mario Fontana, Capo rep. attrezzi  
Luigi Metaldi, Capo rep. meccanici  
Giuseppe Assari

## “I’m Having a Nervous Breakdown”

by Chester Ludgin

The musical construction of A QUIET PLACE can be, from a singer’s point of view, treacherously difficult. To give you an example, in the first act of A QUIET PLACE, Old Sam, menacingly speechless during the opening funeral of his wife Dinah, finally explodes in a series of diatribes against his family, alternating with internal, but expressed, thoughts that freeze the others into a kind of horror at Old Sam’s rage and unhappiness.

About this outburst by Old Sam, Lenny was quoted as saying “it’s the most difficult aria ever written.” I remember Lenny conducting me in this aria in an early workshop, when I was able for the first time to incorporate most of the musical and dramatic ingredients without stopping. When it was done, Lenny asked me, “How do you feel about it?” “I’m having a nervous breakdown,” I answered. “You mean in the character of Old Sam?” Lenny asked. “No. I, *Chet*, am having a nervous breakdown.” But in a way I was supposed to, and a large part of Lenny’s genius was that his musical construction always seemed as if it was the only way a particular piece could have been written.

Many changes in A QUIET PLACE occurred between the Houston Opera world premiere and the production at La Scala. TROUBLE IN TAHITI was incorporated into the second act of A QUIET PLACE as a series of flashbacks from Old Sam’s memory. New music was composed to accommodate the new dramatic turns. In the New York rehearsals for these changes, after a complicated re-mapping of the opera’s concept, Lenny announced to me,



John Brandstetter and Chester Ludgin in A QUIET PLACE.

“Chet, I was awake for part of the night, writing a new opening for you for the new second act.” He then sat down at the piano and we all gathered round to hear what he’d written. But while Lenny’s talents were understandably legendary, cigarettes and late nights hadn’t helped him to sing a good *bel canto* line. When he’d finished, I asked tentatively, “Do you want me to sing *just* like that?” He smiled mischievously and said, “No, Chet, that’s why we hired you for Old Sam and not me.”

The role of Old Sam was an especially gratifying one in part because it ran the emotional and musical/vocal gamut. In Vienna, where we had the good fortune to be conducted in A QUIET PLACE by Lenny himself, we felt an extraordinary satisfaction and pride in the theatrical and artistic experience we had all undergone through this difficult, worthy piece. ■

*Chester Ludgin, baritone, created the role of Old Sam in the original productions of A QUIET PLACE. He has appeared with nearly every leading musical organization in North America.*

## A Silent Place

by Louise Edeiken

I met Lenny by accident. In 1980, at the start of my musical theatre career, I went to an audition because they needed a soprano. I belted first, then hit some high notes and was hired on the spot for the 10th anniversary production of Mr. Bernstein’s MASS. Lenny showed up later that day and grabbed my ass as we were introduced. A memorable beginning for sure, but I didn’t see him again for years.

In 1983, my brother died in an accident and in my mourning I went to a psychic to try to make sense of my world. Out of the blue, in the middle of the session, she asked, “What about opera? What about Leonard Bernstein?” A few months later, I got a call to audition for A QUIET PLACE/TROUBLE IN TAHITI. I got the part. That job was an important step in overcoming my grief.



Kurt Ollman, Louise Edeiken and Mark Thompson, A QUIET PLACE.

The opening of A QUIET PLACE/TROUBLE IN TAHITI at La Scala in 1984 was my first trip to Europe and my debut in the opera world. What a magical, fun time! Mark Thompson, Kurt Ollman and I all revelled in the close harmonies and dance steps we performed as the trio in TROUBLE IN TAHITI. We delighted the Italians, too,

especially when we showed up in costume as Marilyn and two Elvises. The stagehands would present me with bent nails before each performance — an odd form of admiration, I thought, until I understood it was their superstitious protection against the curses of the coffin onstage in Act I. We befriended the Italian chorus whose guttural pronunciation transformed the softly intended choral of Act II and kept us in hysterics . . . “Ourr hearrrts will be thy garr-den.” We loved Italy as much as Italy loved us.

We had the opportunity of working again with Lenny in 1986 when he conducted A QUIET PLACE in Vienna. There he was treated like royalty. Chefs greeted him eagerly and created special dishes in his honor. An exception was made to the smoking prohibition at the Staatsoper and a fire marshal was hired to follow him around with an ashtray. You could tell Lenny was happy by the way he strutted down the street in his loden coat.

Of all that I observed and learned from Lenny, the emphasis he placed on the silences at the end of TROUBLE IN TAHITI was of particular fascination to me. He made these absences of sound longer and more poignant in order to accentuate their importance to the piece. These “voids” became as expressive as his music and lyrics.

I miss Lenny and feel his absence. There is an immense void. But sometimes, when I listen carefully to the silence . . . I can still hear him loud and clear. ■

*Louise Edeiken sings in recordings of A QUIET PLACE and WEST SIDE STORY. She recently co-authored the book Now That You Are Pregnant.*

## CANDIDE wins Best Musical Theatre Award

**CANDIDE**  
LEONARD BERNSTEIN



Jamie Bernstein Thomas made the following remarks on accepting Gramophone's Best Musical Theatre Award for *CANDIDE* in London on October 2, 1992.

In a way, an award like this means more to us, his family, than it might have meant to my father. For him, it was all about the making of the thing: the doing, the present tense of it. If Leonard Bernstein were still alive, he would have been onto nine other massive projects by now, his attention thoroughly diverted from *CANDIDE*.

But *CANDIDE* is still very much on our minds. For one thing, recordings are what is left of him for us now. For another, this particular recording shows

Leonard Bernstein in a final focussing of all his explosive energy and talent.

We listen to *CANDIDE* now, and remember how difficult it was to assemble and execute this project. *CANDIDE* was a perpetual work-in-flux to begin with. And then came this definitive recording, with its innumerable changes and illnesses and last-minute emergencies — all those “can-she’s” and “will-he’s” and generally more than the usual amount of backstage pandemonium.

Yet the recording sounds so seamless, so inevitable, so unimpeded. That’s the art of it all, right there: making all that creative and technical toil look, and sound, effortless. I like to think that this award acknowledges that very artfulness in the *CANDIDE* recording; that it celebrates a particularly well-executed leap from chaos into the sublime.

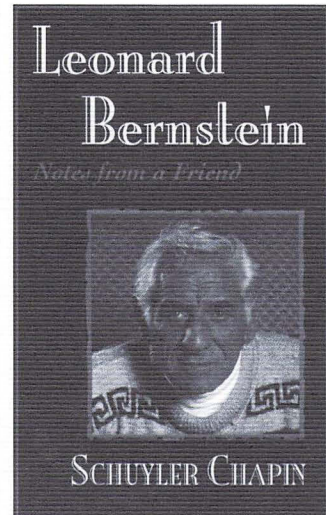
Thank you, *Gramophone*, for being so perceptive! It was definitely worth all the trouble, don’t you think?



Jamie Bernstein Thomas.

## Critical Praise for *NOTES FROM A FRIEND* by Schuyler Chapin

*Leonard Bernstein: Notes from a Friend* by Schuyler Chapin has just been published by Walker and Co. to very favorable reviews. In what the *New York Times* calls “this informal portrait of Leonard Bernstein by his friend of 35 years,” Schuyler Chapin “offers glowing vignettes of the ‘colorful, explosive, wildly talented, sometimes impossible’” maestro. The *Boston Herald* writes: “[Chapin’s] portrait of Bernstein is both appealing and convincing precisely because it is presented in the tasteful and unexaggerated tone of someone who was there.” John Guinn in the *Detroit Free Press* observes: “Chapin’s tribute is genuine, generous and gentle.” The *New York Daily News* says *Leonard Bernstein: Notes from a Friend* is “not a scholarly biography, but more revealing of Bernstein’s energy, personality and



idiosyncrasies,” while Richard Freed in the *Washington Post* writes it is “a personal reminiscence of the glory years in which America’s most remarkable musical figure undertook his most ambitious projects.”

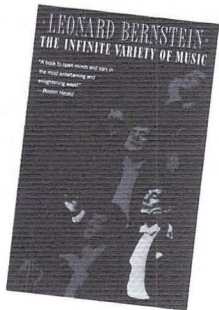
## Bayless Plays Bernstein

Like so many, pianist John Bayless first met Leonard Bernstein on TV, watching the Maestro’s inimitable *YOUNG PEOPLE’S CONCERTS*. Years later, in 1978, John Bayless met Leonard Bernstein in person on their common birthday, August 25. This nice numerological coincidence led to a friendship that remains to this day a constant source of inspiration for John. *BAYLESS MEETS BERNSTEIN: WEST SIDE STORY VARIATIONS*, available on Angel Records, is an inventive and loving tribute to both the friend and mentor.



## THE INFINITE VARIETY OF MUSIC

Following their successful re-issue of Leonard Bernstein's *YOUNG PEOPLE'S CONCERTS* in September 1992, Anchor Books, a division of Doubleday, will re-publish another of Mr. Bernstein's books, *THE INFINITE VARIETY OF MUSIC*. Described as a "guided musical grand tour," the book includes analyses of symphonies by Dvorák, Tchaikovsky, Beethoven and Brahms, several television scripts, and other writings. *THE INFINITE VARIETY OF MUSIC* will be reissued in March 1993. ■



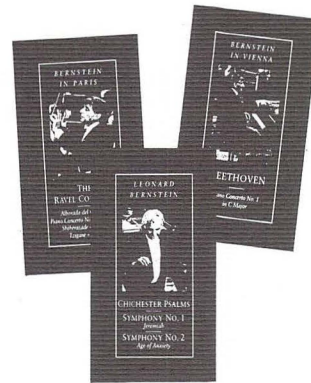
## New Kultur Releases

Kultur Video will be releasing three new Bernstein videos this spring.

*BERNSTEIN CONDUCTS BERNSTEIN* features Maestro Bernstein leading the Israel Philharmonic Orchestra, the Wiener Jeunesse-Chor, soprano Christa Ludwig and pianist Lukas Foss in performances of his own *CHICHESTER PSALMS*, *SYMPHONY NO. 1 ("JEREMIAH")* and *SYMPHONY NO. 2 ("THE AGE OF ANXIETY")* recorded in the Philharmonic Hall in Berlin.

*BERNSTEIN IN VIENNA* presents an historic performance of Beethoven's *PIANO CONCERTO NO. 1*, performed and conducted by Maestro Bernstein with the Vienna Philharmonic Orchestra.

*LEONARD BERNSTEIN IN PARIS: THE RAVEL CONCERTS*



offers remarkable performances of the French composer's *ALBORADA DEL GRACIOSO*, *TZIGANE* with Boris Belkin, violin, *SHEHERAZADE*, with mezzo-soprano Marilyn Horne, and *PIANO CONCERTO NO. 1* performed by Maestro Bernstein himself, as he conducts the Orchestre National de France in the elegant Théâtre des Champs-Élysées in Paris. ■

## Music For Life

On Sunday, March 14, 1993, at 7:00 p.m., Carnegie Hall will host the *Music for Life* concert benefiting Gay Men's Health Crisis. Leonard Bernstein and GMHC shared a long history of collaboration beginning in 1982 with the first major AIDS fundraiser, the GMHC CIRCUS, through several *Music for Life* concerts. Maestro Bernstein was unstinting of his time, talent and drawing power in making these concerts the successes they were to insure GMHC continues its direct service to people with AIDS, its AIDS prevention education, and advocacy at all levels of government. This year's concert includes James Levine, Kurt Masur, Kathleen Battle, Jessye Norman, and Midori. Thomas Hampson and John Browning will perform *To What You Said* from Leonard Bernstein's *SONGFEST*. ■

## TROUBLE IN TAHITI, *continued*

(*continued from page 1*) college opera groups. It also had a brief run on Broadway. But apart from the opening night of a City Center production later in the 1950s, Bernstein did not conduct his opera again until 1973, when it was produced in England for London Weekend Television. (Editor's note: this performance, produced by Humphrey Burton, is available on videotape in the U.S. from The Leonard Bernstein Society.) For the occasion, Leonard Bernstein recorded an introductory interview, excerpts of which are reproduced below.

"TROUBLE IN TAHITI's only forty minutes long. It's a short

work but it is an opera in the sense that it's all sung, from beginning to end, except for one little passage of dialogue which is deliberately unsung. (...) It was meeting a challenge which I had set myself, to see if the American vernacular — both musical and linguistic — could be handled in something you could call an opera, but would not have the phoniness of operatic production. All the music derives from American vernacular roots, and so do the words. Under no circumstances should this ever sound or look like an opera in the conventional sense of the prima donna in despair or the tenor in a heroic moment.

[Sam and Dinah] are the direct opposite of the usual operatic hero and heroine. They are an unhappily married suburban couple.

The roots of TROUBLE IN TAHITI are in the American musical theatre, there's no doubt of that. In this I was not trying desperately to avoid anything that has to do with Jerome Kern or Gershwin. The only thing I tried to avoid was Italian or German operatic stock traditions and styles; Marc Blitzstein had an enormous influence on this. It's only forty minutes long. It has a very tiny cast, it doesn't try to tell a great immense epic tale, and it is

the only opera I've ever written to this day." ■

(Editor's note: this interview was given before the composer wrote *A QUIET PLACE*.)

*Humphrey Burton has been Head of Music and Arts for BBC Television and Artistic Director of the Barbican Arts Centre, London. He is currently working on a biography of Leonard Bernstein to be published by Doubleday in the United States, Faber & Faber in the United Kingdom, and Knauss in Germany.*

# Calendar of Events\*

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

## January

- 6 **Vienna:** TOUCHES; Emmanuel Ax, piano; Mozart-Saal, Konzerthaus.  
**Munich:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Bayerische Landesjugendorchester; Werner Andreas Albert, conductor; Volker Banfield, piano; Gasteig.
- 8, 23, **Hamburg:** ON THE TOWN;  
28 **Hamburg Staatsoper/Philharmonisches Staatsorchester;** Zack Brown, conductor; Hamburg Ballet; John Neumeier, choreographer; Staatsoper.
- 16-17 **Little Rock, AK:** PRELUDE TO ACT III, A QUIET PLACE; Arkansas Symphony Orchestra; George Hanson, conductor; Robinson Center Music Hall.
- 21-22 **Chattanooga, TN:** PRELUDE TO ACT III, A QUIET PLACE; Chattanooga Symphony Orchestra; George Hanson, conductor; Tivoli Theatre.
- 22 **Chicago:** ARIAS AND BARCAROLLES (orchestral version); Chicago String Ensemble; Emily Lodine, Richard Cohn, vocal soloists; Alan Heatherington, conductor; St. Paul's Church.
- 22-24 **Kansas City:** SYMPHONIC SUITE FROM "ON THE WATER FRONT"; Kansas City Symphony; William McGlaughlin, conductor; Lyric Theatre.
- 30 **Columbia, SC:** PRELUDE TO ACT III, A QUIET PLACE; South Carolina Orchestra; George Hanson, conductor; Koger Center For the Arts.

## February

- 11,13 **New Orleans:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Louisiana Philharmonic Orchestra; Leif Bjaland, conductor; Susan Starr, piano; Orpheum Theatre.
- 20 **Jackson, TN:** OVERTURE TO WEST SIDE STORY; Jackson Symphony Orchestra; Jordan Tang, conductor; Jackson Civic Center.
- 22 **Rochester, NY:** "KADDISH", SYMPHONY NO. 3; Eastman Symphony Orchestra and Chorus; Timothy Coch, conductor; Eastman Theatre.
- 23 **San Francisco:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; San Francisco Symphony Orchestra; Seiji Ozawa, conductor; Robin Sutherland, piano; Davies Hall.

## March

- 4 **Linz, Austria:** FANCY FREE; Virgil Stancie, conductor; Brigitte Erdmann, choreographer; Kammerspiele Landestheater Linz.
- 4-6 **London, Ont:** CANDIDE (Opera House Version); University of Western Ontario; James McKay, conductor; Talbot Theatre.
- 7 **Kansas City:** "EXPLORING THE MUSIC OF LEONARD BERNSTEIN", A Lecture Demonstration by William McGlaughlin; Lyric Theatre.
- 12-13 **Poughkeepsie, NY:** THREE DANCE EPISODES FROM ON THE TOWN; Hudson Valley Philharmonic; Randall Craig Fleischer, conductor; Bardavon 1869 Opera House.
- 12-14 **Kansas City:** CHICHESTER PSALMS; Kansas City Symphony Orchestra and Chorus; William McGlaughlin, conductor; Lyric Theatre.
- 14 **Kingston, NY:** THREE DANCE EPISODES FROM ON THE TOWN; Hudson Valley Philharmonic; Randall Craig Fleischer, conductor; Ulster Performing Arts Center.
- 19-21 **St. Louis:** SERENADE; St. Louis Symphony Orchestra; Christoph Eschenbach, conductor; Robert McDuffie, violin; Powell Symphony Hall.
- 23 **Portland, ME:** CHICHESTER PSALMS; Portland Symphony Orchestra and Chorus; Toshiyuki Shimada, conductor; Portland City Hall Auditorium.



Best wishes for a happy 1993 from L.B.'s grandchildren, Evan and Francisca Thomas.

## Note to Readers

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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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