

West Side Story Orchestral

D. Kern Holoman

Leonard Bernstein: West Side Story Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre, West Side Story has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. Nigel Simeone begins by exploring the long process of creating West Side Story, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is a commentary on the music itself. West Side Story is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone's commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (Mambo, Huapango and so on). Simeone also considers the reception of West Side Story in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying CD.

West Side Story Leonard Bernstein, Jack Mason, Stephen Sondheim, 1986-11 Composition de l'orchestre: 2*2*2.2.2 SaxA.1 SaxT.1 SaxBar. 4.3.3.1., timbales, 3Perc., Harpe, Cordes: 8.8.6.5.4.

West Side Story, Gypsy, and the Art of Broadway Orchestration Paul Laird, 2021-11-18 In this ground-breaking study, Paul Laird examines the process and effect of orchestration in West Side Story and Gypsy, two musicals that were among the most significant Broadway shows of the 1950s, and remain important in the modern repertory. Drawing on extensive archival research with original manuscripts, Laird provides a detailed account of the process of orchestration for these musicals, and their context in the history of Broadway orchestration. He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number, opening a new avenue for analysis that deepens our understanding of the musical as an art form. The orchestration of the score in Broadway musicals deeply shapes their

final soundscapes, but only recently has it begun to receive real attention. Linked by a shared orchestrator, in other ways *West Side Story* and *Gypsy* offer a study in contrasts. Breaking down how the two composers, Leonard Bernstein and Jules Styne, collaborated with orchestrators Sid Ramin, Irwin Kostal, and Robert Ginzler, Laird's study enables us to better understand both of these two iconic shows, and the importance of orchestration within musical theatre in general.

Leonard Bernstein: West Side Story Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre, *West Side Story* has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. Nigel Simeone begins by exploring the long process of creating *West Side Story*, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is a commentary on the music itself. *West Side Story* is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone's commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (Mambo, Huapango and so on). Simeone also considers the reception of *West Side Story* in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying downloadable resources.

Orchestral Music David Daniels, 2005-10-13 Familiar to conductors, orchestra managers, and music librarians, this classic sourcebook of information necessary to plan orchestral programs and organize rehearsals has been greatly expanded and revised. The fourth edition features nearly 6400 compositions that cover the standard repertoire for American orchestras (a 42% increase over the third edition), clearer entries, and a more useful system of appendixes. Included for the first time are entries from the American Symphony Orchestra League's OLIS repertoire database.

Daniels' Orchestral Music David Daniels, David W. Oertel, David A. Rahbee, 2022-06-30 Daniels' *Orchestral Music* is the gold standard for all orchestral professionals—from conductors, librarians, programmers, students, administrators, and publishers, to even instructors—seeking to research and plan an orchestral program, whether for a single concert or a full season. This sixth edition, celebrating the fiftieth anniversary of the original edition, has the largest increase in entries for a new edition of *Orchestral Music*: 65% more works (roughly 14,050 total) and 85% more composers (2,202 total) compared to the fifth edition. Composition details are gleaned from personal inspection of scores by orchestral conductors, making it a

reliable one-stop resource for repertoire. Users will find all the familiar and useful features of the fifth edition as well as significant updates and corrections. Works are organized alphabetically by composer and title, containing information on duration, instrumentation, date of composition, publication, movements, and special accommodations if any. Individual appendices make it easy to browse works with chorus, solo voices, or solo instruments. Other appendices list orchestral works by instrumentation and duration, as well as works intended for youth concerts. Also included are significant anniversaries of composers, composer groups for thematic programming, a title index, an introduction to Nieweg charts, essential bibliography, internet sources, institutions and organizations, and a directory of publishers necessary for the orchestra professional. This trusted work used around the globe is a must-have for orchestral professionals, whether conductors or orchestra librarians, administrators involved in artistic planning, music students considering orchestral conducting, authors of program notes, publishers and music dealers, and instructors of conducting.

Orchestral "Pops" Music Lucy Manning, 2013-10-10 In this second edition of *Orchestral "Pops" Music: A Handbook*, Lucy Manning brings forward to the present her remarkable compendium of information about this form of orchestral music. Since the appearance of the first edition in 2008, this work has proven critical to successful "pops" concert programming. With changes in publishers and agents, the discontinuation of the publication of certain original material or, worst of all, presses going out of business, music directors, orchestra conductors, and professional instrumentalists face formidable challenges in tracking down accurate information about this vast repertoire. This revised handbook alleviates the time-consuming task of researching these changes by offering a list of works for orchestral "pops" concerts that is comprehensive, informative, and current. Manning's emphasis on clarity and accuracy gives users an indispensable tool for gathering vital information on the style, instrumentation, and availability of the repertoire listed, as well as notes on its performance. The user-friendly appendices include expanded instrumentation choices, easy-to-find durations, and handy title cross-references. In addition to corrections and updates, this new edition of *Orchestral "Pops" Music* includes at least 1,000 new title listings. *Orchestral "Pops" Music: A Handbook* is the ideal tool for working conductors and orchestral librarians, as well as music program directors at colleges, conservatories, and orchestras.

Evenings with the Orchestra D. Kern Holoman, 1992 Guide to the live orchestral performance that includes tips on what to wear, information on musical form, and short biographies of composers.

Conductors and Composers of Popular Orchestral Music Naomi Musiker, Reuben Musiker, 2014-02-25 World-wide in scope and focusing on the second half of the 20th century, this work provides biographies and discographies of some 500 composers and conductors of light and popular orchestral music, including film, show, theatre and mood music. The book is arranged in two sequences: 1) Biographies and select discographies, both arranged alphabetically, of the well-known and better-known conductors and composers. These entries also include a list of suggested reading for those wishing to further

their studies; and 2) Select discographies of conductors about whom little or no biographical information is available. The bibliography at the end of the book covers discographical sources, popular music and film music. This is the first time that the lives and recordings of such artists as Kostelanetz, Faith, and Gould as well as the orchestral recordings of such great popular composers as Gershwin, Kern, Porter, Rodgers, Berlin and Coward have been documented and presented in an encyclopedic form.

Leonard Bernstein Paul Laird, 2015-06-05 Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

Bernstein Meets Broadway Carol J. Oja, 2014-07-25 Winner of the 2015 Music in American Culture Award from the American Musicological Society When Leonard Bernstein first arrived in New York City, he was an unknown artist working with other brilliant twentysomethings, notably Jerome Robbins, Betty Comden, and Adolph Green. By the end of the 1940s, these artists were world famous. Their collaborations defied artistic boundaries and subtly pushed a progressive political agenda, altering the landscape of musical theater, ballet, and nightclub comedy. In *Bernstein Meets Broadway: Collaborative Art in a Time of War*, award-winning author and scholar Carol J. Oja examines the early days of Bernstein's career during World War II, centering around the debut in 1944 of the Broadway musical *On the Town* and the ballet *Fancy Free*. As a composer and conductor, Bernstein experienced a meteoric rise to fame, thanks in no small part to his visionary colleagues. Together, they focused on urban contemporary life and popular culture, featuring as heroes the itinerant sailors who bore the brunt of military service. They were provocative both artistically and politically. In a time of race riots and Japanese internment camps, Bernstein and his collaborators featured African American performers and a Japanese American ballerina, staging a model of racial integration. Rather than accepting traditional distinctions between high and low art, Bernstein's music was wide-open, inspired by everything from opera and jazz to cartoons. Oja shapes a wide-ranging cultural history that captures a tumultuous moment in time. *Bernstein Meets Broadway* is an indispensable work for fans of Broadway musicals, dance, and American performance history.

Schools and Symphony Orchestras United States. Office of Education, 1971 An analysis of the report The organization, administration, and presentation of symphony orchestra youth concert activities for music educational purposes in selected cities, by T.H. Hill and H.M. Thompson, published 1968.

Four orchestral pieces, opus 12 Béla Bartók, 1923

The Orchestral Violinist's Companion, Volume 1 + 2 Martin Wulfhorst, 2025-06-10 Orchestermusiker im heutigen Berufsleben sind hochspezialisierte und hochqualifizierte Instrumentalisten. Schon lange wurde erkannt, dass die traditionelle Ausbildung an den Hochschulen zwar ein hervorragendes Fundament für das Orchesterspiel legt, den besonderen Anforderungen des Orchesterbetriebes aber nicht in allen Punkten gerecht wird. Die vorliegenden Bände

vermitteln Fähigkeiten und Kenntnisse, die Orchestergeiger neben der normalen Hochschulausbildung und über sie hinaus benötigen. Als Trainingsanleitung und Ratgeber können sie die Musiker über alle Stadien ihrer gesamten Laufbahn hinweg begleiten – von der Probespielvorbereitung bis hin zur Bewältigung der Langzeitbelastung beim täglichen Orchesterdienst. Dabei bieten die Bände eine Fülle von Themen aus den Bereichen: - Übetechiken - Blattspiel - Tägliche Überoutinen - Umgang mit dem Körper - Bogentechnik und Tonbildung - Technik der linken Hand - Pizzikatotechnik und spezielle Techniken - Rhythmus und Ensemblespiel - Notation und Aufführungspraxis - Einrichten von Orchesterstimmen - Stilkenntnis - Erarbeitung eines Kernrepertoires - Probespielvorbereitung - Bewältigung von Auftrittsangst - Bewältigung des Orchesteralltags - Verständnis für das Orchester als soziales Umfeld - Bewältigung der physischen und mentalen Langzeitbelastung im Orchester Beigefügt ist ein ausführliches, kommentiertes Verzeichnis aller Orchesterstudien-Sammlungen und aller themenbezogenen Bücher und Artikel, einschließlich der wichtigsten Studien der letzten Jahre zur Performance Science. Spezielle Kapitel zu allen wesentlichen Übe- und Spieltechniken enthalten Hunderte von Übebeispielen aus über 300 Orchesterwerken aus den Bereichen Symphonik, Oratorium, Oper, Operette und Ballett aus der Zeit zwischen ca. 1750 und 1950. Hinzu kommen spezielle Übungen, die der Orchestertechnik gewidmet sind. Die Bände wenden sich an Studenten in speziellen (Master)-Studiengängen im Orchesterspiel, Probespielkandidaten, Berufsanfänger, erfahrene Orchestermusiker und Dirigenten und sind auch als Material für Kurse im Orchesterspiel geeignet. Zusätzliches Material und Einführungsvideo auf www.orch.info

The Symphonic Repertoire, Volume V Brian Hart,A. Peter Brown,2024-01-30 Central to the repertoire of Western art music since the 1700s, the symphony has come to be regarded as one of the ultimate compositional challenges. In his series The Symphonic Repertoire, the late A. Peter Brown explored the symphony in Europe from its origins into the 20th century. In Volume V, Brown's former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere. It examines the work of numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition. The research adds to an unmatched compendium of knowledge for the student, teacher, performer, and sophisticated amateur. This much-anticipated fifth volume of The Symphonic Repertoire: The Symphony in the Americas offers a user-friendly, comprehensive history of the symphony genre in the United States and Latin America.

The Cambridge Companion to Recorded Music Nicholas Cook,Eric Clarke,Daniel Leech-Wilkinson,John Rink,2009-11-26 From the cylinder to the download, the practice of music has been radically transformed by the development of recording and playback technologies. This Companion provides a detailed overview of the transformation, encompassing both classical and popular music. Topics covered include the history of recording technology and the businesses built on it; the impact of recording on performance styles; studio practices, viewed from the perspectives of performer, producer and engineer; and

approaches to the study of recordings. The main chapters are interspersed by 'short takes' - short contributions by different practitioners, ranging from classical or pop producers and performers to record collectors. Combining basic information with a variety of perspectives on records and recordings, this book will appeal not only to students in a range of subjects from music to the media, but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture.

Focus On: 100 Most Popular Grammy Lifetime Achievement Award Winners Wikipedia contributors,

Experiencing Leonard Bernstein Kenneth LaFave, 2023-06-14 Leonard Bernstein is a household name. Most know him for his classic musical reworking of Shakespeare's Romeo and Juliet as Broadway's West Side Story. But Bernstein accomplished so much more as a composer, and his body of work is both broad and varied. He composed ballets (Fancy Free, Facsimile, Dybbuk), operas (Trouble in Tahiti, Candide, A Quiet Place), musicals (On the Town, Wonderful Town), film scores (On the Waterfront), symphonies, choral works, chamber music pieces, art songs, and piano works. In *Experiencing Leonard Bernstein: A Listener's Companion*, Kenneth LaFave guides readers past Bernstein's famously tortured personal problems and into the clarity and balance of his Serenade after Plato's Symposium for Violin and Orchestra, the intense drama of his music for On the Waterfront, the existential cosmography of his three symphonies, and his vibrant works for the musical stage. Perhaps the most famous American classical musician born in the twentieth century, Bernstein divided his time between c

American Photo, 2000-09

Accessible Orchestral Repertoire Daniel Chetel, 2020-06-15 *Accessible Orchestral Repertoire* is a reference volume for conductors who lead non-professional symphonic orchestras, offering practical and insightful commentary on music appropriate for intermediate and advanced youth, community, and collegiate orchestras. Modeled on and complimentary to Daniels' *Orchestral Music*, it is a repertoire and programming resource for youth, academic, and community orchestras. The works included in this book are a combination of well-known warhorses and lesser known gems—clear favorites for young or amateur players and as well as more challenging pieces. Functioning like an annotated bibliography, entries on individual works include information about the composer, instrumentation, movement length, and publisher. Each entry also features notes regarding the particular pedagogical, stylistic, logistical, and technical strengths and challenges of the specific work. *Accessible Orchestral Repertoire* will help every conductor in the process of selecting repertoire that will both feature and enrich any individual non-professional ensemble for which thoughtful and strategic programming is required.

West Side Story Orchestral Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**West Side Story Orchestral**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Table of Contents West Side Story Orchestral

1. Understanding the eBook West Side Story Orchestral
 - The Rise of Digital Reading West Side Story Orchestral
 - Advantages of eBooks Over Traditional Books
2. Identifying West Side Story Orchestral
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in a West Side Story Orchestral
 - User-Friendly Interface
4. Exploring eBook Recommendations from West Side

Story Orchestral

- Personalized Recommendations
 - West Side Story Orchestral User Reviews and Ratings
 - West Side Story Orchestral and Bestseller Lists
5. Accessing West Side Story Orchestral Free and Paid eBooks
 - West Side Story Orchestral Public Domain eBooks
 - West Side Story Orchestral eBook Subscription Services
 - West Side Story Orchestral Budget-Friendly Options
 6. Navigating West Side Story Orchestral eBook Formats
 - ePub, PDF, MOBI, and More
 - West Side Story Orchestral Compatibility with Devices

- West Side Story Orchestral Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of West Side Story Orchestral
 - Highlighting and Note-Taking West Side Story Orchestral
 - Interactive Elements West Side Story Orchestral
- 8. Staying Engaged with West Side Story Orchestral
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers West Side Story Orchestral
- 9. Balancing eBooks and Physical Books West Side Story Orchestral
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection West Side Story Orchestral
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine West Side Story Orchestral
 - Setting Reading Goals West Side Story Orchestral
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of West Side Story Orchestral
 - Fact-Checking eBook Content of West Side Story

Orchestral

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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