

prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 2000

Measuring a Maestro for the Ages (Again)

by David Mermelstein
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Even those unmoved by Leonard Bernstein's exuberant musicianship find it impossible to deny his magnetism. As conductor and pianist, Bernstein energized audiences. His exciting podium presence was the stuff of legend, and caricature. Yet his enthusiasm for music was real — innate, even — and not merely generated for public consumption.

With Bernstein's death in 1990, audiences lost a maestro who could be many things but never boring. A decade on, no one has come close to replacing him, either on the podium or in the public imagination. So it is easy to understand why Sony Classical has opted to ring out the old millennium with a gargantuan series of midprice CD reissues titled *Bernstein Century*.

The appellation is, of course, too grand on several counts. Although Sony's vaults (formerly Columbia's, then CBS's) contain a trove of Bernstein's best recordings, most of his early ones were made for RCA and his later ones for Deutsche Grammophon. Still, his Columbia discs represent a signal achievement. Here is America's first native-born conducting superstar at the very summit of his powers, driven but not yet mannered, ebullient but not yet self-indulgent.

Bernstein recorded around 500 works for Columbia from 1950 through the 70's with the New York Philharmonic. To date, 80 *Bernstein Century* CD's are



Bernstein during the *Philharmonic Years*.

available, roughly half of the conductor's Columbia output.

Naturally, *Bernstein Century* gives pride of place to the twin pillars of the conductor's collaboration with Columbia: Mahler and American music. Bernstein brought to Mahler lasting public recognition and to American music the wider audiences sought by his mentor Serge Koussevitzky. But many of the happiest discoveries in this collection lie somewhat off the beaten path.

Although Brahms was hardly unknown territory for Bernstein, the composer's scores never occupied the Olympian ground he reserved for Beethoven, favoring

speed and lean textures but also majesty. In Brahms, Bernstein confounds expectations, upending the warm approach maestros like Bruno Walter made standard. Bernstein's recordings from the early to mid-60's lack that lam-bency, substituting pure power instead. If precision is sacrificed in the process, passion certainly is not: Bernstein's account of the *Academic Festival Overture* (SMK 61846), for instance, charges ahead on more than just celebratory vim. Yet he was never interested in brute force alone, as the Andante from the *Third Symphony* (SMK 61829), filled with aching romance, proves.

(continued on page 5)

To Our Readers

How in the world did ten years go by since the death of Leonard Bernstein? We miss him terribly, yet in a way he is more with us than ever and seemingly everywhere. In Europe, there is a Bernstein Day in France, a KADDISH in Nuremburg, while in Italy this summer there were two major Bernstein events: MASS at the Vatican, no less — and how we wish the Maestro himself could have been there for that one! Then in July, WEST SIDE STORY brought the diffident Milanese to their feet at La Scala. The juxtaposition of La Scala's ornate gold and velvet boxes with the stark metal fire escapes onstage was memorable.

There is a flurry of Bernstein recordings making news: Sony Classical's *Bernstein Century* series is getting deserved praise (see article), while the New York Philharmonic is releasing a special 10-CD set of never-before-released live recordings of Bernstein conducting the orchestra, containing all kinds of delights and treasures. As if all that were not enough, Deutsche Grammophon is releasing a premiere recording of A WHITE HOUSE CANTATA, created from Bernstein's ill-fated musical, 1600 PENNSYLVANIA AVENUE. At last, the wonderful music from that lost work will be available to one and all.

We miss him, yes, but thanks to Bernstein's prolific creativity and the miracle of recorded sound, there are many ways to keep him near us. J.B.T. ■

New American Schools and the Bernstein Center



The Grammy Foundation's Leonard Bernstein Center for Learning is pleased to announce that it has been approved as one of only nine nationally comprehensive school reform models, and the only arts-based model, to be adopted by the non-profit organization New American Schools (NAS).

New American Schools was founded in 1991 by business leaders seeking "break-the-mold" school reform models to improve our nation's schools. The adoption by NAS of the Leonard Bernstein Center comes at a time when educators, parents, legislators and community groups are very concerned about their schools and taking steps to change this situation. The addition of the Bernstein Center is part of the effort by NAS to revolutionize American classrooms and increase student achievement by offering educators a choice of design models for school reform.

Michael Green, president of the Grammy Foundation remarked at the announcement event in Washington, DC, "Leonard Bernstein's belief that 'a great teacher is one who can light a spark in you... setting you afire with enthusiasm' is the underlying philosophy of the Bernstein model and fundamental to learning any discipline. The addition of the Bernstein model to the NAS portfolio highlights the benefits of arts-based learning, which gives children a well-rounded education experience."

The Bernstein model is being utilized in schools in Portland (Oregon), Cobb County (Georgia), New York City, Lancaster (Pennsylvania), Nashville, Indianapolis, Dallas and Los Angeles.

Alexander Bernstein said, "My father would be delighted to know that his vision now has the opportunity to be shared directly with teachers and students in classrooms nationwide, thanks to the efforts of the Grammy Foundation and now with the efforts of New American Schools." ■

New Band Arrangements

Boosey & Hawkes, Inc. and Arrangers' Publishing Company are pleased to announce the launch of a brand new series of marching band publications.

The initial group of releases offers an exciting variety of material for half-time shows,

contests and festival use. WEST SIDE STORY offers numerous opportunities. Tom Wallace has fashioned several numbers including: *Prologue, Maria, Mambo, Cool, America, Procession and Somewhere.* ■

Picker European Premiere

On September 2 and 3, James Levine conducted The Munich Philharmonic and soprano Judith Bettina in the European premiere of Tobias Picker's Symphony No. 2: *Aussöhnung* (Reconciliation) for soprano and orchestra. The Leonard Bernstein Music Publishing Company publishes this work. Originally commissioned for the Houston Symphony in 1986, it is dedicated to Sergiu Comissiona who conducted the premiere. He and the Houston Symphony later recorded it for Nonesuch records

(CD79246-2). The half-hour work has a dramatic design of seven movements flanked by a prelude and postlude — all of which elaborate material found in the crucial vocal movement which is based on the text *Aussöhnung* by Goethe.

John Van der Slice wrote in the recording's program book, "The symphony achieves both a formal balance and a sudden, illuminating shift in perspective which leaves the listener to ponder its implications long after the work has ended." ■

West Side Story at La Scala

"WEST SIDE STORY finally at La Scala!" wrote the Italian newspaper *La Stampa*. Last July the historic Teatro alla Scala Opera House presented eighteen sold-out performances of WEST SIDE STORY. This mostly American cast was directed by Joey McKneely. Donald Chan conducted, adding even more performances of WSS to the over one thousand he has already done. The Italians welcomed it as part of the standard repertoire. Here is what some of the critics had to say:

"WEST SIDE STORY astonishes La Scala."

— *Corriere Della Sera*

"[WEST SIDE STORY] miracle in Milan."

— *La Repubblica*



"[WEST SIDE STORY] lives again in its splendor."

— *Il Giorno*

"The evening ended in triumph."

— *Avvenire*

"WEST SIDE STORY a success in Milan, with an excellent company."

— *Famiglia Cristiana* ■

Bernstein Live!

New York Philharmonic Special Editions



This October, New York Philharmonic Special Editions — the New York Philharmonic's own label — will release *Bernstein Live!*, a 10-CD box set featuring never-before-commercially released live recordings of Philharmonic performances led by Leonard Bernstein. The release of this limited edition set, which underscores Bernstein's unique relationship with the New York Philharmonic, coincides with the Orchestra's October 2000 performances honoring the memory of Bernstein, who served as the Philharmonic's music director from 1958 to 1969, and as its laureate conductor from

1969 to 1990. This release will be the fifth on the Special Editions label.

Bernstein Live! captures 13 hours of recordings of Bernstein conducting the Philharmonic in works by Beethoven, Copland, Prokofiev, Bruckner, Barber, Mozart, Britten, Stravinsky, Rachmaninoff, Hindemith and others. Included is the historic 1970 concert featuring *Scenes from Götterdämmerung* with Eileen Farrell and Jess Thomas and the world premiere recording of Symphony No. 2 by Charles Ives. Other featured performers are Byron Janis, Jacqueline du Pré, Wilhelm Kempf, Maynard Ferguson, Isaac Stern and others. Bernstein the teacher is also represented when he discusses and performs 20th Century music. *Bernstein Live!* contains a wealth of documentation: two companion volumes providing new analytical program notes by Alan Rich; a comprehensive list of Bernstein's recordings with the Philharmonic; interviews with musicians; recollections by collea-

gues; and rare photographs from the Philharmonic's archives.

Bernstein Live! is a collaboration with Philharmonic Archivist/Historian Barbara Haws, executive producer, and producer Sedgwick Clark, editor of *Musical America*, who remarked, "I'm absolutely thrilled that after three years of searching, we located an excellent source for Bernstein's 1951 world-premiere broadcast of Ives's Symphony No. 2 — you know, the one where Ives himself was listening over the radio in his kitchen and got so excited that he stood up and danced a jig? But, really, what I find most gratifying overall is that out of 33 performances on this 10-CD set, 28 of them are of works Bernstein never recorded commercially."

Jamie Bernstein Thomas in her program book essay writes, "Because Leonard Bernstein was such a brilliant communicator, there is an extra degree of energy in his live recordings, where that electrical circuit of musicians,

conductor and audience is working its audible magic. It is cause for celebration that the New York Philharmonic has assembled these extraordinary performances for us to share. Even posthumously, Bernstein gives us the opportunity to participate in his galvanizing musical current." Jack Gottlieb reminisces about the Maestro's adventurous program planning in a nostalgic essay entitled "I Turned Pages for Leonard Bernstein."

Available worldwide at select Tower Records stores beginning October 2000, the 10-CD set with two companion books is \$195. It may also be ordered in the U.S. and Canada by calling toll-free 1-800-557-8268. For international telephone orders call 1-317-781-1861. Foreign and domestic orders may also be faxed to 1-317-781-4608. The set is available on-line through the Special Editions e-STORE at www.newyorkphilharmonic.org ■

Disc 1	Stravinsky Elgar Rachmaninoff	<i>Song of the Nightingale</i> <i>Cockaigne Overture</i> Piano Concerto, No. 3 (Lazar Berman)	Disc 6	Barber Russo Ruggles Ives	<i>Second Essay</i> Symphony No. 2 (Maynard Ferguson, World Premiere) <i>Men and Mountain</i> Symphony No. 2 (World Premiere)
Disc 2	Thomson Mozart Webern Hindemith	<i>The Seine at Night</i> Piano Concerto No. 23 (Byron Janis) Six Pieces for Orchestra Symphony, <i>Mathis der Maler</i>	Disc 7	Shchedrin Stravinsky Henze Beethoven	<i>Mischievous Folk Ditties</i> <i>Capriccio</i> (Seymour Lipkin) Symphony No. 5 (World Premiere) Triple Concerto (Leonard Bernstein, John Corigliano, Laszlo Varga)
Disc 3	Britten Schumann Sibelius	<i>Spring Symphony</i> (Jennifer Vyvyan, Regina Sarfaty, Richard Lewis, et. al.) Concerto for Cello and Orchestra (Jacqueline du Pré) Four Songs (Phyllis Curtin)	Disc 8	Bach Bruckner	<i>Brandenburg</i> Concerto No. 5 (Leonard Bernstein, Isaac Stern, John Wummer) Symphony No. 6
Disc 4	Mozart Beethoven Foss	<i>The Magic Flute Overture</i> Piano Concerto No. 3 (Wilhelm Kempf) Quintets for Orchestra	Disc 9	Bernstein Copland Xenakis Brant Boulez Cage	Discusses and Performs Twentieth-Century Music <i>An Outdoor Overture</i> <i>Pithoprakta</i> (U.S. Premiere) <i>Antiphony One</i> <i>Improvisations sur Mallarmé I</i> (Marni Nixon, U.S. Premiere) <i>Atlas Ecliptalis</i>
Disc 5	Prokofiev Markevitch Varèse	Piano Concerto No. 2 (Vladimir Ashkenazy) <i>Icare</i> (U.S. Premiere) <i>Arcana</i>	Disc 10	Wagner	<i>Götterdämmerung</i> , excerpts (Eileen Farrell, Jess Thomas)

Bernstein's MASS

MASS Revisited

By James Carroll
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In the late 1960's Jacqueline Kennedy asked Leonard Bernstein to compose a mass in honor of her slain husband to be performed at the dedication of Washington's Kennedy Center for the Performing Arts. The result was Bernstein's "MASS: A Theater Piece for Singers, Players and Dancers," an extraordinary composition [written in collaboration with Stephen Schwartz] that combined the production values of opera, choral magnificence, the hip choreography of Broadway, intricate symphonic harmonies — and a heartbreaking narrative turning on the figure of an all-too-human young priest. I was such a priest when I attended a performance of MASS in its opening run in 1971, and it left me shaken.

As I recall, critics did not know what to make of Bernstein's work, although President Kennedy's widow pronounced herself well satisfied. Most audience members seemed to find the composition difficult since it squared not at all with the liturgical masterpieces of Mozart, Bach, or even Britten. Bernstein's subject was not the "holy order" of a mass at all; rather, his subject was the frightening disorder of those unholy times. The assassination, after all, was its foundational event, and while Bernstein composed and brought his MASS to the Kennedy Center stage, the war in Vietnam was undercutting the very idea



Vatican program

of order — religious as well as political. Bernstein's genius was to channel such upheavals into his music, and the dramatic structure of the Catholic liturgy proved to be the perfect vehicle for his expression.

Imagine the scene. The power elite of Washington, the functionaries of the Nixon-Kissinger war, crowded the opulent new concert hall for what all expected to be the society event of the season. The conflicts of the era had been distilled by then into the generational clash between young and old, and there were very few young people in the audience. Thus the first shock of MASS was that the priest-celebrant was himself so young, a boy clothed in silk robes. He seemed so ill at ease in the baroque vestments of the weighty past. The timeless recitation of the arcane formulas kept getting interrupted by "epistles" from the present moment, and the powerful audience began to squirm as MASS made its refer-

ences to the Vietnam conflict ever clearer. One "epistle" was an actual letter that had been written by an anti-war protester from prison, and the text evoked the counter-priests of Philip and Daniel Berrigan, Philip in prison at the time (as he is today, God bless him), and Daniel a fugitive, soon to be jailed. These references prompted the celebrant to sing a lyric prophetically challenging the audience itself: "You can lock us up," the priest sang in behalf of a throng outside that hall, "but you cannot imprison the Word of the Lord."

My thoughts have returned to Bernstein's MASS because I read recently that it was to be performed in the Vatican as part of the Church's Jubilee 2000 celebration. The news report defined MASS as "exploring a crisis of faith," as if the young priest had the problem, not the institution. The performance took place in the papal audience hall in June. One pictures a squirming audience of the clerical censors and inquisitors who have tried so hard to preserve the patriarchal system of power that MASS stands against. But in truth, the inner circle of the Catholic Church includes, as well, men and women capable of recognizing themselves in this cosmic drama of renewal. One imagines that a wily Vatican misfit arranged for the staging of Bernstein's prophetic work in the heart of the Church, a signal that its renewal is inexorable. Now if Bernstein's MASS could only return to Washington. ■

MASS at the Vatican

Last June Bernstein's MASS was performed for the first time in the Vatican at the Sala Nervi, to an audience of over 8000 people including cardinals, priests and nuns. This historic event was presented by the Festival di Pasqua, under the auspices of the Vatican's Central Committee for the Grand Jubilee 2000 and the President of the Italian Republic, and was funded by the City of Rome. Enrico Castiglioni produced and directed this performance. Boris Brott musical director conducted the orchestra, band and choruses of the Santa Cecilia Academy. Douglas Webster was the Celebrant in an all-American cast made up the Street People. Here is what the Italian press had to say: "The MASS of Bernstein triumphant in the Vatican."

— *Corriere Della Sera*
"Bernstein's MASS conquers the Vatican, a grand success."

— *Il Messaggero*
"At the Sala Nervi Bernstein's MASS was performed for 8000 fortunate people."

— *Il Giornale* ■



Douglas Webster as Celebrant

Measuring a Maestro for the Ages (Again), *continued*

(continued from page 1)

A similar melding of muscularity and ardency characterizes Bernstein's approach to Baroque music, not an area normally associated with him. In unorthodox, big-boned approaches to Bach's *St. Matthew Passion* and Handel's *Messiah*, Bernstein's abundant verve and idiosyncratic spirituality go far toward mitigating the violence he inflicts on the scores. The *Messiah* (SM2K 60205; two CD's), though grandly conceived and bursting with ardor, is mercilessly rearranged by Bernstein. Yet his inclusion of the countertenor Russell Oberlin among the soloists is inspired and forward-looking. The *St. Matthew Passion* (SM2K 60727; two CD's), rendered in English and severely cut, proves more problematic. Still, the sextet of committed soloists, including the soprano Adele Addison (also featured in *Messiah*) and the mezzo-soprano Betty Allen, is worth hearing. And a 16-minute lecture by Bernstein, somewhat perversely tucked in as filler, offers an intelligent introduction, delivered in the conductor's inimitably accessible style.

Bernstein's astonishing ability to convey the meaning of music through speech was among his main strengths. And in a series of public talks, often televised or filmed, he eloquently and plainly elucidated for countless Americans, especially the young, the power of music to enrich. Bernstein Century reveals this talent on a disc coupling Beethoven's *Eroica Symphony* with *How a Great Symphony Was Written*, a 15-minute lecture recorded in 1965 (SMK 60692). In his characteristic nasal, gravelly voice, the conductor explains

Beethoven's genius and the creation of a masterwork in terms that challenge without alienating the untrained ear.

Getting audiences to feel as he did about music was perhaps at the core of Bernstein's being, and one senses that generous and enthusiastic spirit particularly in performances of the big-hearted 19th- and 20th-century orchestral works that were central to his repertory. A 1959 recording of Rimsky-Korsakov's *Scheherazade* (SMK 60737), for example, though less supple and refined than celebrated versions by Thomas Beecham and Fritz Reiner, brims with tension and color.

Similarly, a 1960 recording of Tchaikovsky's *Capriccio Italien* (SMK 61556), included as a fillip on a CD dominated by an indifferent account of the composer's Fourth Symphony, shows Bernstein at his grandiose best in a piece that benefits from the theatrics. And though his expansive account of Sibelius's Second Symphony (SMK 61848) will not be to all tastes, some listeners may delight in its sanguine embrace.

Listeners of all stripes will be drawn to the recordings of Mahler and American music that Bernstein Century has so attractively repackaged. In the scores, the conductor's interpretive powers reached their summit, and although much has been written about his extraordinary sympathy for this repertory, the greatest tribute to his powers as a world-class Mahlerian and American-music advocate may lie less in praising these outstanding recordings than in noting what followed in their wake.

Mahler was hardly unknown when Bernstein began championing his music on record in 1960.

(Bruno Walter, Otto Klemperer, Dimitri Mitropoulos and Hermann Scherchen, among others, had recorded individual symphonies well before then.) But Bernstein was the first to record all of Mahler's symphonies and a good deal of his vocal music as well. Since then, most major conductors have committed Mahler cycles to disc. If anything, we have a surfeit of Mahler records today.

The situation may be less clear with regard to American music, which many insist still suffers from neglect. But if Koussevitzky cleared the path, in concert and on record, then Bernstein paved the road. Certainly, the conductors Michael Tilson Thomas, Leonard Slatkin and Gerard Schwarz, the best-known current advocates of American music, benefited from Bernstein's resoluteness.



At present, Bernstein Century offers a dozen solidly packed CD's of American music, not counting the eight featuring Bernstein's own scores. For some, Bernstein's accounts of Copland, Ives, Gershwin, Barber and William Schuman are not so much benchmark recordings as holy writ, for the conductor enjoyed deep associations with these composers.

Those less familiar with this music should relish two potpourri

discs. In *American Masters* (SMK 60594), Bernstein leads two symphonies feelingly: Roy Harris's searing Third and Randall Thompson's propulsive Third. In *American Masters, Volume 2* (SMK 61849), he indulges in the raucous pleasures of Walter Piston's *Incredible Flutist* and, with Orson Welles as narrator, he blunts the political cant of Marc Blitzstein's *Airborne Symphony*.

Naturally, no discussion of Bernstein is complete without mentioning his own compositions, works that place the conductor in a singular category. Like his hero Mahler, Bernstein excelled at both conducting and composing, but Mahler, who died in 1911, left no real recorded legacy. Yes, other esteemed conductors also composed, but how many music lovers today clamor for the symphonies of Wilhelm Furtwängler or Jean Martinon?

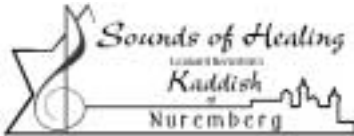
For all the prejudicial comments leveled at Bernstein's concert works — derivative, slight, turgid — no one disputes the seriousness with which he approached their composition. That he left recordings of his own works only enhances our appreciation of them, for who better than this gifted maestro to interpret the work of a major American composer, especially if the composer is himself?

Unlike the conductors who were famous in life but left only faint footprints, Bernstein seems assured of his place in the collective memory. And with this series, Sony has finally done an indisputably great artist proud. Like the man himself, Bernstein Century is grandly ambitious, abundantly intelligent and often intensely moving.

For more information visit:
www.leonardbernstein.com ■

Upcoming Events

KADDISH in Nuremberg, Germany



Fifty-five years after the end of World War II, choral groups from Los Angeles, Toronto and Israel will combine forces with the Nuremberg Symphony Orchestra in Germany for two historic performances of Leonard Bernstein's SYMPHONY NO. 3 KADDISH. The concerts, scheduled for November 25 and 26, 2000, will take place in the cradle of Adolf Hitler's Third Reich and site of the post-war trials of Nazi officials. A pre-tour performance is planned for Monday, November 13, at UCLA's Royce Hall, in Los Angeles.

"Sounds of Healing: Leonard Bernstein's KADDISH at Nuremberg" is conceived as both a cross-cultural artistic collaboration and a mission of reconciliation. "This unprecedented undertaking will demonstrate the power of music to help heal even the most painful wounds," says Nick Strimple, the project's artistic director.

Some 285 Jewish and German musicians will participate in the first-ever performances of Bernstein's

symphony in Nuremberg. The American, Canadian and Israeli singers will be hosted by the Jewish community of Nuremberg, which has experienced a resurgence over the last decade and now includes more than 900 members.

"Sounds of Healing" coincides with the opening of a new museum chronicling events in Nuremberg during the Nazi era. It also comes ten years after the passing of Bernstein, who wrote three settings of the Jewish prayer recited for the dead, with a text that celebrates life.

The performances will be held only a few days following the anniversary of Kristallnacht, the infamous night in 1938 when the Nazis incited anti-Semitic rampages in major German cities. Adding further resonance is the venue for the concerts, Nuremberg's *Meistersingerhalle*, an auditorium built over the ruins of the amphitheater where Hitler held his early rallies.

"This will be an emotionally difficult experience for many of our singers," says Strimple. "But we also feel there's a tremendous opportunity to highlight how humanity can transcend even the most pernicious evil and replace it with the spirit of tolerance and friendship."

Spearheading the choral side of the project is the Zimriyah Chorale, the Choral Society of Southern California, the El Camino Real High School Camerata Choir, the Lachen Choir (Toronto, Canada) and two choral groups from Israel, the Efroni Children's Choir and the Tel Aviv Chamber Choir.

In addition to the performances educational aspects will also be included. In Los Angeles, the dress rehearsal in Royce Hall prior to the November 13th performance will host 2700 Los Angeles high school students. These students will be prepared using a curriculum prepared by an educational coordinator and also provided program materials specially designed for "Sounds of Healing." It is hoped that the program is also in the works to be aired in the spring of 2001.

For more information on "Sounds of Healing," please contact Judy Fenton at (310) 670-5080. ■

Bernstein Day in France

October 14th marks the 10th anniversary of the death of Leonard Bernstein. The *Octobre en Normandie Festival* in France will commemorate this occasion on October 15 with a day devoted entirely to the Maestro. The day will feature concerts, films, and an exhibition of photographs. Seven ensembles will gather to present twelve programs covering the Maestro's legacy.

Among the highlights are *Bernstein Story*, a program of the composer's piano compositions; the complete ANNIVERSARIES and TOUCHES with accompanying narration by Judith Pizar. There will be a performance of the original version of ARIAS AND BARCAROLLES, as well as a jazz concert-arrangement of WEST SIDE STORY performed by the Andre Ceccarelli Quartet. There will be screenings of the Hollywood versions of WEST SIDE STORY and ON THE TOWN and a special show of excerpts from the Broadway shows. Capping the festival will be a performance of the SYMPHONY NO. 2: THE AGE OF ANXIETY, FANCY FREE, and SYMPHONIC DANCES FROM WEST SIDE STORY by the BBC Philharmonic, with Peter Donohoe at the piano and David Atherton conducting. ■

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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Calendar of Events*

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

September

- 2 Munich, Germany:** Tobias Picker, SYMPHONY NO. 2 "AUSSÖHNUNG"; Munich Philharmonic; James Levine, conductor; Philharmonie des Gasteig.
- 12 Adelaide, Australia:** MASS; Helpmann Academy and Adelaide Conservatory.
- 14 Amsterdam, Netherlands:** SERENADE; Royal Concertgebouw Orchestra; Joshua Bell, violin; Dennis Russell Davies, conductor; Concertgebouw.
- 15-17, 22-24, San Diego, CA:** CANDIDE (Scottish Opera Version); San Diego Comic Opera; Martin Wright, musical director; Casa del Prado.
- 24 Berlin, Germany:** HALIL, SYMPHONY #2: THE AGE OF ANXIETY, CANDIDE OVERTURE, THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Berliner Symphoniker; Lior Shambadal, conductor; Philharmonie.
- 24 Paris, France:** HALIL; Orchestre National de France; Yutaka Sado, conductor; Théâtre des Champs-Élysées.
- 26,28 Montreal, Canada:** CHICHESTER PSALMS; Montreal Symphonic Orchestra; Charles Dutoit, conductor; Salle Wilfrid-Pelletier.
- 28,30 Gothenburg, Sweden:** SYMPHONY #1: JEREMIAH; Gothenburg Symphony Orchestra; B. Tommy Andersson, conductor; Konserthuset.
- 29,30 Munich, Germany:** WEST SIDE STORY; R. Klingele, musical director; Staatstheater am Gartnerplatz.
- 30 Rio de Janeiro, Brazil:** CANDIDE; Theatro Municipal of Rio de Janeiro.

October

- 1-3 London, UK:** ON THE TOWN; BBC Concert Orchestra with the London Voices; Kim Criswell, Brent Barrett, Karl Daymond, George Dvorsky, Ned Sherrin, Paul Daniels, conductor; Royal Festival Hall.
- 1,3, 4,5 San Antonio, TX:** BERNSTEIN BEAT; San Antonio Symphony; Jamie Bernstein Thomas, narrator; Dave Mairs, conductor; Majestic Theater.
- 8 Amsterdam, The Netherlands:** THE BERNSTEIN BEAT; Radio Filharmonisch Orkest; Alexander Liebrich, conductor; Concertgebouw.
- 10 Amsterdam, Netherlands:** SYMPHONIC DANCES FROM WEST SIDE STORY; Rotterdam Philharmonic Orchestra; Gianandrea Noseda, conductor; Concertgebouw.

October, continued

- 12-14, New York, NY:** SYMPHONY #1: JEREMIAH; New York Philharmonic; Rinat Shaham, mezzo-soprano; Leonard Slatkin, conductor; Avery Fisher Hall.
- 12 Villa Louvigny, Luxembourg:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY, TWO MEDITATIONS FROM MASS, SYMPHONY #1: JEREMIAH; Orchestre Philharmonique de Luxembourg; David Shallon, conductor; Conservatoire de Musique.
- 13 Vienna, Austria:** CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY, DIVERTIMENTO, WONDERFUL TOWN; Radio Symphony Orchestra of Vienna; Kim Criswell, Audra McDonald, Thomas Hampson, soloists; Wayne Marshall, conductor; Wiener Konzerthaus.
- 14 Utrecht, The Netherlands:** CANDIDE SUITE, HALIL; Radio Filharmonisch Orkest; Alexander Liebrich, conductor; Vredenburg Centrum.
- 14 Asheville, NC:** SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY, CANDIDE OVERTURE; Asheville Symphony Orchestra; Daniel Heifitz, violin; Robert Hart Baker, conductor; Thomas Wolfe Auditorium.
- 15 Amsterdam, The Netherlands:** HALIL, CANDIDE SUITE; Radio Filharmonisch Orkest; Jacques Zoon, flute; Alexander Liebrich, conductor; Concertgebouw.
- 16 Villa Louvigny, Luxembourg:** SONATA FOR CLARINET AND PIANO, SONATA FOR PIANO AND VIOLIN, TRIO FOR VIOLIN, VIOLONCELLO AND PIANO, SONGS; members of the orchestra; Roberta Alexander, soprano; Roger Vignoles, piano; Theatre de la V. Esch-Sur-Alzette.
- 18 London, England:** CANDIDE (Scottish Opera Version); London Philharmonic; Wayne Marshall, conductor; Royal Festival Hall.
- 20 Villa Louvigny, Luxembourg:** CHICHESTER PSALMS, HALIL, SYMPHONY #3: KADDISH; Orchestre Philharmonique du Luxembourg; David Shallon, conductor; Conservatoire de Musique.
- 25 Cologne, Germany:** *Leonard Bernstein 10th Memorial Anniversary Events*; Humphrey Burton, lecturer; Students of the Hochschule for Music; Hochschule.
- 27-29 Los Angeles, CA:** SYMPHONY #1: JEREMIAH; Los Angeles Philharmonic Orchestra; Florence Quivar, mezzo-soprano; Christoph Eschenbach, conductor; Dorothy Chandler Pavillion.

October, continued

- 28 Beijing, China:** *Leonard Bernstein 10th Memorial Anniversary Concert*; Selections from CANDIDE, WEST SIDE STORY, ON THE TOWN, WONDERFUL TOWN, AND 1600 PENNSYLVANIA AVENUE; Beijing Music Festival Orchestra; Michael Barrett, conductor; Poly International Theatre.
- 29 Beijing, China:** BERNSTEIN BEAT; Beijing Music Festival Orchestra; Jamie Bernstein Thomas, narrator; Michael Barrett, conductor; Xhongshan Concert Hall.

November

- 3,4 Perth, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; West Australia Symphony Orchestra; Marin Alsop, conductor; Concert Hall.
- 8,9 Paris, France:** CANDIDE OVERTURE, THREE DANCE EPISODES FROM ON THE TOWN, PRELUDE FUGUE AND RIFFS, SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre National de France; Yutaka Sado, conductor; Théâtre des Champs-Élysées.
- 12 Portland, OR:** THREE DANCE EPISODES FROM ON THE TOWN; Oregon Symphony; Murry Sidlin, conductor; Schnitzer Hall.
- 13 Paris, France:** Bernstein Memorial Concert; Orchestre National de France; Yutaka Sado, conductor; Théâtre des Champs-Élysées.
- 20 Munich, Germany:** CANDIDE (Concert Version); Orchester des Staatstheaters am Gärtnerplatz; David Stahl, conductor; Prinzregententheater.

December

- 1,2 Cincinnati, OH:** SELECTIONS FROM MASS; Cincinnati Symphony Orchestra; Erich Kunzel, conductor.
- 7,11, 12 Lille, France:** SYMPHONY #1: JEREMIAH; Orchestre de Lille; Leonid Grin, conductor; Nouveau Siècle.
- 15 Brussels, Belgium:** CHICHESTER PSALMS, SYMPHONIC DANCES FROM WEST SIDE STORY; National Orchestra of Belgium; Roman Kofman, conductor; Salle Henry Leboeuf.

Looking Ahead

Premiere Recordings from Deutsche Grammophone



A WHITE HOUSE CANTATA is the concert adaptation of the Bernstein – Lerner failed musical 1600 PENNSYLVANIA AVENUE. The musical was never recorded, so DG's recording of

A WHITE HOUSE CANTATA represents the first time the music and lyrics will be available on CD. This performance features the London Symphony Orchestra and the London Voices conducted by Kent Nagano. Featured soloists are Thomas Hampson in multi-presidential roles and June Anderson as the First Ladies. Barbara Hendricks performs the role of Seena and Kenneth Tarver performs the role of Lud, her husband. Warren Hoge in The New York Times wrote after the London premiere of A WHITE HOUSE CANTATA, "...the result is an exuberant work."

Also this autumn, DG will release a commemorative box set entitled: *Lenny, The Legend Lives On*. Included in this six CD set will be the first-time release of Bernstein conducting the Vienna Philharmonic from the keyboard



in a performance of Mozart's Piano Concerto No. 17, K.453. Also featured are recordings with other orchestras, including Bernstein's last concert of the Beethoven Symphony No. 7 and the Britten *Four Sea Interludes*; the Beethoven Piano Concerto No. 5 with Krystian Zimerman and the Brahms Double Concerto with Gidon Kremer and Mischa Maisky; Mozart's *Mass in C minor*; Mahler's Symphony No. 5; and a CD of American composers featuring Gershwin, Copland, Barber and Harris. ■

prelude, fugue & riffs

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