

prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring/Summer 1997

CANDIDE'S Travels



Lillian Hellman, Leonard Bernstein and Tyrone Guthrie, 1955.

by Nina Bernstein

If the theater community were to award a special prize for “most labored-over show in musical theater history”, the honor would most certainly go to *CANDIDE*. Life has imitated art: the show’s forty-four year saga resembles Voltaire’s picaresque narrative itself, as numerous brilliant minds have endeavored gallantly to create the “Best of All Possible” shows. Herewith, a brief history:

In 1953, the renowned playwright Lillian Hellman proposed to Leonard Bernstein that they adapt Voltaire’s *CANDIDE* for the musical theater. Voltaire’s novella of 1758 satirized the fashionable philosophies of his day,

especially, the Catholic church, whose Inquisition routinely tortured and killed “heretics” in a ghastly event known as an “Auto da Fé” (“act of faith”). Hellman observed a sinister parallel between the Inquisition’s church-sponsored purges and the “Washington Witch Trials” being waged by the House Un-American Activities Committee. Fueled by rage and indignation, she began her adaptation of Voltaire’s book. John LaTouche was engaged as initial lyricist, while Bernstein made numerous musical sketches. Before long, LaTouche was replaced by poet Richard Wilbur. Hellman, Bernstein and Wilbur worked periodically over the next two years, but labored in earnest through 1956. By October,

CANDIDE was ready for performances in Boston. At some point during the Boston run, Dorothy Parker contributed lyrics for “*The Venice Gavotte*”, while Bernstein and Hellman had also added lyrics of their own to other numbers. The authors’ credits were already beginning to mount up.

The production, directed by Tyrone Guthrie with sets by Oliver Smith and costumes by Irene Sharaff, opened at the Martin Beck Theater in New York on December 1, 1956, to mixed reviews. Hellman’s satire was thought cerebral and heavy-handed; the sophistication of the music (much of it in operetta style) did not appeal to audiences. The production closed on

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To Our Readers

Leonard Bernstein’s life had tremendous forward momentum, and so it continues with his legacy. 1997 has brought a difficult but inevitable transition to Bernstein’s family and friends: the sale of his apartment in the Dakota in New York City. Warmth, laughter and music ruled in that place for 23 years. Felicia Montealegre Bernstein brought her unerring sense of style to Apt. 23, combining elegance and comfort in perfect harmony. The high ceilings took your breath away; the floppy green velvet couch restored it. Many a friend and colleague reveled in the rich sounds of Bernstein’s enormous black piano (“my B-52,” he called it) — and how lucky were those who feasted on the beautiful soups of his housekeeper, Julia Vega. (The soups continue.)

All things must pass, no matter how hard we try to keep change at bay; on the other hand, rebirth cannot be held back either. Here comes *CANDIDE*, back on Broadway! Here comes a concert hall reincarnation of 1600 PENNSYLVANIA AVENUE! Here comes new musical life at the Leonard Bernstein Jerusalem International Music Competition! Here come newly released letters and manuscripts, available to all at www.leonardbernstein.com! And while you’re there, you can contemplate a small piece of electronic immortality: the design of the website’s homepage is a recreation of Bernstein’s studio — at the Dakota. J.B.T. ■

PHOTO: FRIEDMAN-ARBEIS, COURTESY OF THE BILLY ROSE THEATRE COLLECTION, NYH FOR THE PERFORMING ARTS

The BETA Fund

BETA Salutes Schuyler Chapin and the Center for Arts Education

THE
BETA
FUND

by Alexander Bernstein

The BETA Fund is proud of our Board Member Schuyler Chapin, who, as Commissioner of Cultural Affairs for the City of New York, has skillfully led the effort to make arts education once again a vital part of the city. Undaunted by politics, budget battles and bureaucracies, Mr. Chapin, along with Mayor Rudolph Giuliani, New York City Public School's Chancellor Rudy Crew, as well as his wonderful colleagues and staff, have put together a public and private partnership which serves as a model for the nation.

The Center for Arts Education is an independent, not-for-profit organization established in September 1996 to administer and provide leadership for the New York City Arts and Education Initiative, supported in part by a five-year, \$12 million challenge grant from the Annenberg Foundation. The Initiative brings together the Center for Arts Education, the New York City Board of Education, the Department of

Cultural Affairs and the United Federation of Teachers in a unique collaboration.

In a city as large as New York, there are hundreds of cultural organizations, community-based organizations, foundations and corporations that, along with the Board of Education, provide and support arts education in our schools. The Center for Arts Education's role is to harness these efforts to improve arts education in individual schools and the school system as a whole and assist the Board of Education to form a collective focus which will sustain itself after the initial five-year stage is completed.

The Center for Arts Education will lead a concentrated effort to rethink the pivotal role of arts in the growth of our youngsters, and will develop a broad base of support to sustain arts education in the New York City's public schools.

On a personal note, I thank and salute Schuyler for his level-headed, sage advice, and for his always dependable support on matters artistic and philanthropic. ■

For more information contact: The Center for Arts Education, 120 West 46th St., The Jacqueline Kennedy Onassis High School, Room 108, New York, NY 10036.

WAM! YOUNG PEOPLE'S CONCERTS



Alexander Bernstein, John Sie, Chairman & CEO of Encore Media Co. and Midge Pierce, VP of WAM! Programming.

On February 14, in the Rohatyn Room at Carnegie Hall, WAM! America's Kidz Network announced the return to television of LEONARD BERNSTEIN'S YOUNG PEOPLE'S CONCERTS WITH THE NEW YORK PHILHARMONIC. Alexander Bernstein shared these words at the announcement:

"It never occurred to me, as I accompanied my father at 6:00 a.m. on a Saturday to Carnegie Hall or Philharmonic Hall for bleary-eyed camera rehearsals and Eloise-like romps through those places which I considered my own personal play-houses, running from the control room in the truck, to the stage, to the production meeting in the dressing room, to the spot-light booth way up in the heavens behind the last seats of the balcony — it never occurred to me that there would be a day when there would not be YOUNG PEOPLE'S CONCERTS on television. I think that most viewers of these programs, while treasuring the experience of watching them, took them for granted — much as we took music education in school for granted.

"Now we have become all too aware of the impoverished state of education without music and all the arts — impoverished because of budget cuts, fear and inattentiveness — and we are

beginning to see a new commitment to arts education growing all over the country. Television must become part of that effort. Today I am proud and excited that WAM! America's Kidz Network will be broadcasting these YOUNG PEOPLE'S CONCERTS again. WAM! obviously has a strong commitment to the cultural growth of our children, and a passion for ensuring that a new generation knows the joy of music.

"I have had the good fortune recently to watch videos of these programs with kids in classrooms. I can report, most happily, that the programs still enthrall, excite, inform, engage and amuse. My father's enthusiasm is infectious. His ability to make connections between music and other disciplines is uncanny. He never condescends, he is funny, and boy, does he know a lot! He just doesn't sing very well at all. And even though some of these shows are in black-and-white, it doesn't matter a whit to kids who watch them.

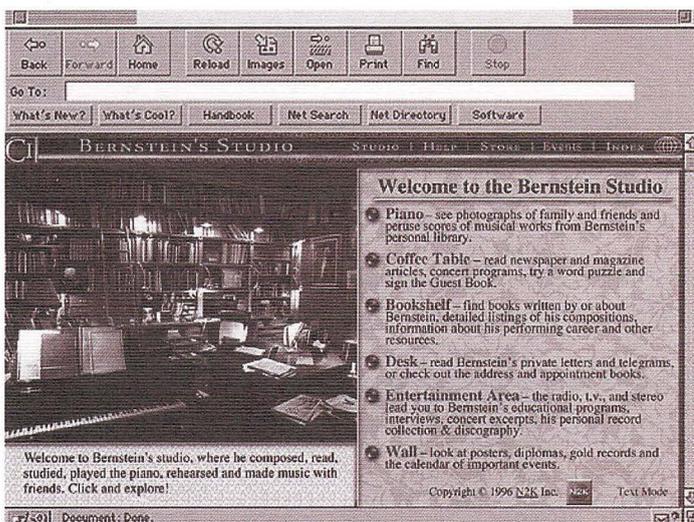
"So I salute WAM! heartily for this effort, and fondly acknowledge the New York Philharmonic — its players and management, as well as Roger Englander, who directed these programs, Mary Rodgers Guettel, Elizabeth "Candy" Finkler, Jack Gottlieb, and John Corigliano, Jr. — all of whom patiently abided an energetic pest of a little boy who loved to hang around and be a part of it all." ■

For channel information please contact the Encore Media Group at (303) 771-7700. The YOUNG PEOPLE'S CONCERTS are available from The Leonard Bernstein Society. Call (800) 382-6622, or on the internet at www.leonardbernstein.com.

www.leonardbernstein.com

Reactions to www.leonardbernstein.com have been overwhelmingly positive. Visitors to the site have left numerous congratulatory messages in the "Guest Book"; many say how grateful they are for the opportunity to learn more about this extraordinary man and his legacy. Critically, the site has been a resounding success. *Excite*, which is a search engine on the World Wide Web, awarded [leonardbernstein.com](http://www.leonardbernstein.com) a four-star rating and recommends it as a must-see.

Since the November 14, 1996 launch, the site has been updated three times. In December, it featured the YOUNG PEOPLE'S CONCERTS, and in January, the *Harvard Norton Lectures*. Both video series have been made available for purchase directly from the site. In February, it celebrated WEST SIDE STORY, and displayed production stills from the original Broadway production as well as never-before-seen letters from Bernstein to his wife, Felicia, describing the final stages of



Classicalinsites.com, which hosts the Bernstein website, has received accolades from leading Internet publications including *Project Cool*, *Infi.net*, *Music-Search*, *The Gist*, *NetGuide Live*, *Up2Day*, and *Yahoo In*. Bernstein's New York Philharmonic debut CD, available exclusively on the Bernstein website, is one of the top-selling discs to date at "MusicBoulevard" (the leading online record store — <http://www.blyd.com>). And the site is still only four months old!

rehearsal for the landmark musical. Looking ahead, the plan is to update the site every two months. In April the site will feature *CANDIDE* in conjunction with the new Broadway revival produced by Livent Inc. In June, the site will explore Bernstein's long and cherished association with the Tanglewood Music Festival.

When you visit www.leonardbernstein.com, please remember to "sign" the Guest Book. Your comments, questions, and suggestions are always welcome. ■

Leonard Bernstein Jerusalem International Music Competitions

March 1 brought registration for the 1997 Leonard Bernstein Jerusalem International Composing Competition to a close. Applicants from 40 countries submitted 159 compositions, the largest number coming from the United States (40). There were 14 entries from Israel, 13 from Italy, 10 from Russia and many more from other countries. The theme for this year's competition is the city of Jerusalem. The works must be based on the Holy Books, and/or secular poetry and literature written in, inspired by, or otherwise connected with Jerusalem. There are two categories of composition — orchestral and chamber — which must be 15 to 30 minutes long.

After a preliminary screening, 39 compositions from 17 countries have been selected for further consideration. Each Sponsoring Institution will receive a copy of the compositions selected for the semi-final ratings. Ten compositions will be selected to become Finalist Works, to be scheduled for performance in Jerusalem beginning November 29, 1997. The composers of these works will be invited to Jerusalem. After these events, the judges appointed by the Sponsoring Institutions will award the prize of Leonard Bernstein Laureate. There is no limit to the number of Laureates and there is no rating. Each Laureate will receive a prize of \$20,000.



The Sponsoring Institutions are Accademia Nazionale di Santa Cecilia, Deutsche Grammophon, the Estate of Leonard Bernstein, Indiana University, the Israel Philharmonic, the Jerusalem Symphony Orchestra/IBA, the London Symphony Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, the Pacific Music Festival, Royal Concertgebouw Orchestra, Sony Classical, the Tanglewood Music Center of the Boston Symphony Orchestra, and the Vienna Philharmonic. ■

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CANDIDE

CANDIDE Travels, *continued*

(continued from page 1)

February 2, 1957. Fortunately, the original cast album was recorded by Columbia Records.

The music continued to thrive; the original cast album sold well and Bernstein's score gained a sort of cult status. The Indiana University School Of Music performed CANDIDE in December, 1957, importing the sets and costumes from the Broadway production. In 1958 there was a successful seven-week national tour in a concert adaptation by Michael Stewart, with music supplied by two pianos. In 1958, a full-scale production in London, England, was prepared, with a revised book credited to Lillian Hellman assisted by Michael Stewart, and one new musical number ("We Are Women", a duet for Cunegonde and the Old Lady, with lyrics by Bernstein). CANDIDE opened at the Saville Theater in London on April 30, 1959.

In the United States, there was no production which could be called major until 1966, when Gordon Davidson directed CANDIDE for the Theater Group at the University of California at Los Angeles, with Carroll O'Connor in the role of Pangloss. Concert performances were given at Grant Park, Chicago and at the New York Philharmonic in 1967 and 1968, respectively.

In 1971 the Los Angeles Civic Light Opera Association mounted a production which attempted a complete revision of Hellman's book, as well as a substantial shuffling of musical numbers. It is probably at this time that Bernstein wrote the song "Words, Words, Words", which includes a bitter reprise of "The Best of All Possible Worlds". Though this



Jim Dale as Dr. Pangloss/Voltaire, Harolyn Blackwell as Cunegonde, and Andrea Martin as the Old Lady in the Livent production of Leonard Bernstein's CANDIDE.

production was not successful, it seems to have stirred up interest in CANDIDE. In 1973, Harold Prince and Hugh Wheeler devised a new small-scale version which won the support of Lillian Hellman, who at this time withdrew her original adaptation of Voltaire. Thus, the 1956 version of CANDIDE is no longer available for performance.

This new version opened at the Brooklyn Academy of Music's Chelsea Theater in December, 1973. Harold Prince directed a free-wheeling single-act production, which included some new lyrics by Stephen Sondheim, and a thirteen-instrument orchestration by Hershy Kay. When this production moved to the Broadway Theater in Manhattan, the theater itself was rebuilt from the inside out: walkways and platforms were constructed around the auditorium, and the audience sat on wooden benches, right in the middle of the action. The audience was even invited to eat peanuts during the show, adding to the

circus-like atmosphere. The young and lively cast, and spirited musical direction by John Mauceri, helped make this production CANDIDE's first critical and popular success. (Known as the "Chelsea" version, this is the earliest version of CANDIDE available for performance. It is licensed by Music Theater International.)

In October, 1982, New York City Opera (Beverly Sills, general manager) presented CANDIDE in its first version for an opera house. As a full length two-act production, much music that had been cut in 1973 was reinstated, under Bernstein's supervision, by John Mauceri. New scenes were written by Hugh Wheeler, adapted from Voltaire. Once again Harold Prince directed. (This version is available from Boosey & Hawkes.)

As music director of the Scottish Opera in Glasgow, John Mauceri took the opportunity to examine CANDIDE one more time in 1988, with a production that included even more music, including a new "Entr'acte" and a recurring chorale, "Universal Good", created by Bernstein from a long-discarded aria. Jonathan Miller directed, and John Wells further adapted Hugh Wheeler's script. The engraving of this version is also available from Boosey & Hawkes, in a piano/vocal and in a full score.

After Bernstein had attended the final rehearsals and the opening in Glasgow, as well as a production later in the season devised by Jonathan Miller for the Old Vic in London, he decided the time had come for the composer himself to re-examine CANDIDE. Taking the Scottish Opera version as a base, he restored, among

other things, two dozen bars in the "Auto-da-Fé", shuffled the order in the second act, and touched up the orchestration throughout. For example, he altered the endings of several numbers, including "Glitter and Be Gay", where he placed chords on off-beats in the manner of Tchaikovsky, whose Fourth Symphony he had just conducted.

This revised and renewed version of CANDIDE was presented by the London Symphony Orchestra in concert at the Barbican Centre, London, England, in December, 1989, and was recorded by Deutsche Grammophon and videotaped by Video Music Productions. Bernstein and John Wells created a narration, performed at the time by Adolph Green, that moved the action swiftly from one musical number to the next. This concert version, revised in 1993, is available from Boosey & Hawkes.

Harold Prince continues to champion CANDIDE: in 1994 he directed the 1982 New York City Opera version at the Chicago Lyric Opera, and this spring Mr. Prince directs CANDIDE for Livent, on Broadway. This will also be the New York City Opera version, with yet more lyrics by Stephen Sondheim.

It has been more than twenty years since CANDIDE has had a Broadway production. We hope that with this revival a new generation learns to love this wonderful, difficult show. Perhaps young writers and directors will become inspired to take up its challenge. Like its hero, CANDIDE is perhaps destined never to find its perfect form and function; in the final analysis, however, that may prove philosophically appropriate. ■

CANDIDE Goes to College

by Jack Gottlieb

Adapted from the program notes for a concert version of *CANDIDE*, November 10, 1968

It is the last of the graduate students' monthly get-togethers with Leonard Bernstein; it has been a delightful, informative and unorthodox educative encounter. The scene is a framehouse converted to a music classroom building on a muddy campus in Waltham, Massachusetts. Within a few years the young Brandeis University will replace it with the rather grand Slosberg Music Center. But this is 1954 and we are in Roberts Cottage. Seated at the piano is a nervous student composer, with an audience of his peers, and faculty composers Arthur Berger, Harold Shapero and Irving Fine. However, the focus of attention this evening is on a special guest, Lillian Hellman. She is here at the invitation of Mr. Bernstein, the peripatetic professor of this particular seminar series. The student is about to perform an operatic excerpt he has derived from a chapter by Voltaire entitled "What Happened to Candide and Martin in France." In this incident, Candide is bilked of his gold by a false Cunegonde working in cahoots with such cheats as a maid-in-waiting, policemen and an abbé. About to be hauled off to the pokey, Candide buys off his persecutors, and Martin remarks: "I am more of a Manichaeian than ever."

The performance over, dutiful applause, and Professor Bernstein comments to Playwright Hellman that "it is quite a different

approach, isn't it?" She agrees, and the two authors go on from there with a discussion of general approach problems to their collaborative work-in-progress: *CANDIDE*. Which stylistic route to travel from the novel to the stage, on the journey from Westphalia to Eldorado and back? It is an engrossing dialogue, capped by the composer playing, for the first time in public, the opening number *The Best of All Possible Worlds* and *I Am Easily Assimilated*. The latter he sings (well, a kind of singing) in his distinctive croak.

The unique teaching manner of Bernstein had already crystallized by this time. Who else would attempt to conduct a college workshop for a full semester in terms of a not-yet-completed theatrical endeavor? Composers, as a rule, are notoriously guarded about their unfinished works; but here is a case where a work in progress became a springboard for a kind of textbook syllabus. It was a valuable experience, both for students and teacher.

One assignment was to write battle music. But how? Ominously, as Prokofiev did in *Alexander Nevsky*? Or victorious bombast à la *1812 Overture*? A month later, various student attempts have been made. Then, Professor Bernstein gives his solution: a deceptively simple takeoff on a march-step that mocks tonic and dominant relationships. (The second section of the *CANDIDE* Overture includes this march parody.) All told, a revealing lesson.

Another enlightening session concerns the knack of the song cue, how to sneak music in over and under spoken words. One source of lecture-demonstration is the melodrama in *Fidelio*. The



Lillian Hellman and Leonard Bernstein with students at Brandeis University, 1954.

most potent examples, however, are vividly illustrated in an analysis of scenes from Marc Blitzstein's opera *Regina*. Blitzstein himself is still another seminar guest. One is haunted by the memory of Blitzstein and Bernstein recreating parts of *Regina* with unabashed enthusiasm.

Certainly Blitzstein influenced the theater works of Bernstein. The styles of both composers have always been characterized by a healthy eclecticism, and in *CANDIDE* Bernstein luxuriates in this propensity. The globe-trotting plot allows him to satirize many national forms: schottische, tango, polka, mazurka, Venetian waltz, English folk song, gavotte, barcarolle, Neapolitan bel canto and Germanic chorale, as well as an extravagant coloratura aria, and the inside joke of a twelve-tone row in a song about boredom.

Voltaire similarly hits out in all directions and at all human nonsense. As Bernstein described it in a *New York Times* article: "The particular mixture of styles and elements that goes into this

work makes it perhaps a new kind of show...There seems to be no really specific precedent for it in our theater, so time will tell." Indeed, time has told. The original cast album established an enormous *CANDIDE* following. In its time, it was probably the only such recording that achieved greater popularity than its original Broadway production. In addition, the Overture has become standard orchestral repertoire, played far and wide, and in many different instrumental versions. ■

Postscript: For those interested in genealogies, the student-composer from 1954 mentioned at the beginning of this article is the author. Obviously, the CANDIDE seminar paid off: artistically, it encouraged me to write my first opera; and professionally, it was a factor in persuading Leonard Bernstein to hire me as his assistant four years later, a position which developed into a life-long friendship.

CANDIDE

You Want Me to do *What?*

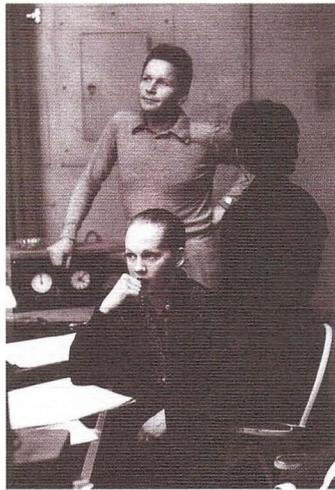
By Barbara Cook

When I first heard about CANDIDE, I had already done a couple of Broadway shows, but I had never sung anything even remotely as difficult as this new Bernstein operetta. One of the producers, Ethel Reiner, called me and asked if I could “sing a high C,” and when I said yes, she asked if I would come in to see them.

I arrived early, and Ms. Reiner suggested I look over Cunegonde’s big aria while we waited for the others. I don’t read music, but even I knew all those lines above the staff meant “high” — REALLY HIGH! That actually relaxed me somewhat because I thought, there’s no way in hell I’m gonna get this part. Then Bernstein swept in wearing black patent leather loafers and a loden cape lined in red. I’d never seen anything like it or his energy. His incredible energy!

I sang my usual audition number, “Make The Man Love Me” from *A Tree Grows In Brooklyn*. Then he asked, “Do you have anything else?”

“I have a version of ‘You Are Love’ I could sing for you. It’s got a big high C ending.”



Barbara Cook (*Cunegonde*), Robert Rounseville (*Candide*) and Irva Petina (*Old Lady*) listen to recording session playbacks.

“Don’t sing ‘You Are Love.’ I know EXACTLY how you’d sing ‘You Are Love.’”

...BIG pause...

“Well... I’ve never sung this outside my voice teacher’s studio, but I guess I could sing Madame Butterfly’s entrance for you — but I don’t have the music.”

“That’s OK, I know it,” he replied, and sat down at the piano.

“Oh Lord,” I thought.

But when I ended with the big high D flat, (I sang the BEJEESUS out of it), he just BEAMED.

“Well my dear, you have GREAT musical courage.”

To which I replied, “You mean I gotta lotta guts!”

It was decided that I would begin working with Sam Krachmalnick, the conductor. They had to know whether I could manage this killer aria, “*Glitter And Be Gay*.” I didn’t know either. I’d never sung anything onstage higher than the G at the top of the staff, and didn’t take my high notes seriously. For me, they were like “pretending to be an opera singer.”

After six or seven sessions with Sam, I was told that Lenny was going to drop by to see how we were coming along. What I, very kindly, was NOT told, was that this was the day he would decide whether he wanted me for the role. Believe it or not, I had dared to make a couple of changes in the music, because I thought they worked better — an incredibly nery thing to do, as I think about it now. Miraculously, not only was he pleased with my performance, but he liked my changes, and gave me one of his signature bear hugs.

In some ways, my musical naiveté worked to my advantage.

I didn’t know a role that contained — and believe me, I counted them — four E-flats over high C, six D-flats, sixteen B-flats and twenty-one high C’s, was supposed to be impossible to sing on an eight times a week schedule.

Actually, thanks to my teacher, Robert Kobin, I already had a solid technique, and my voice seemed only to thrive on that musical grind.

I’m proud of having been a part of the original CANDIDE, and of having had the courage to take what was for me an enormous musical leap. I learned so much! I’m proud, too, of having been a part of this enterprise which made a very clear, bold political statement during the difficult and dangerous time of McCarthyism.

A lot of courage was shown by the many creators of CANDIDE. ■

Barbara Cook originated the roles of Cunegonde (CANDIDE) and Marian the librarian (The Music Man), among others. She is regarded as a leading concert and cabaret artist.

CANDIDE on Broadway!

The new Livent, Inc. production of Bernstein’s musical CANDIDE, with a book by Hugh Wheeler, lyrics by Richard Wilbur and additional lyrics by Stephen Sondheim and John LaTouche, opened on Broadway, Tuesday,

April 29, 1997, at the Gershwin Theatre.

CANDIDE is directed by Hal Prince. This production is based on earlier versions of the musical directed by Mr. Prince. The full-scale production stars Jim Dale as Pangloss/Dr. Voltaire, Andrea

Martin as the Old Lady, Harolyn Blackwell as Cunegonde and Jason Danieley as Candide. The cast also includes comedians Arte Johnson and Mal Z. Lawrence playing multiple roles. Eric Stern is the musical director. ■



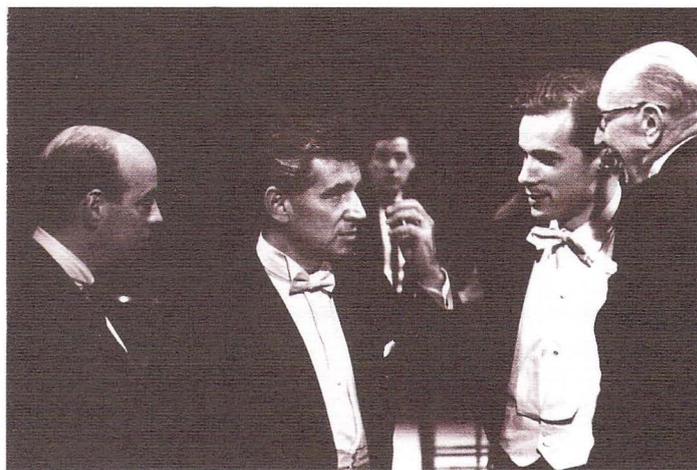
In the News

In Memoriam: Robert Saudek (1911-1997)

We pay tribute to Robert Saudek, pioneering television producer, who died March 13 at age 85. It was on Saudek's trailblazing "Omnibus" program of November 14, 1954 that Leonard Bernstein was introduced to a nationwide audience. Bernstein used to say there are no accidents. Early on, Saudek had encouraged viewers to submit ideas for possible "Omnibus" segments, paying them for their contributions. Among these proposals were a stack of research papers on Beethoven from a music teacher, with the suggestion that something be done on the composer's deafness or, in the words of Mary V. Ahern, Saudek's long-time feature editor: "the old blood-on-the-piano-keys approach to music appreciation."

Ahern met Bernstein for the first time at a luncheon-meeting (she recalls the Maestro downing a raw egg as his entire meal). Leafing through the pile of materials sent in by the music teacher, Bernstein was intrigued by several pages of sketches for Beethoven's Fifth and Sixth Symphonies. Ahern then discovered a copy of the holograph for the Fifth Symphony at the New York Public Library. After Bernstein had waded through the messy original full score, he said: "I could do something with this. Figure out where the sketches might have originally fit in the first movement, and why Beethoven rejected them." And so a new era in musical enlightenment was born.

Although the program was at first designed only to illustrate the



Robert Saudek, Leonard Bernstein, Jack Gottlieb, Glenn Gould and Igor Stravinsky.

sketches in context, it was Saudek who insisted that the first movement also had to be performed in its final form, thereby hiking up production costs. No one ever regretted his decision. Saudek, Ahern and Bernstein went on to

create 24 more programs. Saudek was a witty, urbane and wide-ranging innovator. He may have been small in physical stature, but he was a giant of imagination. His cultural contribution to television is inestimable. J.G. ■

Wall-to-Wall Bernstein

On March 22, 1997, New York City's Symphony Space presented "Wall to Wall Leonard Bernstein". This free 12-hour celebration of the life and music of Bernstein, broadcast live over WNYC-FM, included performances of his music and reminiscences by his family, friends and colleagues. Long time collaborators Betty Comden and Adolph Green performed selections from ON THE TOWN and WONDERFUL TOWN. Tenor Paul Sperry and pianist John Musto performed LA BONNE CUISINE. A selection of piano ANNIVERSARIES was played by James Tocco, while the New York Festival of Song offered a variety of songs. In the Bernstein tradi-

tion of encouraging young people to make music, the New York's Interscholar Orchestra performed the OVERTURE TO "CANDIDE" and selections from WEST SIDE STORY. The opera TROUBLE IN TAHITI was heard in its entirety, as well as selections from A QUIET PLACE. Leonard Bernstein Laureate Kelly Nassief joined Michael Wager and the Eos Ensemble, conducted by Jonathan Sheffer, in two excerpts from SYMPHONY NO. 3 "KADDISH" and OPENING PRAYER. The Eos Ensemble also played the THREE DANCE EPISODES FROM "ON THE TOWN" and SERENADE. ARIAS AND BARCAROLLES and many other vocal selections

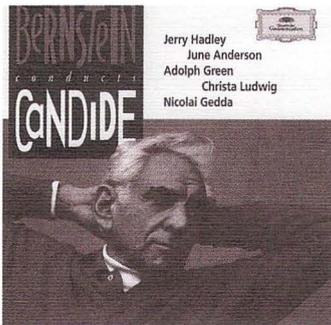
were presented by an array of singers, including Joyce Castle, Angelina Réaux, Louise Edeiken, Peter Kazaras, Chester Ludgin, Chris Pedro Trakas, Douglas Webster, Harolyn Blackwell, Ivy Austin, John Kramer and Emily Golden. An early piece of Bernstein, his PIANO TRIO of 1937, was played by the Ahn Trio (three sisters).

Reminiscences by Bernstein's friends and colleagues added a personal touch to the day. Schuyler Chapin, Michael Wager, Mary Rodgers Guettel, John Corigliano Jr., Craig Urquhart, Lukas Foss, Ned Rorem, Sid Ramin and Gordon Davidson were among the speakers. The audience received a special treat

when members of the Bernstein family — Jamie, Alexander and Nina, their uncle Burton and his daughter Karen — participated in a uproarious "family round-table", moderated by their life-long family friend "uncle" Mike Mindlin.

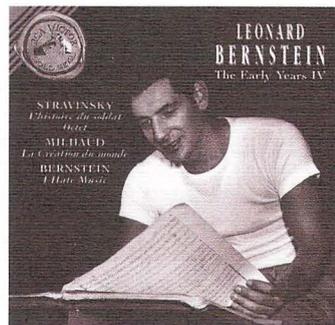
The all-day affair proved to be an emotionally gratifying event for all concerned, and especially for the fans who experienced it. It was a powerful reminder of Leonard Bernstein's unique ability to touch the lives and souls of all who encountered him. We salute Isaiah Sheffer, Director of Symphony Space, his Producer, Stephanie Altman Dominus, and his entire professional staff for a grand job! ■

Bernstein Conducts CANDIDE



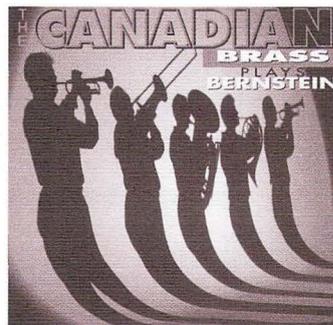
The recording of Leonard Bernstein's 1989 concert performance of *CANDIDE*, with the London Symphony Orchestra and Chorus, has been reissued as a special edition "two-fer" (2 CDs for the price of one). This coincides with the major Broadway revival of the musical. Performers on the CD include Christa Ludwig, June Anderson, Jerry Hadley, Adolph Green, Nicolai Gedda and Kurt Ollmann. This recording received the 1991 Grammy Award for "Best Classical Recording" and the 1993 Gramophone Award for "Best Musical Theatre Album." The CD booklet reproduces remarks made by Bernstein before the performance. *Time* magazine said about this recording: "Bernstein's Final Triumph, the best of all possible performances in a stunning valedictory by the late composer." ■

RCA Completes *The Early Years*



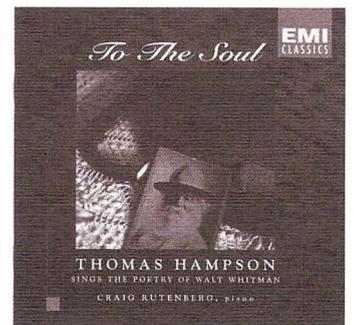
RCA Victor Gold Seal has released the fourth volume of "Leonard Bernstein: The Early Years." This new CD contains Bernstein's performances from 1945 through 1949, including Stravinsky's *L'Histoire du Soldat* and *Octet*, with members of the Boston Symphony, recorded at Tanglewood, and Milhaud's *La Création du Monde* with the Victor Chamber Orchestra. Also included is Bernstein's own song *Afterthought* and his song cycle *I HATE MUSIC*, with Blanche Thebom, mezzo-soprano, and Bernstein at the piano. This is the first time the Thebom performances have been released. ■

Canadian Brass Plays Bernstein



RCA Victor has released on CD, "Canadian Brass Plays Bernstein". The world famous brass quintet plays Bernstein with new arrangements by their own trumpet player, Christopher Dedrick, of selections from *WEST SIDE STORY* and *CANDIDE*. Also, included is an original "Bernstein Portrait" by Dedrick. This 8 minute composition is designed for each member to shine as a soloist and to improvise riffs. ■

Thomas Hampson Sings Whitman



EMI Classics has released *To The Soul*, with baritone Thomas Hampson singing the poetry of Walt Whitman, accompanied by Craig Rutenburg, piano. This collection of songs includes Bernstein's *To What You Said*, along with 17 other composers, including songs by Bernstein's friends and colleagues: Michael Tilson Thomas, Ned Rorem, Gerald Busby and Craig Urquhart. ■

Publishing Update

The Leonard Bernstein Music Publishing Company has released new instrumental arrangements of some of Bernstein's most famous compositions. The arrangements are for flute, oboe, clarinet, bassoon, alto saxophone, tenor saxophone, horn, trumpet, trombone, with piano accompaniment. Included in the series are

Maria and *Tonight* from *WEST SIDE STORY*, selections from *CANDIDE*, *MASS*, *ON THE TOWN*, *A QUIET PLACE* and *CHICHESTER PSALMS*. These arrangements are suitable for pedagogic purposes, but they also offer performance pleasure. Available from Boosey & Hawkes, sole agents for the Leonard Bernstein Music Publishing Company. ■

Note to Readers

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

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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.

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Calendar of Events*

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

May

- 2,4** Richmond, VA: FANCY FREE; The Richmond Symphony; George Manahan, conductor; Carpenter Center.
- 3** New York, NY: *New York, New York*; New York Philharmonic YOUNG PEOPLE'S CONCERTS; Leonard Slatkin, conductor; Avery Fisher Hall.
- 4** Roanoke, VA: WEST SIDE STORY (Overture); Roanoke Symphony; Jim Glazebrook, conductor; Civic Center.
- 5** Frieberg, Germany: SYMPHONIC DANCES FROM "WEST SIDE STORY"; SWF Sinfonie Orchester; Donald Runnicles, conductor; Konzerthaus.
- 16** Naples, FL: THREE DANCE EPISODES FROM "ON THE TOWN"; Naples Philharmonic; Evans Haile, conductor; Philharmonic Center for the Arts.
- 17** St. Joseph, MI: SYMPHONIC SUITE FROM "ON THE WATERFRONT", THREE DANCE EPISODES FROM "ON THE TOWN"; Southwest Michigan Symphony; Robert Vodnoy, conductor; Lake Michigan College Mainstage.
- 23-25** Denver, CO: MASS; Colorado Symphony and Chorus; Marin Alsop, conductor; Douglas Webster, Celebrant; Boettcher Concert Hall.
- 23** Trondheim, Sweden: SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Trondheim Symphony Orchestra; Goran W. Nilson, conductor; Bengt Forsberg, piano; Olavshallen.
- 28,31** New York, NY: WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; New York State Theater.

June

- 1** New York, NY: WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; New York State Theater.

June, continued

- 25 - 29** Southampton, England: TROUBLE IN TAHITI; Hillside Opera; University of Southampton.
- 28** Stockholm, Sweden: OVERTURE TO "CANDIDE"; Swedish Radio Orchestra; Petter Sundkvist, conductor; Benwaldhallen

July

- 3-5** New York, NY: FANCY FREE; American Ballet Theater; Jerome Robbins, choreographer; Metropolitan Opera House.
- 5** Bremen, Germany: SERENADE; Deutsche Kammerphilharmonie Bremen; Marin Alsop, conductor; Kilja Blacher, violin; Die Glocke.
- 8** London, England: A WHITE HOUSE CANTATA (World Premiere); London Symphony Orchestra and Chorus; Kent Nagano, conductor; Barbican Center.
- 11** Vienna, VA: WEST SIDE STORY Suite No. 1 and No. 2; National Symphony Orchestra; Donald Pippin, conductor; Wolf Trap Performing Arts Center.
- 13** Lenox, MA: The Tanglewood Leonard Bernstein Memorial Concert; FACSIMILE; Tanglewood Music Center Orchestra; Robert Spano, conductor; The Shed.
- 19** Navarro, CA: PRELUDE, FUGUE & RIFFS; Mendocino Music Festival Orchestra; Albert Yammer, conductor; Mendocino Music Festival.
- 21** Sapporo, Japan: POSTLUDE TO ACT I from A QUIET PLACE; London Symphony Orchestra; Michael Tilson Thomas, conductor; Kitara Hall.
- 26,27** Sapporo, Japan: OPENING PRAYER; Pacific Music Festival Orchestra; Yutaka Sado, conductor; Kitara Hall.
- 29** Tokyo, Japan: OPENING PRAYER; Pacific Music Festival Orchestra; Yutaka Sado, conductor; Orchard Hall.
- 31** Kyoto, Japan: OPENING PRAYER; Pacific Music Festival Orchestra; Yutaka Sado, conductor; Kyoto Concert Hall.

August

- 1** Santa Cruz, CA: SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Cabrillo Festival Orchestra; Marin Alsop, conductor; Dean Kramer, piano; Santa Cruz Civic Auditorium.
- 1** Kobe, Japan: OPENING PRAYER; Pacific Music Festival Orchestra; Yutaka Sado, conductor; Portopia Hall.
- 4** Aberdeen, Scotland: PRELUDE, FUGUE & RIFFS; Baden Wurtemberg Youth Festival; Felix Hauswirth, conductor; Mitchell Hall.
- 6** Daytona Beach, FL: SLAVA! OVERTURE; London Symphony Orchestra; Mstislav Rostropovitch, conductor; Peabody Auditorium.
- 26-31** Vienna, VA: WEST SIDE STORY; Wolf Trap Performing Arts Center; Filene Center.

WEST SIDE STORY Tour Continues



MAY

- 6-11** Richmond, VA: Landmark Theater
- 12-15** Greensboro, SC: War Memorial
- 16-25** Wilmington, DE: Playhouse
- 27-31** St. Paul, MN: Ordway Theater

JUNE

- 3-8** Colorado Springs, CO: Pike's Peak Theater
- 17-29** Los Angeles, CA: Pantages Theater

Remaining dates TBA.

Looking Ahead

A Bernstein World Premiere

Leonard Bernstein's *A WHITE HOUSE CANTATA*, with lyrics by Alan Jay Lerner, will have its world premiere on July 8, 1997 by the London Symphony Orchestra and Chorus under the direction of Kent Nagano. *A WHITE HOUSE CANTATA* is a new version of the flawed 1976 musical *1600 PENNSYLVANIA AVENUE*, which received hostile reviews, but remains a musically strong work. The Cantata transforms the musical into a concert piece.

On the evening of the premiere the LSO will host a pre-concert talk with music critic Edward Greenfield and Harry Kraut, who was Bernstein's manager and friend. This promises to be a fascinating insight into the Cantata's unusual origins. ■

West Side Story in the U.K.

Forty years after *WEST SIDE STORY* took the West End by storm, it will return to tour the United Kingdom. Beginning at the Theatre Royal in Plymouth on August 9, this Pola Jones first class production will subsequently tour Manchester, Bristol, Liverpool, Edinburgh, Oxford and Birmingham. ■

Memorial Concert

The Tanglewood Music Center Orchestra will perform this year's Leonard Bernstein Memorial Concert on July 13 at 2:30 p.m. The concert will feature a performance of Bernstein's *FACSIMILE*. Also included on the program are Mozart's *Violin Concerto No. 3 in G*, Dvořák's *Romance in F minor for violin and orchestra*, and Brahms' *Symphony No. 1*. The concert will be performed in the Shed and conducted by Robert Spano. ■



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The staff of the Leonard Bernstein website would like to stay in touch with you via e-mail. Please visit the site and join our mailing list (<http://www.leonardbernstein.com/help/>) or send us a postcard with your name, mailing address and e-mail address to:

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