

# LENNY AT 100

## America's Musical Department Store

BY ANDY BUELOW

**The global celebration titled “Leonard Bernstein at 100” officially began on August 25, 2017 and continues for exactly two years.**

Symphony Tacoma's season opening concert featuring his music is among the earliest events worldwide—and first in the South Sound. Composer, conductor, educator, pianist, cultural ambassador—Bernstein filled all these roles and more with aplomb. Igor Stravinsky admirably termed him “a department store of music.”

Born in Lawrence, Massachusetts, Leonard Bernstein grew up during a time when Western music was exploding with different sounds and styles. Still recovering from the 1913 premiere of *Rite of Spring*, the classical world was set reeling again just six years later when—in a seeming complete about-face—Stravinsky launched into his sparse, crisp Neoclassical period with *L'Histoire du Soldat*. Meanwhile, Schoenberg's Second Viennese School was busy advancing its new Twelve-Tone system, a controversial method that did away with all vestiges of tonality. Bartok was incorporating percussiveness, rhythmic irregularity, and Eastern European folk music into his compositions. Varese was introducing a highly experimental musical aesthetic he termed “organized sound.” Electronic music was heard for the first time with the introduction of the theremin. Escaping from its ragtime cradle, jazz was radiating from the hottest clubs of New Orleans, St. Louis, and Chicago, influencing composers from Copland to Milhaud, Ravel to Shostakovich. Radio and vinyl records made listening in the privacy of your home, whenever you liked, widespread for the first time.

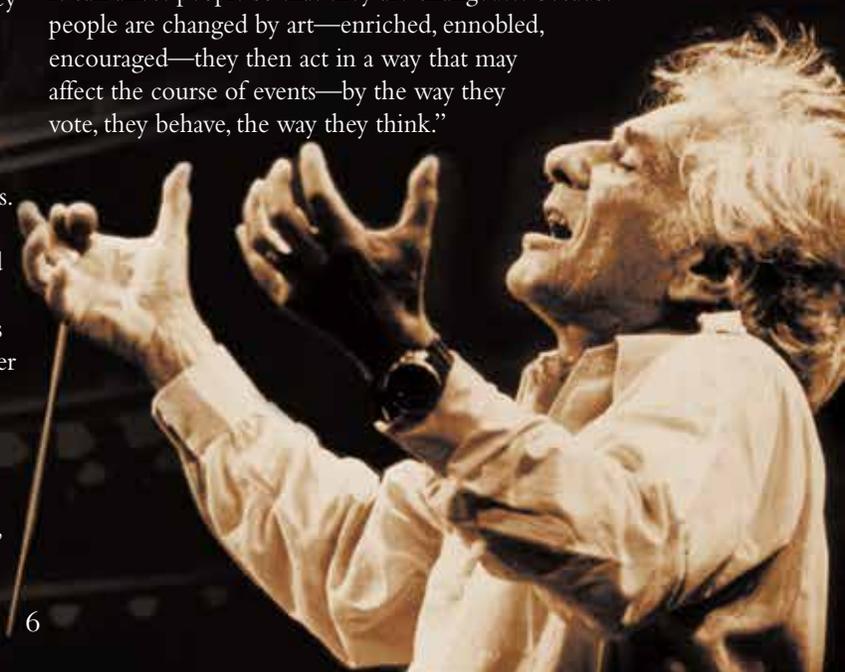
It must have been a heady mix for a budding young musician!

Bernstein attended Harvard University and the Curtis Institute of Music, studying with Walter Piston and Fritz Reiner, among others. In 1940, he attended the Boston Symphony Orchestra's newly created summer institute, Tanglewood, under the tutelage of famed conductor Serge Koussevitzky (whose assistant he later became). He received his first permanent conducting job in 1943, serving as Assistant Conductor of the New York Philharmonic. On November 14, 1943, he was called upon to substitute (on a scant several hours' notice, with no rehearsal, and after a night out partying) for an ailing Bruno Walter at Carnegie Hall. The concert included Richard Strauss' *Don Quixote*, Wagner's *Prelude to Die Meistersinger*, and works by Schumann and Rosza. Broadcast nationally on radio, the concert caused an instant sensation and made Bernstein a celebrity almost overnight.

As Music Director of the New York Philharmonic from 1958 to 1969, he led more concerts with the orchestra than any previous conductor. His famed Young People's Concerts were broadcast on national television for fourteen seasons, well beyond his tenure as Music Director. He was an advocate of American music, particularly championing the works of Aaron Copland. (A gifted pianist in his own right, Bernstein became especially known for his performances of Copland's *Piano Variations*.) He is best remembered, however, for his fresh, sparkling interpretations of Haydn, Beethoven, Brahms, Sibelius and Schumann—and his championship of Mahler led to a resurgence of interest in that nearly-forgotten composer. For an entire generation, Bernstein came to exemplify and symbolize a new, distinctly American classical maestro: young, handsome, charismatic, approachable, debonair, passionate, and compassionate. (Though he had his critics: Oscar Levant famously quipped “he uses music as an accompaniment to his conducting.”)

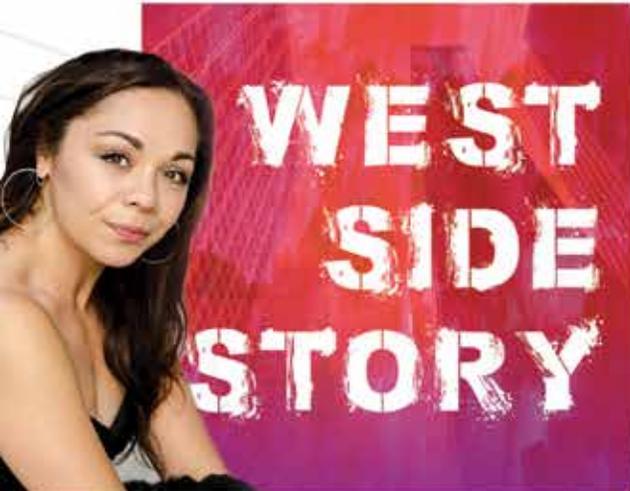
His fame as conductor tended to overshadow that of composer, but in works spanning chamber music, symphonies, opera, film and Broadway, Bernstein revealed himself as a gifted composer who gathered, absorbed and synthesized the sounds of his age—from Neoclassicism to jazz—and made them his own. According to conductor John Mauceri, he projected a message “of understanding and hope employing both complex and simple forms and styles—yet always sounding like ‘Bernstein’.”

A famous quote is characteristic of Bernstein's philosophy: “Art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed... because people are changed by art—enriched, ennobled, encouraged—they then act in a way that may affect the course of events—by the way they vote, they behave, the way they think.”



# BERNSTEIN CENTENNIAL

## SEASON OPENING



### MEET THE ARTISTS

#### Tess Altiveros, soprano

Praised for “a ripe, sensual lyric soprano” (*Opera News*), soprano Tess Altiveros is in high demand on concert and operatic stages alike. Recent engagements include Seattle Opera’s critically acclaimed *The Combat*, *St. Matthew Passion* (Colorado Symphony), *Don Giovanni* (Skylark Opera Theatre), *La Bohème* (Colorado Symphony), Vaughan Williams *Dona Nobis Pacem* (Seattle Pro Musica), and Susanna in *Le Nozze di Figaro* (Angels & Demons Entertainment). Other recent credits include *The Turn of the Screw* (Eugene Opera), *Don Giovanni* (Juneau Lyric Opera), *Die Fledermaus* (Opera Coeur d’Alene), *La Voix Humaine* (Vespertine Opera Theater), *Carmen* (Opera Fairbanks). Upcoming engagements include Euridice/Proserpina in *L’Orfeo* (Pacific MusicWorks), Maria in *West Side Story* (Central City Opera and Boulder Philharmonic), the world premiere of Emerson Eads’s *Princess Sophia* (Juneau Lyric Opera), and engagements with the Seattle Metropolitan Chamber Orchestra, Bremerton Symphony, San Francisco Early Music Society and others. A native Seattleite, Tess just completed her ninth season singing for the Seattle Mariners.

The length of this concert, including intermission, is approximately 110 minutes. This concert is being recorded for archival purposes. The use of cameras and personal recording devices is strictly prohibited. Please turn off all cell phones, beepers, watch alarms and other electronic devices while in the concert hall.

#### Sarah Ioannides, conductor

Tess Altiveros, Maria  
 Elizabeth Galafa, Anita  
 Bianca Raso, Rosalia  
 Dawn Padula, Consuelo  
 John Marzano, Tony  
 John Arthur Greene, Riff  
 Casey Raiha, Bernardo  
 Symphony Tacoma Voices  
 Geoffrey Boers, director

Saturday, October 21, 2017  
 7:30 p.m., Pantages Theater

Overture to *Candide* Leonard Bernstein 5’

*On the Waterfront*: Symphonic Suite Leonard Bernstein 23’

#### INTERMISSION

*West Side Story*: Symphonic Dances Leonard Bernstein 22’

*West Side Story*: Concert Suite No. 2 Stephen Sondheim/  
 Leonard Bernstein 15’

*The appearance of tonight’s guest artists is made possible with support from the Gottfried and Mary Fuchs Foundation*

#### Performance sponsors



# MEET THE ARTISTS



## **Elizabeth Galafa, mezzo-soprano**

Of Puerto Rican descent, Elizabeth Galafa was born in San Diego and raised in Orlando. At the age of 14, she began training privately as classical singer and continued her studies upon entering college. In 2012, Ms. Galafa completed her Bachelor's Degree in Vocal Performance at

Stetson University in DeLand, Florida

and began her graduate work at the University of Michigan School of Music Theatre and Dance. In January 2016, Elizabeth placed first in the NATS Northwest Region Auditions and shortly after in March, she received Second Alternate in the NATSAA Northwest Regionals. As a part of her stage credits, Ms. Galafa sang the role of the child in Ravel's *L'enfant et les sortilèges* in her final University of Michigan performance. Elizabeth also had the pleasure of performing the role of Komponist in Strauss's *Ariadne auf Naxos* under Maestro Kamal Khan. *Arts at Michigan* wrote, "Elizabeth Galafa was a force of nature as the Composer... it was impossible to take one's eyes off her." Soon after completing her Master's Degree, Elizabeth married and moved to the Pacific Northwest and currently resides in Seattle.



## **Bianca Raso, mezzo-soprano**

Bianca Raso is thrilled to be making her Symphony Tacoma debut. She enjoys performing in operas, musicals and plays as well as exploring on-camera work. You can find her at The Rialto performing Barbarina in Tacoma Opera's upcoming production of *Le Nozze di Figaro*. Other credits include

Buttercup in *HMS Pinafore* with the Seattle

Gilbert and Sullivan Society, Puppeteer in *Stellaluna* with the Seattle Children's Theatre and *Só in Away* with Fresh Cup Films. Bianca has a Bachelor's Degree from the University of South Carolina School of Music. She was born in Toronto, Ontario and currently lives with her husband in Seattle, WA.



## **Dawn Padula, mezzo-soprano**

A versatile performer of opera, oratorio, musical theatre, jazz and classical concert repertoire, Dr. Padula is Director of Vocal Studies at the University of Puget Sound. Operatic appearances include *Carmen*, *Il Trovatore*,

*The Pirates of Penzance*, *Le Nozze di Figaro*, and *Madama Butterfly* with such companies as Tacoma Opera, Kitsap Opera, Concert Opera of Seattle and Puget Sound Concert Opera, among others. She has performed with the Oregon Symphony, Tacoma Concert Band, Seattle Bach Choir, Second City Chamber Series and Classical Tuesdays in Old Town. She is on Seattle Opera's roster as a teaching artist and a member of the Supplementary Chorus. In June 2017, Dr. Padula toured to Varna and Sofia, Bulgaria as the mezzo-soprano soloist in Mozart's *Requiem* with the Pazardzhik Symphony. This August, she released her first classical solo album, *Gracious Moonlight*, which is available on iTunes, CD Baby, Amazon Music and Spotify.



## **John Marzano, tenor**

Praised for his "light lyric tenor voice" and "fine musicality" (*Boston Musical Intelligencer*), Pacific Northwest based tenor John Marzano frequents operatic, recital and concert stages alike. Highlights from his 2016/2017 season include Giuseppe

in Verdi's *La Traviata* with Seattle Opera, Hermosa in Offenbach's *L'île de Tulipatan* and Gherardo in Puccini's *Gianni*

*Schicchi* with the Crested Butte Music Festival and tenor soloist in Handel's *Messiah* with Federal Way Symphony. He was most recently seen as Lord Arturo Bucklaw in Vashon Opera's production of Donizetti's *Lucia di Lammermoor*. Mr. Marzano has received numerous awards from the Metropolitan Opera National Council including District and Regional Encouragement Awards and was also named the Northwest District Winner in 2013 and 2015. He recently finished a season at the Crested Butte Music Festival where he was awarded the music festival's Rosalind Jackson Award for Excellence. His upcoming engagements include Camille de Rosillon, *The Merry Widow* (Tacoma Opera).



## **John Arthur Greene, baritone**

Mr. Greene is an actor, known for his appearances in *Peter Pan Live!* (2014), *American Idol* (2002), and *Just Off Broadway* (2015). A native of North Carolina, he grew up listening to all types

of music, including classical, opera, jazz, rock, blues, soul—and especially Broadway. At age 18 he performed on the European tour as Action in *West Side Story*; two years later he was invited by the late great director Arthur Laurents to play the role of Riff on Broadway. His current roles include Theo, the lead singer of “No Vacancy” in *School of Rock* (Broadway); Luke in *Mim* (Off-Broadway); and Jonathan in *Tick Tick Boom*, to name a few. He performs solo all over New York, most recently singing “Gethsemane” for Andrew Lloyd Webber’s New York Times Talk and “Jailhouse Rock” for Mike Stoller’s 80th Birthday Celebration. Mr. Greene’s Singles “Easy” and “Brooklyn,” and his Debut EP “Shadows Of Light,” are now available on iTunes, Spotify, Amazon, and YouTube under his own record label JAG Records.



**Casey Raiha, baritone**

Based in Seattle, Mr. Raiha is an actor and singer who has performed in venues all over the Pacific Northwest, including Benaroya Hall, Bellingham’s Mount Baker Theatre, and The Washington Center for the Performing Arts in Olympia. He has been a featured soloist for Masterworks Choral Ensemble, the Olympia Choral Society, and Seattle Unity Church. Specializing in musical theatre, Mr. Raiha also performs in Shakespeare, pantomime, dance and vocal recitals, concerts, Cabarets, radio dramas, staged readings, and improv.

Recent appearances include *South Pacific* with Coeur d’Alene Summer Theatre, *A Midsummer Night’s Dream* with Seattle Shakespeare Company, and *Singin’ in the Rain* with Village Theatre. When not on the stage, Casey is also an audiobook narrator and voiceover artist. 

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# ABOUT THE MUSIC

BY ANDY & BETH BUELOW

**Leonard Bernstein (1918–1990)** —

## Overture to *Candide*

*West Side Story: Symphonic Dances*

*On the Waterfront: Symphonic Suite*

*West Side Story: Concert Suite No. 2*

Leonard Bernstein's operetta *Candide*, based on Voltaire's 1758 satiric novella, premiered in New York in 1956 to mixed reviews, and closed after only a two-month run. Not until 1973 was a revamped version of *Candide* available for performance, achieving somewhat wider acceptance by critics and the public.

The Overture contains a potpourri of tunes from the show, including the lively "Oh, Happy We," and "Glitter and Be Gay." Before its revival in the early '70s, the music caught the attention of television executives; the Overture was used as "Theme 2" in the short-lived "The Dick Cavett Show/The Morning Show" on ABC from 1968–69.

Bernstein's first and last foray into the hoary world of film composition was his 1954 score for *On the Waterfront*, starring Marlon Brando in a tale of a longshoreman's struggle against corrupt union bosses. The experience soured him for life against motion picture soundtrack scoring—where the music is "the least important part," as Bernstein revealed to *The New York Times*. "I repeated this little maxim to myself like a good Coué disciple, as I found myself pleading for a beloved G-flat." The resulting score was well-received, however, netting the film one of its 12 Oscar nominations. Bernstein rescued the music a year later by reworking it into the suite being

presented during tonight's concert.

As for *West Side Story*, few works for the theatre are today more beloved—but it did not start out that way. Multiple producers turned down the show, dismissing it as dark, depressing, and an "impossible project." Bernstein's music was deemed difficult and rangy, requiring the singers to master challenging melodic leaps (among them the famous tritone interval in "Maria"). Columbia Records initially declined to record a cast album, fearing that the music lacked commercial appeal. However, the original Broadway run proved a success. The *New York Daily News* called it "fascinatingly tricky and melodically beguiling," noting that "it marks the progression of an admirable composer."

*West Side Story* is set in 1950s New York City, with the Montagues being replaced by the Anglo Jets, and the Capulets by the rival Puerto Rican Sharks. On June 12, 2002, the American Film Institute (AFI) named *West Side Story* as the third greatest love story of all time. The movie adaptation was nominated for eleven Academy Awards in 1961; it went on to win ten of them, a record surpassed only by two other films: *Ben-Hur* (1959) and *Titanic* (1997).

The magical partnership of Bernstein and lyricist Stephen Sondheim resulted in energetic, emotional music paired with clever, memorable lyrics. Bernstein and Sondheim also worked together on *Candide*; in fact, the music for "One Hand, One Heart" was originally earmarked for *Candide*, with a whole other set of lyrics.

The genesis of *West Side Story* can be traced back to the following log entry made by Bernstein on January 6, 1949:

"Jerry R. [Jerome Robbins] called today with a noble idea: a modern version of 'Romeo and Juliet,' set in slums at the coincidence of Easter-Passover celebrations. Feelings running high between Jews and Catholics. Former: Capulets, latter: Montagues. Juliet is Jewish. Friar Lawrence is a neighborhood druggist. Street brawls, double death—it all fits. But it's all much less important than the bigger idea of making a musical that tells a tragic story in musical comedy terms, using only musical comedy techniques, never falling into the "operatic" trap. Can it succeed? It hasn't yet in our country. I'm excited. If it can work—it's a first. Jerry suggests Arthur Laurents for the book. I don't know him, but I do know 'Home of the Brave' at which I cried like a baby. He sounds just right."

The story was originally based on religious conflicts and was to be called "East Side Story." Over time, it became apparent that this premise was not generating the necessary creative spark. The evolution of the story into taking place in the Upper West Side of New York and focusing on racial tensions proved to be the catalyst that got the project off the ground.

Bernstein arranged the set of Symphonic Dances in 1961. The work derives its name not simply because it is set for symphony orchestra, but because the structure of the score—with its use of thematic statement, development and resolution—is reminiscent of the symphonic form. The Concert Suite No. 2, introduced posthumously in 1992, includes "I Feel Pretty," "The Jet Song," "America" and "Tonight."

*West Side Story* rapidly entered mainstream culture and remains there to this day. Bernstein's music has been covered by jazz musicians like Buddy Rich, Oscar Peterson, Stan Kenton and Chick Corea; and rock and pop artists such as Little Richard, The Nice, Alice Cooper, Selena, Trisha Yearwood, and Salt-n-Pepa, among many more. 🌸



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