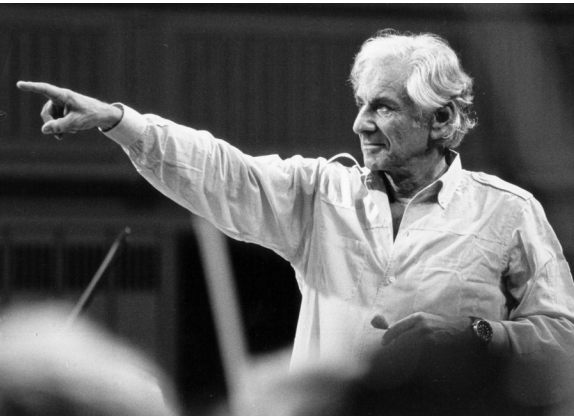

PROGRAMMING BERNSTEIN: NOW ON FACEBOOK!

We are pleased to introduce the new online companion to Bernstein Bound — the [Programming Bernstein](#) discussion board! Located on Leonard Bernstein's fan page on Facebook, the discussion board will be an online gathering space for exchanging information about Bernstein and his music. There you can read about the experiences of musicians and programmers worldwide, and share your own with them.

Come [join](#) in the conversation — you may be surprised who's there already.



TROUBLE IN TAHITI

*Mornin' sun kisses the windows,
Kisses the walls of the little white
house; Kisses the the doorknob,
and pretty red roof of the little white
house in Scarsdale.*

So begins Leonard Bernstein's 1952 operetta *Trouble in Tahiti*, a tragicomic tale of the eroding marriage of Sam and Dinah (characters loosely based on Bernstein's own parents) and the failure of the white-washed American Dream.

Trouble in Tahiti has long been considered one of Bernstein's great musical achievements, but it is rarely programmed: its one act does not make a full evening, and the size of the original orchestration puts it out of reach for many smaller opera houses.

However, a few creative programming decisions can bring this important modern work to contemporary life with huge success, and its 45-minute length can be used to great advantage.

Pairings for Trouble in Tahiti

Trouble in Tahiti's duration allows it to be paired with other short operas, allowing companies the unique opportunity to present a full evening of varied repertoire. Recent productions of *Trouble in Tahiti* have been paired with Puccini's charming one-act *Gianni Schicchi*, focusing on the themes of families and relationships. Other productions have filled out the program with one act operas by Monteverdi, or a performance of Bernstein's own *Arias and Barcarolles* for piano four-hands and four singers.

Trouble in Tahiti for Reduced Orchestra

In addition, with the introduction of a new reduced orchestration by Garth Sunderland, The Leonard Bernstein Office's Senior Music Editor, *Trouble in Tahiti* can now be produced effectively in a much smaller environment at a dramatically lower cost. Sunderland's orchestration shrinks Bernstein's orchestra to fourteen players (single winds & brass, piano, percussion, and single strings), reducing the minimum orchestra by a full twelve players while maintaining Bernstein's vital orchestral sound. Sunderland's reduced instrumentation was premiered at the Cuvillies Theatre of the Bayerische Staatsoper in Munich in July 2009 to fantastic reviews.

We are very excited to be able to offer this as an artistically viable alternative to the many smaller organizations for whom the brilliant original orchestration is out of the question. For more information, check out Sunderland's commentary on his reduction, published on page 11 of the Fall/Winter 2009 edition of the Leonard Bernstein Newsletter, "[Prelude, Fugue, and Riffs.](#)"

Trouble in Tahiti in Concert

Trouble in Tahiti is also available for concert performances—a unique and unforgettable centerpiece for any orchestral program!

All of us at [Boosey & Hawkes](#) and [The Leonard Bernstein Office](#) look forward to a great future for this wonderful work. And don't forget to check out the [Programming Bernstein](#) discussion board—we can't wait to hear your ideas!

WORK DETAILS

Trouble in Tahiti (1951) 40'

One-act opera in seven scenes

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

Scoring (original orchestral version)

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:cym/BD/high & low TD/snare dr/tgl/

wdbls/tpl.blb/gong/tom-t/vib/xyl/harp-

strings(1.1.1.1)

Scoring (reduced orchestration by G.

Sunderland)

1.1.1.1-1.1.1.0--perc(1, opt. 2)--pft-strings(1/1/1/1)

RECOMMENDED RECORDINGS

Audio

Bernstein / New York Philharmonic

Williams / Patrick / Butler / Clarke / Brown

Sony Classical

Sony KM 32597; KMQ 32597; CD: SM3K

47154; SMK 60969

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FOR MORE INFORMATION, PLEASE CONTACT:

North America

Leonard Bernstein Office, Inc.

info@leonardbernstein.com

Tel: 212/315-0640

Fax: 212/315-0643

Boosey & Hawkes, Inc

composers.us@boosey.com

Tel: 212/358-5361

Fax: 212/358-5306

German-speaking countries:

Boosey & Hawkes/Bote & Bock

composers.germany@boosey.com

Tel: +49 (0) 30 2500 1300

Fax: +49 (0) 30 2500 1399

Rest of the world:

Boosey & Hawkes, LLC

composers.uk@boosey.com

Tel: +44 (0) 20 7291 7270

Fax: +44 (0) 20 7637 3490

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