



**Leonard
Bernstein**
at 100



New York

Boosey & Hawkes, Inc.
229 West 28th St, 11th Floor
New York, NY 10001
USA
+1 (212) 358-5300
composers.us@boosey.com
www.boosey.com

The Leonard Bernstein Office, Inc.

121 West 27th St, Suite 1104
New York, NY 10001
USA
+1 (212) 315-0640
info@leonardbernstein.com
www.leonardbernstein.com

London

Boosey & Hawkes Music Publishers Limited
Aldwych House
71-91 Aldwych
London, WC2B 4HN
UK
+44 (20) 7054 7200
composers.uk@boosey.com
www.boosey.com

Berlin

Boosey & Hawkes • Bote & Bock GmbH
Lützowufer 26
10787 Berlin
Deutschland
+49 (30) 2500 13-0
musikverlag@boosey.com
www.boosey.de

Content & Review

Marie Carter
Trudy Chan
Patrick Gullo
Steven Lankenau

Introduction

Carol J. Oja

Translations

Straker Translations
Jens Luckwaldt
Dr. Kerstin Schüssler-Bach
Sebastián Zubieta

Art Direction & Design

Kristin Spix Design
Iris A. Brown Design

Printing & Packaging

UNIMAC Graphics

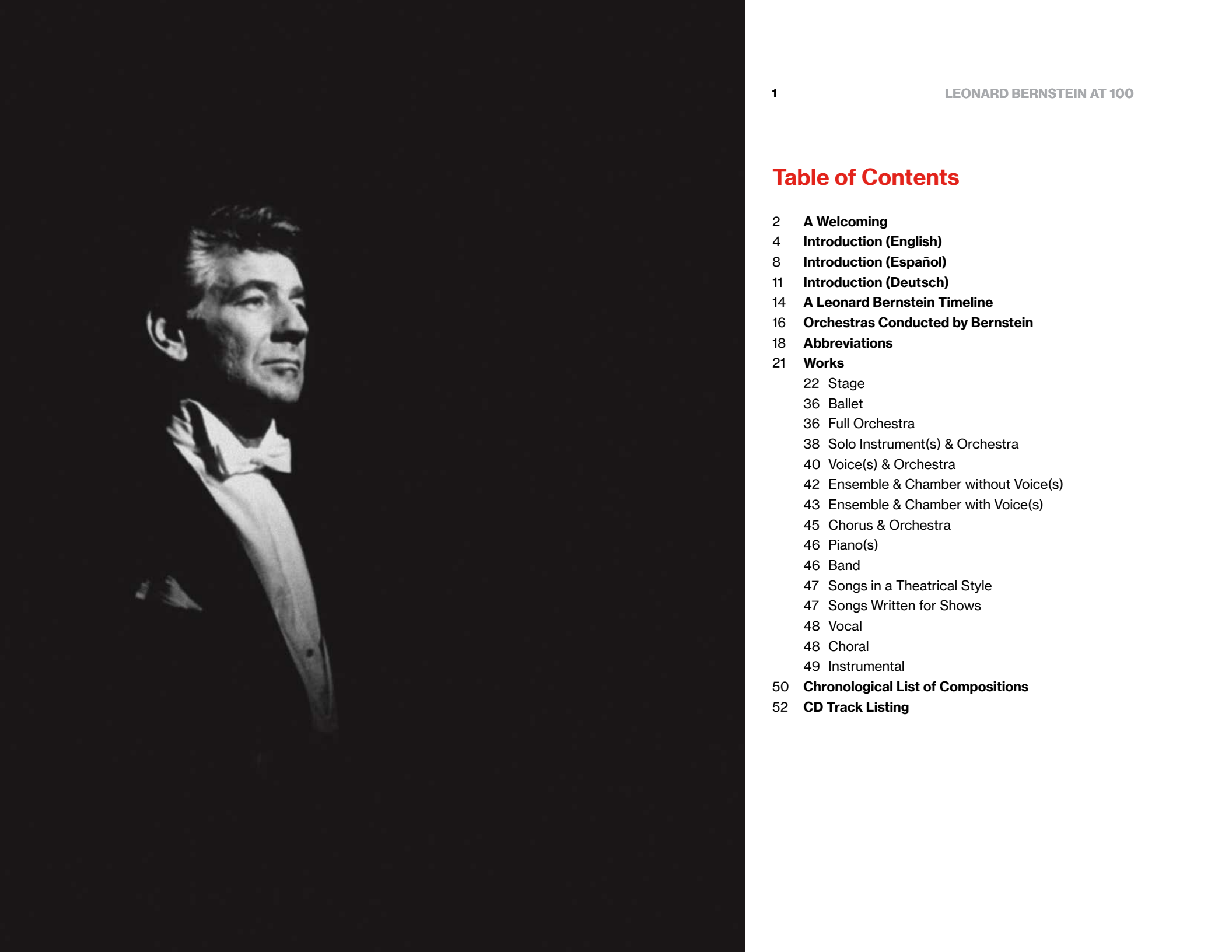
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Alfred Eisenstaedt

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A Welcoming

Leonard Bernstein's essential approach to music was one of celebration; it was about making the most of all that was beautiful in sound. This was how he shared the music he conducted—and it was most certainly the impulse galvanizing the music he composed. As his 100th birthday (in 2018) approaches, we have an unprecedented opportunity to reciprocate the celebration by sounding out his marvelous notes for all the world to hear.

As a kid, I could respond easily to my father's music. I loved the Overture to *Candide*, with its splashy, exuberant orchestrations and its kaleidoscopic mix of catchy melodies. I loved the widely spaced clarinets that begin the "Lonely Town" ballet music from *On the Town*; even at the age of four, I would get a lump in my throat, hearing that wistful, melancholy sound.

When I got older, I was better able to appreciate the ingenious sophistication of my father's compositions. The fugue in the "Cool" ballet from *West Side Story*: wow! The intricate choral work in the "Kaddish" symphony: amazing! The wildly fluctuating rhythms in the *Profanation* from the "Jeremiah" symphony: crazy!

But the essential, visceral joy in my father's notes remained as palpable to me as ever. The 7/8 jump of the opening tune in *Chichester Psalms* who could sit still? Not me.

The Leonard Bernstein Centennial is a perfect occasion for everyone to bring their collective sense of celebration to my father's music, which itself so deeply celebrates the best aspects of our own humanity. My brother Alexander, my sister Nina, and I invite you all to join in the festivities.

—Jamie Bernstein





Photo: Leonard Bernstein Collection, Music Division, Library of Congress

Introduction (English)

Leonard Bernstein—celebrated as one of the most influential musicians of the 20th century—ushered in an era of major cultural and technological transition. He led the way in advocating an open attitude about what constituted “good” music, actively bridging the gap between classical music, Broadway musicals, jazz, and rock, and he seized new media for its potential to reach diverse communities of listeners, young and old. Longtime conductor of the New York Philharmonic, renowned composer of works for the concert hall and Broadway stage, glamorous television personality, virtuosic pianist, and committed educator, Bernstein was a multi-tasker long before the term was coined. Bernstein—or “Lenny,” as he was often affectionately called—was an extravagantly gifted musician with a common touch. He maintained a life-long focus on advocating for social justice, notably civil rights at home and peace around the world.

Bernstein’s restless creative vision defies traditional categories, with a limber affinity to combining styles and genres in unexpected ways. He wrote music that was often thoroughly accessible on the surface yet presented rewarding challenges for performers. In the process, he shaped works that appealed to musicians of all calibers.

Leonard Bernstein was born in Lawrence, Massachusetts, and the family soon after relocated to Boston. His parents, Samuel Bernstein and Jennie Resnick, were Russian-Jewish immigrants whose upward mobility was rapid. As a child, the young Bernstein studied piano and discovered the sheer fun of working in theater. He directed teenage friends in summer productions of *The Mikado*, *H.M.S. Pinafore*, and *Carmen* (the latter performed in drag and in Yiddish). Thus central traits of the adult Bernstein were apparent early on,

including his precocious musicianship, affinity for theater, talent for leadership, and delight in working with young people.

Bernstein graduated from Boston Latin High School, then Harvard College (Class of 1939). Two years later, he received a diploma in conducting from the Curtis Institute of Music. While an undergraduate, Bernstein forged a significant alliance with Aaron Copland, impressing the older composer with performances of his *Piano Variations*. Bernstein later recalled tossing off the *Variations* at college parties. “I could empty a room, guaranteed, in two minutes,” he quipped. Marc Blitzstein also became a valued mentor: the two men first connected when Bernstein directed *The Cradle Will Rock* as a college senior. During these

early years, Bernstein made his first major forays into composition, writing chamber music with a modernist edge. His *Piano Sonata* (1938) reflected his ties to Copland, with links also to the music of Hindemith and Stravinsky, and his *Sonata for Clarinet and Piano* (1942) was similarly grounded in a neoclassical aesthetic. The composer Paul Bowles praised the clarinet sonata as having a “tender, sharp, singing quality,” as being “alive, tough, integrated.” It was a prescient assessment, which ultimately applied to Bernstein’s music in all genres.

Bernstein’s professional breakthrough came with exceptional force and visibility, establishing him as a stunning new talent. In 1943, at age twenty-five, he made his debut with the New York Philharmonic, replacing Bruno Walter at the last minute and inspiring a front-page story in the *New York Times*. In rapid succession, Bernstein produced a major series of compositions, some drawing on his own Jewish heritage, as in his Symphony No. 1, “Jeremiah,” which had its first performance with the composer conducting the Pittsburgh Symphony in January 1944. “Lamentation,” its final movement, features a mezzo-soprano delivering Hebrew texts from the Book of Lamentations. In April of that year, Bernstein’s *Fancy Free* was unveiled by Ballet Theatre, with choreography by the young Jerome Robbins. In December, Bernstein premiered the Broadway musical *On the Town*, another collaboration with Robbins. While the conceptions of these two dramatic works were closely intertwined, their plots, music, and choreography

were quite different. *Fancy Free* featured three sailors on shore leave in a bar, showing off their physical agility as they competed for the attention of two women. The men were tightly bound to one another. *Fancy Free* fused gymnastics, vaudeville, and cartoons with modern ballet, Latin rhythms, and swing dances. *On the Town* also centered around three sailors, and dance was again central to telling the story. Yet in the Broadway show, the sailors tour New York City to find romance—and just as importantly, they are pursued aggressively by self-confident women. *On the Town* marked Bernstein’s first major collaboration with Betty Comden and Adolph Green. It also established a life-long tension between his devotion to high art and popular culture. Bernstein later recalled that the Russian-American conductor Serge Koussevitzky, another of his core mentors, said of *On the Town*: “Good boy, Lenushka, it is a noble jezz.” Betty Comden added crisply to that memory: “But don’t do it again.”

Bernstein’s ascent continued in the post-war years, and the geographic range of his activities broadened as trans-Atlantic travel resumed. In 1946, he debuted in Europe, conducting in Prague and London. That same year he met the Chilean actress Felicia Montealegre Cohn, whom he married in 1951. Bernstein’s life-long devotion to the Israel Philharmonic Orchestra also began during this period.

Two major post-war compositions were the ballet *Facsimile* (1946), conceived with Jerome Robbins and premiered by Ballet Theatre, and Symphony No. 2, “The Age of Anxiety” (1949), first performed

by Koussevitzky and the Boston Symphony Orchestra. In both works, Bernstein explored personal challenges in a world emerging from trauma. *Facsimile* concentrated on a romantic tangle of two men and one woman who “grappled with abstract psychological ideas,” as *Life Magazine* described it at the time. The ballet portrayed “moods of passion, jealousy and boredom that attack... ‘insecure people.’” Symphony No. 2, for orchestra and piano solo, was based on W. H. Auden’s *The Age of Anxiety: A Baroque Eclogue*, a book-length poem. Like *Facsimile*, the symphony probed isolation and loneliness in the modern world. It was written in two large “parts”; “The Masque,” one of its internal sections, features an infectious jazz-based piano solo. Once again, core traits of Bernstein’s style were present: confronting the realities of contemporary life while negotiating a balance between popular and concert idioms.

During this same period, Bernstein composed *Four Anniversaries* (1948) and *Five Anniversaries* (1949–51), written for piano solo. Each segment was dedicated to a different friend—a technique related to the musical portraits of Virgil Thomson.

From 1950 until 1958, when Bernstein accepted an appointment as Music Director of the New York Philharmonic, he focused on composing music for the stage, together with one film score. This highly productive phase yielded *Peter Pan* (1950), *Trouble in Tahiti* (1952), *Wonderful Town* (1953), *On the Waterfront* (1954), *Candide* (1956), and *West Side Story* (1957). In 1954, Bernstein debuted in the “Omnibus” series, inaugurating a long and successful career on television.

Among this remarkable series of theatrical scores, *West Side Story* stands as a towering achievement, ranking as one of the most famous works of all time, regardless of genre. Bernstein's collaborators included Arthur Laurents (book), Jerome Robbins (choreography), and Stephen Sondheim (lyrics). The show confronted urban gang violence and discrimination against new immigrants. At the same time, it delivered compelling entertainment. The edgy finger snaps at the opening of the show are among the core sound bites of the 20th century.

The Overture to *Candide*, which Bernstein premiered in a concert version with the New York Philharmonic in 1957, became another of his most beloved works. The Overture is often programmed as a curtain-raiser—a four-minute burst of energy with a lickety-split tempo and dazzling virtuosity.

When Bernstein's leadership of the New York Philharmonic began in 1958, it moved his career as a conductor to the fore. He immediately began televising the orchestra's "Young People's Concerts," which have touched the lives of countless viewers over the decades; he promoted the music of American composers with vigor, and he gained renown as an interpreter of Gustav Mahler's music. Under Bernstein's direction, the Philharmonic moved to Avery Fisher Hall at Lincoln Center, and it made highly publicized tours of Europe, the Soviet Union, Latin America, and Japan.

Bernstein's creative life continued during these years, albeit at a slower pace. In 1961, a film version of *West Side Story* was released, contributing substantially to the canonization of the work.

Then in 1963, Bernstein premiered his Symphony No. 3, "Kaddish" in Tel Aviv. Based on a traditional Jewish prayer for the dead, the symphony was written for narrator, soprano, boys' choir, and SATB choir, with orchestra. The assassination of John F. Kennedy occurred a few weeks before the work's first performance, and Bernstein dedicated the piece to the memory of a president who shared his progressive ideals.

During the 1964–65 season, Bernstein took a sabbatical from the Philharmonic to free up time for composition, and *Chichester Psalms* (1965) was a major result. Yet another work targeted to diverse performers and audiences, it has joined the ranks of Bernstein's most-performed compositions. While drafting *Chichester Psalms*, Bernstein said he wanted the music to be "forthright, songful, rhythmic, youthful," which is precisely what he achieved. *Chichester Psalms* pulsates with hybridity. Responding to a commission from an Anglican cathedral, the work incorporated texts from the Hebrew Bible while drawing upon the rhythms and harmonies of jazz.

In 1969, Bernstein stepped down from the New York Philharmonic, taking on a new role as Laureate Conductor. While launching a major new phase as a world-renowned guest conductor, notably with the Vienna Philharmonic, Bernstein also reaffirmed his commitment to composition, producing an impressive series of works that have yet to receive the attention they deserve.

An ambitiously eclectic work, *Mass: A Theatre Piece for Singers, Players and Dancers*, was composed in 1971 for the opening of the John F. Kennedy Center for the Performing Arts in Washington, DC. Stephen Schwartz was co-lyricist, and Alvin Ailey the choreographer. Written for a cast of over 200, including a rock band, marching band, multiple choruses, and pit orchestra, *Mass* had few precedents. The work resounds with Bernstein's pacifist and ecumenical passions, highlighting youth culture and issues of social justice. With *Mass*, Bernstein "went electric," as Bob Dylan and Miles Davis had done a few years earlier.

In 1974, *Dybbuk*, the third ballet of Bernstein and Robbins, received its debut with the New York City Ballet. In it, they turned to their shared Jewish heritage, drawing on a Yiddish folk drama. Then during the American Bicentennial, Bernstein opened a brand-new Broadway musical: *1600 Pennsylvania Avenue* (1976), with a book and lyrics by Alan Jay Lerner. The show was written in the wake of Richard Nixon's impeachment and cast a skeptical eye on residents of the White House, portraying a race-based upstairs-downstairs scenario in which the ruling class was white and the servants were black. The critical reception was harsh, and the show closed after only a few nights. *A White House Cantata*, a work for chorus, was arranged posthumously from segments of *1600 Pennsylvania Avenue*, and it has enjoyed considerable success.

Other notable compositions from Bernstein's final period include *Slava!* (1977), which is an energetic concert-opener. *Slava!* also drew upon excerpts

from *1600 Pennsylvania Avenue* and was dedicated to the Russian cellist and conductor Mstislav Rostropovich. The opera *A Quiet Place*, with a libretto by Bernstein and Stephen Wadsworth, appeared in 1983, with a major revision the following year. Conceived as a sequel to *Trouble in Tahiti*, the opera revolved around a family that has gathered for a funeral and grapples with one another's differences. Other late works include *Concerto for Orchestra* ("Jubilee Games") (1986–89), with its popular Benediction for baritone and orchestra, and *Missa Brevis* (1988), a choral work based on Bernstein's *The Lark*.

Bernstein died in 1990. In an ongoing tribute to its esteemed maestro, the New York Philharmonic continues to perform the Overture to *Candide* without a conductor. At the same time, ever-new CD and DVD releases keep his presence quite vivid in the public sphere.

Bernstein's songs constitute a major part of his legacy. Often conceived within larger works, they include "New York, New York" and "Some Other Time" from *On the Town*; "It's Love" from *Wonderful Town*; "Make Our Garden Grow" from *Candide*; "One Hand, One Heart," "Tonight," "Maria," "I Feel Pretty," and "Somewhere" from *West Side Story*; "A Simple Song" from *Mass*; and "Take Care of This House" from *1600 Pennsylvania Avenue*. "The tunes themselves... make or break a show score," Bernstein once acknowledged, and writing memorable tunes—the kind that give singers a thrill and capture an audience's imagination—is a separate skill from composing a symphony.

Bernstein's brilliance resulted from a capacity to do both. At times, his tunes fuse popular song with operatic flourishes, and their distinctive beauty often emanates from unconventional harmonies and melodic intervals. Think of the soul-searching leap that opens "Somewhere" or the gripping tonal ambiguities of "A Simple Song." Some of his songs have entered the pantheon of America's all-time greatest hits. The intimate declaration of commitment in "One Hand, One Heart" has been reiterated at countless weddings, and "New York, New York" serves as an informal theme song for the city it celebrates. Other notable vocal works by Bernstein include *Songfest*, a cycle for six singers and orchestra from 1977, and *Arias and Barcarolles*, a suite of songs for mezzo-soprano and baritone that reflects on life's odyssey through love and marriage. It was his last major work.

Viewed as a whole, Bernstein's compositional output was exceptionally varied, with a core trait of transcending traditional boundaries. He thrived in collaborative, creative environments. He had a deep love for the community-based musicianship of the symphony orchestra, and he wrote with great joy for the Broadway stage. Bernstein's delicious sense of humor sparkled all over the place. Yet he also had the courage to tackle the most profound questions of the human experience.

Carol J. Oja
New York, 2015

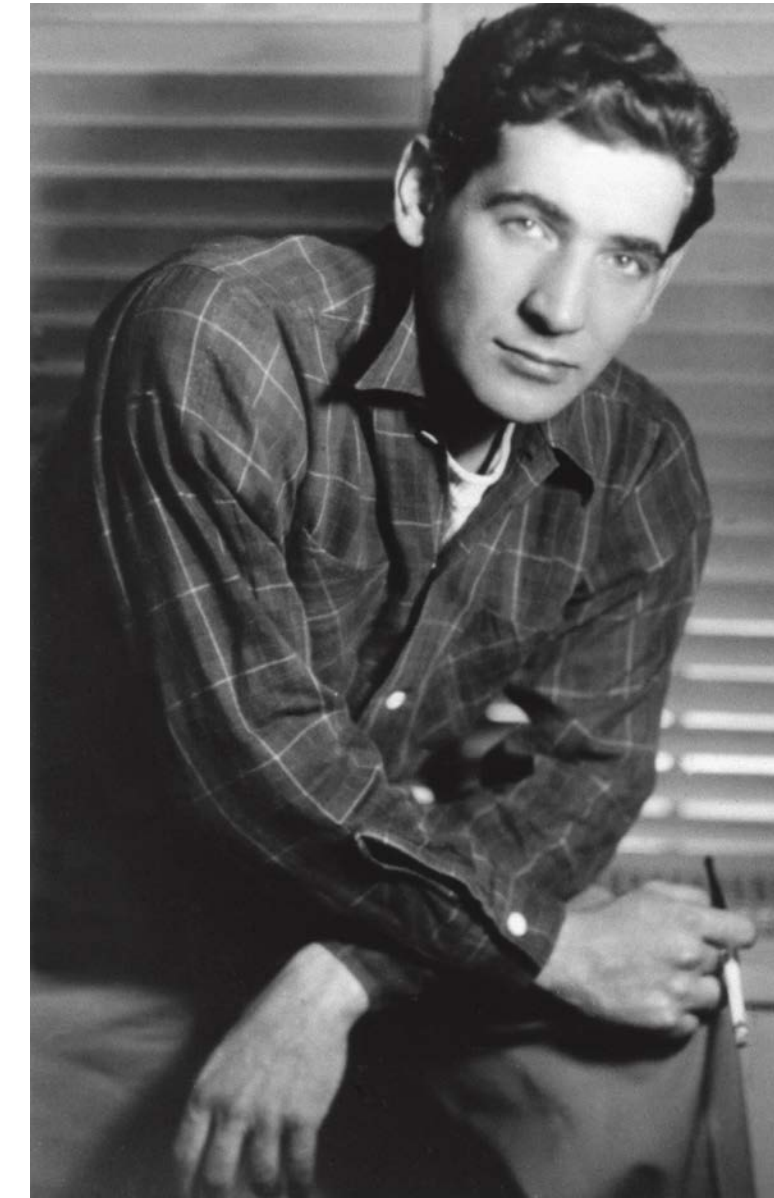


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Introducción (Español)

Leonard Bernstein—aclamado como uno de los músicos más influyentes del siglo XX—marcó el inicio de una era de profundos cambios tecnológicos y culturales. Fue pionero al defender una actitud abierta hacia lo que se consideraba “buena música”, siempre buscando cerrar la brecha entre la música clásica, los musicales de Broadway, el jazz y el rock, y aprovechó capacidad de los nuevos medios de comunicación para llegar a diversos grupos de oyentes, tanto viejos como jóvenes. Director de la Orquesta Filarmónica de Nueva York por varios años, distinguido compositor de obras para la sala de conciertos y los escenarios de Broadway, glamoroso personaje de televisión, pianista virtuoso y educador dedicado, Bernstein fue un personaje multifacético, mucho antes de que este término fuera acuñado. Bernstein—o “Lenny”, como lo llamaban afectuosamente—fue un músico extraordinariamente talentoso con un gran don de gentes. Mantuvo un compromiso de por vida con la justicia social, los derechos civiles y la paz mundial.

La visión creativa e inquieta de Bernstein desafió las categorías tradicionales, con gran afinidad por la combinación de estilos y géneros de maneras imprevistas. Escribió música que a menudo resultaba plenamente accesible en apariencia, pero que al mismo tiempo presentaba desafíos enriquecedores para los instrumentistas. En el proceso, creó obras que resultaron interesantes a músicos de niveles diversos.

Leonard Bernstein nació en 1918 en Lawrence, Massachusetts, y su familia se mudó poco después a Boston. Sus padres, Samuel Bernstein y Jennie Resnick, eran inmigrantes judíos rusos cuyo ascenso social se produjo rápidamente. Durante su niñez, Bernstein estudió piano y descubrió el placer de trabajar en el teatro. Dirigió a sus jóvenes amigos en producciones de verano *The Mikado*, *H.M.S. Pinafore* y *Carmen* (esta última representada en *drag* y en Yiddish). Así, las cualidades esenciales del Bernstein

Primeros años (Español)

adulto se manifestaron desde muy temprano en su vida: la precoz habilidad musical, la afinidad por el teatro, el talento para el liderazgo y el gusto por trabajar con jóvenes. Bernstein se graduó de la escuela secundaria Boston Latin High School y, más adelante, de Harvard College (promoción 1939). Dos años más tarde, recibió un diploma en dirección orquestal del Curtis Institute of Music. En sus años de estudiante universitario, Bernstein forjó una importante alianza con Aaron Copland, tras impresionar al compositor, varios años mayor que él, con sus ejecuciones de las *Piano Variations* de este último. Más adelante, Bernstein recordó haber tocado las *Variations* en las fiestas de la universidad. “Podía vaciar un salón en cuestión de dos minutos”, bromeaba. Marc Blitzstein también se convirtió en uno de sus valiosos mentores: los dos hombres se conocieron cuando Bernstein dirigió *The Cradle Will Rock* como estudiante universitario a punto de graduarse. Durante estos años, Bernstein hizo sus primeras

incursiones importantes en el área de la composición, escribiendo música de cámara con un toque modernista. Su *Piano Sonata* (1938) reflejaba los lazos con Copland, junto con reminiscencias a la música de Hindemith y Stravinsky, mientras que su *Sonata for Clarinet and Piano* (1942) se encontraba, de forma similar, basada en una estética neoclásica. El compositor Paul Bowles elogió su sonata para clarinete y la describió como poseedora de un “carácter delicado, agudo y vocal”, y como “animada, robusta, integrada”. Fue una evaluación profética que, a la larga, se aplicó a la música de Bernstein en todos los géneros.

El gran logro profesional de Bernstein se produjo con una fuerza y visibilidad excepcionales, y lo consolidó como un nuevo y deslumbrante talento. En 1943, a la edad de 25 años, hizo su debut con la Orquesta Filarmónica de Nueva York, reemplazando a Bruno Walter a último momento, lo cual apareció en la primera plana del *New York Times*. Rápidamente, Bernstein produjo una serie importante de composiciones, algunas inspiradas en sus raíces judías, como la Sinfonía N.º 1 “Jeremiah”, que tuvo su primera representación con el compositor dirigiendo la Pittsburgh Symphony en enero de 1944. “Lamentation”, su movimiento final, presenta a una mezzosoprano cantando textos hebreos del *Libro de las Lamentaciones*. En abril de ese año, *Fancy Free* de Bernstein fue estrenada por Ballet Theatre con coreografía creada por el joven Jerome Robbins. En diciembre, Bernstein estrenó el musical *On the Town*, otra colaboración con Robbins. Si bien la concepción de estas dos obras dramáticas estuvo fuertemente interrelacionada, sus tramas, música y coreografía son bastante diferentes. *Fancy Free* presenta a tres marineros que se encuentran en un bar durante su licencia y hacen alarde de su agilidad para competir por la atención de dos mujeres. Los hombres mantenían un vínculo muy estrecho entre sí. *Fancy Free* fusionaba la gimnasia, el vodevil y las

caricaturas con el ballet moderno, los ritmos latinos y el swing. *On the Town* también se trataba de tres marineros y la danza era fundamental en la narración de la historia. Sin embargo, en el espectáculo de Broadway, los marineros recorren la ciudad de Nueva York para encontrar romance e, igualmente importante, son perseguidos agresivamente por mujeres muy seguras de sí mismas. *On the Town* marcó la primera colaboración importante de Bernstein con Betty Comden y Adolph Green. También estableció una eterna tensión entre su devoción por el “arte” y la cultura popular. Bernstein recordó más tarde que el director ruso-estadounidense Serge Koussevitzky, otro de sus principales mentores, dijo a propósito de *On the Town*: “Bien hecho, Lenushka, es un noble jezz”. Betty Comden añadió lacónicamente a ese recuerdo: “Pero no lo vuelvas a hacer”.

El ascenso de Bernstein continuó durante los años de posguerra y el alcance geográfico de sus actividades se amplió tras el restablecimiento de los viajes transatlánticos.

En 1946, debutó en Europa, con presentaciones en Praga y Londres. El mismo año conoció a la actriz Felicia Montealegre Cohn, con quien contrajo matrimonio en 1951. La devoción que Bernstein profesó a la Orquesta Filarmónica de Israel durante el resto de su vida también comenzó también durante este periodo. Dos de sus principales composiciones del periodo de posguerra fueron el ballet *Facsimile* (1946), concebido con Jerome Robbins y estrenado por el Ballet Theatre, y la Sinfonía N.º 2 “The Age of Anxiety” (1949), ejecutada por primera vez por Koussevitzky y la Orquesta Sinfónica de Boston. En ambas obras, Bernstein exploró los desafíos personales en un mundo que emergía de la conmoción. *Facsimile* se concentró en el triángulo amoroso de dos hombres y una mujer que “forcejeaban con ideas psicológicas abstractas”, como *Life Magazine* lo describió en esa época. El ballet retrataba los “estados de pasión, celos y aburrimiento que atacan... a las “personas inseguras”. La Sinfonía N.º 2 para orquesta y piano solista

se basó en *The Age of Anxiety: A Baroque Eclogue* de W. H. Auden, un libro conformado por un poema extenso. Al igual que *Facsimile*, la sinfonía exploraba los sentimientos de aislamiento y soledad en el mundo moderno. Fue escrita en dos grandes “piezas” *The Masque*, una de sus secciones internas, presenta un pegadizo solo de piano típico del jazz. Una vez más, se hicieron presentes las características principales del estilo de Bernstein: el conflicto de las realidades de la vida contemporánea inmerso en la búsqueda de un equilibrio entre los lenguajes popular y de concierto. Durante el mismo periodo, Bernstein compuso *Four Anniversaries* (1948) y *Five Anniversaries* (1949–51), para piano solista. Cada segmento fue dedicado a un amigo diferente, usando una técnica relacionada con los retratos musicales de Virgil Thomson.

De 1950 a 1958, periodo en el que Bernstein aceptó su puesto como Director Musical de la Orquesta Filarmónica de Nueva York, se concentró en componer música dramática y una banda sonora. En esta fase sumamente productiva, vieron la luz obras como *Peter Pan* (1950), *Trouble in Tahiti* (1952), *Wonderful Town* (1953), *On the Waterfront* (1954), *Candide* (1956) y *West Side Story* (1957). En 1954, Bernstein debutó en la serie “Omnibus”, inaugurando una larga y exitosa carrera en la televisión. En esta notable serie de obras dramáticas, *West Side Story* sobresale como un logro destacado, siendo clasificada como una de las obras más célebres de todos los tiempos en cualquier género. Los colaboradores de Bernstein fueron Arthur Laurents (autor del libreto), Jerome Robbins (coreografía) y Stephen Sondheim (letras). El espectáculo exploraba la violencia pandillera de la ciudad y la discriminación contra los inmigrantes recientes. Al mismo tiempo, brindaba un entretenimiento cautivador. El osado chasquido de los dedos al comienzo del espectáculo se encuentra entre los extractos musicales del siglo XX.

La Obertura de *Candide*, que Bernstein estrenó en un concierto con la Orquesta Filarmónica de Nueva York en 1957, se convirtió en otra de sus obras más apreciadas. La Obertura se ejecuta a menudo como pieza preliminar; una explosión de energía de cuatro minutos de duración con un tempo vertiginoso y un virtuosismo deslumbrante. En 1958, año en el que Bernstein comenzó a dirigir la Orquesta Filarmónica de Nueva York, su carrera como director cobró impulso. Inmediatamente comenzó a televisar los *Young People's Concerts* de la orquesta, que durante décadas influyeron en las vidas de innumerables espectadores; promocionó la música de compositores estadounidenses con energía y cobró notoriedad como intérprete de la música de Gustav Mahler. Bajo la dirección de Bernstein, la Filarmónica se mudó a la sala Avery Fisher Hall en el Lincoln Center y realizó tours ampliamente difundidos por Europa, la Unión Soviética, Latinoamérica y Japón.

La vida creativa de Bernstein continuó durante estos años, aunque a un ritmo más lento. En 1961, se estrenó una versión cinematográfica de *West Side Story*, lo que contribuyó enormemente a la canonización de la obra. En 1963, Bernstein estrenó su Sinfonía N.º 3, “Kaddish” en Tel Aviv. Basada en la plegaria tradicional judía para los difuntos, la sinfonía fue escrita para narrador, soprano, coro de niños y coro mixto (SABT) con orquesta. El asesinato de John F. Kennedy ocurrió unas semanas antes del estreno de la obra, y Bernstein dedicó la pieza a la memoria de un presidente cuyos ideales progresistas compartía.

Durante la temporada de 1964–65, Bernstein se tomó un sabático de la Filarmónica para dedicarse a la composición y de esto surgió una gran obra, *Chichester Psalms* (1965). Otra obra dirigida a músicos y audiencias diversos, es una de las composiciones más interpretadas de Bernstein. Mientras se esbozaba *Chichester Psalms*, Bernstein expresó que deseaba que la música fuera “franca,

La Obertura de *Candide*, que Bernstein estrenó en un concierto con la Orquesta Filarmónica de Nueva York en 1957, se convirtió en otra de sus obras más apreciadas. La Obertura se ejecuta a menudo como pieza preliminar; una explosión de energía de cuatro minutos de duración con un tempo vertiginoso y un virtuosismo deslumbrante. En 1958, año en el que Bernstein comenzó a dirigir la Orquesta Filarmónica de Nueva York, su carrera como director cobró impulso. Inmediatamente comenzó a televisar los *Young People's Concerts* de la orquesta, que durante décadas influyeron en las vidas de innumerables espectadores; promocionó la música de compositores estadounidenses con energía y cobró notoriedad como intérprete de la música de Gustav Mahler. Bajo la dirección de Bernstein, la Filarmónica se mudó a la sala Avery Fisher Hall en el Lincoln Center y realizó tours ampliamente difundidos por Europa, la Unión Soviética, Latinoamérica y Japón.

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se basó en *The Age of Anxiety: A Baroque Eclogue* de W. H. Auden, un libro conformado por un poema extenso. Al igual que *Facsimile*, la sinfonía exploraba los sentimientos de aislamiento y soledad en el mundo moderno. Fue escrita en dos grandes “piezas” *The Masque*, una de sus secciones internas, presenta un pegadizo solo de piano típico del jazz. Una vez más, se hicieron presentes las características principales del estilo de Bernstein: el conflicto de las realidades de la vida contemporánea inmerso en la búsqueda de un equilibrio entre los lenguajes popular y de concierto. Durante el mismo periodo, Bernstein compuso *Four Anniversaries* (1948) y *Five Anniversaries* (1949–51), para piano solista. Cada segmento fue dedicado a un amigo diferente, usando una técnica relacionada con los retratos musicales de Virgil Thomson.

De 1950 a 1958, periodo en el que Bernstein aceptó su puesto como Director Musical de la Orquesta Filarmónica de Nueva York, se concentró en componer música dramática y una banda sonora. En esta fase sumamente productiva, vieron la luz obras como *Peter Pan* (1950), *Trouble in Tahiti* (1952), *Wonderful Town* (1953), *On the Waterfront* (1954), *Candide* (1956) y *West Side Story* (1957). En 1954, Bernstein debutó en la serie “Omnibus”, inaugurando una larga y exitosa carrera en la televisión.

En esta notable serie de obras dramáticas, *West Side Story* sobresale como un logro destacado, siendo clasificada como una de las obras más célebres de todos los tiempos en cualquier género. Los colaboradores de Bernstein fueron Arthur Laurents (autor del libreto), Jerome Robbins (coreografía) y Stephen Sondheim (letras). El espectáculo exploraba la violencia pandillera de la ciudad y la discriminación contra los inmigrantes recientes. Al mismo tiempo, brindaba un entretenimiento cautivador. El osado chasquido de los dedos al comienzo del espectáculo se encuentra entre los extractos musicales del siglo XX.

Leonard Bernstein en un momento de la obra Chichester Psalms, 1965.

melodiosa, rítmica, juvenil”, y eso fue exactamente lo que logró. *Chichester Psalms* palpita fusión. Escrita por encargo de una catedral anglicana, la obra incorporó textos de la Biblia hebrea y se basó en ritmos y armonías del jazz.

En 1969, Bernstein dejó su puesto en la Filarmónica de Nueva York y asumió un nuevo papel como Director Honorario. Al mismo tiempo que iniciaba una nueva e importante fase internacional como célebre director invitado y, en especial con la Filarmónica de Viena, Bernstein también reafirmaba su compromiso con la composición, produciendo una impresionante serie de obras que aún no han recibido la atención que se merecen.

Una obra de un ambicioso eclecticismo, *Mass: A Theatre Piece for Singers, Players and Dancers* fue compuesta en 1971 para la inauguración del John F. Kennedy Center for the Performing Arts en Washington, DC. Stephen Schwartz colaboró con la letra y Alvin Ailey fue el coreógrafo. Escrita para un elenco de más de 200 intérpretes, incluida una banda de rock, una banda de marcha, varios coros y una orquesta de foso, *Mass* tenía pocos precedentes. La obra resuena con las pasiones pacifistas y ecuménicas de Bernstein, destacando la cultura de los jóvenes y temas relacionados con la justicia social. Con *Mass*, Bernstein se “volcó hacia lo eléctrico”, como habían hecho Bob Dylan y Miles Davis unos años antes.

En 1974, *Dybbuk*, el tercer ballet de Bernstein y Robbins, tuvo su estreno a cargo del Ballet de la Ciudad de Nueva York. En él, ambos volvieron a sus raíces judías, basándose en un drama folclórico *yiddish*. Más adelante, durante el Bicentenario de los Estados Unidos, Bernstein estrenó un nuevo musical: *1600 Pennsylvania Avenue* (1976), con libreto y letras a cargo de Alan Jay Lerner. El espectáculo fue escrito tras la destitución de Richard Nixon y lanzaba una mirada escéptica a los residentes de la Casa Blanca,

retratando una escena basada en el racismo en la que la clase dominante era de raza blanca y los sirvientes de raza negra. La recepción de los criticos fue dura y el espectáculo fue cancelado luego de pocas presentaciones. *A White House Cantata*, una obra para coro, fue compilada póstumamente a partir de fragmentos de *1600 Pennsylvania Avenue* y gozó de un éxito considerable.

Otras de las composiciones notables del período final de Bernstein fue *Slava!* (1977), una obertura llena de energía. *Slava!* también estaba basada en pasajes de *1600 Pennsylvania Avenue* y fue dedicada al chelista y director ruso Mstislav Rostropovich. La ópera *A Quiet Place*, con libreto de Bernstein y Stephen Wadsworth, apareció en 1983, y fue sometida a una importante revisión al año siguiente. Concebida como una secuela de *Trouble in Tahiti*, la ópera se desarrolla en torno a una familia que se ha reunido para un funeral y cuyos miembros tratan de resolver sus diferencias. Otras de sus últimas obras fue *Concerto for Orchestra* (“*Jubilee Games*”) (1986–89), con su popular Benediction para baritono y orquesta y *Missa Brevis* (1988), una obra coral basada en su propia *The Lark*.

Bernstein falleció en 1990. Como un continuo homenaje a su estimado maestro, la Filarmónica de Nueva York sigue interpretando la Obertura de *Candide* sin director. Al mismo tiempo, nuevos lanzamientos en CD y DVD mantienen viva su imagen en la esfera pública.

Las canciones de Bernstein constituyen una parte muy importante de su legado. A menudo concebidas dentro de obras más extensas, estas incluyen “New York, New York” y “Some Other Time” de *On the Town*; “It’s Love” de *Wonderful Town*; “Make Our Garden Grow” de *Candide*; “One Hand, One Heart,” “Tonight,” “Maria,” “I Feel Pretty” y “Somewhere” de *West Side Story*; “A Simple Song” de *Mass* y “Take Care of This House” de *1600 Pennsylvania Avenue*. “Las melodías en sí mismas... hacen o deshacen la

música de un espectáculo”, reconoció una vez Bernstein, y escribir melodías memorables—de las que estremecen a los vocalistas y capturan la imaginación de la audiencia— es una habilidad diferente de la de componer sinfonías. La genialidad de Bernstein radicaba en su capacidad de hacer ambas cosas. A veces, sus melodías fusionan la canción popular con giros operáticos, y su distintiva belleza emana a menudo de armonías e intervalos melódicos poco convencionales. Piensen en el vacilante intervalo que abre “Somewhere” o en las fascinantes ambigüedades tonales de “A Simple Song”. Algunas de sus canciones han ingresado en el panteón de los grandes éxitos estadounidenses de todos los tiempos. La declaración íntima de compromiso en “One Hand, One Heart” ha sido reiterada en innumerables bodas y “New York, New York” es, informalmente, la canción de la ciudad a la que rinde homenaje. Otras de las obras vocales destacadas de Bernstein incluyen *Songfest*, un ciclo para seis vocalistas y orquesta de 1977 y *Arias and Barcarolles*, una suite de canciones para mezzosoprano y baritono que reflexiona sobre la odisea de la vida a través del amor y el matrimonio. Fue su última gran obra.

Vista como un todo, la labor compositiva de Bernstein es excepcionalmente variada, y posee un deseo inherente de querer trascender los límites tradicionales. Prosperó en los entornos de colaboración y creativos. Profesaba un profundo amor por la maestría musical comunitaria de la orquesta sinfónica y escribió con gran alegría para Broadway. El exquisito sentido del humor de Bernstein chispeaba por todas partes. Sin embargo, también tuvo el coraje de abordar las cuestiones más profundas de la experiencia humana.

Carol J. Oja
New York, 2015

Introduction (Deutsch)

Leonard Bernstein, 1955, en un momento de la obra Chichester Psalms.

Leonard Bernstein—gefeiert als einer der einflussreichsten Musiker des 20. Jahrhunderts—war Pionier in einer Ära großer kultureller und technologischer Umschwünge. Als einer der ersten Verfechter für eine größere Offenheit gegenüber den Charakteristika „guter“ Musik schloss er die Kluft zwischen klassischer Musik, Broadway-Musicals, Jazz und Rock und nahm die neuen Medien in die Pflicht, um verschiedene Hörerschaften zu erreichen—jung und alt. Als langjähriger Dirigent des New York Philharmonic, renommierter Komponist von Werken für Konzertsäle wie auch Broadway-Bühnen, als charismatische TV-Persönlichkeit, virtuoser Pianist und engagierter Lehrer war Bernstein ein Multitasker, lange bevor dieser Begriff überhaupt geprägt worden ist. Bernstein—oder „Lenny“, wie er oft liebevoll genannt wurde—war ein Musiker mit geradezu verschwenderischem Talent und besonderer menschlicher Kommunikationsgabe. Zu seinen Lebzeiten setzte er sich stets für soziale Gerechtigkeit ein, besonders lagen ihm dabei Bürgerrechte und der Weltfrieden am Herzen.

Mit seiner Neigung, Stile und Genres auf unerwartete Weise zu kombinieren, entzog sich Bernsteins rastlose kreative Vision den traditionellen Kategorien und Schubladen. Er schrieb Musik, die an der Oberfläche für jeden zugänglich ist, für Interpreten aber lohnenswerte Herausforderungen bietet. Dabei schuf er Werke, die Musiker jeder Spielstärke ansprechen.

Leonard Bernstein wurde 1918 in Lawrence, Massachusetts geboren, die Familie zog kurz darauf nach Boston. Seine Eltern, Samuel Bernstein und Jennie Resnick, waren russisch-jüdische Immigranten. Als Kind lernte Bernstein Klavier spielen und entdeckte den Spaß an der Theaterarbeit. Seine gleichaltrigen Freunde führte er bei Sommerproduktionen von *The Mikado*, *H.M.S. Pinafore* und *Carmen* (letzteres als Frau verkleidet und auf Jiddisch) an. So zeigten sich schon bald die zentralen Eigenschaften des erwachsenen Bernstein: seine frühreife

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Seine *Piano Sonata* (1938) spiegelte seine Verbundenheit mit Copland wider, enthielt aber auch Verweise auf die Musik von Hindemith und Strawinsky. Ebenso gründete seine *Sonata for Clarinet and Piano* (1942) auf einer neoklassizistischen Ästhetik. Der Komponist Paul Bowles lobte diese Klarinettensonate als „lebhaft, tough, organisch“ und von „zarter, rasanter, gesanglicher Qualität“. Sein Urteil nahm vorweg, was schließlich auf Bernsteins Musik in allen Genres zutreffen sollte.

Bernsteins beruflicher Durchbruch, der ihn als atemberaubendes neues Talent etablierte, kam mit außerordentlicher Wucht und Präsenz. 1943, im Alter von 25 Jahren, gab er sein Debüt mit dem New York Philharmonic Orchestra, als er in letzter Minute für Bruno Walter einsprang und es damit auf die erste Seite der *New York Times* schaffte. In rascher Folge schrieb Bernstein eine umfangreiche Reihe von Kompositionen, von denen einige Bezug auf seine jüdische Herkunft nahmen wie die Symphonie Nr. 1, „Jeremiah“, die im Januar 1944 von der Pittsburgh Symphony unter Bernstein als Dirigent uraufgeführt wurde. „Lamentation“, der finale Satz der Symphonie, setzt als Besonderheit einen Mezzosopran mit hebräischen Texten aus den Klageliedern Jeremias (Book of Lamentations) ein. Im April desselben Jahres wurde Bernsteins *Fancy Free* vom New Yorker Ballet Theatre in einer Choreografie des jungen Jerome Robbins herausgebracht. Im Dezember feierte Bernsteins Broadway-Musical *On the Town* Premiere, eine weitere Zusammenarbeit mit Robbins. Obwohl diese beiden Bühnenwerke konzeptionell eng miteinander verwoben waren, unterschieden sich Handlung, Musik und Choreografie doch erheblich. In *Fancy Free* geht es um drei Matrosen auf Landgang, die in einer Bar ihre Muskelkraft unter Beweis stellen, als sie in einer Bar miteinander um die Aufmerksamkeit zweier Mädchen konkurrieren. *Fancy Free* vereinigte Akrobatik, Varieté und Cartooneskes mit

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modernem Ballett, lateinamerikanischen Rhythmen und Swing-Dance. Auch *On the Town* drehte sich um drei Matrosen, ein zentrales Mittel zur Erzählung der Geschichte war hier ebenfalls der Tanz. Aber in dem Broadway-Stück streifen die Matrosen auf der Suche nach romantischen Abenteuern durch New York City—ebenso wichtig ist, dass sie dabei von selbstbewussten Frauen nachdrücklich verfolgt werden. *On the Town* markiert Bernsteins erste große Zusammenarbeit mit Betty Comden und Adolph Green. Ebenso etabliert das Stück sein lebenslanges Hin-und-Hergerissen-Sein zwischen der Hoch- und der Popkultur. Später erinnerte sich Bernstein daran, was ein weiterer wichtiger Mentor, der russisch-amerikanische Dirigent Serge Koussevitzky, über *On the Town* sagte: „Lenushka, mein lieber Junge, das ist ein nobler Jazz.“ Pointenhaft vervollständigte Betty Comden die Anekdote: „Aber mach das nicht noch einmal!“

Bernsteins Aufstieg setzte sich in den Nachkriegsjahren fort und die geografische Reichweite seiner Aktivitäten dehnte sich mit der Wiederaufnahme des Transatlantik-Verkehrs aus. 1946 debütierte er in Europa, dirigierte in Prag und London. Im selben Jahr lernte er die chilenische Schauspielerin Felicia Montealegre Cohn kennen, die er 1951 heiratete. Seine lebenslange Verbundenheit mit dem Israel Philharmonic Orchestra begann ebenfalls in dieser Periode.

Zwei wichtige Kompositionen nach dem Krieg waren das Ballett *Facsimile* (1946), konzipiert mit Jerome Robbins und uraufgeführt vom Ballet Theatre, sowie die Symphonie Nr. 2, „The Age of Anxiety“ (1949), deren Uraufführung Koussevitzky und das Boston Symphony Orchestra übernahmen. In beiden Werken sondierte Bernstein persönliche Herausforderungen in einer Welt, die nach traumatischen Erfahrungen neu entsteht. *Facsimile* konzentrierte sich auf ein Liebeswirrwarr, in das zwei Männer und eine Frau geraten, die „mit abstrakten psychologischen Ideen ringen müssen“, wie das *Life*

Magazine es seinerzeit beschrieb; das Ballett zeichnete „Stimmungen von Leidenschaft, Eifersucht und Langeweile, die ‚unsichere Menschen‘ befallen“. Die Symphonie Nr. 2 (für Orchester und Soloklavier) basierte auf W. H. Audens Langgedicht *The Age of Anxiety: A Baroque Eclogue* (dt. Das Zeitalter der Angst: Ein barockes Hirtengedicht). Wie schon *Facsimile* erforscht die Symphonie Isolation und Einsamkeit in der modernen Welt. Sie besteht aus zwei großen Teilen. „The Masque“, einer der Binnenabschnitte, sticht mit einem ansteckenden, Jazz-basierten Klaviersolo hervor. Und erneut sind Kernelemente von Bernsteins Stil präsent: die Konfrontation mit den Realitäten zeitgenössischen Lebens bei gleichzeitiger Wahrung der Balance zwischen „U-“ und „E-Musik“.

In der gleichen Periode komponierte Bernstein *Four Anniversaries* (1948) und *Five Anniversaries* (1949–51) für Klavier solo. Jeder Abschnitt war einem anderen Freund gewidmet—eine Anlage, die auf die musikalischen Portraits von Virgil Thomson zurückgeht.

Von 1950 bis zum Amtsantritt als Direktor des New York Philharmonic 1958 konzentrierte Bernstein sich auf die Komposition von Bühnenwerken, von einer Filmmusik abgesehen. Aus dieser hochproduktiven Phase gingen *Peter Pan* (1950), *Trouble in Tahiti* (1952), *Wonderful Town* (1953), *On the Waterfront* (dt. Die Faust im Nacken; 1954), *Candide* (1956) und *West Side Story* (1957) hervor. 1954 debütierte Bernstein in der Serie „Omnibus“ und leitete damit eine lange und erfolgreiche Karriere im Fernsehen ein.

Über all diesen bemerkenswerten Theaterpartituren steht der alles überragende Erfolg von *West Side Story*, einem der berühmtesten Werke aller Zeiten, unabhängig von Genres. Zu Bernsteins Mitarbeitern gehörten Arthur Laurents (Buch), Jerome Robbins (Choreografie) und Stephen Sondheim (Liedtexte). Das Stück setzte sich mit der Gewalt von Straßengang und Diskriminierung neuer Immigranten

auseinander. Gleichzeitig bot es fesselnde Unterhaltung. Das ausgefallene Fingerschnipsen im Opening gehört zu den markantesten Klangeffekten des 20. Jahrhunderts.

Die Ouvertüre zu *Candide*, die Bernstein in einer Konzertversion mit dem New York Philharmonic 1957 uraufführte, zählt ebenfalls zu seinen beliebtesten Werken. Oft wird die Ouvertüre als Opener ins Programm genommen—ein vierminütiger Energieausbruch voller Virtuosität.

Als Bernstein 1958 die Leitung des New York Philharmonic übernahm, rückte seine Karriere als Dirigent wieder in den Vordergrund. Umgehend ließ er die „Young People’s Concerts“ des Orchesters im Fernsehen ausstrahlen, wo sie über Jahrzehnte hinweg zahllose Zuschauer begeisterten; nachdrücklich trat er für die Musik amerikanischer Komponisten ein; schließlich gewann er einen herausragenden Ruf als Interpret der Musik von Gustav Mahler. Unter Bernsteins Führung zogen die Philharmoniker in die Avery Fisher Hall im Lincoln Center ein und gaben Aufsehen erregende Tourneen in Europa, der Sowjetunion, Lateinamerika und Japan.

Bernstein führte sein kreatives Leben in diesen Jahren fort. 1961 kam die Filmversion von *West Side Story* heraus, die wesentlich zum Repertoireerfolg des Werkes beitrug. Seine Symphonie Nr. 3, „Kaddish“, wurde 1963 in Tel Aviv uraufgeführt. Sie basiert auf dem traditionellen jüdischen Totengebet und ist für Erzähler, Sopran, Knabenchor und gemischten Chor mit Orchester geschrieben. Die Ermordung von John F. Kennedy geschah nur wenige Wochen vor der Uraufführung des Werkes, weshalb Bernstein das Stück dem Andenken des Präsidenten widmete, der seine progressiven Ideale teilte.

In der Zeit von 1964 bis 1965 nahm Bernstein eine Auszeit vom New York Philharmonic, um wieder Zeit zum Komponieren zu finden; ein bedeutendes Resultat waren die *Chichester Psalms* (1965): ein weiteres Werk, das

Interpreten und Hörer unterschiedlichster Coleur anspricht und zu Bernsteins meistgespielten Kompositionen aufstieg. Während er *Chichester Psalms* entwarf, sagte Bernstein, die Musik solle „geradeheraus, liedhaft, rhythmisch, jugendlich“ sein—und genau das erreichte er. Die *Chichester Psalms* bringen verschiedenste kulturelle Impulse zusammen. Entstanden im Auftrag einer anglikanischen Kathedralgemeinde, basiert das Werk auf Texten der hebräischen Bibel, während es gleichzeitig jazzige Rhythmen und Harmonien verwendet.

1969 trat Bernstein beim New York Philharmonic zurück, übernahm eine neue Position als Ehrendirigent. Während er als weltberühmter Gastdirigent—insbesondere bei den Wiener Philharmonikern—in eine neue große Schaffensphase eintrat, intensivierte er seine Kompositionstätigkeit und schrieb eine Reihe imponierender Werke, die immer noch zu entdecken sind.

Mass: A Theatre Piece for Singers, Players and Dancers, ein ambitioniertes und vielseitiges Werk, komponierte Bernstein 1971 für die Eröffnung des John F. Kennedy Center for the Performing Arts in Washington, D.C. Als Co-Liedtexter fungierte Stephen Schwartz, Alvin Ailey als Choreograf. Geschrieben für ein über 200-köpfiges Ensemble einschließlich Rockband, Blaskapelle, mehreren Chören und Orchester, gibt es vor *Mass* nur Weniges, das sich damit vergleichen ließe. In diesem Werk hallt Bernsteins leidenschaftliche pazifistische und ökumenische Überzeugung nach: Es behandelt Fragen der Jugendkultur und der sozialen Gerechtigkeit. „Bernstein goes electric“—mit *Mass* folgte er quasi Bob Dylan und Miles Davis nach.

1974 feierte *Dybbuk*, das dritte Ballett von Bernstein und Robbins, Premiere mit dem New York City Ballet. Darin wenden sich beide ihrem jüdischen Erbe zu und beziehen sich auf ein volkstümliches jüdisches Drama. Zu Amerikas Zweihundertjahrfeier brachte Bernstein ein brandneues Broadway-Musical heraus: *1600 Pennsylvania Avenue*

(1976), Buch und Liedtexte von Alan Jay Lerner. Das Stück wurde unter dem Eindruck des Amtsenthebungsverfahrens gegen Richard Nixon geschrieben und warf somit einen skeptischen Blick auf die Bewohner des Weißen Hauses. Das Szenario beschreibt, wie Aufstieg und Abstieg von der Hautfarbe abhängen; die herrschende Klasse ist weiß und die Dienerschaft farbig. Die Kritiken waren harsch, die Show wurde nach wenigen Vorstellungen abgesetzt. Das Chorstück *A White House Cantata* wurde posthum aus Segmenten von *1600 Pennsylvania Avenue* zusammengesetzt und war durchaus erfolgreich.

Zu weiteren bemerkenswerten Kompositionen aus Bernsteins finaler Schaffensphase gehört *Slava!* (1977), ein energiegeladenes Eröffnungstück für Konzerte. Es stützte sich ebenfalls auf Ausschnitte von *1600 Pennsylvania Avenue* und war eine Hommage an den russischen Cellisten und Dirigenten Mstislav Rostropovich. Mit einem Libretto von Bernstein und Stephen Wadsworth kam 1983 die Oper *A Quiet Place* heraus, im Jahr darauf eine umfangreich überarbeitete Version. Die als „Sequel“ zu *Trouble in Tahiti* konzipierte Oper dreht sich um familiäre Konflikte während einer Beerdigung. Weitere späte Werke sind das *Concerto for Orchestra* („*Jubilee Games*“) (1986–89) mit seiner berühmten „Benediction“ für Bariton und Orchester sowie *Missa Brevis* (1988), ein Chorstück, das auf Bernsteins *The Lark* von 1955 basiert.

Bernstein starb 1990. Als Tribut an seinen geschätzten Maestro spielte das New York Philharmonic die Ouvertüre von *Candide* in der Folge stets ohne Dirigenten. Gleichzeitig erhalten immer neue CD- und DVD-Veröffentlichungen seine Präsenz in der Öffentlichkeit lebendig.

Bernsteins Songs stellen einen wichtigen Teil seines Vermächtnisses dar. Dazu gehören, oft als Auskoppelung aus größeren Werken, „New York, New York“ und „Some Other Time“ aus *On the Town*; „It’s Love“ aus *Wonderful Town*; „Make Our Garden Grow“ aus *Candide*; „One

Hand, One Heart“, „Tonight“, „Maria“, „I Feel Pretty“ und „Somewhere“ aus *West Side Story*; „A Simple Song“ aus *Mass*; sowie „Take Care of This House“ aus *1600 Pennsylvania Avenue*. „Die Melodien an sich … entscheiden über Erfolg oder Misserfolg einer Show und ihrer Musik“, gab Bernstein einmal zu, und das Schreiben unvergesslicher Melodien—von der Art, dass sie Sänger und Hörer in ihren Bann schlagen—erfordert ein ganz anderes Geschick als die Komposition einer Symphonie. Bernsteins Brillanz lag darin, beides zu beherrschen. Bisweilen vereinen seine Melodien populären Song mit opernhaften Gesten, und ihre unverwechselbare Schönheit strahlt aus den unkonventionellen Harmonien und melodischen Wendungen. Man denke nur an den sehnsuchtsvollen Aufwärtssprung, der „Somewhere“ eröffnet, oder die spannungsvolle tonale Uneindeutigkeit in „A Simple Song“. Einige dieser Musikstücke haben ins amerikanische Pantheon der größten Hits aller Zeiten Eingang gefunden. Die innige Liebeserklärung „One Hand, One Heart“ wurde auf zahllosen Hochzeiten gespielt und „New York, New York“ gilt als inoffizielle Erkennungsmelodie der Stadt. Andere bemerkenswerte Vokalwerke von Bernstein sind *Songfest*, ein Zyklus für sechs Sänger und Orchester von 1977, sowie *Arias and Barcarolles*, eine Liedfolge für Mezzosopran und Bariton, die die Odyssee des Lebens durch Liebe und Heirat hindurch reflektiert. Es war sein letztes großes Werk.

Bernsteins kompositorisches Werk ist außergewöhnlich abwechslungsreich, doch allem wohnt der Wesenszug inne, traditionelle Grenzen zu überwinden. In kreativer Umgebung und in Gemeinschaft blühte er auf. Er liebte das gemeinschaftliche Musizieren eines Symphonieorchesters und schrieb mit größter Freude für den Broadway. Bernsteins wunderbarer Sinn für Humor war allgegenwärtig. Aber er hatte auch den Mut, sich den tiefgründigsten Fragen der menschlichen Existenz zu stellen.

Carol J. Oja
New York, 2015

A Leonard Bernstein Timeline

1918

- Born August 25 to Jennie (née Charna Resnick) & Samuel Joseph (Shmuel Yosef) Bernstein (Lawrence, Massachusetts).

1928

- First piano lessons, with Frieda Karp.

1930

- Piano lessons with Susan Williams at the New England Conservatory of Music.

1932

- March 30: participated in first piano recital at New England Conservatory, performing Brahms's *Rhapsody in G Minor*.
- October: began piano lessons with Helen G. Coates.

1934

- May 14: first time as concerto pianist (Grieg's Piano Concerto, Mvt. I), Boston Public Schools Symphony Orchestra, Roxbury High School, T. Francis Burk, conductor.
- Summer: adapted, produced and sang the title role in his version of *Carmen* (Sharon, Mass).

- Radio series: "AVOL Presents Leonard Bernstein," Station WBZ, Boston.

1935

- Graduated Boston Latin School (1929–35).
- Entered Harvard.
- Piano study with Heinrich Gebhard.

1936

- First radio piano recital, Boston.

1937

- November 14: met Aaron Copland.
- First published writing on music in *Modern Music* magazine.

1938

- June 12: his first public performance as composer-pianist: *Music for the Dance Nos. 1 & 2, Music for Two Pianos*, with Mildred Spiegel at the studio of Heinrich Gebhard (Brookline, Mass).

1939

- April 21: first appearance as conductor, for his own score to *The Birds* at Harvard.
- June 22: graduated Harvard, *cum laude in musica* (1935–39).

- First television appearance (NBC) as piano accompanist for The Revuers, which included Betty Comden, Adolph Green, and Judy Holliday.

1940

- July 19: spent first summer at Berkshire Music Center, Tanglewood, as a conducting student of Serge Koussevitzky. First appearance as symphonic conductor in Randall Thompson's Symphony No. 2.

1941

- May 3: received diploma in conducting from Curtis Institute of Music, Philadelphia (1939–41).
- July 11: conducted Boston Pops Orchestra at Esplanade open air concert in Wagner's Prelude to *Die Meistersinger*, his first appearance with a professional orchestra.
- Piano transcription of *El Salón México* by Aaron Copland, Bernstein's first published work.

1943

- August: invited by Artur Rodzinski to be Assistant Conductor of the Philharmonic Symphony Society of New York (popularly known as The New York Philharmonic [NYP]).

- November 14: debut with NYP, Carnegie Hall, substituting for Bruno Walter.

1944

- January 28: premiere of Symphony No. 1: *Jeremiah*, Pittsburgh Symphony, LB, with Jennie Tourel.
- April 18: conducted premiere of his and Jerome Robbins' ballet *Fancy Free*, Metropolitan Opera House (MOH).
- December 28: premiere of *On the Town*, Adelphi Theater, New York.

1945

- October 8: began three year directorship of the New York City Symphony.

1948

- October–November: led concerts of newly renamed Israel Philharmonic Orchestra in Israel during the War of Independence.

1949

- April 8: premiere of Symphony No. 2: *The Age of Anxiety*, Symphony Hall, Boston Symphony, Koussevitzky, conductor, LB as piano soloist.
- December 10: first television appearance as conductor with the BSO at UN Human Rights Day Concert, Carnegie Hall, New York.



Bernstein with Felicia at their wedding. Bernstein's suit had previously belonged to Serge Koussevitzky. September 9, 1951.

1951

- September 9: married Costa Rican born actress Felicia Montealegre Cohn.
- September: appointed Professor of Music at Brandeis University, Waltham, Mass. (through 1955).

1952

- July 12: led premiere of *Trouble in Tahiti*, Brandeis University, as part of the school's first Festival of the Creative Arts.
- September 8: birth of daughter, Jamie Anne Maria.

1953

- February 26: premiere of *Wonderful Town*, Winter Garden, New York.
- December: became first American to conduct at La Scala Opera House, Milan in Cherubini's *Medea*, with Maria Callas.

1954

- July 29: premiere of *On the Waterfront* (Columbia Pictures) film score by LB, Astor Theater, New York.
- November 14: wrote and performed his first *Omnibus* telecast, on the sketches of Movement 1 of Beethoven's Fifth Symphony, with the *Symphony of the Air*.

1955

- July 7: birth of son, Alexander Serge Leonard.
- November 17: premiere of *The Lark*, incidental music by LB, New York Pro Musica Antiqua, Noah Greenberg, conductor, Longacre Theatre, New York.

1956

- December 1: premiere of *Candide*, Martin Beck Theatre, New York.

1957

- September 26: premiere of *West Side Story*, Winter Garden, New York.
- October 2: conducted opening of Frederic R. Mann Auditorium, Tel Aviv, Israel, new home of the IPO.
- November 19: appointed as Music Director of the New York Philharmonic.

1958

- January 18: began first series of annual televised New York Philharmonic Young People's Concerts on CBS TV, beginning with *What Does Music Mean?* YPCs continued until 1972, with 53 different programs led by LB.

1961

- January 19: premiered his *Fanfare* at Inaugural Gala for President John F. Kennedy.
- October 19: film premiere of *West Side Story* (United Artists), Rivoli Theatre, New York.

1962

- February 28: birth of daughter, Nina Maria Felicia.
- September 23: led inaugural concert of NYP in Philharmonic Hall (later renamed Avery Fisher Hall), Lincoln Center, New York.

1963

- November 24: led televised JFK memorial concert, Mahler's Symphony No. 2: *Resurrection*, with NYP, CBS Studios.
- December 10: led premiere of Symphony No. 3: *Kaddish*, IPO, Tel Aviv, with Hannah Rovina, narrator and Jennie Tourel, soloist.

1964

- March 6: US operatic debut at Metropolitan Opera House, conducting first of ten performances of Verdi's *Falstaff* (Franco Zeffirelli, director).

1966

- March 14: debut at Vienna State Opera, conducting Verdi's *Falstaff* (Luchino Visconti, director).

1968

- June 6: conducted members of NYP in Mahler's *Adagietto* from Symphony No. 5, at funeral of Robert Kennedy, St. Patrick's Cathedral, New York.
- October: led celebrations for 125th anniversary season of NYP.

1969

- April 30: death of Samuel J. Bernstein.
- May 17: led last concert as Music Director of NYP, after having conducted 939 concerts with the orchestra (831 as Music Director), more than any other conductor in its history. Gave 36 world premieres, 14 US premieres, 15 New York premieres and led more than 40 works never before performed by the NYP. Received title of "Laureate Conductor".

1971

- September 8: inaugurated the John F. Kennedy Center for the Performing Arts, Washington, DC, with premiere of *Mass*.

1973

- January 19: led Concert for Peace at National Cathedral, Washington, with members of NSO, in protest against President Nixon, on the eve of Nixon's second term in office.
- June 23: led concert with *Orchestra Sinfonica di Roma* (RAI) and choruses, at the Vatican, Rome, for the tenth anniversary of Paul VI's elevation to the Papacy.
- October 9: delivered first of six lectures entitled *The Unanswered Question*, as the Charles Eliot Norton Professor of Poetry at Harvard University.

1974

- May 16: led premiere of his and Jerome Robbins' ballet *Dybbuk*, New York City Ballet, State Theater, New York.

1977

- January 19: conducted two excerpts from his *Songfest* at Inaugural Concert for President Jimmy Carter, Kennedy Center, Washington, DC.
- October 11: premieres of *Songfest*, Three Meditations from "*Mass*" for Violoncello and Orchestra and *Slava!*, (latter two with Mstislav Rostropovich as cellist and conductor, respectively), LB, conductor, NSO, Kennedy Center, Washington, DC.

1978

- June 16: death of Felicia Montealegre Bernstein.

1979

- February 15: led Orquesta Filharmónica de la Ciudad de México, México City, in concert for state visit by President Carter to President Lopez de Portillo.
- Fall: guest conducted various orchestras, including his one and only appearance with the Berlin Philharmonic in Mahler's Symphony No. 9.

1980

- December 7: received Kennedy Center Honor for Lifetime of Contributions to American Culture through the Performing Arts, Washington, DC.

1983

- June 17: premiere of *A Quiet Place* (first version), Houston Grand Opera, John DeMain, conductor.

1986

- April 10: led and recorded *A Quiet Place* at the VSO.
- April 29–May 11: Leonard Bernstein Festival given by the LSO at the Barbican Centre, including a concert conducted by LB in the presence of Queen Elizabeth II.

1988

- November 14: led NYP in all-Bernstein concert, marking the 45th anniversary of his debut with the NYP.

1989

- October 19–31: last concerts with NYP.
- November 15: refused National Medal of Arts from President George Bush as a protest against revoked NEA grant in connection with a New York City exhibit of AIDS-related art.

- December: led Beethoven's Symphony No. 9 with the Bavarian Radio Symphony and members of the NYP, LSO, Orchestre de Paris and Leningrad Philharmonic. Berlin Freedom Concert celebrating opening of Berlin Wall, Schauspielhaus, East Berlin. Telecast worldwide.

1990

- Founded Pacific Music Festival.
- August 19: Koussevitzky Memorial concert: Britten's *Four Sea Interludes*, LB's *Arias & Barcarolles* (Carl St. Clair, conductor) and Beethoven's Symphony No. 7, BSO, Tanglewood. His last concert.
- October 9: announced retirement from public performances because of failing health.
- October 14: the death of Leonard Bernstein, 6:15 p.m. at his home, 1 West 72nd Street, New York. Cardiac arrest brought on by side effects of treatment for mesothelioma.
- October 16: private funeral at LB home followed by interment at Green-Wood Cemetery, Brooklyn, NY.

Leonard Bernstein conducted more than 80 orchestras throughout his career. The following chart lists the orchestras Bernstein conducted three or more times and the years in which he made his appearances.

| | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 | 1946 | 1947 | 1948 | 1949 | 1950 | 1951 | 1952 | 1953 | 1954 | 1955 | 1956 | 1957 | 1958 | 1959 | 1960 | 1961 | 1962 | 1963 | 1964 | 1965 | 1966 | 1967 | 1968 | 1969 | 1970 | 1971 | 1972 | 1973 | 1974 | 1975 | 1976 | 1977 | 1978 | 1979 | 1980 | 1981 | 1982 | 1983 | 1984 | 1985 | 1986 | 1987 | 1988 | 1989 | 1990 | # OF YEARS | | | |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------------|----|----|----|
| BALLET THEATRE ORCHESTRA | | | | | • | | • | | | | | | • | | | | | | | | | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | 4 | | | | | |
| BOSTON POPS | | | | | • | | | | | | | | | • | | | | | | | | | | | • | | | | | | | | | | | | | | | | | | | | | | • | | | | 4 | | | | |
| BOSTON SYMPHONY ORCHESTRA (OR MEMBERS) | | | • | • | • | | • | • | • | • | • | • | • | • | | | • | | | | | • | | | | • | | | | | | • | • | • | | • | • | • | | • | | • | | | | | | | | | 31 | | | | |
| CHICAGO SYMPHONY ORCHESTRA | | | | | • | • | | | | | | • | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | • | | | | 5 | | | | | |
| CINCINNATI SYMPHONY ORCHESTRA | | | | | • | • | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 5 | | | | |
| CONCERTGEBOUWORKEST | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | | | | |
| CZECH PHILHARMONIC ORCHESTRA | | | | | | | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | • | | 3 | | |
| DETROIT SYMPHONY ORCHESTRA | | | | • | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | | |
| ISRAEL PHILHARMONIC ORCHESTRA | | | | | | | | • | • | • | • | • | | | | • | • | | • | | | | | • | | | | | • | • | | | | • | • | • | • | • | | | | | • | • | | | | | | | | | 25 | | |
| LONDON SYMPHONY ORCHESTRA | | | | | | | | | | | | | | | | | | | | | | | | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | 9 | | |
| LOS ANGELES PHILHARMONIC | | | | | • | | | | | | | • | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 5 | | |
| METROPOLITAN OPERA | | | | | | | | | | | | | | | | | | | | | | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | 4 | | |
| NATIONAL SYMPHONY ORCHESTRA (WASHINGTON) | | | | | | | | | | | | | • | | | | • | • | | | | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | 14 | |
| NBC SYMPHONY OF THE AIR | | | | | | • | | | • | | | | • | | | • | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 6 | |
| NEW YORK CITY SYMPHONY | | | | | | • | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | |
| NEW YORK PHILHARMONIC (OR MEMBERS) | | • | | • | • | • | | • | • | • | • | • | | | | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | • | 40 | |
| ORCHESTRA DELLA TEATRO ALLA SCALA, MILAN | | | | | | | | | | | | • | | • | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 5 | | |
| ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA | | | | | | | | | • | | • | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| ORCHESTRA SINFONICA DI ROMA DELLA RAI | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 4 | |
| ORCHESTRE DE PARIS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | |
| ORCHESTRE NATIONAL DE FRANCE | | | | | | | | • | • | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 10 |
| PHILADELPHIA ORCHESTRA/ROBIN HOOD DELL | | | | | | | | | • | • | • | | • | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| PITTSBURGH SYMPHONY ORCHESTRA | | | | | • | • | | | | | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 5 | |
| RESIDENTIE ORKEST (NETHERLANDS) | | | | | | | | • | • | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 |
| ROCHESTER PHILHARMONIC ORCHESTRA | | | | | | • | • | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | |
| SAN FRANCISCO SYMPHONY | | | | | | • | • | | | | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | |
| SCHLESWIG-HOLSTEIN MUSIK FESTIVAL ORCHESTER | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 3 | |
| SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | |
| TANGLEWOOD MUSIC CENTER ORCHESTRA | • | • | | | | | • | • | • | • | • | • | • | • | | • | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 26 |
| WIENER PHILHARMONIKER/STAATSOOPER | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 24 |



| WOODWINDS | English | Español | Français | Deutsch |
|-----------|-----------------------------|---------------------------------|-----------------------------------|--------------------------|
| picc | piccolo | flautin/piccolo | petite flûte | Piccoloflöte |
| fl | flute | flauta | grande flûte | Flöte |
| ob | oboe | oboe | hautbois | Oboe |
| corA | cor anglais (English horn) | corno inglés | cor anglais | Englischhorn |
| cl | clarinet (in A or Bb) | clarinete (en La o en Si bemol) | clarinette (en la ou en si bémol) | Klarinette (in A oder B) |
| Ebcl | clarinet in Eb | clarinete en Mib | petite clarinette | Es-Klarinette |
| bcl | bass clarinet | clarinete bajo | clarinette basse | Bassklarinette |
| bn | bassoon | fagot | basson | Fagott |
| dbn | doublebassoon/contrabassoon | contrafagot | contrebasson | Kontrafagott |

BRASS

| | | | | |
|-------|---------------|--------------|----------------|-------------|
| hn | horn | corno | cor | Horn |
| crt | cornet | corneta | cornet | Kornett |
| tpt | trumpet | trompeta | trompette | Trompete |
| trbn | trombone | trombón | trombone | Posaune |
| btrbn | bass trombone | trombón bajo | trombone basse | Bassposaune |

PERCUSSION

| | | | | |
|-----------|------------------|--------------------------------|---------------------------|-----------------------|
| ant.cym | antique cymbals | crótalos | cymbales antiques | antike Zimbeln |
| BD | bass drum | bombo | grosse caisse | große Trommel |
| bl | block | bloque | block | Block |
| cast | castanets | castañuelas | castagnettes | Kastagnetten |
| Chin.bl | Chinese blocks | caja china | blocs chinois | chinesische Blöcke |
| crot | crotals | Crótalos | crotales | Crotales |
| cymb | cymbals | platillos | cymbale(s) | Becken |
| dr | drum | tambor | tambour/drum | Trommel/Drum |
| flex | flexatone | flexatono | flexatone | Flexaton |
| glsp | glockenspiel | glockenspiel | glockenspiel | Glockenspiel |
| perc | percussion | percussion | percussion | Schlagzeug/Percussion |
| SD | snare drum | tambor redoblante | caisse claire | kleine Trommel |
| susp.cymb | suspended cymbal | platillo suspendido | cymbale suspendue (seule) | hängendes Becken |
| tamb | tambourine | pandereta | tambour de basque | Tamburin |
| tam-t | tam-tam | tam-tam | tam-tam | Tam-Tam |
| t.bells | tubular bells | campanas tubulares campanólogo | cloches tubulaires | Röhrenglocken |
| TD | tenor drums | redoblante | caisse roulante | Wirbeltrommel |
| timp | timpani | timbal(es) | timbales | Pauken |
| tgl | triangle | triángulo | triangle | Triangel |
| tom-t | tom-toms | tom-tom | Tom-Toms | Tom-Toms |
| tpl.bl | temple block(s) | temple block | temple block(s) | Tempelblock(s) |
| vib | vibraphone | vibráfono | vibraphone | Vibraphon |
| wdbl | woodblock | caja china | wood-block(s) | Woodblock(s) |
| xyl | xylophone | xilófono | xylophone | Xylophon |

Standard order of instrumentations: fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vln.vlnll.vla.vlc.db

| STRINGS | English | Español | Français | Deutsch |
|---------|------------------------|------------|-------------|-------------|
| vln | violin | violín | violon | Violine |
| vla | viola | viola | alto | Viola |
| vlc | cello | violoncelo | violoncelle | Violoncello |
| db | double bass/contrabass | contrabajo | contrebasse | Kontrabass |

VOICES

| | | | | |
|------|---------------|---------------|---------------|--------------|
| S | soprano | soprano | soprano | Sopran |
| M | mezzo-soprano | mezzo-soprano | mezze-soprano | Mezzosopran |
| A | alto | contralto | alto | Alt |
| CT | countertenor | contratenor | contreténor | Countertenor |
| T | tenor | tenor | ténor | Tenor |
| Bar | baritone | baritono | baryton | Bariton |
| BBar | bass baritone | bajo-baritono | baryton-basse | Bassbariton |
| B | bass | bajo | basse | Bass |

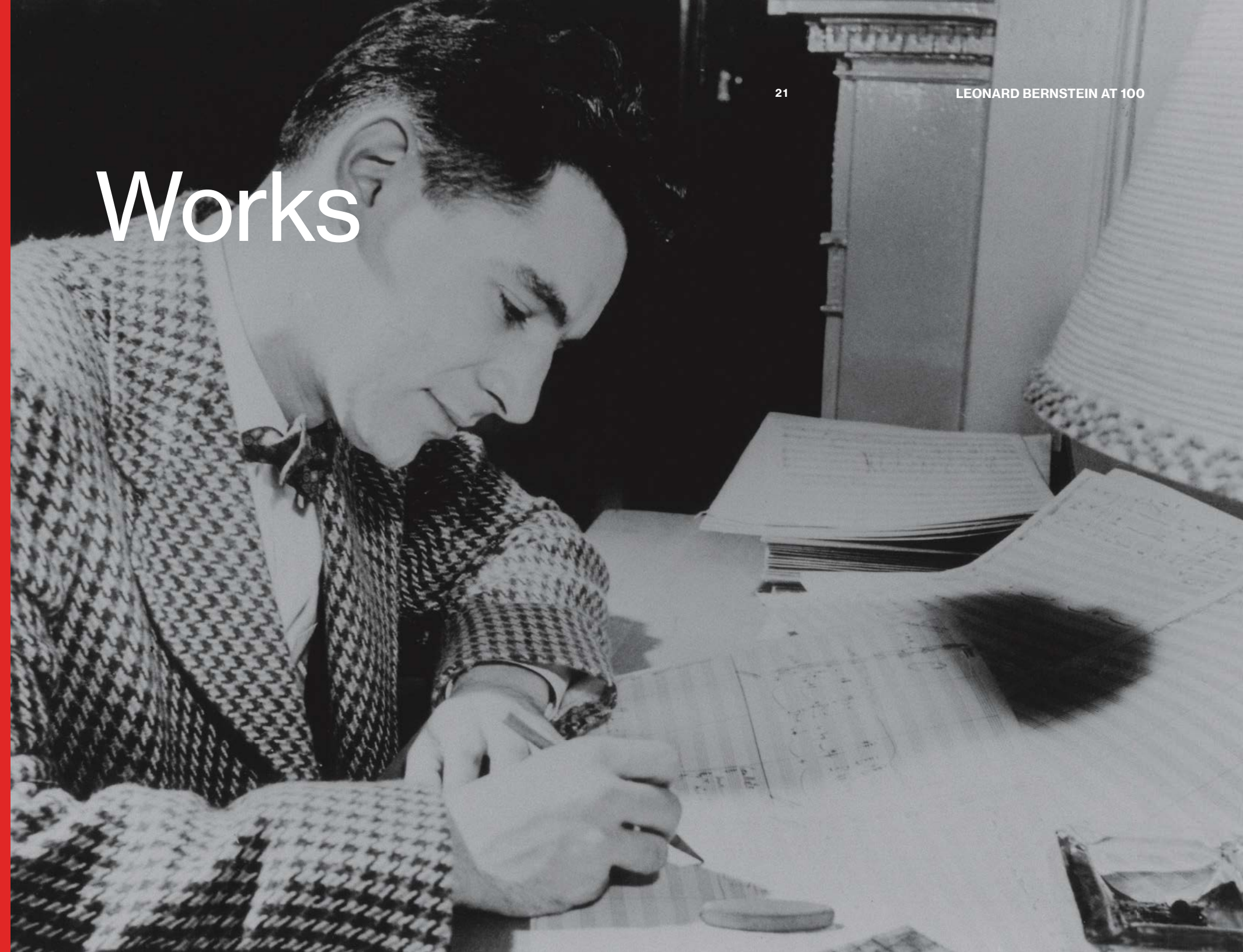
LANGUAGES

| | | | | |
|---|---------|----------|----------|-------------|
| E | English | inglés | anglais | englisch |
| F | French | francés | français | französisch |
| G | German | alemán | allemand | deutsch |
| I | Italian | italiano | italien | italienisch |
| L | Latin | latín | latin | Latein |
| S | Spanish | español | espagnol | spanisch |

OTHERS

| | | | | |
|-------|---------------------|----------------------|-------------------------|-------------------------|
| ampl | amplified | amplificado | amplifié | verstärkt |
| ca | circa | circa | circa | circa |
| cel | celesta | celesta | célesta | Celesta |
| elec. | electric/electronic | electric/electrónico | électrique/électronique | elektrisch/elektronisch |
| gtr | guitar | guitarra | guitare | Gitarre |
| hpd | harpsichord | clave | clavecin | Cembalo |
| hi | high | agudo | aigu | hoch |
| kbd | keyboard | teclado | clavier | Keyboard |
| lg | large | grande | grand | groß |
| lo | low | grave | grave | tief |
| max. | maximum | máximo | maximum | Maximum |
| med | medium | medio | médium | mittel |
| min | minutes | minutos | minutes | Minuten |
| min. | minimum | mínimo | minimum | Minimum |
| org | organ | órgano | orgue | Orgel |
| pft | piano | piano | piano | Klavier |
| sm | small | pequeño | petit | klein |
| synth | synthesizer | sintetizador | synthétiseur | Synthesizer |
| tape | tape | cinta | bande | Tonband |

Works





Candide Courtesy New York Philharmonic / Chris Lee

Candide

Leonard Bernstein's comic operetta, *Candide*, based on Voltaire's satirical fiction of the same name, has collected an extensive performance history since its Broadway premiere in 1956. The original version featured a book by Lillian Hellman (now withdrawn) and lyrics by Richard Wilbur and additional lyrics by John La Touche, Dorothy Parker, Hellman, and Bernstein. In 1973, Hugh Wheeler wrote a new book that also formed the basis of subsequent versions, and Stephen Sondheim joined the list of lyricists.

The operetta captures Voltaire's depiction of the cynicism of society expressed through Candide's education in optimism, banishment from his beloved Cunégonde, travels, trials, and disillusionment with humanity, before ending on Bernstein's hopeful tone in "Make Our Garden Grow."

Candide opened on Broadway on December 1, 1956 at the Martin Beck Theatre (Tyrone Guthrie, director / Samuel Krachmalnick, conductor).

Candide (New York City Opera Version)

(1982) 91 min (music, not counting book)

Text Book by Hugh Wheeler, after Voltaire. Lyrics by Richard Wilbur, Stephen Sondheim, John La Touche, and Leonard Bernstein (E)

Scoring Major roles: S.2M.T.T/Bar.Bar; Minor roles: 2S.4T.6Bar.2B; Chorus; 2(II=picc).1(=corA). 2(I=Ebcl,ssax ad lib).1-2.2.2.1-timp.perc(2)-harp-strings

World Premiere October 13, 1982
New York, NY, United States
Harold Prince, director / New York City Opera / John Mauceri, conductor

Candide (Scottish Opera Version)

(1988) 110 min (music, not counting book)
Adaptation of New York City Opera version by Mauceri, Miller, and Wells

Text Book by Hugh Wheeler, after Voltaire. Lyrics by Richard Wilbur, Stephen Sondheim, John La Touche, Lillian Hellman, Dorothy Parker, and Leonard Bernstein (E)

Scoring Major roles: S.2M.T.T/Bar.Bar; Minor roles: 2S.4T.6Bar.2B; chorus 2(II=picc).1(=corA).2(I=Ebcl,ssax ad lib).1-2.2.2.1-timp.perc(2)-harp-strings

World Premiere May 17, 1988
Theatre Royal, Glasgow, United Kingdom
Jonathan Miller, director / Scottish Opera / John Mauceri, conductor

Candide (Concert Version)

(1989, rev. 1993) 130 min (music + narration)
for narrator, vocal soloists, chorus, and orchestra
Orchestrations by Leonard Bernstein and Hershy Kay; Additional orchestrations by John Mauceri

Text Richard Wilbur, Stephen Sondheim, John La Touche, Lillian Hellman, Dorothy Parker, and Leonard Bernstein (E)

Scoring Major roles: Narrator.S.2M.T.T/Bar.Bar; Minor roles: 2S.4T.6Bar.2B.chorus 2(II=picc).1(=corA).2(I=Ebcl,II=bcl).1-2.2(I=crt).2.1-timp.perc(2)-harp-strings

World Premiere December 12, 1989
Barbican Centre, London, United Kingdom
London Symphony Orchestra / Leonard Bernstein, conductor

Candide (Chelsea Version)

(1973) 75 min (music, not counting book)
Orchestration for 13 players by Hershy Kay

Text Book by Hugh Wheeler, after Voltaire. Lyrics by Richard Wilbur, John La Touche, Stephen Sondheim, and Leonard Bernstein (E)

Scoring Main roles: S.2M.T.T/Bar.Bar; Ensemble of at least 6 women, 8 men, 1 person; Chorus; 2.picc.rec.1.3.bcl. ssax.1-0.2.1.0-timp.perc(1)-2pft(I=cel).elec.pft-1(=vla).0.0.1.1

World Premiere December 20, 1973
Chelsea Theater, Brooklyn, NY, United States
Patricia Birch, choreographer / Harold Prince, director / John Mauceri, conductor

Candide (Royal National Theatre Version)

(1999) 98 min (music, not counting book)
Book Adapted from Voltaire by Hugh Wheeler; Orchestrations by Bruce Coughlin
New Version by John Caird

Text Richard Wilbur, Lillian Hellman, Dorothy Parker, John La Touche, Stephen Sondheim, and Leonard Bernstein

Scoring Main roles: S.2M.T.T/Bar.Bar; Small roles: 2S.4T.6Bar.2B.chorus
Reeds 1 (picc/fl/cl).Reeds 2 (cl.Eflat).Reeds 3(corA/ob/ob d'amore).Reeds 4(bs clar/cl/fl).Reeds 5(bs).Tpt.Hn. Tbn. Perc.Keyb.vln.vla.Vc.Cb

World Premiere April 13, 1999

For Chelsea and Royal National Theatre versions, please contact the Leonard Bernstein Office for first class productions and Music Theatre International for stock and amateur productions. For all other versions, please contact Boosey & Hawkes.



Mass

Perhaps Bernstein's most ambitiously scaled work, *Mass* truly lives up to its name as "A Theatre Piece for Singers, Players and Dancers." Considering the tremendous success it has achieved since its premiere in 1971, it's no wonder that the *Washington Post* has called it "arguably the best thing Bernstein ever wrote." The premiere of *Mass*, coinciding with the opening of the new John F. Kennedy Center for the Performing Arts in Washington, D.C., was an event to trump all others; attendees included Rose Kennedy (the late president's mother), Edward Kennedy, Henry Kissinger, and Aaron Copland—but not President Nixon.

Mass represents the culmination—the totality—of who Bernstein was as a composer. It combines classical, Broadway, avant-garde, and other styles into one large, cohesive work. Ultimately a work of peace, *Mass* explores the human condition in social and religious terms.

For derivative works from *Mass*, please see other works categories.

Mass: A Theatre Piece for Singers, Players and Dancers

(1971) 110 min

Text Liturgy of the Roman Mass (L); Additional texts by Stephen Schwartz and Leonard Bernstein (E)

Scoring Celebrant (lead solo); Soloists (ca. 20 from Street People); SATB Robed Choir (ca. 60); Boys' Choir (ca. 20 with boyS solo); Street People (ca. 45 singer-dancers) Stage Orchestra (in costume, acting as cast members): 2(I,II =picc).2(II=corA).3(=3sax(SAT)/Ebcl/bcl).2(II=dbn)-4.4.3.1-perc(2)-2elec.guitars-bass guitar-2elec.kybds Pit Orchestra: harp-2Allen org-timp.perc(3-4)-strings-pre-recorded tape

World Premiere September 8, 1971
John F. Kennedy Center for the Performing Arts,
Washington, DC, United States
Gordon Davidson, director / Alvin Ailey, choreographer /
Maurice Peress, conductor

Mass (Chamber Version)

(1972) 110 min

Text Liturgy of the Roman Mass (L); Additional texts by Stephen Schwartz (E)

Scoring Celebrant (lead solo), Soloists (from Street People) SATB Choir (12); Boys' Choir (10 with boyS solo); Street People (16, plus 3 dancers) 1.0.1(=sax).0-1.1.1-stage perc(2)-harp-organ-2elec gtr.2acoustic gtr.banjo.round hole steel gtr(optional).12-string gtr(optional).fender bass(or acoustic bass)-elec.pft-vln-pre-recorded tape

World Premiere December 26, 1972
Mark Taper Forum, Los Angeles, CA, United States
Gordon Davidson, director / Maurice Peress, conductor
(assisted by Earl Rivers)



On the Town

Bernstein's *On the Town* has been a classic since its original Broadway run in 1944, a continuation of the composer's collaboration with choreographer Jerome Robbins. *On the Town* highlights the fleeting encounters and visceral energy of youth as three young sailors find love and excitement while on leave in New York City during one 24-hour period.

On the Town's book and lyrics were written by Betty Comden and Adolph Green. In addition to the theatrical staging, the work also exists in a concert version that was first premiered in 1992 at London's Barbican Centre with Michael Tilson Thomas and the London Symphony Orchestra. Recent concert stagings have brought this timeless work to music halls across the globe, offering a comedic and romantic view of mid-century America that never fails to bring about the nostalgia of past generations.

On the Town (Theatrical Version)

(1944) 71 min (music, not counting book)

Text Book and Lyrics by Betty Comden & Adolph Green (based on an idea of Jerome Robbins)

Scoring Major roles: 3 men, 3 women; Minor roles: 15 men, 7 women (both with doublings) Chorus; Dancers; 1(=picc.)1(=corA).3(I=Elcl,II=asax,III=bcl)-2.3.3.0-timp.perc(1):SD/BD/tom-t/hi hat/susp.cymb/cowbell/tgl/tpl.bl/tamb/ratchet/slide whistle/xyl/glsp/vib-pft-vlnABC.vla.vlc.db

Broadway Opening

February 26, 1953
Winter Garden Theatre, New York, NY, United States
George Abbott, director / Lehman Engel, conductor

Production Rights

First class production: The Leonard Bernstein Office

Stock and amateur productions in US & Canada:
Tams-Witmark Music Library

Stock and amateur productions in all other territories:
Boosey & Hawkes MP Ltd.

Boosey & Hawkes is sole agent for concert (non-dramatic) performances worldwide.

On the Town (Concert Version)

(1944 / 1992) 71 min (music + narration)

Text Book and Lyrics by Betty Comden & Adolph Green (based on an idea of Jerome Robbins)

Scoring Major roles: 3 men, 3 women; Minor roles: 15 men, 7 women (both with doublings); Chorus; Dancers 1(=picc.)1(=corA).3(I=Ebcl,II=asax,III=bcl).0--2.3.3.0--timp.perc-pft--strings

World Premiere

June 28, 1992
Barbican Centre, London, United Kingdom
London Symphony Orchestra / Michael Tilson Thomas

For derivative works from *On the Town*, please see other works categories.

Trouble in Tahiti / A Quiet Place

Bernstein's *Trouble in Tahiti* and *A Quiet Place* have served as the composer's only forays into the bona fide operatic tradition. Running approximately 40 minutes in one act, *Trouble in Tahiti*, premiered in 1952, is a commentary on American society that follows a couple from the suburbs struggling in commitment and communication. *A Quiet Place*, first premiered in 1983, continues the story of the family first presented in *Trouble in Tahiti*, acting as a sequel. A revision of *A Quiet Place* in 1984 incorporated *Trouble in Tahiti* into the second act as flashbacks.

A Quiet Place

(1983, rev. 1984) 150 min

This version incorporates *Trouble in Tahiti*.

Text Stephen Wadsworth and Leonard Bernstein (E)

Scoring Major roles: S.M.T.Bar.2BBar; Minor roles: 2M.2T.Bar.B.jazz trio (S or M.hT.hBar); Chorus (in pit) 3(II=afi,III=picc).2.corA.3(III=Ebcl).bcl.2.dbn-4.3.3.1-timp.perc(3-4)-elec.bass-pft(=synth)-harp-strings

World Premiere June 19, 1984 (revised version)

La Scala, Milan, Italy

Stephen Wadsworth, director / John Mauceri, conductor

A Quiet Place

(arr. 2013) 100 min

This version does not incorporate *Trouble in Tahiti*.

Adapted libretto and reduced orchestration by Garth Edwin Sunderland

Scoring Major roles: S.T.Bar.B; Minor roles: M.A.2T.Bar.B; Vocal Quartet(SATB); 1(=picc.af1).1(=corA).3(I=Ebcl,III=bcl).1(=dbn)-2.1.1.0-perc(2)-pft(=cel)-strings:(min.1.1.1.1.1 or max.4.3.3.3.1)

Trouble in Tahiti

(1951) 40 min

Text Libretto by the composer; German version by Paul Esterházy (E,G)

Scoring M,BBar,Jazz trio (S or M,hT,hBar) 2(II=picc).2.corA.2.bcl.2(II=dbn)-2.2.2.1-timp.perc - harp-strings(1.1.1.1)

World Premiere June 12, 1952

Brandeis University, Waltham, MA, United States

Nell Tangeman / David Atkinson / Constance Brigham /

Robert Kole / Claude Heater /

Elliot Silverstein, director / Leonard Bernstein

* This opera has also been incorporated into *A Quiet Place*.

Trouble in Tahiti

(arr. 2009) 40 min

Reduced orchestration by Garth Edwin Sunderland

Scoring 1.1.1.1-1.1.0-perc(1, opt. 2)-pft-strings:(1.1.1.1)

World Premiere July 7, 2009

Bayerische Staatsoper, Munich, Germany

Beth Clayton / Rodney Gilfry / Angela Brower /

Jeffrey Behrens / Todd Boyce / Schorsch Kamerun,

director / Mahler Chamber Orchestra / Kent Nagano

Trouble in Tahiti

(arr. 1999) 40 min

Reduced ensemble orchestration by Bernard Yannotta

Scoring fl-cl-tpt-trbn-perc(1 or 2)-pft-db



West Side Story

The gem of Broadway musicals, *West Side Story's* commentary on love and prejudice is relevant to any time and place. This groundbreaking collaboration among Bernstein, Jerome Robbins (conception and choreography), Arthur Laurents (book), and Stephen Sondheim (lyrics) captured the fiber of American society through its best and worst characteristics. *West Side Story* first appeared on Broadway in 1957 and garnered outstanding reviews. The 1961 soundtrack to the feature film version continues to hold the record for number of weeks at No. 1 on Billboard's chart (54).

West Side Story exists in a number of arrangements suitable for concert performance. The Symphonic Dances from *West Side Story* is among the most performed orchestral works of the 20th century, and is consistently seen on programs worldwide.

West Side Story

(1957) 80 min (music, not counting book)

Text Book by Arthur Laurents; Lyrics by Stephen Sondheim (E)

Scoring Roles: Jets: 10 male, 6 female; Sharks: 10 male, 6 female; 4 adults (non-singing); Reed I(=picc,fl,asax,cl). Reed II(=Ebcl,cl).Reed III(=bcl,tsax,cl,ob,corA).Reed IV(=cl,fl.picc,bsax).Reed V(bn)- 2.3.2.0-perc -gtr-pft-bass-strings

Broadway Opening December 26, 1957
Winter Garden Theatre, New York, NY, United States
Jerome Robbins, choreographer and director /
Max Goberman, conductor

Boosey & Hawkes is sole agent for concert performances of individual numbers worldwide. For all other productions of the complete work, please contact Music Theatre International. For *West Side Story Film with Live Orchestra*, please contact IMG Artists, Inc.

For derivative works from *West Side Story*, please see other works categories.



Wonderful Town

A musical that first saw performances in 1953, *Wonderful Town* was a collaboration between Joseph Fields and Jerome Chodorov (book), Betty Comden and Adolph Green (lyrics), and Leonard Bernstein (music). A lighthearted look at two small-town sisters determined to make it in New York City, the musical won a Tony Award for Best Musical for the 1952–53 season, as well as separate Tonys for the music and book.

The first productions of *Wonderful Town* were wildly successful in Boston and Philadelphia, breaking box office records, and advance sales had skyrocketed a month prior to the New York City performances. *Wonderful Town* would end up being the last collaboration between Bernstein, Comden, and Green, and as Bernstein biographer Humphrey Burton puts it, “the final fruit of a brief but glorious Broadway partnership.”

Wonderful Town (Theatrical Version)

(1953) 66 min (music, not counting book)

Text Book by Joseph Fields and Jerome Chodorov; Lyrics by Betty Comden and Adolph Green (E)

Scoring Major roles: 4 men, 2 women; Minor roles: 15 men (with doubling), 3 women; Chorus; Dancers

Reed I(=fl,Ebcl,Bbcl,asax).Reed II(=Bbcl,bcl,asax,barsax).
Reed III(=ob,corA,Bbcl,tsax).Reed IV(picc,fl,Bbcl,tsax).
Reed V(Bbcl,asax,bsax,bn)-0.4.3.0-traps.perc(1)-
pft(=cel(opt))-strings

Broadway Opening January 19, 1953

February 26, 1953; Winter Garden Theatre, New York, NY, United States; George Abbott, director / Lehman Engel, conductor

Production Rights

First class production: The Leonard Bernstein Office

Stock and amateur productions in US & Canada:
Tams-Witmark Music Library

Stock and amateur productions in all other territories:
Boosey & Hawkes MP Ltd.

Boosey & Hawkes is sole agent for concert (non-dramatic) performances worldwide.

Wonderful Town (Concert Version)

(1953) 66 min (music, not counting narration)

Text Book by Joseph Fields and Jerome Chodorov; Lyrics by Betty Comden and Adolph Green (E)

Scoring Major roles: 4 men, 2 women; Minor roles: 15 men (with doubling), 3 women; Chorus; Dancers
Reed I(=fl,Ebcl,Bbcl,asax).Reed II(=Bbcl,bcl,asax,barsax).
Reed III(=ob,corA,Bbcl,tsax).Reed IV(picc,fl,Bbcl,tsax).
Reed V(Bbcl,asax,bsax,bn)-0.4.3.0-traps.perc(1)-
pft(=cel(opt))-strings

A spoken narration is available for concert performances.



The Lark and Peter Pan

On a few occasions, Bernstein composed incidental music for stories that had not originally featured musical components. One was a 1950 musical reimagining of J. M. Barrie's *Peter Pan*. Having only been commissioned to write dance and mood music to accompany the play, Bernstein could not hold back from writing a few numbers and choruses. *Peter Pan* ended up a success, with the *New York Times* commenting on its "melodic, colorful and dramatic score that is not afraid to be simple in spirit."

Jean Anouilh's 1952 play, *The Lark*, is based on the trial and execution of Joan of Arc. An English adaptation was made by Lillian Hellman, and Bernstein composed incidental music for the accompaniment. The music now exists in an arrangement for mixed choir or a septet of solo voices.

The Lark for French and Latin chorus

Incidental Music to the play by Jean Anouilh (1955) 11 min

for unaccompanied mixed choir or septet of solo voices (SSMTTBB) and percussion ad libitum

Text Medieval French folk songs (French choruses); Roman Mass (Latin choruses)

Broadway Opening November 17, 1955

Longacre Theatre, New York, NY, United States

Joseph Anthony, director / New York Pro Musica Antiqua / Noah Greenberg



Peter Pan

Songs, choruses, and incidental music for the play by J. M. Barrie (1950) 55 min

Text Leonard Bernstein (E)

Scoring Main roles: 3S.Bar.TTBB chorus 1(=picc).1.3(1=Ebcl,bcl).1-1.0.0.0-perc(2)-kybd(pft/cel)-strings

Staged version must be licensed with the play from Samuel French (original Barrie) or Dramatists Play Services (Caird adaptation)

World Premiere April 24, 1950

Imperial Theatre, New York, NY, United States

John Burrell and Wendy Toye, directors / Ben Steinberg, conductor

Peter Pan

Concert staging adapted by Nina Bernstein from the novel *Peter and Wendy* by J. M. Barrie (1950) 65 min

Text Leonard Bernstein; narration adapted by Nina Bernstein (E)

Scoring Main roles: 3S.Bar; TTBB chorus 1(=picc).1.3(1=Ebcl,bcl).1-1.0.0.0-perc(2)-kybd(pft/cel)-strings



Ballet

For more information about choreographing works by Leonard Bernstein, including orchestral and chamber works, please visit www.boosey.com/licensing. Ballets are available to be performed in concert.

Dybbuk

(1974) ca. 48 min
choreography by Jerome Robbins

Text Bible (various); Liturgy: Havdalah, Kaddish (H)

Scoring Bar, B soloists
2.picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc(3)-harp-pft/cel-strings

World Premiere August 16, 1974
Auckland, New Zealand
New York Philharmonic / Leonard Bernstein

*Only the original choreography by Jerome Robbins is permitted for performance.

Fancy Free

(1944) 27 min
choreography by Jerome Robbins

Scoring 2(II=picc).2.2.2-4.3.3.1-timp.perc(2-3)-pft-strings

World Premiere April 18, 1944
Metropolitan Opera House, New York, NY, United States
Ballet Theatre Orchestra / Leonard Bernstein

*Only the original choreography by Jerome Robbins is permitted for performance.



Facsimile: Choreographic Essay for Orchestra

(1946) 19 min

Scoring 2(II=picc).2.2(=Ebcl).2-4.2.crt.2.1-timp.
perc(2)-pft(concertante)-strings

World Premiere March 5, 1947
Vassar College, Poughkeepsie, NY, United States
Rochester Philharmonic Orchestra / Leonard Bernstein

Full Orchestra

Candide Suite

(arr. 1998) 18 min
arranged for orchestra by Charlie Harmon

Scoring 2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.
perc(3/4)-harp-strings

World Premiere January 14, 1999
Ordway Theatre, St. Paul, MN, United States
Minnesota Orchestra / Eiji Oue

Overture to Candide (Concert Version)

(1956) 4 min

Scoring 2.picc.2.2.Ebcl.bcl.2.dbn-4.2.3.1-timp.perc(2)-
harp-strings

World Premiere January 26, 1957
Carnegie Hall, New York, NY, United States
New York Philharmonic / Leonard Bernstein

Two Meditations from Mass

(1971) 8 min
for orchestra

Scoring Perc(2)-organ-harp-pft-strings

Overture to On the Town

(1944) 6 min
for orchestra

Scoring 1.1.2.bcl.0-2.3.3.0-perc-pft-strings

Three Dance Episodes from On the Town

(1945) 10 min
for orchestra

Scoring 1(=picc).1(=corA).3(I=Eb,II=asax,III=bcl).0-2.3.3.0-
timp.perc(2)-pft-strings

The movements “The Great Lover Displays Himself”, “Lonely Town: Pas de Deux”, and “Times Square: 1944” can be performed separately.

World Premiere February 3, 1946
Civic Auditorium, San Francisco, CA, United States
San Francisco Symphony / Leonard Bernstein

Orchestral Suite from A Quiet Place

(arr. 1991) 25 min
arranged for orchestra by Sid Ramin and Michael Tilson Thomas with assistance of Michael Barrett

Scoring 3(II=af1,III=picc).2.corA.3(III=Ebcl).bcl.
asax.2.dbn-4.3.3.1-timp.perc(5-6)-elec.keyboard-harp-
strings

World Premiere September 19, 1991
Barbican Centre, London, United Kingdom
London Symphony Orchestra / Michael Tilson Thomas

Symphonic Dances from West Side Story

(1960) 23 min
for orchestra

Scoring 2.picc.2.corA.Ebcl.asax.2.bcl.2.dbn-4.3.3.1-timp.
perc(4)-harp-pft-strings

World Premiere February 13, 1961
Carnegie Hall, New York, NY, United States
New York Philharmonic / Lukas Foss

Suite No. 2 from Dybbuk

(1974) 16 min
for orchestra

Scoring Bar, B soloists
2.picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc(3)-harp-
pft/cel-strings

World Premiere April 17, 1975
Avery Fisher Hall, New York, NY, United States
New York Philharmonic / Leonard Bernstein

Three Dance Variations from Fancy Free

(1944) 7 min
for orchestra

Scoring 2(II=picc).2.2.2-4.3.3.1-timp.perc(2-3)-pft-strings

Suite from 1600 Pennsylvania Avenue

(arr. 2003) 18 min
arranged for orchestra by Charlie Harmon

Scoring 2(II=picc).2.2(II=bcl).2-2.2.2.1-timp.perc(3)-
harmonium-strings

World Premiere April 25, 2003
New York, NY, United States
New York Pops / Charles Prince

Divertimento

(1980) 14 min
for orchestra

Scoring 3(III=picc).picc.2.corA.2.Ebcl.
bcl.2.dbn-4.3.3.1(=baritone euph)-timp.perc(5)-harp-pft-
strings

World Premiere September 25, 1980
Symphony Hall, Boston, MA, United States
Boston Symphony Orchestra / Seiji Ozawa

A Musical Toast

(1980) 2 min
for orchestra

Scoring 2.2picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.
perc(5) -harp-pft-organ(optional)-elec.guitar(optional)-
strings

World Premiere October 11, 1980
Avery Fisher Hall, New York, NY, United States
New York Philharmonic / Zubin Mehta

Symphonic Suite from On the Waterfront

(1955) 22 min
for orchestra

Scoring 2.picc.2.2.Ebcl.bcl.asax.2.dbn-4.3.3.1-timp(2).
perc(3-4)-harp-pft-strings

World Premiere August 11, 1955
Tanglewood Music Festival, Boston, MA, United States
Boston Symphony Orchestra / Leonard Bernstein

For *On the Waterfront Film with Live Orchestra*, please contact Boosey & Hawkes.

Slava! A Political Overture

(1977) 4 min
for orchestra

Scoring 2.picc.2.corA.2.Ebcl.bcl.
ssax.2.dbn-4.3.3.1-perc(4-5)-elec.guitar-pft-strings

*This work requires additional technological components and/or amplification.

World Premiere October 11, 1977
John F. Kennedy Center for the Performing Arts,
Washington, DC, United States
National Symphony Orchestra / Mstislav Rostropovich

Solo Instrument(s) & Orchestra

Three Meditations from Mass

(1977) 15 min
for cello and orchestra

Scoring solo cello-organ-pft-harp-perc(3)-strings

World Premiere October 11, 1977
John F. Kennedy Center of Performing Arts, Washington, DC, United States
Mstislav Rostropovich, cello / National Symphony Orchestra / Leonard Bernstein

Symphony No. 2: The Age of Anxiety

(1949) 36 min
for piano and orchestra

Scoring Piano solo-2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp. perc(4)-cel-2harps(II ad lib)-piano-strings

World Premiere April 8, 1949
Symphony Hall, Boston, MA, United States
Leonard Bernstein, piano / Boston Symphony Orchestra / Serge Koussevitzky

Hali! Nocturne

(1981) 16 min
for flute and small orchestra

Scoring Flute solo-picc.afl-timp.perc(5)-harp-strings

World Premiere May 27, 1981
Sultan's Pool, Jerusalem, Israel
Jean-Pierre Rampal, flute / Israel Philharmonic Orchestra / Leonard Bernstein

Prelude, Fugue and Riffs

(1949) 9 min
for solo clarinet and jazz ensemble

Scoring Jazz Ensemble:2asax(I=cl).2tsax.barsax-5tp.4trbn-pft-perc(2)-solo db

World Premiere October 16, 1955
Omnibus: The World of Jazz, New York, NY, United States
Benny Goodman, clarinet / ABC-TV Studio Band / Leonard Bernstein

Prelude, Fugue and Riffs

(arr. 1997) 9 min
arranged for clarinet and orchestra by Lukas Foss

Scoring 0.0.1.0-2.3.4.0-perc(3)-pft-strings
(optional: tuba may double trbn 4)

World Premiere November 4, 1997
Jerusalem, Israel
Richard Stoltzman, clarinet / Jerusalem Symphony Orchestra / Lukas Foss

Serenade (after Plato's Symposium)

(1954) 30 min
for solo violin, harp, percussion, and strings

Scoring harp-timp.perc(5)-strings

World Premiere September 9, 1954
Teatro La Fenice, Venice, Italy
Isaac Stern, violin / Israel Philharmonic Orchestra / Leonard Bernstein

Sonata for Clarinet and Orchestra

(1941-42; arr. 1994) 11 min
arranged for clarinet and orchestra by Sid Ramin

Scoring Solo clarinet-timp.perc-pft-strings

World Premiere July 23, 1994
Sapporo, Japan
Richard Stoltzman, clarinet / Pacific Music Festival Orchestra / Michael Tilson Thomas



Voice(s) & Orchestra

Symphony No. 1: Jeremiah

(1942) 24 min

for mezzo-soprano and orchestra

Text Lamentations (H)

Scoring mezzo-soprano-2.picc.2.corA.2.Ebcl.bcl(or Ebcl=bcl).2.dbn-4.3.3.1-timp.perc(3 -4)-pft-strings

World Premiere January 28, 1944

Syria Mosque, Pittsburgh, PA, United States

Jennie Tourel, mezzo-soprano / Pittsburgh Symphony Orchestra / Leonard Bernstein

Lamentation for mezzo-soprano and orchestra is also available separately.

The Story of My Life

(1952) ca. 4 min

orchestrated for voice and orchestra by Glen Daum

Text Betty Comden and Adolph Green (E)

Scoring 2.1.1.bcl.1-2.0.3.0-timp.perc(2)-piano-strings

A Simple Song from Mass

(1971) 5 min

for vocal soloist and orchestra

Text Liturgy of the Roman mass (L); Additional texts by Stephen Schwartz and Leonard Bernstein (E)

Scoring Full version: fl(off- and onstage)-perc:cyms/SD/BD(traps)/vib-Celebrant's guitar(acoustic)-2elec.gtr-elec. bass gtr-harp-big Allen org-little Allen org-strings Chamber version: fl(off- and onstage)-perc:cyms/SD/BD(traps)/vib-Celebrant's guitar(acoustic)-2elec.gtr-elec. bass gtr-harp-org-solo vln-string quintet(optional)

Suite No. 1 from Dybbuk

(1974) 31 min

for tenor, bass-baritone, and orchestra

Text Bible (various); Liturgy: Havdalah, Kaddish (H)

Scoring Bar, B soloists 2.picc.2.corA.2.Ebcl.bcl.2.dbn.-4.3.3.1-timp.perc(3)-harp-pft/cel-strings

World Premiere April 3, 1975

Avery Fisher Hall, New York, NY, United States

Paul Sperry, tenor / Bruce Fifer, bass-baritone / New York Philharmonic / Leonard Bernstein

Concerto for Orchestra (“Jubilee Games”)

(1986–89) 30 min

for baritone and orchestra

Text Three-Fold Benediction from the Bible, Numbers 6:24–26 (H)

Scoring 3(III=picc).af1.2.corA.2.asax.Ebcl. bcl.2.2.cbssn-4.3.3.1-timp.perc(4-5)-pft--live baritone or pre-recorded tape-harp-mandolin-strings

World Premiere April 24, 1989 (final version)

Fredric R. Mann Auditorium, Tel Aviv, Israel

José Eduardo Chama, baritone / Israel Philharmonic Orchestra / Leonard Bernstein

The original version of this work, “Jubilee Games”, consisting of movements I and III of the final version, was premiered by Leonard Bernstein and the Israel Philharmonic Orchestra on September 13, 1986 at Avery Fisher Hall, New York, NY.

Opening Prayer from Concerto for Orchestra

(1986) 6 min

for baritone and orchestra

Text Three-Fold Benediction from the Bible, Numbers 6:24–26 (H)

Scoring Baritone solo-2.2.corA.2.bcl.2.dbn-4.3.3.1-harp-strings

World Premiere December 15, 1986

Carnegie Hall, New York, NY, United States

Kurt Ollmann, baritone / New York Philharmonic / Leonard Bernstein

Performance note: This work is the same as *Benediction* from *Concerto for Orchestra*. This work should be referred to as *Opening Prayer* when it is played as a concert opener. When this work closes a concert, it should be referred to as *Benediction*.

Afterthought: Study for the Ballet Facsimile

(1945) 4 min

for voice and orchestra

Text Leonard Bernstein (E)

Scoring 2.2.2.2-4.1.0.0-timp-harp-strings

World Premiere October 24, 1948

New York, NY, United States

Nell Tangeman, soprano / Robert Cornman, piano

Arias and Barcarolles

(1988) 31 min

for mezzo-soprano, baritone, strings, and percussion orchestrated with the assistance of Bright Sheng

Scoring perc(2)-strings

World Premiere September 22, 1989

Tilles Center for the Performing Arts, Long Island University, NY, United States

Susan Graham, mezzo-soprano / Kurt Ollmann, baritone / New York Chamber Symphony / Gerard Schwartz

Arias and Barcarolles

(arr. 1993) 31 min

for mezzo-soprano, baritone, and chamber orchestra arranged for chamber orchestra by Bruce Coughlin

Scoring 1(=picc).1(=corA).1(=Ebcl,asax).1-2.1.0.0-perc(2)-strings(8.8.6.6.3 or 1.1.1.1.1)

World Premiere September 26, 1993

Barbican Centre, London, United Kingdom

Frederica von Stade, mezzo-soprano / Thomas Hampson, baritone / London Symphony Orchestra / Michael Tilson Thomas

Silhouette (Galilee)

(1951, orch. 1995) 2 min

for voice and orchestra orchestrated by Sid Ramin

Text Leonard Bernstein, incorporating an Arabic folk song (E)

Scoring 2.0.1.1-perc(2)-harp-strings

So Pretty

(1968, arr. 1995) 2 min

for voice and orchestra orchestrated by Sid Ramin

Text Betty Comden and Adolph Green (E)

Scoring 1.0.CorA.1.1-0.0.0.0-harp-strings

Songfest

(1977) 41 min

for soprano, mezzo-soprano, alto, tenor, baritone, bass, and orchestra

Text Various (E,S)

Scoring Full version: 3(III=picc).2.corA.2.Ebcl. bcl.2.dbn-4.3.3.1-timp.perc(4-5)-harp-pft(=cel,elec. pft)-fender bass-strings

World Premiere October 11, 1977

John F. Kennedy Center for the Performing Arts, Washington, DC, United States

Clamma Dale, soprano / Rosalind Elias, mezzo-soprano / Nancy Williams, mezzo-soprano / Neil Rosenshein, tenor / John Reardon, bass / Donald Gramm, bass-baritone / National Symphony Orchestra / Leonard Bernstein

Songfest

(arr. 1996) 41 min

for soprano, mezzo-soprano, alto, tenor, baritone, bass, and chamber ensemble arranged for chamber ensemble by Charlie Harmon, Sid Ramin, and George Steel

Text Various (E,S)

Scoring Reduced version: 2(II+picc).2(II=cora).2(I+Ebcl,II+bcl).2-2.2.2.0-timp.perc(2)-pft-strings

Concert Suite No. 1 from West Side Story

(arr. 1992) 20 min

for soprano, tenor, and orchestra

Concert Suite No. 1 contains arrangements of the following numbers: “Maria”, “One Hand, One Heart”, “Somewhere”, “Balcony Scene”.

Scoring 2.1(=corA).3(III=bcl).1-2.3.2.0-timp.perc(2)-elec. guitar-pft(=cel)-strings(vln,vlc,db)

Concert Suite No. 2 from West Side Story

(arr. 1992) 15 min

for soloists (S,3M,T,2Bar), chorus, and orchestra

Concert Suite No. 2 contains arrangements of the following numbers: “I Feel Pretty”, “Jet Song”, “America”, “Tonight Quintet”.

Scoring Full version: 3(=picc).1.4(II=Ebcl,III=bcl,IV=asax). tsax.ssax(=bsax).1-2.3.2.0-timp.perc(4)-spanish guitar(=elec.guitar)-pft(=cel)-strings(vln,vlc,db)

Alternate (reduced) wind version: 3(I,II,III=picc).1.3(I=Ebcl, III=bcl).asax(optional).2-2.3.2.0-timp.perc(4)-spanish guitar(=elec.guitar)-pft(=cel)-strings(vln,vlc,db)

Performance Notes: The two Concert Suites cannot be performed together. For orchestral concerts, an instrumental number from *West Side Story*, such as Symphonic Dances, can be played alongside with: either a) up to three individual songs from *West Side Story*, or b) one of the Concert Suites from *West Side Story*, plus up to two individual songs in a single concert.

Voice(s) & Orchestra continued

Bernstein's Blues

(arr. 2003) 14 min

A suite of four songs arranged for voice and orchestra by Sid Ramin

Scoring 2.2.2.2.asax.tsax.barisax-2.2.2.1-timp-perc(trap set)-gtr-pft-strings**“Take Care of This House” from 1600 Pennsylvania Avenue**

(1976) 4 min

for solo voice and orchestra

Text Alan Jay Lerner (E)**Scoring** 1.1.2.bcl.1-2.2.2.1-perc(2):timp/xyl/bells-harp-guitar-pft-strings**World Premiere** January 19, 1977

Washington, DC, United States

(Inaugural concert for President Jimmy Carter)

Frederica von Stade, soprano / National Symphony Orchestra / Leonard Bernstein

Ain't Got No Tears Left

3 min

for voice and orchestra
orchestrated by Bruce Coughlin**Text** Leonard Bernstein (E)**Scoring** 1.corA.1.asax.bcl-2.3.3.0-perc(1)-pft-strings**Ensemble & Chamber without Voice(s)****Shivaree**

(1969) 3 min

for double brass ensemble and percussion

Scoring Ensemble I: 4hn.3tpt.2trbn-perc(2)
Ensemble II: 2hn.1tpt.1trbn.tuba-perc(2)* Shivaree is used as part of “Kyrie” in *Mass*.**Presto Barbaro from On the Waterfront**

(arr. 1965) 3 min

transcribed for brass, percussion, and piano (optional) by Frank Erickson

Halil: Nocturne

(1987) 16 min

for flute, piano, and percussion

Fanfare (for the 25th Anniversary of the High School of Music and Art, New York City)

(1961) 1 min

for brass and percussion

Scoring 3.4.3.1-timp.perc(3):BD/SD/cyms**World Premiere** March 24, 1961

Students of High School of Music and Art /

Alexander Richter

Fanfare (for the Inauguration of John F. Kennedy)

(1961) 1 min

for ensemble

Scoring 1.picc(both fl ad lib).2.2.0-3.4.4.0-timp.perc(3)
(orch. Sid Ramin)**World Premiere** January 19, 1961

John F. Kennedy Inauguration Gala

Washington, DC, United States

Nelson Riddle & Leonard Bernstein, conductors

Brass Music (Complete)

(1948) 8 minutes

for various instruments

World Premiere April 8, 1959

Carnegie Hall, New York, NY

Members of the New York Philharmonic

Brass Music for various instruments (includes *Rondo for Lifye*, *Elegy for Mippy I*, *Elegy for Mippy II*, *Waltz for Mippy III* and *Fanfare for Bima*)**Brass Music: Fanfare for Bima**

(1948) ca. 1 min

for brass quartet (trumpet, horn, trombone, and tuba or bass trombone)

Dance Suite

(1990) ca. 6 min

for brass quintet

World Premiere January 14, 1990

Metropolitan Opera House, New York, NY, United States

American Ballet Theatre / Empire Brass

Piano Trio

(1937) ca. 17 min

for violin, cello, and piano

World Premiere Harvard University, Cambridge, MA, United States
Madison Trio**Variations on an Octatonic Scale**

(1989) 6 min

for recorder and cello

World Premiere July 2, 1997St. Catherine's Church, Port Erin, Isle of Man
John Turner, recorder / Jonathan Price, cello**Ensemble & Chamber with Voice(s)****Piccola Serenata**

(1979, arr. 2001) 1 min

arranged for voice and chamber ensemble by Sid Ramin

Text Leonard Bernstein (E)**Scoring** 2.0.2(=bcl).0-perc:glsp/sm.tgl-harp-strings**Two Love Songs**

(arr. 1995) 5 min

orchestrated for voice, flutes, clarinets, percussion, harp, and strings by Sid Ramin

Scoring 2.0.2.0-0.0.0.0-perc(2)-harp-strings



Chorus & Orchestra

Celebrations from Mass

(1999) 25 min

for baritone, boy soprano, mixed chorus, children's chorus, and orchestra

Text Liturgy of the Roman Mass (L); Additional texts by Stephen Schwartz and Leonard Bernstein (E)

Scoring 2(I,II=picc).2(II=corA).3(II=Ebcl,III=bcl).2-4.4.3.1-timp.perc(6-8)-pedal org-elec.gtr(=acoustic gtr)-bass gtr- harp-strings

Symphony No. 3: Kaddish

(1963, rev. 1977) 40 min

for orchestra, mixed chorus, boys' choir, speaker, and soprano solo

Text Kaddish-Prayer (H) and speaker's text by the composer (E)

Scoring Speaker; Soprano Solo; Boys' Choir; 4(III=afI,IV=picc).2.corA.2.Ebcl.bcl.asax.2.dbn-4.4(IV=Dtpt).3.1-timp.perc(4)-harp-cel-pft-strings

World Premiere December 10, 1963

Fredric R. Mann Auditorium, Tel Aviv, Israel
Hannah Rovina, speaker / Jennie Tourel, soprano / Israel Philharmonic Orchestra / Leonard Bernstein

A White House Cantata

(1997) 90 min

Scenes from *1600 Pennsylvania Avenue in Concert* for solo voices, chorus, and orchestra

Text Book and lyrics by Alan Jay Lerner (E)

Scoring Major roles: S.M.T.B.Bar; Chorus (SATB); 3(II,III=picc).1.3(II=dbcl,ssax).1-2.2.2.1-perc(2)-harp-gtr(=elec.gtr)-banjo-pft(=synth)-strings

World Premiere July 8, 1997

Barbican Centre, London, United Kingdom
Nancy Gustafson / Dietrich Henschel / Jacqueline Miura / Thomas Young / London Voices / London Symphony Orchestra / Kent Nagano

Chichester Psalms

(1965) 19 min

for mixed choir (or male choir), boy solo, and orchestra

Text from Psalms 108,100,23,2,131,133 (H)

Scoring Full version: 3tp.3trbn-timp.perc(5)-2harp-strings
Chamber version: organ-perc -harp

World Premiere July 15, 1965 (with mixed chorus) / July 31, 1965 (with male chorus)

Mixed chorus: Philharmonic Hall, New York, NY, United States

John Bogart, boy alto / The Camerata Singers / New York Philharmonic / Leonard Bernstein

Male chorus: Chichester Cathedral, Chichester, United Kingdom

Cathedral Chorus & Orchestra

Olympic Hymn

(1981) 6 min

for chorus and orchestra

Text Guenter Kunert (G), based on "Proud" from *1600 Pennsylvania Avenue*

Scoring 2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(5)-pft-strings

World Premiere September 23, 1981

Baden-Baden, Germany
Youth Choir with the Südwestfunk Orchestra / David Shallon

Reenah

(1947) 2 min

for wordless chorus (optional) and chamber orchestra

Scoring 2(I=picc).0.2.0-0.1.1.0-perc-harp-strings

Piano(s)

Symphonic Dances from *West Side Story*

(arr. 1998) 23 min
arranged for two pianos by John Musto

Seven Anniversaries

(1943) 11 min
for piano

Four Anniversaries

(1948) 6 min
for piano

Five Anniversaries

(1949–51) 7 min
for piano

Thirteen Anniversaries

(1988) 23 min
for piano

Bridal Suite

(1960) 10 min
for piano four-hands

Touches

(1981) 9 min
for piano

World Premiere

May 28, 1981
Fort Worth, TX, United States
Contestants of the Sixth Van Cliburn International Piano Competition

Four Sabras

(ca. 1950s) 6 min

Music for Two Pianos

(1937) 6 min

World Premiere

June 12, 1938
Brookline, MA, United States
Leonard Bernstein & Mildred Spiegel, pianos

Piano Sonata

(1938) 15 min

World Premiere

1938
Boston, MA, United States
Leonard Bernstein, piano

Band

Divertimento

for wind band (arr. Clare Grundman)

Symphonic Dances from *West Side Story*

for symphonic band (arr. Paul Lavender)

A Musical Toast

for symphonic band (arr. Clare Grundman)

Symphonic Suite from *On the Waterfront*

for symphonic band (arr. Guy Duker)

Symphonic Suite from *On the Waterfront*

for symphonic band (trans. Jay Bocook)

Slava! A Political Overture

for symphonic band (arr. Clare Grundman)

Suite from *Mass*

for brass quintet and concert band (arr. Mike Sweeney)

Profanation from *Symphony No. 1: Jeremiah*

for symphonic band (trans. Frank Bencriscutto)

Three Dance Episodes from *On the Town*

for symphonic band (arr. Paul Lavender)



Songs in a Theatrical Style

“Another Love” (Date Unknown)

“I Know a Fellow” (1940s)

“In Our Time” (1940s)

“It’s Gotta be Bad to be Good” (1940s)

“Screwed on Wrong” (1980)

Songs Written for Shows

“My New Friends” from *The Madwoman of Central Park West* (1979)

“Up, Up, Up” from *The Madwoman of Central Park West* (1979)

“Ain’t Got No Tears Left” cut from *On the Town* (1940s)

“Lonely Me” cut from *On the Town* (1940s)

“Say When” cut from *On the Town* (1940s)

“Spring Will Come Again” from *The Skin of Our Teeth* (1964 – never produced)

“Like Everybody Else” cut from *West Side Story* (1957)

“The Story of My Life” cut from *Wonderful Town* (1952)

Vocal

Arias and Barcarolles

(1988) 31 min

original version for four singers and piano four-hands

Text Leonard Bernstein, Jennie Bernstein, Yankev-Yitskhok Segal (E,Yid)

World Premiere May 9, 1988, Equitable Center Auditorium, New York, NY, United States
Louise Edeiken, Joyce Castle, John Brandstetter, and Mordechai Kaston, singers / Leonard Bernstein and Michael Tilson Thomas, piano

My Twelve Tone Melody

(1988)

for voice and piano

Piccola Serenata

(1979) 1 min

for voice and piano

Silhouette (Galilee)

(1951) 2 min

for voice and piano

So Pretty

(1968) 2 min

for voice and piano

Psalms 148

(1935) 5 min

for voice and piano

Two Love Songs

for voice and piano

I. *Extinguish My Eyes*

II. *When My Soul Touches Yours*

Afterthought: Study for the Ballet Facsimile

(1954) 4 min

for voice and piano

La Bonne Cuisine

(1947) 4 min

four “recipes” for voice and piano

I Hate Music!

(1943) 7 min

A Cycle of Five Kid Songs for voice and piano

Vayomer Elohim (Let There Be Light)

(c. 1974) 1 min

for voice and keyboard

Yevarechecha from Opening Prayer

(1987) ca. 2 min

transcribed for voice and organ

Choral

Missa Brevis

(1988) ca. 10 min

for a cappella mixed chorus (or octet of solo voices) and countertenor solo with incidental percussion

Text Based on the Latin Choruses and “Spring Song” from *The Lark* (1955)

World Premiere April 21, 1988

Atlanta, GA, United States

Atlanta Symphony Orchestra & Chorus / Robert Shaw

Canon in Five Parts

from Symphony No. 3: Kaddish

(1963) 1 min

for five-part boy choir with keyboard accompaniment

World Premiere December 18, 1979

Brick Presbyterian Church, New York, NY, United States

Maala Roos, conductor

Concert Selections for Soloists and Choruses from Mass

(ed. 2007) 35 min

edited for soloists, chorus, and ensemble by Doreen Rao

Scoring 2(II=picc)-pft-organ-elec.gtr-bass gtr-timp. perc(5-6)-strings

Haskiveinu

(1945) 6 min

for cantor (tenor), SATB chorus and organ

Text Prayer text from Sabbath Evening service (H)

World Premiere May 11, 1945

Park Avenue Synagogue, New York, NY, United States

David Putterman, cantor / Max Helfman

“if you can’t eat you got to” from Songfest

(1973, rev. 1977) 2 min

for tenor solo, men’s voices, and optional string bass and percussion

Text E. E. Cummings (E)

World Premiere 1973

Harvard University, Cambridge, MA, United States

The Krokodillos

The Lark (Incidental Music from the Play)

(1955) 11 min

for SATB chorus with countertenor solo or septet of solo voices a cappella (with ad lib percussion)

Text French choruses based on Medieval folk songs; Latin choruses from the Roman Mass

Simchu Na

(1947) ca. 3 min

for SATB chorus and piano (arr. Bernstein)

Original melody and text Matityahu Weiner (H)

Warm-up (Alleluia from Mass)

(1970) ca. 2 min

for mixed chorus

Text Leonard Bernstein

World Premiere December 7, 1969

Philharmonic Hall, New York, NY, United States

Camerata Singers / Abraham Kaplan

Yigdal

(1950) ca. 2 min

for chorus and piano

Text from Sabbath Evening service (H)

Instrumental

Sonata for Clarinet

(1942) 10 min

World Premiere April 21, 1942
Institute of Modern Art, Boston, MA, United States
David Glazer, clarinet / Leonard Bernstein, piano

Sonata for Violin

(1940) ca. 16 min

World Premiere 1940
Cambridge, MA, United States
Raphael Hillyer, violin / Leonard Bernstein, piano

Brass Music: Rondo for Lifey

(1948) 2 min

for trumpet and piano

Brass Music: Elegy for Mippy I

(1948) 2 min

for horn and piano

Brass Music: Elegy for Mippy II

(1948) 2 min

for trombone solo

Brass Music: Waltz for Mippy III

(1948) ca. 2 min

for tuba and piano

Three Meditations from Mass

(1971) 16 min

for cello and piano

World Premiere (first two Meditations)

March 28, 1972

Institute of International Education,
New York, NY, United States

Stephen Kates, cello / Leonard Bernstein, piano

Chronology

Chronological List of Compositions

- | | | | | | | | | | |
|-------------|--|-------------|--|-------------|--|-------------|---|----------------|---|
| 1935 | <i>Psalm 148</i> | 1948 | <i>Rondo for Lifye</i> <i>Elegy for Mippy I</i> <i>Elegy for Mippy II</i> <i>Waltz for Mippy III</i> <i>Fanfare for Bimba</i> <i>Four Anniversaries</i> | 1957 | <i>Harvard Choruses</i> (withdrawn) <i>West Side Story</i> | 1971 | <i>Mass</i> (including "Two Meditations" for orchestra) "Meditation No. 3" from <i>Mass</i> (withdrawn) | 1981 | <i>Halil</i> <i>Moby Diptych</i> (withdrawn) <i>Touches</i> <i>Olympic Hymn</i> |
| 1937 | Piano Trio | 1949 | <i>Two Love Songs</i> <i>The Age of Anxiety</i> (Symphony No. 2) <i>Prelude, Fugue and Riffs</i> | 1958 | <i>The Firstborn</i> , incidental music: "Teusret's Song" (withdrawn), "Israelite Chorus" | 1972 | "Two Meditations" from <i>Mass</i> (cello and piano) | 1982 | <i>A Quiet Place</i> (original version, withdrawn) |
| 1938 | <i>Piano Sonata</i> | 1950 | <i>Peter Pan</i> <i>Yigdal</i> | 1960 | <i>Symphonic Dances</i> from <i>West Side Story</i> <i>Bridal Suite</i> | 1973 | "if you can't eat you got to" | 1982 | <i>Candide</i> (New York City Opera Version) |
| 1939 | <i>The Birds</i> (incidental music) | 1951 | <i>Five Anniversaries</i> <i>Silhouette (Galilee)</i> | 1961 | <i>Fanfare for the Inauguration of John F. Kennedy</i> <i>Fanfare for the 25th Anniversary of High School of Music and Art, NYC</i> | 1974 | <i>Dybbuk</i> , ballet; Suite I and Suite II <i>Vayomer Elohim</i> | 1984 | <i>A Quiet Place</i> (revised version) |
| 1940 | <i>Sonata for Violin and Piano</i> Four Studies | 1952 | <i>Trouble in Tahiti</i> | 1963 | <i>Kaddish</i> (Symphony No. 3; rev. 1970) | 1975 | <i>By Bernstein</i> (withdrawn) <i>Candide</i> (Chelsea Version) | 1986 | <i>Sean Song</i> |
| 1941 | <i>The Peace</i> (incidental music, withdrawn) | 1953 | <i>Wonderful Town</i> | 1964 | <i>The Skin of Our Teeth</i> (withdrawn) | 1976 | <i>1600 Pennsylvania Avenue</i> (withdrawn) | 1986-88 | <i>Jubilee Games</i> (withdrawn) <i>Opening Prayer</i> |
| 1942 | <i>Sonata for Clarinet and Piano</i> <i>Jeremiah</i> (Symphony No. 1) | 1954 | <i>Serenade (after Plato's Symposium)</i> <i>On the Waterfront</i> (film score and Symphonic Suite) | 1965 | <i>Chichester Psalms</i> | 1977 | "Three Meditations" from <i>Mass</i> <i>Songfest</i> <i>Slava!</i> CBS Music (withdrawn) | 1987 | <i>The Race to Urga</i> (songs) (withdrawn) |
| 1943 | <i>Seven Anniversaries</i> <i>I Hate Music!</i> | 1955 | <i>The Lark</i> <i>Get Hep!</i> (withdrawn) <i>Salome</i> (incidental music, withdrawn) | 1966 | <i>So Pretty</i> <i>The Exception and the Rule</i> (withdrawn) | 1979 | <i>Up! Up! Up!</i> <i>My New Friends</i> <i>Piccola Serenata</i> <i>Tucker</i> (unfinished songs, withdrawn) | 1988 | <i>Candide</i> (Scottish Opera Version) <i>Missa Brevis</i> <i>My Twelve-Tone Melody</i> <i>Arias and Barcarolles</i> |
| 1944 | <i>Fancy Free</i> , ballet and <i>Three Dance Variations</i> <i>Fancy Free</i> , suite (withdrawn) <i>On the Town</i> (including <i>Three Dance Episodes</i>) | 1956 | <i>Candide</i> (original version withdrawn) | 1968 | <i>Shivaree</i> <i>The Caucasian Chalk Circle</i> (songs, withdrawn) | 1980 | <i>Alarums and Flourishes</i> (withdrawn) <i>Divertimento</i> <i>A Musical Toast</i> | 1989 | <i>Thirteen Anniversaries</i> <i>Variations on an Octatonic Scale</i> Concerto for Orchestra, "Jubilee Games" <i>Dance Suite</i> |
| 1945 | <i>Hashkiveinu</i> <i>Afterthought</i> | | | 1970 | <i>Warm-Up</i> | | | | |
| 1946 | <i>Fascimile</i> | | | | | | | | |
| 1947 | <i>La Bonne Cuisine</i> <i>Simchu Na</i> <i>Reenah</i> | | | | | | | | |

CD Track Listing

- 1 Three Dance Episodes from On the Town**
III. Times Square: 1944 (Allegro) (4:54)
Israel Philharmonic Orchestra / Leonard Bernstein
DG 447955
© 1982 Polydor International GmbH, Hamburg
- 2 Symphonic Suite from On the Waterfront**
Presto Barbaro (3:43)
New York Philharmonic / Leonard Bernstein
SMK 47530
© 1992 Sony Music Entertainment Inc. / Sony Classical GmbH
- 3 Symphony No. 1: Jeremiah**
I. Prophecy (2:31)
New York Philharmonic / Leonard Bernstein
SONY 727988
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- 4 Symphony No. 1: Jeremiah**
II. Profanation (1:07)
New York Philharmonic / Leonard Bernstein
SONY 727988
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- 5 Prelude, Fugue and Riffs**
Riffs (4:32)
Vienna Philharmonic Orchestra / Leonard Bernstein
DG 445486
© 1994 Deutsche Grammophon GmbH
- 6 Suite from A Quiet Place**
Act I: Postlude (5:02)
Austrian Radio Symphony Orchestra / Leonard Bernstein
DG 419761
© 1987 Polydor International GmbH, Hamburg
- 7 Divertimento**
II. Waltz (2:16)
Israel Philharmonic Orchestra / Leonard Bernstein
DG 447955
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- 8 Three Meditations from Mass**
III. Presto – Fast and primitive – Molto adagio (1:46)
Mstislav Rostropovich / Israel Philharmonic Orchestra / Leonard Bernstein
DG 447955
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- 9 Halil, Nocturne for Solo Flute, String Orchestra and Percussion**
(1:23)
Jean-Pierre Rampal / Israel Philharmonic Orchestra / Leonard Bernstein
DG 447955
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- 10 Peter Pan**
Pirate Dance (1:45)
Amber Chamber Orchestra / Alexander Frey
KIC-CD-7596
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- 11 Peter Pan**
Dream With Me (4:43)
Linda Eder / Amber Chamber Orchestra / Alexander Frey
KIC-CD-7596
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- 12 Chichester Psalms**
I. Psalm 108 (Verse 2) & Psalm 100 (Complete) (3:36)
New York Philharmonic / Leonard Bernstein / Camerata Singers
SONY 727988
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- 13 Facsimile, Choreographic Essay for Orchestra** (1:24)
New York Philharmonic / Leonard Bernstein
SONY 727988
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- 14 Symphony No. 2: The Age of Anxiety**
Part I C. The Seven Stages (Variations VIII to XIV) (3:42)
Philippe Entremont / New York Philharmonic / Leonard Bernstein
SONY 60558
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- 15 Serenade**
III. Erixymachus (1:29)
Gidon Kremer / Israel Philharmonic Orchestra / Leonard Bernstein
DG 447957
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- 16 Serenade**
IV. Agathon (2:19)
Gidon Kremer / Israel Philharmonic Orchestra / Leonard Bernstein
DG 447957
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- 17 Concerto for Orchestra (“Jubilee Games”)**
I. Free-Style Events (1:13)
Israel Philharmonic Orchestra / Leonard Bernstein
DG 429231
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- 18 Concerto for Orchestra (“Jubilee Games”)**
III. Diaspora Dances (1:29)
Israel Philharmonic Orchestra / Leonard Bernstein
DG 429231
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- 19 29 Anniversaries**
For Craig Urquhart (0:53)
Alexander Frey
KIC-CD-7426
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- 20 29 Anniversaries**
For Lukas Foss (1:50)
Alexander Frey
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