

## BERNSTEIN'S MUSIC FOR CHAMBER ORCHESTRA

Leonard Bernstein's works for large orchestra are well-known staples of the repertoire. However, many are not aware of his pieces for smaller forces. Bernstein composed many pieces for chamber orchestra throughout his long career, and many of his famous songs and incidental works have been marvelously orchestrated by others. In addition, several of his famous works for full orchestra are equally effective with a reduced orchestration. The list below illustrates the wide variety of programming options with Bernstein's music for chamber orchestra.

### WORKS FOR CHAMBER ORCHESTRA

#### ARIAS AND BARCAROLLES

31'

After Bernstein's performance at the White House in 1960, President Eisenhower remarked, "You know, I liked that last piece you played: it's got a theme. I like music with a theme, not all them arias and barcarolles."

This eight-part song cycle for Mezzo-soprano, Baritone and Piano Four Hands or two chamber orchestra versions was composed in 1988. The varied songs, most with lyrics by Bernstein himself, reflect the many compositional styles that make this cycle charming and entertaining.

#### **Version 1: for Mezzo-Soprano, Baritone, Strings and Percussion (1988)**

Orchestrated with the assistance of Bright Sheng

Perc(2) - strings

First Performance: 22 September 1989/Tilles Center, Long Island University/Susan Graham (M); Kurt Ollmann (B); New York Chamber Symphony; Gerard Schwarz, cond.

Recommended Recording:

Jane Bunnell(MS), Dale Duesing (B), Seattle Symphony, Gerald Schwarz, cond., Dellos p DE 3078 (w/wks by Barber & Gershwin)

#### **Version 2: for Mezzo-Soprano, Baritone, and Chamber Orchestra (1993)**

Orchestrated by Bruce Coughlin

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)

First Performance : 26 September 1993/Barbican Centre, London/Frederica von Stade (M); Thomas Hampson, (B); LSO; Michael Tilson Thomas, cond.

Recommended recording:

Frederica von Stade (MS)/Thomas Hampson (B)/London Symphony Orchestra/ Michael Tilson Thomas

DG p 439926-2 (w/ A Quiet Place Suite/WSS Symphonic Dances)

**HALIL, Nocturne (1981)****16'**

*"To the spirit of Yadin and to his fallen brothers."*

Yadin Tanenbaum was a gifted 19-year-old Israeli flautist who was killed in the 1973 war. "I never knew Yadin Tanenbaum, but I know his spirit," Bernstein said. "*Halil*, the Hebrew word for flute, is formally unlike any other music I have written, but is like much of my music in its struggle between tonal and non-tonal forces."

**For Solo Flute with Piccolo, Alto Flute, Percussion, Harp and Strings**

Picc.afl - timp.perc (5) - harp - strings

First Performance: 27 May 1981/Sultan's Pool, Jerusalem/Jean-Pierre Rampal, flute; IPO; LB, cond.

Recommended Recording:

Doriot Anthony Dwyer/London Symphony Orch/James Sedares, cond.

Koch International Classics p KIC 7142-2

**PRELUDE, FUGUE AND RIFFS (1949)****9'**

*"To Benny Goodman"*

Originally written for Woody Hermann, this triptych for solo clarinet and jazz ensemble eventually had its first performance by Benny Goodman. The score reflects Bernstein's unique ability to embrace a style and make it his own. The three movements all share the exuberance and tradition of the big band.

**For Solo Clarinet and Jazz Ensemble**

2asax(I=c).2tsax.barsax - 0.5.4(IV=btrb).0 - 2timp.perc(2) -pft - solo db

First Performance: 16 October 1955/Omnibus: The World of Jazz/ABC-TV studio band; LB, cond.

Recommended Recording:

Columbia Jazz Combo; Benny Goodman, Clarinet 05/06/63: NYC, 30th Street

Studio Sony: ML 6077; MS 6677; ML 6205; MS 6805 p MK 42227; SM3K 47162;

SMK 60559; SMK 61697

**Version for Orchestra**

Transcription for orchestra by Lukas Foss

Solo clarinet/1.1.1.1. - 1.1.1.0 - timp/perc(1) - piano - strings

First Performance: 4 November 1997/Jerusalem/Jerusalem Symphony Orch/Richard Stoltzman, clarinet; Lukas Foss, cond.

Recommended Recording:

Solist Band/Stanislaw Bogunia/Jirí Hlaváč/Panton p PAN 810884

**REENAH (1947)****2'**

This work, in a different version, originally appeared on *Jewish Holiday Dances and Songs* (Vex), a 78-rpm recording produced by choreographer Corinne Chochem. No score survived. The version presented here was transcribed from the original recording by the undersigned, but choral forces have been substituted for the strings called for on the disc. The tune is not by Bernstein, and had the words: *yesh lanu mayim, mayim b'sason* ("We have water, water with joy"), an expression of thanksgiving by the early *halutzim*, the pioneering Jewish settlers of Palestine.

For optional wordless chorus and chamber orchestra  
Israeli folk song, Arranged by LB

1.picc.0.2.0 - 1.1.0.0-perc - harp - 1.1.0.1.1

Recommended Recording:

Chorus and Orch./Max Goberman/Vox 16040 (78 rpm)

**SONATA FOR CLARINET (1941-42)****10'**

The Sonata for Clarinet and Piano was Bernstein's first published composition. This work reflects the youthful enthusiasm of the time: walking basses, pervasive syncopations and melodic flourishes make this a fun and exciting work. At clarinetist Richard Stoltzman's suggestion, Bernstein's long-time orchestrator Sid Ramin has produced a lean and spare orchestration for strings and percussion.

**For Solo Clarinet, Percussion, and Strings**

Orchestrated by Sid Ramin

Solo clarinet - perc(1) - piano - strings

First Performance: 23 July 1994/Sapporo, Japan/Richard Stoltzman, clarinet;  
Pacific Music Festival Orchestra; Michael Tilson Thomas, cond.

**THREE MEDITATIONS FROM "MASS" (1971)****8'**

MASS was written for the inauguration of the John F. Kennedy for the Performing Arts. It is a large-scale work, but at certain moments of extreme tension the Celebrant calls the congregation to prayer.

It is at these moments the Meditations are performed. The first opens with the solo cello sounding the theme, accompanied by strings, percussion and organ. The second is a theme with five variations; the third Meditation quotes the choral and dance sections of the MASS.

**For Violoncello and Orchestra**

Timp.perc(2) - organs(lg & sm)-pft - harp - strings

First Performance: 31 October 1971/Austin, Texas/Austin Symphony Orchestra;  
Maurice Peress, cond.

Recommended Recording:  
Israel Philharmonic Orchestra/Mstislav Rostropovich, Cello 05/29/81: Tel Aviv,  
Frederic R. Mann Auditorium  
DG: 2532051 p 4159662 GH; 437952 GX2

## ORCHESTRAL SONGS

### **AFTERTHOUGHT, Study for the Ballet *Facsimile* (1945) 4'**

For Voice and Orchestra

Lyrics: LB

*"In Memory of HJR"*

2.2.2.2-4.1.0.0 - timp - harp - strings

### **AIN'T GOT NO TEARS LEFT (1944) 3'**

For Voice and Orchestra

Lyrics: LB

Originally written for *On The Town*

Orchestrated by Bruce Coughlin

1.corA.1.asax.bscl-perc(1) - piano - strings

Recommended Recording:

Leonard Bernstein's New York/Various artists/Nonesuch 79400-2

### **OPENING PRAYER (1986) 6'**

For Orchestra and Solo Baritone

Text: Three-Fold Benediction from the Bible

Written for the reopening of Carnegie Hall

2.2.corA.2.bcl.2.dbn - 4.3.3.1 - harp - strings

First Performance: 15 December 1986/Carnegie Hall, NY/Kurt Ollmann (B); NYP;  
LB, cond.

### **PICCOLA SERENATA (1979) 1'**

For Voice and Orchestra

Orchestrated by Sid Ramin

2.0.1.bcl - perc(2) - harp - strings

Recommended Recording:

Beth Clayton, mezzo-soprano/Minnesota Orchestra/Eiji Oue, conductor  
RR-87 HDCD

### **SO PRETTY (1968) 2'**

For Voice and Orchestra

Orchestrated by Sid Ramin

1.corA.1.1 - harp - strings

Recommended Recording:

Beth Clayton, mezzo-soprano/Minnesota Orchestra/Eiji Oue, conductor  
RR-87 HDCD

**THE STORY OF MY LIFE (1952)****3'30"**

For Voice and Orchestra

Orchestrated by Glen Daum

2.1.1.bscl.1 -2.0.3 - timp.perc(2) - piano – strings

**TWO LOVE SONGS (1949)****4'30"**

For Voice and Orchestra

Originally on Poems by Rainer Rilke

Orchestrated by Sid Ramin

2.0.2. - perc(2) - harp - strings

Recommended Recording:

Beth Clayton, mezzo-soprano/Minnesota Orchestra/Eiji Oue, conductor

RR-87 HDCD