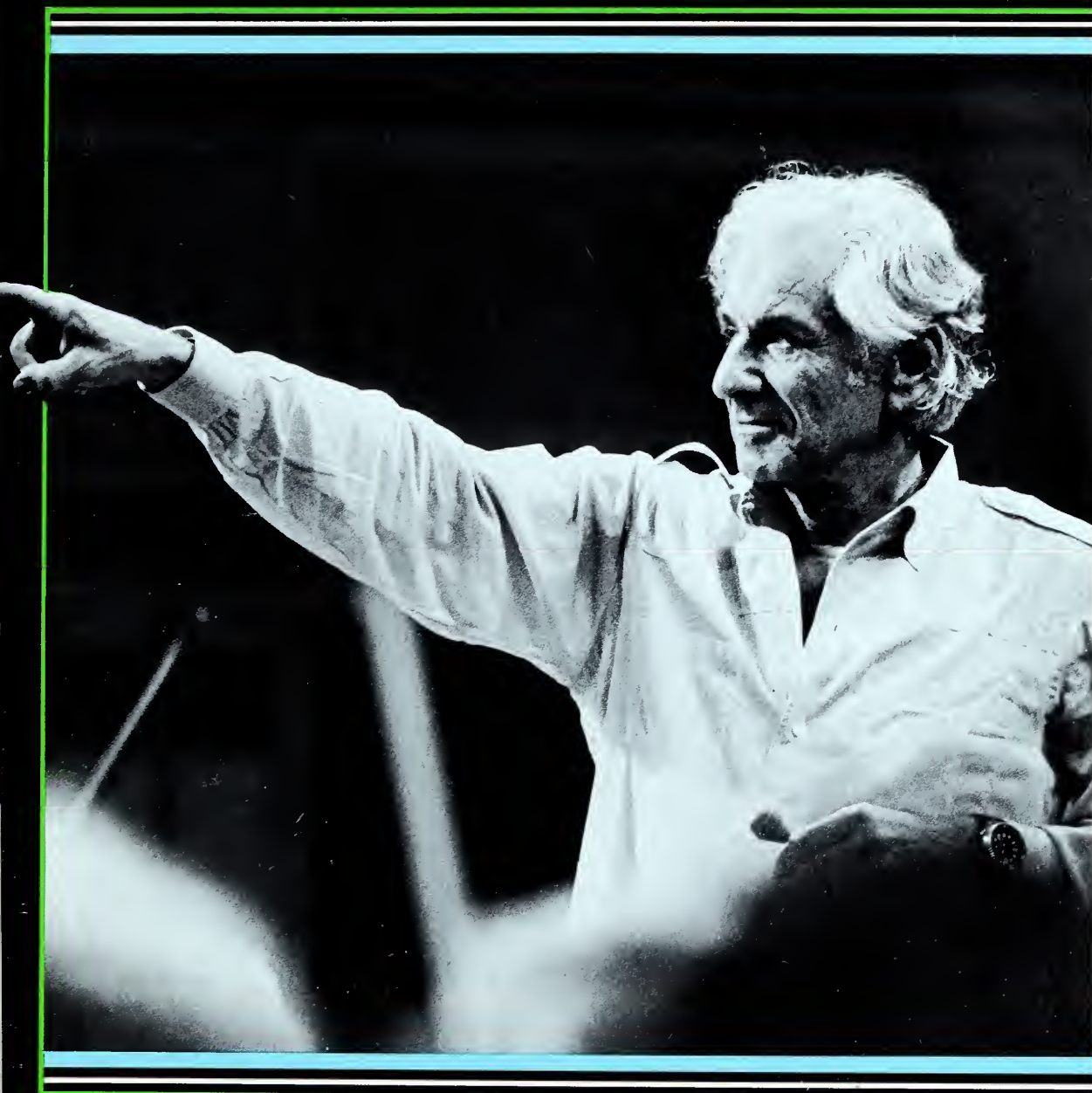


Bernstein *at 70!* Tanglewood



Thursday, August 25, 1988

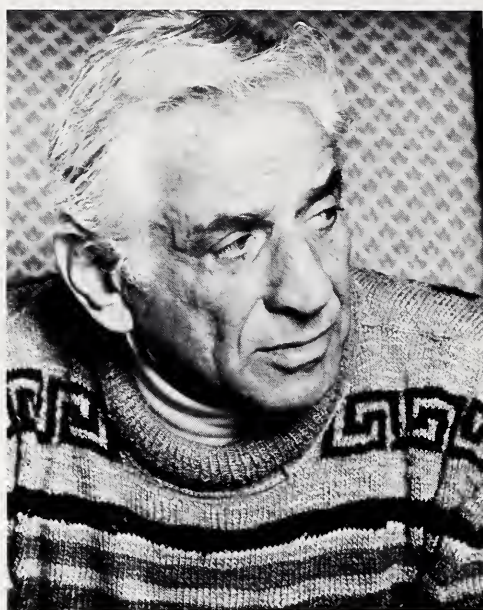


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70
Leonard Bernstein

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Bernstein *at* 70! 
Tanglewood

LEONARD BERNSTEIN

What? The Biblical Birthday?
At Tanglewood? Why Tanglewood?
"In my end is my beginning..."

LB
'88



Seiji Ozawa, Music Director
Carl St. Clair and Pascal Verrot,
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One Hundred and Seventh Season, 1987-88

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*Leonard Bernstein and the young
Seiji Ozawa at Tanglewood*

Bernstein *at 70!* Tanglewood

Gala Birthday Performance * August 25, 1988

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Tonight's performance is being videotaped by International Television Trading Corporation and Unitel, Munich, in association with Video Music Productions, Inc., for worldwide transmission on Sunday, August 28, and future broadcast on Public Television's "Great Performances."

Bernstein *at 70!* Tanglewood

A Celebration of Leonard Bernstein's 70th Birthday at Tanglewood

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*Leonard Bernstein and Serge
Koussevitzky at Tanglewood*

Bernstein *at 70!* Tanglewood

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Names listed as of August 19.



Leonard Bernstein on the occasion of his debut at the Ravinia Festival in 1944, with piano soloist Leon Fleisher (left), now Artistic Director of the Tanglewood Music Center

Bernstein *at 70!* Tanglewood

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Names listed as of August 19.



The Trustees of the Boston Symphony Orchestra are delighted to offer an enthusiastic welcome to the most remarkable assemblage of performers and audience ever to gather on a single evening at Tanglewood.

The occasion for this historic gathering is, of course, the 70th birthday of Leonard Bernstein, a luminous star in the firmament of the musical art and a most distinguished alumnus of the Tanglewood Music Center. He has continued to play a central role in the life of the Center and its students over nearly five decades, first as a student himself and then as a teacher, composer, and performer. We join in this celebration as eloquent testimony to the unique position that Leonard Bernstein occupies in our minds and our hearts.

We are deeply grateful to each of the performing artists, who have donated their services for this occasion, and to each of the composers whose special musical gifts will grace this event. Our appreciative thanks go out for the tireless and creative efforts of a legion of staff and volunteers who have made this occasion possible, and to the benefactors, patrons, contributors, and attendees who have generously participated in this evening's success. And we offer happiest birthday greetings and warmest thanks to Leonard Bernstein himself—for giving us this weekend, unprecedented in Tanglewood's history; for giving us the Leonard Bernstein Fellowship Endowment Fund, to be augmented by the proceeds of this happy occasion; and, above all else, for giving us his inspiring and illuminating gifts for so many years past, and, we confidently trust, for many years to come.

A large, elegant handwritten signature in cursive script, reading "George H Kidder". The signature is written in dark ink and is positioned to the right of the main text block.

George H. Kidder
President,
Boston Symphony Orchestra, Inc.



My own introduction to Lenny came through the kindness of Olga Koussevitzky, the widow of the Maestro. She took me by the hand at Seranak, and we walked together on that beautiful lawn with its magical view. She wanted to meet me since I had just won the Koussevitzky Prize at the Tanglewood Music Center. She then told me I must meet Leonard Bernstein and study with him. The meeting took place months later in Berlin, during the New York Philharmonic's tour, and I became one of Lenny's assistants at the Philharmonic in 1961. Ever since then he has been for me, as for so many of us, an inspiring leader and colleague.

It is especially appropriate that this milestone, Lenny's 70th birthday, be celebrated at Tanglewood, the place of our shared heritage, which he loves so deeply. I hope that this celebration will be a fitting tribute to the unique place he occupies in our hearts.

With all our love and affection, Happy Birthday Lenny!

A large, elegant handwritten signature of Seiji Ozawa in cursive script, positioned above the printed name and title.

Seiji Ozawa
*Music Director,
Boston Symphony Orchestra*

Bernstein *at 70!* Tanglewood

If you've ever tried squeezing a gallon into a pint pot, you'll know how I felt when I started to plan Lenny's 70th birthday party. *The Infinite Variety of Music* is the title of one of his books, and the infinite variety (well, almost) of his musical activities creates plenty of headaches for a program planner. "Less is more," I kept saying to myself, but on this occasion I am unconvinced. We *need* the kind of cornucopian event that Tanglewood is providing this week.

Headaches for a birthday party? Ludicrous, isn't it? Well, they mostly went away, and they mostly stemmed from the fact that so many people wanted to participate. It is often like that with Lenny. I remember a meeting during *Fidelio* rehearsals in Vienna in 1970 when Lenny was complaining to the orchestra manager that every morning there were different players among the orchestral ranks. "You see, Maestro," came the typical Viennese reply (except that on this occasion it was true), "they all want to play with you."

On behalf of the Boston Symphony Orchestra, I would like to thank all the artists who are appearing tonight. Many have made enormous efforts to be here. The list is very long, and to everybody we are very grateful.

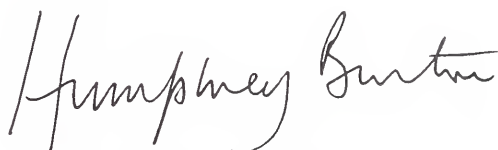
It is a good cause. The Tanglewood Music Center Endowment will help many more young artists to study in this miraculous center of creativity. The Tanglewood flame which Bernstein helped to kindle half a century ago will burn both brighter and longer because of the public's generosity this evening and because of the dedication of so many performers.

In planning tonight's program we have taken our cue from Bernstein's own attitude to his musical life, which is that all his activities—composing, conducting, piano-playing, teaching—are but different aspects of a single vocation. The passport says "Musician," and that is how we have approached the four days of birthday celebrations. On Sunday, if I may work backwards, he will conduct the Boston Symphony, which was the first professional orchestra he ever conducted, in a program honoring one of his revered teachers, Serge Koussevitzky. This is the only event in which Lenny has had any hand. For the rest, he agreed to attend the Tanglewood celebrations on one condition, that he have absolutely nothing to do with their planning!

On Saturday the Indiana University Opera Theater will perform his *Mass*, the most appropriate choice of theatre work for a big democratic concert facility such as Tanglewood, which doesn't (yet) have the production facilities to rival Broadway. Tomorrow, Friday, we have the Tanglewood Music Center's program of music by composers Mr. Bernstein has revered or championed or both: Brahms, Stravinsky, Ives, and Mahler, performed by some of the hundreds of fine executants he has encouraged over the years.

Tonight, the actual birthday night, the emphasis is on . . . oh heavens, it's on the diversity, the chronology, the Boston connection, the New York connection, and the Tanglewood inspiration; it's on the love affairs with European orchestras and artists, with the brightest new American singing stars, with the dearest of old friends, with video and with the gramophone, with symphony and above all with song, which in Lenny's case is very much the same thing. "I hate music," says his little girl in the "kid songs," "but I love to sing."

We hear your songs, dear Lenny, we hear you making your "joyful noise unto the Lord," and tonight we say "thank you" for your life thus far.

A handwritten signature in cursive script that reads "Humphrey Burton". The signature is fluid and elegant, with the first name and last name clearly distinguishable.

Humphrey Burton

Producer,

Gala Birthday Performance

Calendar of Events

Sunday, August 21, 1988, at 8:30 pm

Koussevitzky Music Shed

TANGLEWOOD MUSIC CENTER ORCHESTRA

LEONARD BERNSTEIN and CONDUCTING FELLOWS

conducting

- | | |
|-----------|--|
| Rouse | <i>The Infernal Machine</i>
Elizabeth Schulze, conductor |
| Barber | First Essay for Orchestra
Martin Fischer-Dieskau, conductor |
| Harris | Symphony No. 3
Marin Alsop, conductor |
| Bernstein | <i>Songfest</i> , A cycle of American poems
for six singers and orchestra
Leonard Bernstein, conductor,
with Tanglewood Music Center alumni
Daisy Newman, soprano
Candice Burrows, mezzo-soprano
Janice Myerson, mezzo-soprano
Salvatore Champagne, tenor
Jerrold Pope, baritone
Robert Osborne, bass |

Thursday, August 25, 1988, at 8:30 pm

Koussevitzky Music Shed

GALA BIRTHDAY PERFORMANCE

Friday, August 26, 1988, at 7 pm (Prelude)

Koussevitzky Music Shed

TRIBUTES IN SONG TO LEONARD BERNSTEIN:

Songs commissioned in honor of Leonard Bernstein
by David Del Tredici, George Perle, Ned Rorem,
Peter Schat, Steven Schwartz, Harold Shapero,
Bright Sheng, Alvin Singleton, Stephen Sondheim,
Michael Tilson Thomas, and Yehudi Wyner

Friday, August 26, 1988, at 9 pm
Koussevitzky Music Shed

TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA, LEON FLEISHER, and

MICHAEL TILSON THOMAS conducting

MIDORI, violin

YO-YO MA, cello

PETER SERKIN, piano

ROBERTA ALEXANDER, soprano

CHRISTA LUDWIG, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS and

TANGLEWOOD CHOIR, JOHN OLIVER, conductor

MEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor

Brahms Double Concerto for violin and cello, First movement
Leon Fleisher, conductor

Stravinsky Capriccio for piano and orchestra
Seiji Ozawa, conductor

Ives "Thanksgiving" from *New England Holidays*
Michael Tilson Thomas, conductor

Mahler Symphony No. 2 in C minor, *Resurrection*, Finale
Seiji Ozawa, conductor

Saturday, August 27, 1988, at 10:30 am
Theatre-Concert Hall

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA

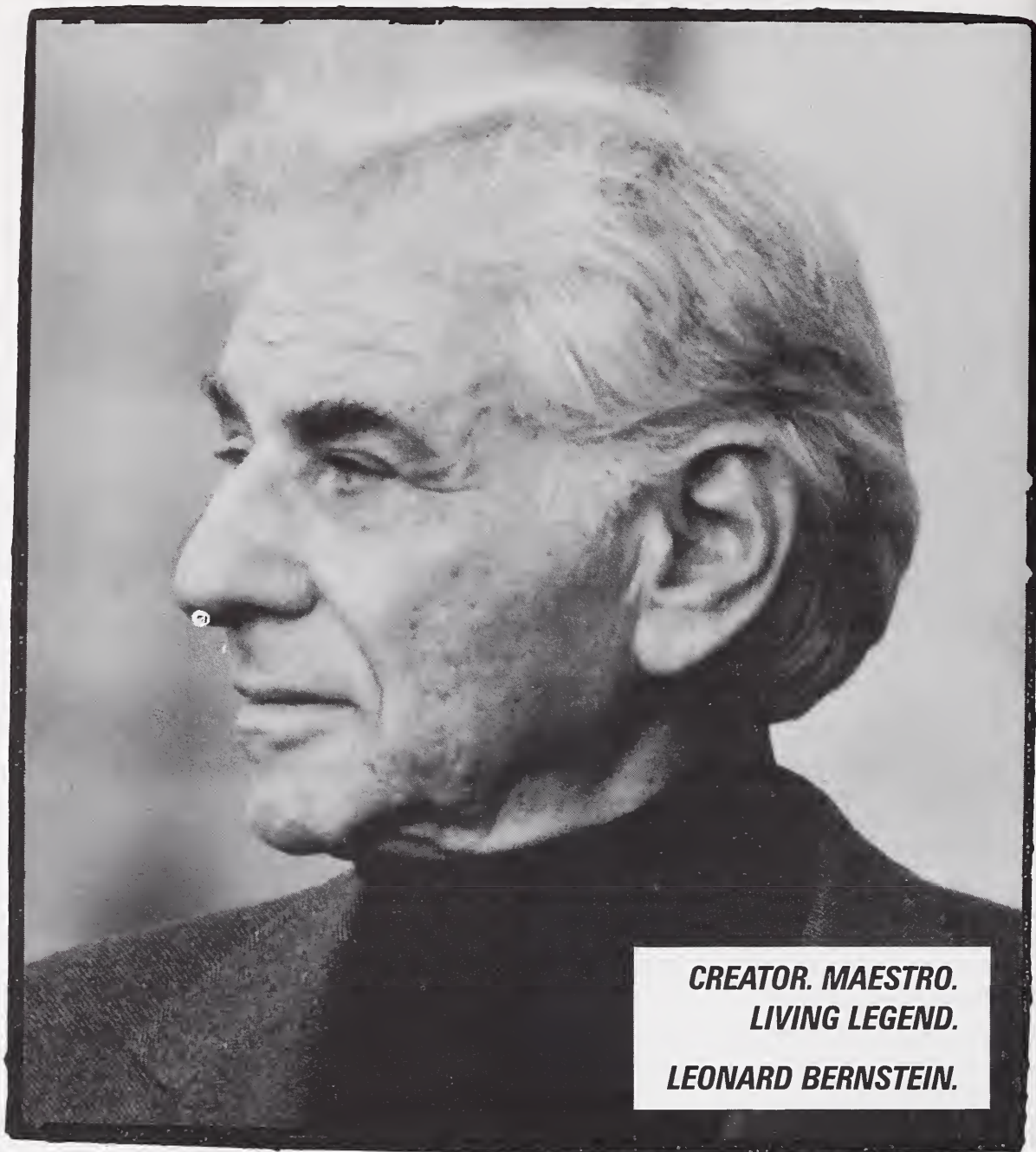
EIJI OUE, conductor

Sirota Fanfare (world premiere)

Bernstein Symphony No. 1, *Jeremiah*

Tchaikovsky Symphony No. 6, *Pathétique*

calendar continues...



**CREATOR. MAESTRO.
LIVING LEGEND.
LEONARD BERNSTEIN.**

Happy 70th birthday from your ASCAP colleagues.

Morton Gould, President

A S C A P

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

Saturday, August 27, 1988, at 8:30 pm

Koussevitzky Music Shed

A fully-staged production from the

OPERA THEATER of the

INDIANA UNIVERSITY SCHOOL OF MUSIC

Bernstein Mass, A Theatre Piece for Singers, Players, and Dancers

Sunday, August 28, 1988, at 2:30 pm

Koussevitzky Music Shed

The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA

LEONARD BERNSTEIN and SEIJI OZAWA conducting

Haydn Symphony No. 88
Leonard Bernstein, conductor

A Bernstein Birthday Bouquet:

Eight Variations on a Theme by Leonard
Bernstein, composed in celebration
of his 70th birthday

by Luciano Berio, John Corigliano, Jacob Druckman,
Lukas Foss, Leon Kirchner, William Schuman, Toru
Takemitsu, and John Williams
Seiji Ozawa, conductor

Tchaikovsky Symphony No. 5
Leonard Bernstein, conductor

Leonard Bernstein: The Television Work

On Wednesday, Thursday, and Friday, August 24, 25, and 26, from 1:30 to 5:30 pm each day, Tanglewood joins the Museum of Broadcasting in offering a brief retrospective of Leonard Bernstein's pioneering work in television, ranging from the 1954 program "Beethoven's Fifth Symphony" to the 1985 program "Leonard Bernstein's *West Side Story*." Included will be several *Omnibus* programs, selections from the New York Philharmonic's Young People's Concerts, and some of the more recent work. Screenings will be held in the Chamber Music Hall at Tanglewood and are open to the public without admission charge. This retrospective is made possible with the assistance of the Museum of Broadcasting, which is providing tapes and personnel, and with thanks also to the Sony Corporation of America, which is lending large-screen video projection equipment.

The Museum of Broadcasting in New York City is a unique nonprofit institution with two equally important responsibilities: to collect and preserve radio and television programs, and to explore and interpret our broadcasting heritage through public exhibitions of the collection. While other archives amass radio and television programs, the Museum's collection is the only one that is open to the general public.

Bernstein and the BSO: The Tanglewood Connection

When the 21-year-old Leonard Bernstein came to Tanglewood in 1940, as a student in the first session of what was then known as the Berkshire Music Center (and now called the Tanglewood Music Center), he had already begun to make a musical mark in no small way. He had studied the piano for years and demonstrated an astonishing fluency and memory, as well as remarkable powers of sight-reading. He had graduated from Harvard, *cum laude*. There he had been constantly active putting on shows and performing music, including pieces he himself had written. He won a music contest run by a Boston newspaper, and when the paper learned that he had some experience as a conductor, they arranged for him to lead members of the Boston Symphony Orchestra on the Esplanade (without any rehearsal!) in Brahms's *Academic Festival Overture*. That was surely the young Bernstein's first public appearance as the conductor of a professional orchestra.

Then, too, Bernstein had already spent a year at the Curtis Institute in Philadelphia, one of the great schools for advanced musical training. Admission to Curtis was based solely on audition, since no student had to pay for his or her education there. Clearly the young man was stamped with music, was someone to watch. It could scarcely have been a surprise when he was accepted by Koussevitzky for his conducting class at the new Music Center.

So why, with all this experience predating his arrival at Tanglewood, would Leonard Bernstein choose to celebrate his Biblical birthday, when he attains the age of threescore and ten, at Tanglewood with a gala celebration specifically to benefit the Tanglewood Music Center? The reason is simple. Though Bernstein had already demonstrated remarkable talent, it was at Tanglewood that he really found his artistic home. Tanglewood was in many ways the place where Bernstein's career began, from the time he was anointed as Koussevitzky's prize pupil and assistant. So his feelings about Tanglewood remain strong, even after nearly half a century.

That first summer, 1940, was an experiment for all concerned. For years it had been Koussevitzky's dream to organize a school for musicians, and the Music Center was the realization of that vision. But who could have guessed how many remarkable musicians, how many movers-and-shakers in the musical world, would eventually come out of that summer? The young Bernstein—everyone called him “Lenny”—was able to demonstrate his ability to shape the playing of an orchestra, even when he was still relatively a tyro at it. The first work assigned to him for performance was Randall Thompson's Second Symphony, a recent composition with tricky rhythms and intricate detail. But he was excited by his work with Koussevitzky, and he wrote home to his parents, “He likes me & works very hard with me in our private sessions. He is the most marvelous man—a beautiful spirit that never lags or fails—that inspires me terrifically. And he told me he is convinced that I have a wonderful gift, & he is already making me a great conductor.”

But Bernstein's Tanglewood experience was in far more than conducting. He wanted to be a composer, too, and at Tanglewood he had opportunities to compose and to hear his music in performance. In 1942 he was named Koussevitzky's assistant. Although the war restricted the Music Center's activities, Bernstein went to Lenox in August 1943 to accompany Jennie Tourel in the first performance of his cycle of “kid songs,” *I Hate Music!* During the following musical season, Bernstein exploded onto the national scene, first filling in for an ailing Bruno Walter on a New York Philharmonic concert that happened to be nationally broadcast, then premiering his *Jeremiah* Symphony in Pittsburgh and his ballet *Fancy Free* in New York.

With the war over and the Music Center reestablished, Bernstein returned as Koussevitzky's assistant for 1946. That summer he had a new experience that marked another path to the future, when he conducted opera for the first time. The work was Benjamin

Britten's *Peter Grimes*, commissioned by the recently established Koussevitzky Foundation, performed in its American premiere by the Fellows of Tanglewood's opera program.

In the early 1950s Bernstein was the head of the orchestra and conducting departments at Tanglewood. During the '60s he was, of course, the first American-born music director of the New York Philharmonic—indeed, of any major American orchestra—but he remained devoted to Tanglewood as well, coming to conduct the BSO in the annual “Koussevitzky Memorial Concert” (which, after the death of the conductor's second wife, became the “Serge and Olga Koussevitzky Memorial Concert”) and to coach the young conductors who came to the Music Center each summer for inspiration and technical polish. Further, for a time in the 1970s, Bernstein's connection with Tanglewood was formalized through a “troika” operation in which he was Advisor to Tanglewood, the other members of the triumvirate being Seiji Ozawa, who was Artistic Director of the festival concerts, and Gunther Schuller, Artistic Director of the Music Center.

Bernstein has come to Tanglewood many times as guest conductor; but he has also remained continually on the lookout for young musicians of extraordinary talent, and he has on occasion brought them to the Music Center. One such musician, violinist Victor Yampolsky, had just emigrated from the Soviet Union with his family and was trying to decide how he was going to make a living when, one year in late June, he met Bernstein in Rome and played his violin for him. Bernstein phoned the Tanglewood office and said, “I want him to be a Tanglewood Fellow this summer.” Though that summer's Music Center orchestra had already been chosen, it was possible to fit in another violin, especially as Bernstein was paying his expenses. By the beginning of July Victor Yampolsky was at Tanglewood as a student, where he met another Russian emigré—violinist Michael Zaretsky, who had also come on Bernstein's recommendation. Later that summer both men won auditions for positions in the Boston Symphony Orchestra! (Zaretsky still plays in the BSO. Yampolsky became active as a conductor. For a number of years he led the orchestra of the Boston University Young Artists Program at Tanglewood; he is now on the faculty of Northwestern University.)

This is just one illustration of the active role Bernstein has played in the lives of many young musicians; every summer, when he conducts at Tanglewood, he returns his fee, which endows the Leonard Bernstein Fellowship to the Music Center. Over the years a remarkable group of composers, conductors, singers, and instrumentalists have been enabled to attend the Tanglewood Music Center because of his generosity.

And each summer (except on a few occasions when he was devoting himself full-time to composition) Bernstein has led the TMC Orchestra in a performance of one of the great masterpieces of the repertory. This performance fills the second half of a TMCO concert; the first half is devoted to two or three shorter pieces led by the Fellows in Conducting, who have been coached by Bernstein in their preparation. Time and again conductors recall the mind-boggling and even life-changing experience of watching Bernstein at work, of being inspired, challenged, and shaped by his artistic passion. Here, more than anywhere else, Bernstein is clearly passing on the torch that he received from the hands of Serge Koussevitzky. It is too soon to foresee in detail the long-range effect of Bernstein's work at the Tanglewood Music Center, but it is certain to send out waves rippling for the next several generations.

—Steven Ledbetter

Boston Symphony Orchestra 1987-88

Boston Symphony Orchestra

Seiji Ozawa, Music Director

Music Directorship endowed by John Moors Cabot

First Violins

Malcolm Lowe

Concertmaster

Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

Enid L. and Bruce A. Beal chair

Lucia Lin

Assistant Concertmaster

Edward and Bertha C. Rose chair

Bo Youp Hwang

John and Dorothy Wilson chair,

fully funded in perpetuity

Max Winder

Forrest Foster Collier chair

Gottfried Wilfinger

Fredy Ostrovsky

Dorothy Q. and David B. Arnold, Jr.,

chair, fully funded in perpetuity

Leo Panasevich

Carolyn and George Rowland chair

Sheldon Rotenberg

Muriel C. Kasdon and

Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill

Fahnestock chair

Vyacheslav Uritsky

Charlotte and Irving W. Rabb chair

Ronald Knudsen

Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fickowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

§ Joseph Conte

§ Joseph Scheer

Violas

Burton Fine

Charles S. Dana chair

Patricia McCarty

Anne Stoneman chair,

fully funded in perpetuity

Ronald Wilkison

Robert Barnes

Jerome Lipson

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

Betty Benthin

*Mark Ludwig

*Roberto Diaz

Cellos

Jules Eskin

Philip R. Allen chair

Martha Babcock

Vernon and Marion Alden chair

Mischa Nieland

Esther S. and Joseph M. Shapiro chair

Joel Moerschel

Sandra and David Bakalar chair

Robert Ripley

Luis Leguía

Robert Bradford Newman chair

Carol Procter

Lillian and Nathan R. Miller chair

Ronald Feldman

*Jerome Patterson

*Jonathan Miller

*Sato Knudsen

Basses

Edwin Barker

Harold D. Hodgkinson chair

Lawrence Wolfe

Maria Nistazos Stata chair,

fully funded in perpetuity

Joseph Hearne

Bela Wurtzler

‡John Salkowski

*Robert Olson

*James Orleans

*Todd Seeber

§ Robert Caplin

§ Richard Robinson

Flutes

Doriot Anthony Dwyer

Walter Piston chair

Fenwick Smith

Myra and Robert Kraft chair

Leone Buyse

Marian Gray Lewis chair

Piccolo

Lois Schaefer

Evelyn and C. Charles Marran chair

Oboes

Alfred Genovese

Acting Principal Oboe

Mildred B. Remis chair

Wayne Rapier

English Horn

Laurence Thorstenberg

Beranek chair,

fully funded in perpetuity

Clarinets

Harold Wright

Ann S.M. Banks chair

Thomas Martin

Peter Hadcock

E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Farla and Harvey Chet

Krentzman chair

Bassoons

Sherman Walt

Edward A. Taft chair

Roland Small

‡Matthew Ruggiero

§ Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski

Helen Sagoff Slosberg chair

Richard Sebring

Margaret Andersen Congleton chair

Daniel Katzen

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones

Ronald Barron
*J.P. and Mary B. Barger chair,
fully funded in perpetuity*
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
*Margaret and William C.
Rousseau chair*

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair

Thomas Gauger

Frank Epstein

Harp

Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers

Lynn Larsen
Harry Shapiro

Librarians

Marshall Burlingame
William Shisler
James Harper

Stage Manager

Position endowed by
Angelica Lloyd Clagett
Alfred Robison

Stage Assistant

Harold Harris

*Participating in a system of rotated
seating within each string section

‡On sabbatical leave

§Substituting, Tanglewood 1988



Bernstein *at 70!* Tanglewood

The Celebration of Leonard Bernstein's 70th Birthday at Tanglewood

Gala Birthday Performance

For the benefit of the Tanglewood Music Center

The Boston Symphony Orchestra

Seiji Ozawa

John Williams

John Mauceri

Michael Tilson Thomas

conductors

with

Adrienne Albert

Patti Austin

Lauren Bacall

Victor Borge

Candice Burrows

Betty Comden

Louise Edeiken

Paul Ford

Lukas Foss

Jerry Hadley

Kitty Carlisle Hart

Barbara Hendricks

Gwyneth Jones

Quincy Jones

Larry Kert

Christa Ludwig

Yo-Yo Ma

Roddy McDowall

Bobby McFerrin

Midori

Phyllis Newman

Kurt Ollmann

Robert Osborne

Mstislav Rostropovich

Patricia Routledge

Frederica von Stade

Dawn Upshaw

hosted by

Beverly Sills

with

The Tanglewood Festival Chorus
John Oliver
conductor

Women of the
Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt
conductor

also appearing

The Pack Rhythm Group

David Pack, guitar
Paul Griffin, keyboards
Jerry Jemmott, bass
Ronnie Zito, drums

The Austin Singers

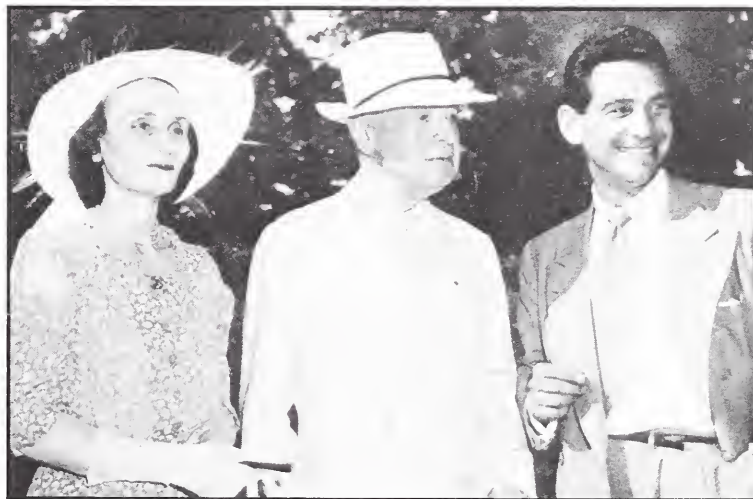
Vivian Cherry
Kacey Cisyk
Lani Groves
Vaneese Thomas

"The Seven-Oh Stomp"

performed by
Members of the Bernstein Family

Alexander Bernstein
Nina Bernstein
David Thomas
Jamie Bernstein Thomas

Joao Fiadeiro
Courtesy of Jacob's Pillow



Olga and Serge Koussevitzky with Leonard Bernstein

The Boston Symphony Orchestra

proudly announces the appearance on August 25, 1988, of

SENNETS & TUCKETS

A Bernstein Celebration

edited by

STEVEN LEDBETTER

THE BOSTON SYMPHONY ORCHESTRA

in association with

DAVID R. GODINE, PUBLISHER / BOSTON

Eighteen articles celebrating Leonard Bernstein as composer, teacher, conductor, recording artist, television performer, international celebrity, and cultural phenomenon, as well as a calendar of principal events in his life, a chronological list of his compositions, and a detailed discography of his work as a composer, supplemented by forty-two photographs and ten facsimiles of manuscript pages.

Contributors: Humphrey Burton, Robert S. Clark, Phyllis Curtin, D. Kern Holoman, Paul Hume, Steven Ledbetter, Carol Lieberman, John McClure, John Mauceri, John Oliver, James Orleans, Andrew L. Pincus, Marcel Prawy, John Rockwell, Carl St. Clair, Larry Stempel, Michael Tilson Thomas, and J.F. Weber.

A special advance printing of *Sennets & Tuckets* has been produced as a gift for Benefactors and Patrons of "Bernstein at 70!"

A trade edition will be available by early 1989.

Bernstein ^{at 70!} Tanglewood

Gala Birthday Performance
For the benefit of the Tanglewood Music Center

Thursday, August 25, 1988, at 8:30

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

BERNSTEIN

Chichester Psalms, First movement
(Psalm 108, verse 2; Psalm 100, entire)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
SEIJI OZAWA conducting

Vocal Fellows of the Tanglewood Music Center

HEIDI PERSON, soprano
ANDREA GALASSI, mezzo-soprano
BRAD CRESSWELL, tenor
PERRY WARD, baritone

COPLAND

Happy Anniversary
SEIJI OZAWA, conductor

BERNSTEIN

"I Hate Music," from a cycle of
Five Kid Songs for soprano

DAWN UPSHAW, soprano
LUKAS FOSS, piano

STRAUSS

Don Quixote, Epilogue
MSTISLAV ROSTROPOVICH, cello
SEIJI OZAWA conducting

BERNSTEIN

Opening Dance from *Fancy Free*
MICHAEL TILSON THOMAS conducting

MAHLER

"Des Antonius von Padua Fischpredigt,"
Song to a text from *Des Knaben Wunderhorn*
CHRISTA LUDWIG, mezzo-soprano
SEIJI OZAWA conducting

program continues...

COPLAND

"Hoedown" from *Rodeo*

MICHAEL TILSON THOMAS conducting

BERNSTEIN

"Kaddish 2" from Symphony No. 3,
Kaddish

BARBARA HENDRICKS, soprano
WOMEN OF THE BOSTON UNIVERSITY
TANGLEWOOD INSTITUTE YOUNG
ARTISTS CHORUS, STEVEN LIPSITT, conductor
MICHAEL TILSON THOMAS conducting

BERNSTEIN

(lyrics by Betty Comden
and Adolph Green)

"Lonely Town" from *On the Town*

KURT OLLMANN, baritone
JOHN WILLIAMS conducting

BERNSTEIN

(lyrics by Comden
and Green)

"One Hundred Easy Ways to
Lose a Man" from *Wonderful Town*

BETTY COMDEN
JOHN WILLIAMS conducting

BERNSTEIN

(lyrics by Comden
and Green)

"I Can Cook, Too" from *On the Town*

PATTI AUSTIN, soprano

The Austin Singers

VIVIAN CHERRY
KACEY CISYK
LANI GROVES
VANESE THOMAS

The Pack Rhythm Group

DAVID PACK, guitar
PAUL GRIFFIN, keyboards
JERRY JEMMOTT, bass
RONNIE ZITO, drums

JOHN WILLIAMS conducting

Vocal arrangement by
Patti Austin and David Pack

Musical arrangement by
David Pack and Greg Philanganes
Orchestration by John Oddo

INTERMISSION

BERNSTEIN

Overture to *Candide*

JOHN MAUCERI conducting

BERNSTEIN

"I Am Easily Assimilated" (Old Lady's
Tango) from *Candide*

CHRISTA LUDWIG, mezzo-soprano

LOUISE EDEIKEN, soprano (Cunegonde)

JOAO FIADEIRO, dancer

JOHN MAUCERI conducting

Vocal Fellows of the Tanglewood Music Center

BRAD CRESSWELL, tenor

RANDOLPH LACY, tenor

PERRY WARD, baritone

MICHAEL ORZECOWSKI, baritone

Tanglewood Festival Chorus Members

JAMES COELHO, tenor

PETER ROTHSTEIN, baritone

BEETHOVEN

"Abscheulicher!" from *Fidelio*

GWYNETH JONES, soprano

SEIJI OZAWA conducting

SARASATE

Carmen Fantasy after Bizet's Opera

MIDORI, violin

SEIJI OZAWA conducting

BERNSTEIN

(lyrics by Comden
and Green)

"A Little Bit in Love" from *Wonderful Town*

FREDERICA VON STADE, mezzo-soprano

JOHN WILLIAMS, piano

BERNSTEIN

(lyrics by Comden
and Green)

"Swing" from *Wonderful Town*

PHYLLIS NEWMAN

JOHN WILLIAMS conducting

Musical staging by PATRICE SORIERO

Vocal Quartet

JAMIE BERNSTEIN THOMAS

LOUISE EDEIKEN

DAVID PACK

DAVID THOMAS

SMETANA

Dance of the Comedians

VICTOR BERGE

program continues...

BERNSTEIN
(words by
Walt Whitman)

"To What You Said" from *Songfest*
ROBERT OSBORNE, bass
YO-YO MA, cello
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
JOHN MAUCERI conducting

PUCCINI

"Che gelida manina" from *La bohème*
JERRY HADLEY, tenor
JOHN MAUCERI conducting

JAMIE BERNSTEIN
THOMAS

"The Seven-Oh Stomp"
NINA BERNSTEIN
ALEXANDER BERNSTEIN
DAVID THOMAS
JAMIE BERNSTEIN THOMAS

BERNSTEIN
(lyrics by
Stephen Sondheim)

"Somewhere" from *West Side Story*
BOBBY McFERRIN

BERNSTEIN

Mambo from *West Side Story*
SEIJI OZAWA conducting

BERNSTEIN
(lyrics by Sondheim)

"Something's Coming" from *West Side Story*
LARRY KERT
JOHN WILLIAMS conducting

BERNSTEIN
(lyrics by Sondheim)

"I Feel Pretty" from *West Side Story*
BARBARA HENDRICKS, soprano (Maria)
JOHN WILLIAMS conducting
LOUISE EDEIKEN, CANDICE BURROWS,
and ADRIENNE ALBERT (Three Girls)

BERNSTEIN
(lyrics by Sondheim)

Quintet from *West Side Story*
LOUISE EDEIKEN (Maria)
CANDICE BURROWS (Anita)
JERRY HADLEY (Tony)
KURT OLLMANN (Riff)
ROBERT OSBORNE (Bernardo)
MEN OF THE TANGLEWOOD FESTIVAL
CHORUS, JOHN OLIVER, conductor
JOHN WILLIAMS conducting

SONDHEIM

“The Saga of Lenny”—with no apologies
to Kurt Weill and Ira Gershwin

LAUREN BACALL
PAUL FORD, piano

BERNSTEIN

“Make Our Garden Grow” from *Candide* (Finale)

JERRY HADLEY (Candide)
DAWN UPSHAW (Cunegonde)
THE COMPANY
SEIJI OZAWA conducting

Foreign-language texts and translations begin on page 33.

Please note that portions of this concert are being videotaped for future telecast
and that pictures of the audience will be included.

Baldwin piano



*The young Leonard Bernstein
at Tanglewood*

THE WHITE HOUSE

WASHINGTON

August 5, 1988

Dear Mr. Bernstein:

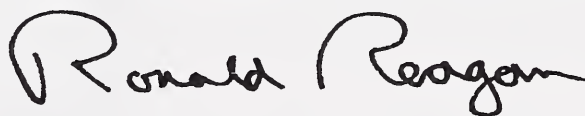
Nancy and I are delighted to join with your many friends and admirers gathered in Tanglewood to extend warmest congratulations to you on your 70th birthday.

Your remarkable career as a conductor, pianist, and composer has greatly enriched American culture. Your memorable compositions during a long and prolific career have captured the hearts and dreams of generations of your countrymen.

From "West Side Story" to "On the Waterfront," your music has cheered us, thrilled us, rallied us, and gladdened us. Today, we salute you for your rare gift for music and your outstanding contribution to the artistic life of our Nation.

Happy Birthday and God bless you.

Sincerely,

A handwritten signature in black ink that reads "Ronald Reagan". The signature is written in a cursive, flowing style with a large, prominent "R" at the beginning.

Mr. Leonard Bernstein

Tanglewood

Ronald Reagan
President of the United States

Honorary Committee

Claudio Abbado
Maurice Abravanel
Edward Albee
Betty Allen
Claudio Arrau
Martina Arroyo
Lauren Bacall
Daniel Barenboim
Mikhail Baryshnikov
Hildegard Behrens
Luciano Berio
Ralph Berkowitz
Pierre Boulez
Montserrat Caballé
Sarah Caldwell
José Carreras
President and
Mrs. Jimmy Carter
Van Cliburn
Betty Comden
Barbara Cook
Aaron Copland
John Corigliano
Phyllis Curtin
Gordon Davidson
David Del Tredici
Christoph von Dohnányi
Plácido Domingo
Jacob Druckman
Eileen Farrell
Dietrich Fischer-Dieskau
Robert Fizdale
Roberta Flack
Leon Fleisher
Lukas Foss
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Arthur Gold
Adolph Green
John Guare
Desiree Halban von Saher

Rt. Hon. Edward Heath
Barbara Hendricks
Marilyn Horne
Dame Gwyneth Jones
Quincy Jones
Raul Julia
Madeline Kahn
Gilbert Kalish
Gene Kelly
Larry Kert
Leon Kirchner
Oliver Knussen
Gidon Kremer
Arthur Laurents
James Levine
Christa Ludwig
Yo-Yo Ma
Peter Martins
John Mauceri
Roddy McDowall
Zubin Mehta
Sir Yehudi Menuhin
Melina Mercouri
Midori
Sherrill Milnes
Nathan Milstein
John Neumeier
Phyllis Newman
Seiji Ozawa
Shimon Peres
George Perle
Shirley Rhoads Perle
Sandro Pertini
Bernadette Peters
George Ames Plimpton
André Previn
Harold Prince
Sid Ramin
Jean-Pierre Rampal
Jerome Robbins

Ned Rorem
Mstislav Rostropovich
Patricia Routledge
Susan Sarandon
Peter Schat
William Schuman
James Schwabacher
Stephen Schwartz
Rudolf Serkin
Harold Shapero
Robert Shaw
Bright Sheng
Dimitri Shostakovich
Maxim Shostakovich
Anja Silja
Beverly Sills
Frank Sinatra
Alvin Singleton
Sir Georg Solti
Stephen Sondheim
Sir Stephen Spender
Frederica von Stade
Isaac Stern
William Styron
Toru Takemitsu
Dame Kiri Te Kanawa
Michael Tilson Thomas
Julia Várady
Shirley Verrett
Charles Wadsworth
William Warfield
Elie Wiesel
Alexis Weissenberg
Richard Wilbur
John Williams
Ransom Wilson
Yehudi Wyner
Krystian Zimerman

JIMMY CARTER

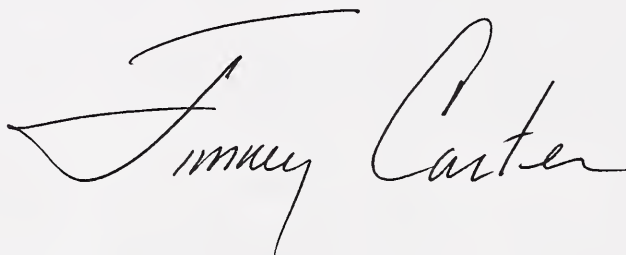
August 25, 1988

To Leonard Bernstein

Congratulations on your 70th birthday! You can take great pride in the outstanding contribution you have made to the world of music. You have touched the lives of many people, and I have been personally inspired by your energy and talent.

Rosalynn and I are pleased to join your family and friends in celebrating your life, and we send you our best wishes for happiness on this day and throughout the years ahead.

Sincerely,

A handwritten signature in cursive script that reads "Jimmy Carter". The signature is written in dark ink and is positioned below the word "Sincerely,".

Mr. Leonard Bernstein
Boston Symphony Orchestra
Lenox, Massachusetts 01240

Jimmy Carter
Former President of the United States

Benefit Committee

Mr. and Mrs. Amyas Ames
Mr. and Mrs. Lionel Bryer
Leonard Burkat
Mr. and Mrs. Humphrey Burton
Mr. and Mrs. Schuyler Chapin
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Mr. and Mrs. Samuel Pisar
William and Lia Poorvu
Mr. and Mrs. Irving W. Rabb
Ambassador and Mrs. Maxwell Rabb
Professor and Mrs. Werner Resel
Dr. and Mrs. Raymond H. Schneider
Avi Shoshani
Mrs. Jouett Shouse
The Honorable and
 Mrs. Leonard Silverstein
Mr. and Mrs. Stephen E. Smith
Mr. and Mrs. Stephen Stamas
Mrs. Arthur Stanton
Mr. and Mrs. Ray Stata
Elizabeth and George Stevens, Jr.
The Honorable and Mrs. Roger L. Stevens
Mr. and Mrs. Sidney Stoneman
Mr. and Mrs. Charles H. Webb
Mr. and Mrs. George Weissman
Robert Whitehead
Mr. and Mrs. Ronald A. Wilford

Bernstein ^{at 70!} Tanglewood

Leonard Bernstein turns seventy today. No musician in American history has touched so many people at so many levels of musical experience, from the child watching a televised concert for the first time to the professional performer of the highest international status. Tonight's concert (along with the whole weekend ahead) is designed to celebrate Leonard Bernstein's contributions as composer, conductor, teacher and mentor, recording artist, media personality, and visionary. Yet, even granting that an event like this evening's gala concert must perforce emphasize the composer and the conductor, to the exclusion of the teacher, the television lecturer, the recording artist, and the pianist, it is evident that any single concert would be hard-pressed to encompass the range of Bernstein's work.

By far his best-known compositions are those for the popular theater. After starting with two zippy musical comedies about New York, *On the Town* (1944) and *Wonderful Town* (1953), his full-fledged operetta *Candide* (1956) was so filled with glorious music and terrific singing that its original cast recording remained an underground favorite even though the show itself died after seventy-three performances. It rose, phoenix-like, not once but three times: first to become a hit in a musically simplified but theatrically enlivened Broadway version (1973), then in a musically elaborate "opera house version" (1982), and finally, in the composer's seventieth year, in a still larger "elaborate opera house version" produced in Edinburgh. And of course, the epochal *West Side Story* (1957) stretched the boundaries of the musical theater toward the seriousness of opera without ever denying the particular genius of the Broadway stage.

At the same time, he has continued to compose in all areas of concert music: the theater (ballet, opera, and *Mass*, a work that is utterly *sui generis*); the concert hall (three symphonies, concerted pieces for soloist and orchestra, choral compositions), and the recital hall (songs, solo and chamber works). He has ranged stylistically from the utmost simplicity to flirtations with the twelve-tone muse (who has never succeeded in winning him over).

In general the two broad categories of Bernstein's music—"concert" and "Broadway"—are heard by different audiences. It has thus been too easy to divide his work as a composer into the isolated pigeonholes of "popular" and "serious" (or some other invidious terms) without noticing how much it is all of a piece, how responsive he has been to the variety and energy and color that abound in the American experience.

Tonight's concert mingles music from Bernstein's output of every kind and from every period. It includes, too, the work of composers who have been strongly a part of his own life as a conductor, in the concert hall, the opera house, and the recording studio. The aim is to offer, through some two hours' traffic on our stage, a review of Bernstein's work over nearly half a century, and a celebration of one of the most generously endowed musical talents of any age.

—Steven Ledbetter

Bernstein: *Chichester Psalms*, First movement

Psalm 108, vs. 2:

Urah, hanevel, v'chinor!
A-irah shahar!

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we
ourselves.

Amo v'tson mar'ito.

We are His people and the sheep of His
pasture.

Bo-u sh'arav b'todah,
Hatseivotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Mahler: "*Des Antonius von Padua Fischpredigt*" ("Anthony of Padua's Sermon to the Fishes"), Song to a text from the German folk-poetry collection *Des Knaben Wunderhorn* ("The Boy's Magic Horn")

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

Spitzgoshete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

The sharp-mouthed pike,
who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Even those visionaries
That are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

text continues...



MICHAEL S. DUKAKIS
GOVERNOR

THE COMMONWEALTH OF MASSACHUSETTS

EXECUTIVE DEPARTMENT

STATE HOUSE • BOSTON 02133

August 25, 1988

Dear Lennie:

Congratulations! It's a real pleasure to wish you, on behalf of the Commonwealth of Massachusetts and on behalf of the Dukakis family, a very happy seventieth birthday.

It's difficult to remember a time when the Bernsteins and the Dukakis were not close, and John, perhaps more than anyone, has warm memories of your many kindnesses.

In addition to our personal ties to you, however, Kitty and I and the rest of our family join music lovers throughout the world who honor you for your uncounted contributions to the performing arts. Lennie, you have added a grace note to all our lives, and for this we will always thank you.

Have a wonderful seventieth birthday--with many a happy reprise.

Sincerely,

MICHAEL S. DUKAKIS
Governor

MSD/ckm-c

Michael S. Dukakis
Governor of the Commonwealth of Massachusetts

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemals
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Even crabs and turtles,
Usually so slow about their errands,
Rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still guttuns,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Bernstein: "Kaddish 2" from Symphony No. 3, *Kaddish*

SOPRANO SOLO and WOMEN'S CHOIR

Yit'gadal v'yit'kadash sh'mē raba, amen,
b'al'ma div'ra chir'utē, amen,
v'yam'lich mal'chutē,
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba-agala uviz'man kariv,
v'im'ru: amen.

Y'hē sh'mē raba m'varach
l'alam ul'al'me al'maya.

Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē,
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.

Magnified and sanctified be His great name,
Amen
Throughout the world which He hath created
according to His will, Amen,
And may He establish His kingdom
During your life and during your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

May His great name be blessed
Forever and to all eternity.

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings
And hymns, praises and consolations,
That can be uttered in the world,
And say ye, Amen.

text continues...

United States Senate

WASHINGTON, DC 20510

July 26, 1988

Dear Lenny:

Tonight won't be just any night --
it's your birthday!

And tonight an extraordinary group of
artists and art lovers have gathered to pay
tribute to one of Massachusetts' favorite sons --
a man of remarkable musical talent who has
enriched all of our lives.

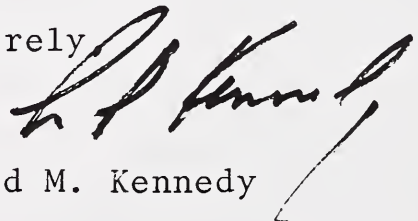
Nearly five decades ago a brilliant
musical career took hold at the Berkshire Music
Center. The genius Koussevitzky recognized the
promise of young Lenny. And tonight we celebrate
that career -- the music and artistry of Maestro
Bernstein.

I have been honored to be your friend
these many years. And I want you to know that
somewhere, Lenny, there's a place for you --
it's in our hearts. May your next 70 years be
as fulfilling as your first.

Happy Birthday!

With my fondest regards,

Sincerely,

A handwritten signature in black ink, appearing to read "E. M. Kennedy", with a long, sweeping flourish extending from the end.

Edward M. Kennedy

Edward M. Kennedy
United States Senator from Massachusetts

Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl,
v'im'ru: amen.

Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl,
v'im'ru: amen.

May there be abundant peace
From heaven, and life for us
And for all Israel;
And say ye, Amen.

He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen.

Beethoven: "Abscheulicher!" from *Fidelio*

[Responding to the evil intentions of the governor Pizarro, Leonore, disguised as the youth Fidelio, vows that her faith and love will enable her to free her imprisoned husband Florestan.]

LEONORE

Abscheulicher! Wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme—
Rührt nichts mehr deinen Tigersinn?
Doch toben auch wie Meereswogen
Dir in der Seele Zorn und Wut,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht:
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wider,
Und neu besänftigt wallt mein Blut.

Komm, Hoffnung, laß den letzten Stern
Der Müden nicht erbleichen!
O komm, erhell mein Ziel, sei's noch so fern,
Die Liebe, sie wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!

Monster! Where is your prey?
What savage cruelty have you planned?
The call of pity and humanity—
Can nothing touch your tiger's heart?
Though fury and rage surge
Like stormy waves in your blood,
For me a rainbow shines,
Showing bright against the storm-clouds:
It looks down on me in peace and calm,
Recalling days gone by
And soothing my fevered soul.

Come, Hope, let not your last star
Be eclipsed in despair!
O come, light me my goal, however far,
That love may attain it.
I follow a voice within me,
Unwavering,
And am strengthened
By the faith of wedded love.
O you for whom I've borne so much,
If I could but reach the place
Where hatred has imprisoned you,
To bring you consolation!
I follow a voice within me,
Unwavering,
And am strengthened
By the faith of wedded love.

texts continue...



UNITED STATES SENATE
WASHINGTON, D. C. 20510

JOHN KERRY
MASSACHUSETTS

August 25, 1988

Dear Mr. Bernstein:

I am thrilled to be able to offer my congratulations as you celebrate your 70th birthday in the beauty of the Berkshires.

As your many friends and admirers join together to honor you tonight, we celebrate not just the significance of this day but of the tremendous and enduring contribution to the musical world which you have made throughout your life.

Massachusetts is especially honored to host this gala celebration at Tanglewood because we have received so much from you -- from your first appearance as a conductor of the Boston Symphony Orchestra, to your fellowship at the Berkshire Music Center, to your numerous visits here since then. Your creative genius and spirit have truly touched our lives and I know will enrich the lives of generations to come.

Again, please accept my congratulations on this special occasion and for your achievements as one of the world's pre-eminent musicians.

Best wishes for a terrific evening!

Warm regards,


JOHN KERRY

John Kerry
United States Senator from Massachusetts

Puccini: "Che gelida manina" from *La bohème*

[Rodolfo has fallen instantly in love with the seamstress Mimi. As they search the floor for her apartment key, which she has dropped, his hand touches hers.]

RODOLFO

Che gelida manina,
se la lasci riscaldar.
Cercar che giova?
Al buio non si trova.
Ma per fortuna
è una notte di luna,
e qui la luna
l'abbiamo vicina.

(as Mimi tries to withdraw her hand)

Aspetti, signorina,
le dirò con due parole
chi son e che faccio,
come vivo. Vuole?
Chi son? Sono un poeta.
Che cosa faccio? Scrivo.
E come vivo? Vivo.
In povertà mia lieta
scialo da gran signore
rime ed inni d'amore.
Per sogni e per chimere
e per castelli in aria,
l'anima ho milionaria.
Talor dal mio forziere
ruban tutti i gioielli
due ladri: gli occhi belli.
V'entrar con voi pur ora,
ed i miei sogni usati
e i bei sogni miei
tosto si dileguar!
Ma il furto non m'accora,
poichè, poichè v'ha preso
—stanza la dolce speranza!
Or che mi conoscete,
parlate voi, deh! parlate.
Chi siete? Vi piaccia dir!

Your tiny hand so cold,
please let me warm it.
What good to search,
we won't find it in the dark.
Luckily, though,
it's a moonlit evening,
and the moon
is very near to us.

Just a moment, mademoiselle,
and in a few words let me tell you
who I am, what I do,
and how I live. May I?
Who am I? I'm a poet.
What do I do? I write.
And how do I live? I live.
In poverty I yet indulge myself
like a grand seigneur
in rhymes and hymns to love.
For dreams, delusions,
and castles in the air
I've a millionaire's capacity.
While from my treasure chest
two thieves—a pair of beautiful eyes—
steal all my jewels.
And, entering with you, just now,
my cherished dreams,
my beautiful dreams
they've stolen!
But the loss is of no consequence to me,
for it's been replaced
by a very sweet hope.
Now that you know me,
won't you speak?
Who are you? Perhaps you'll tell me!



SILVIO O. CONTE
HOUSE OF REPRESENTATIVES
WASHINGTON

August 25, 1988

Dear Mr. Bernstein:

It gives me great pleasure to extend to you today my most heartfelt wishes for a joyous 70th birthday, and to thank you for the countless contributions you have bestowed upon mankind through your music.

I am extremely proud that the Tanglewood Music Center here in the beautiful Berkshires has been chosen as the site of your birthday celebration. Although greetings and well-wishes are being conveyed to you from around the world on this special day, there is no more appropriate centerpiece for this extravaganza than glorious Tanglewood. For nearly fifty years you have been assisting young musicians at this Center through your generous Fellowship program, and the people of this area have come to feel that you are "one of us."

You are truly a gifted man, and the magic of your music will endure for generations. Thank you again for bringing so much hope and joy to the world. May this be the happiest birthday that you have known.

With best wishes and warm regards, I am

Cordially yours,

A handwritten signature in dark ink, appearing to read "Silvio O. Conte".

SILVIO O. CONTE
Member of Congress

Leonard Bernstein
Tanglewood Music Center
Stockbridge, Massachusetts 01262
will endure for generations to come.

Silvio O. Conte
Member of the United States Congress, Massachusetts

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Michele M. Bergonzi
Ellen N. Brown
Joanne Colella
Margo Connor
Sara Dorfman
Christine P. Duquette
Amy Harris
Alice Honner-White
Christine Jaronski
Frances Kadinoff
H. Diane Norris
Fumiko Ohara
Lisa Saunier
Carrol J. Shaw
Joan Sherman
Diane Stickles
Wendy Lee Tedmon

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Barbara Clemens
Mary F. Ellis
Paula Folkman
Irene Gilbride
Thelma Hayes
Janice Hegeman
Donna Hewitt-Didham

Roslyn Pedlar
Avis See-Tho
Linda Kay Smith
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Phyllis S. Wilner
Betty Karol Wilson
Barbara Youmans

Tenors

Antone Aquino
John Barr
William A. Bridges
Keith Daniel
Reginald Didham
Michael P. Gallagher
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
John Hickman
Richard Howell
Stanley Hudson
James R. Kauffman
Edward Kiradjieff
John Vicent MacInnis
David Norris

Charles Ross
Clinton John Schmitt
Herman P. Schultz
Ron Severson
Charles Wilson
R. Spencer Wright

Basses

Eddie Andrews
John Cavallaro
James Coelho
Jose Coronado
James W. Courtemanche
Edward E. Dahl
Jay Gregory
Timothy Lanagan
Steven Ledbetter
David K. Lones
Gregory Mancusi-Ungaro
Stephen H. Owades
Peter Rothstein
A. Michael Ruderman
Robert Schaffel
Frank Sherman
Peter S. Strickland
Cliff Webb
Peter Wender
Laurence West
Pieter White
Howard Wilcox

Januth Hayashi and Jefferson Voorhees,
Managers

Martin Amlin,
Assistant to the Conductor



STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

MARIO M. CUOMO
GOVERNOR

August 10, 1988

Dear Mr. Bernstein:

Mrs. Cuomo and I are pleased to be able to extend warm congratulations on your 70th birthday.

May your special day and the year ahead be filled with every happiness.

Sincerely,

A handwritten signature in dark ink, reading "Mario M. Cuomo". The signature is fluid and cursive, with the first name "Mario" and last name "Cuomo" clearly legible.

Mr. Leonard Bernstein
Boston Symphony Orchestra
Symphony Hall
Boston, Massachusetts 02115

Mario M. Cuomo
Governor of the State of New York

Tanglewood Choir
John Oliver, Conductor

Sopranos

Melanie Birnbaum
Connie-Lin Chmura
Gwynne Cushing
Ilana Davidson
Andrea Ehrenreich
Julie Hanson
Andrea Austin Jones
Rica Julie
Dominique Labelle
Theresa Ludden
Heidi Person
Lori Phillips
Karen Richards
Robin Rubendunst
Lisa Saffer
Lucy Shaufer
Anna Soranno

Mezzo-sopranos

Jeanine Bowman
Andrea Galassi
Madeleine Gray
Teresa Schoendorf
Carter Scott
Mary Smith
Majie Zeller

Tenors

Brad Cresswell
Randolf Lacy
Frank Timmerman
Franklin Zigman

Basses

Haijing Fu
Michael Orzechowski
Perry Ward

Women of the
Boston University Tanglewood Institute
Young Artists Chorus
Steven Lipsitt, Conductor

Jennifer Ayres
Susan Bisson
Amy Chesin
Rachel Cobb
Melanie A. Conrad
Adrienne Danrich
Devin Dukes
Jenice Gasior
Susan GERALYNE Gavini
Jennifer Dawn Hines
Alison Lorenz James
Lisa Lawrence
Emily Martin
Shauna McCarthy
Christina McKay
Susan Myles
Margaret Ann O'Connell

Heather O'Farrell
Jennifer Peterson
Vashti Poor
Sarah E. Rivkin
Alisa Heather Simon
Tonya E.L. Stepan
Katherine L. Tobias
Margaret Travis
Rachael Unite
Shawn Marie Verges
Shayna M. Wachman
Bailey Katharine Whiteman
Lorna Whittemore
Eleanor Wickland
Sue Wilson
Victoria Wolfe
Jennifer J. Zabala



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

August 25, 1988

Mr. Leonard Bernstein
Tanglewood
Lenox, Massachusetts

Dear Lenny,

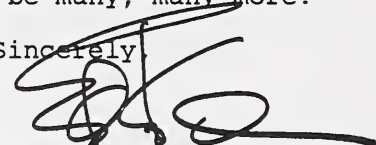
On behalf of more than seven and a half million New Yorkers, I am delighted to join your friends, colleagues and hosts of admirers in saluting you on the occasion of your 70th birthday.

As conductor, composer, pianist, author and teacher, you have played a unique role in the musical life of this nation. Your scores for Broadway and ballet and your other compositions are among the best-loved ever. Your conducting of orchestras and operas has won you worldwide acclaim. And your books and television programs have opened the joys of music to myriad listeners.

New York City is proud that you have made so much great music here. As Music Director of the New York Philharmonic beginning in 1958 and its Laureate Conductor since 1969, you have conducted more concerts with the Philharmonic than any other conductor in its history. Of your more than 400 recordings, more than 200 have been with the New York Philharmonic.

Happy birthday, Lenny. May there be many, many more!

Sincerely,


Edward T. Koch
M A Y O R

Edward T. Koch
Mayor of the City of New York



The Boston Symphony Orchestra would like to thank the following for their invaluable contributions to "Bernstein at 70!"

Video Greetings

Hildegard Behrens

Barbara Cook

Adolph Green

Kiri Te Kanawa

James Levine

Dennis Marks

Zubin Mehta

Yehudi Menuhin

Itzhak Perlman

Harold Prince

Stephen Sondheim

Isaac Stern

Richard Wilbur

Krystian Zimerman

The Bavarian Symphony Orchestra and Chorus

The Israel Philharmonic Orchestra

The London Symphony Orchestra

The New York Philharmonic

Special Thanks for the Film Segments Seen Tonight

"On the Town"

Jerome Robbins

Turner Entertainment

Mary Ann Golsan

"West Side Story"

Jerome Robbins

United Artists

Joan Pierce

"On the Waterfront"

Marlon Brando

Columbia Pictures

Ivy Orta

acknowledgments continue...



WILLIAM A. O'NEILL
GOVERNOR

STATE OF CONNECTICUT
EXECUTIVE CHAMBERS
HARTFORD, CONNECTICUT



August 25, 1988

On behalf of the State of Connecticut, it is a great pleasure to join with his many friends and the millions of people throughout the world who have been influenced and inspired by his talents in wishing Leonard Bernstein a very happy 70th birthday.

This occasion is not only a celebration of Mr. Bernstein's birthday, it is a celebration of his remarkable life and the outstanding contributions he has made as teacher, composer, conductor and as a mentor for many young, talented musicians.

It is a privilege for me to have this opportunity to thank Mr. Bernstein for all he has done to enhance the beauty, creativity and vitality of Connecticut and to wish him many more years of happiness and success.

A handwritten signature in black ink, appearing to read "W. A. O'Neill", written over a horizontal line.

WILLIAM A. O'NEILL
Governor

William A. O'Neill
Governor of the State of Connecticut

Special Musical Material

"The Saga of Lenny"

by Stephen Sondheim

with no apologies to

Kurt Weill and Ira Gershwin

"The Seven-Oh Stomp"

lyrics by Jamie Bernstein Thomas

More Special Thanks

Amberson Inc.

Charlie Harmon

Robert Lind

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BBC-TV

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Cameramen

Mark Robison

Lionel Rudko

Michael Schwartz

Gary Weber

Rehearsal Pianists

Martin Amlin

Jeff Saver

Program

The Studley Press of Dalton, Massachusetts

CHRISTOPHER J. DODD

United States Senator
Washington, D.C. 20510

August 4, 1988

It gives me great pleasure to send my best wishes on the 70th Birthday of Mr. Leonard Bernstein.

How appropriate it is for Tanglewood to be the venue for Leonard Bernstein's birthday celebration. Tanglewood is where he was drawn 48 years ago to study under the great Serge Koussevitzky, and Tanglewood is where he has returned to conduct in the years since, years which have established him as one of the most accomplished conductors and composers of our time. I regret I am unable to join in the celebration, however I am honored to commend Mr. Bernstein on his lifetime of contributions, and for delighting us all over the years with his musical genius.

With profound admiration, you have my best wishes. Happy Birthday Leonard.

Sincerely,

A handwritten signature in dark ink, appearing to read "C. J. Dodd", written over the word "Sincerely,".

CHRISTOPHER J. DODD
United States Senator

Christopher J. Dodd
United States Senator from Connecticut

Bernstein *at 70!* Tanglewood

The Benefit Committee for "Bernstein at 70!" and the Boston Symphony Orchestra would like to thank the following for invaluable contributions to the success of this celebration.

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The Glass House at Tanglewood

Shuji's Restaurant

Volunteer Coordination

Hilbert H. Finn, Escort Chairman

Mrs. Craig W. Fisher, Hostess Chairman

Dr. and Mrs. Gerard Fromm, Office Chairmen

Mrs. Eugene W. Leibowitz, Volunteer Co-Chairman

Mrs. L. Scott Singleton, Volunteer Co-Chairman

with thanks also to the many wonderful and enthusiastic volunteers

VATICAN CITY

July 26, 1988

Maestro Bernstein,

My heartfelt congratulations on the occasion of your 70th birthday. I regret that I am unable to attend the celebration at Tanglewood. But I wish to offer you my cordial greetings, together with my prayers for your good health and happiness.

Agostino Cardinal Casaroli

Agostino Cardinal Casaroli
Secretary of State, Vatican City



HOUSE OF COMMONS

August, 1988.

Well done, Lennie!

Thank you for a lifetime spent in magnificent music making, characteristic compositions, widening knowledge and deepening understanding - all shared with us.

We really are grateful.

Wholehearted congratulations, many happy returns and best wishes for all that is still to come.

A handwritten signature in dark ink, reading "Edward Heath". The signature is written in a cursive style with a long horizontal line extending from the end.

Edward Heath, Prime Minister of the U.K. 1970-74

Edward Heath
Former Prime Minister of the United Kingdom

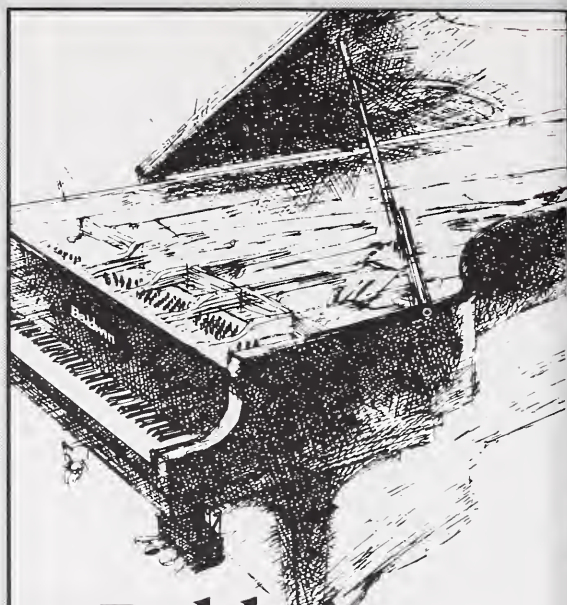


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Baldwin on Bernstein

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**Honoring
Maestro Bernstein on his
70th birthday.**

BALDWIN PIANO AND ORGAN COMPANY

BRUNO KREISKY

Wien, am 25. August 1988

Lieber Lenny!

Du bist unter den Künstlern ein sehr großer, das im einzelnen auszuführen, wäre mir schon immer ein tiefes Bedürfnis gewesen: Was wir gemeinsam erlebt haben, was uns freut und was uns schmerzt; Dein starkes Engagement für die Menschlichkeit, für die, die unaufhörlich nach einer besseren Welt streben, obwohl das alles manchmal vergeblich erscheint. Zu dem kommt Deine allumfassende brüderliche Liebe, die alles andere in den Hintergrund drängt, außer Deiner besonderen Künstlerschaft, die ich nicht beurteilen, nur empfinden kann. Das wollte ich Dir heute, an Deinem 70. Geburtstag, sagen, an dem vielen von uns bewußt wird, was Du uns geschenkt hast.

Ich wünsche Dir aus vollem Herzen alles Gute.

Genü
Jürgen Tietze

Among artists, you are a very great one. To expand upon that would be a great requirement: what we experience in common, what gives us joy and pain; your strong commitment to mankind, to those who unceasingly strive to make a better world, though it frequently seems in vain. To us comes your all-embracing brotherly love, which pushes everything into the background except your special artistry, the value of which is inestimable, and can only be felt. I wanted to say that to you today, on your seventieth birthday, when so many of us are aware of what you have given us.

I wish you all the best, with all my heart.

Bruno Kreisky
Former Federal Chancellor of the Republic of Austria

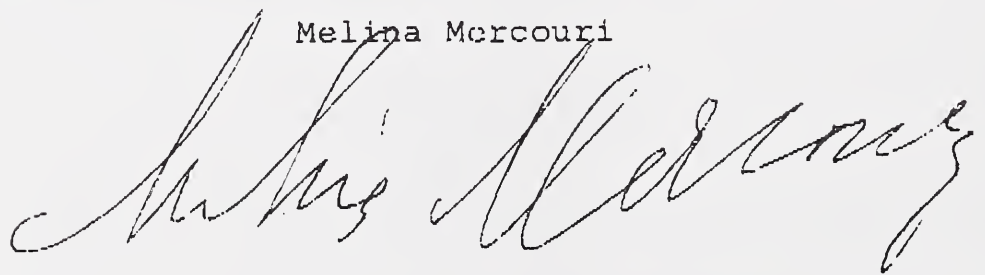
MINISTRY OF CULTURE
THE MINISTER

27th July 1988

Dear Gift, dear Maestro, dear Lenny, dear Friend,

To say thanks?
I have said it so many times.
To bow to the artist?
Oh, so many happy times.
To tell you to stop smoking?
Go argue with the North wind.
To tell you you are handsome?
Oh, yes.
To tell you you have magic?
Oh, yes.
To say, bless you?
You were born blessed.
To say 'happy birthday'?
I and the millions.
To say I love you?
Strongly and foreverly.

Melina Mercouri

A large, elegant handwritten signature in dark ink, which appears to read 'Melina Mercouri', written in a cursive style.

Melina Mercouri
Minister of Culture, Greece

PRÉSIDENCE
DE LA
RÉPUBLIQUE

Paris, le 4 août 1988

Cher Léonard Bernstein,

En ce jour anniversaire, je vous adresse en même temps que mes vœux personnels le salut de la France où l'on aime votre talent.

Je me réjouis que Paris ait, à l'automne prochain, l'occasion de vous accueillir à nouveau.

Recevez ici le témoignage cordial de mon admiration.

François MITTERRAND

On this birthday, I send you, along with my personal greetings, the salute of France, where your talent is loved.

I rejoice that Paris will have, next autumn, the occasion to welcome you again.

Receive herewith the cordial testimony of my admiration.

François Mitterrand
President of France

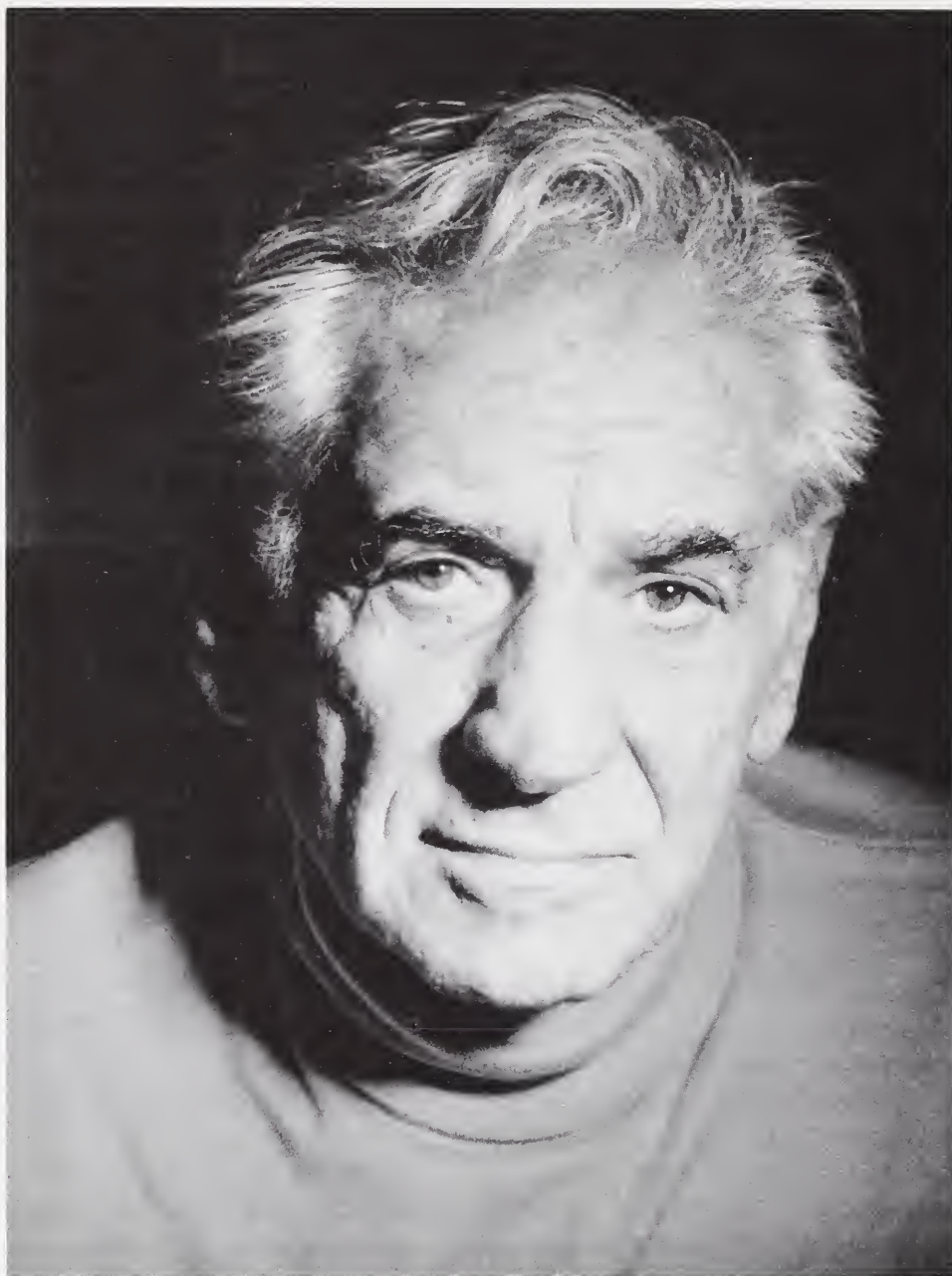


Photo: Henry Grossman

Happy Birthday, Lenny!

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Palais de Monaco

I am indeed very pleased to express my admiration for Leonard Bernstein, the musician, the composer, whose works will mark his era : the man of media whose fascinating television broadcasts opened a world of musical curiosity and understanding to the young, and as the man, who has always known how to keep a youthful spirit.

A handwritten signature in dark ink, which appears to read "Prince Rainier of Monaco". The signature is stylized with a large, sweeping flourish that extends to the left and underlines the text.

Prince Rainier of Monaco

HELMUT SCHMIDT

2000 HAMBURG 62-LANGENHORN
NEUBERGERWEG 80

August 19th, 1988

The conversations with Leonard Bernstein certainly belong to the most pleasant meetings I have enjoyed throughout my life. Once in a while he would come by after a concert to have a last whisky with us. In spite of the previous strain he was always an inexhaustible source of temperament, a source of amusing, but also of serious philosophy - and certainly a source of music. Above all, I remember one particular event: It happened in Bonn, late at night. Bernstein returned from a concert in Beethoven-Halle, he brought along some of his friends, we also had few friends visiting us. Soon the conversation turned to popular and classical music. Leonard Bernstein took a strong stand for his point of view: to differentiate between popular and classical music would be artificial and absurd; the only justified differentiation were the one between good and bad music. I don't remember if he convinced all of the persons present, but he did convince me. I was glad to learn this from a man whose authority nobody would doubt, since I had always had the same idea yet had never had the courage to express it. We talked about Jazz, Dave Brubeck, about Westside-Story, of course, about Yesterday, and finally about Gershwin, whose Rhapsody in Blue and An American in Paris I have always enjoyed a lot. Lenny went to the piano to play Gershwin but playing without a sheet of music he failed slightly with the accompaniment. Just by chance I found a volume of music sheets of Gershwin in the house and we ended up standing around the grand piano singing. Felicia Weathers operated as the leader of the chorus.

Leonard Bernstein is a genius of universal character. Not only is he one of the two most significant contemporary conductors, but also an outstanding composer, and he is a philosopher, too. Once the philosopher Bernstein and myself have been engaged in a long conversation in the course of which he equated the experience of love with that of music. I was deeply impressed by his spontaneous words, I didn't forget them.

Helmut Schmidt
Former Chancellor of the Federal Republic of Germany

*Der Präsident
der
Bundesrepublik Deutschland*

Bonn, den 12. August 1988

Verehrter, lieber Herr Bernstein,

Ihnen verdanken wir eine Musik, die in ihrer Reinheit und Wahrhaftigkeit zur elementarsten Kunst unserer Zeit gehört. Ihre musikalische Botschaft verkünden Sie mit einer schöpferischen Leidenschaft, die das Innerste unseres Wesens berührt. Der Zauber Ihrer begnadeten Kunst ist so weltumspannend wie Ihr anhaltender Erfolg.

Herrlich ist es, wie Sie mit jungen Musikern arbeiten und ihnen eine neue Erlebniswelt eröffnen. Daß Sie, der musikalische Weltgeist, darüber hinaus durch viele Konzertreisen immer wieder Ihre Verbundenheit mit unserem Land zum Ausdruck bringen, empfinden wir als ein großherziges Zeugnis Ihres Wesens.

Zu Ihrem siebzigsten Geburtstag, zu dem ich Ihnen herzlich gratuliere, übermittele ich Ihnen meinen aufrichtigen Dank und alle guten Wünsche.

In herzlicher Verbundenheit bin ich

Ihr
gez. Richard von Weizsäcker

We have you to thank for a music that, in its purity and truth, belongs to the most elemental art of our time. You spread your musical message with a creative passion that touches us in the innermost parts of our being. The magic of your blessed art is as world-spanning as your lasting success.

It is splendid, the way you work with young musicians and open to them a new world of experience. That you, the musical world-spirit, above and beyond this, through your many concert tours, continually express your closeness to our country, we feel as great-hearted testimony to your being.

On your seventieth birthday, on which I heartily congratulate you, I send my sincere thanks and all good wishes.

Richard von Weizsäcker
President of the Federal Republic of Germany



Republic of Austria
THE FEDERAL CHANCELLOR

Vienna, August 5th, 1988

Dear Maestro,
Dear friend,

On the happy occasion of your 70th birthday I have the great pleasure of conveying to you in my own name and on behalf of the Austrian Government the warmest congratulations along with the best wishes for health, happiness and all success in the further accomplishment of your work.

The celebration of this special day offers me the opportunity to extend to you my personal appreciation for your valuable contribution to the cultural life of Austria as conductor, composer and teacher.

I look back fondly on your many outstanding performances in our country which enhanced an already high enthusiasm for your artistic work. If art, as Joseph Conrad defined it, "is a single-minded attempt to render the highest mind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect", you are certainly one of the few real artists. Your birthday represents a dignified opportunity to celebrate these distinguished merits of yours.

With all good wishes for your future personal well-being and warm personal regards I remain

yours sincerely

Franz Vrainitsky
Federal Chancellor of the Republic of Austria



THE MAYOR AND GOVERNOR
OF VIENNA

August 3, 1988

Dear Maestro:
Dear Lennie:

On behalf of all the people of Vienna, who have admired and cherished you for many years, I should like to extend to you my warmest best wishes for your 70th birthday. I am sure you are aware of the high esteem and regard that you enjoy in Vienna, the city epitheted the world's secret capital of music. The freedom of the City, which I shall have the great pleasure of conferring on you in a few weeks' time, is perhaps the most fitting expression of our gratitude to the unique and great musician Leonard Bernstein.

Please accept my heartfelt wishes for continued success and "mazel tov" for all your future plans.

Kindest regards,

Sincerely,
A handwritten signature in black ink, appearing to read 'Helmut Zilk'.

Dr. Helmut Zilk

Helmut Zilk
Mayor and Governor of Vienna



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Tanglewood Music Center

Information on how you can help is available in the Tanglewood Development Office or Friends Office.
Or write to "New Theater-Concert Hall, Tanglewood, Lenox, MA 01240" for a brochure.



LEONARD BERNSTEIN

What? The Biblical Birthday?
At Tanglewood? Why Tanglewood?
"In my end is my beginning..."

LB
'88

Bernstein *at* 70! 
Tanglewood



HAPPY BIRTHDAY, MAESTRO!

ON THE JOYOUS OCCASION OF YOUR SEVENTIETH BIRTHDAY, CBS MASTERWORKS PROUDLY CONGRATULATES OUR NEWEST ARTIST LAUREATE.

YOUR EXTRAORDINARY CONTRIBUTIONS, BOTH ARTISTIC AND HUMANE, HAVE ENRICHED NOT ONLY THE WORLD OF MUSIC, BUT THE WORLD ITSELF.

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HAPPY BIRTHDAY, MAESTRO, FROM ALL OF YOUR FRIENDS AND FANS AT CBS MASTERWORKS.

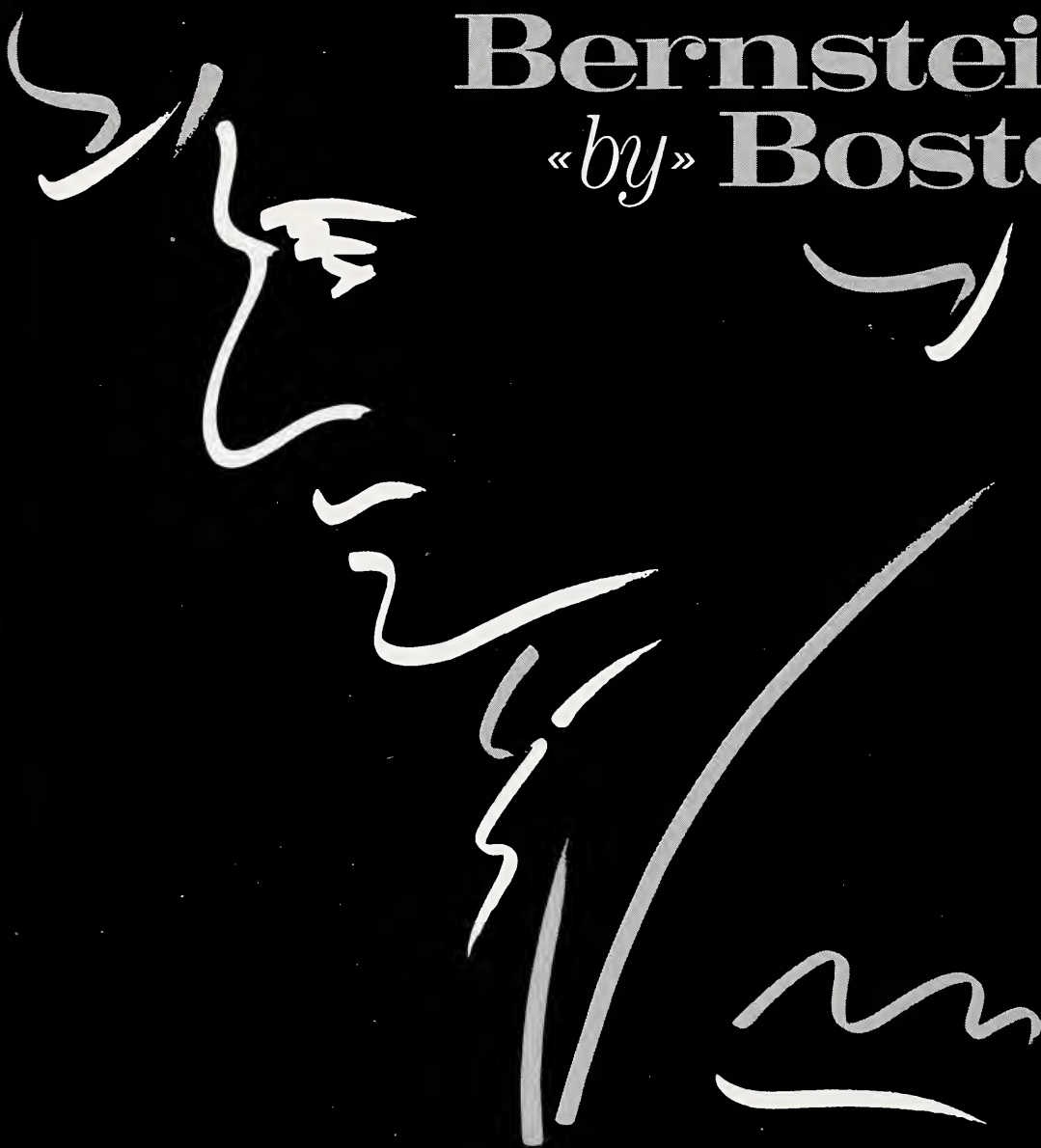
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*Happy Birthday
Maestro!*

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