

LEONARD BERNSTEIN AND DANCE

Leonard Bernstein is best known in the dance world for his collaborations with choreographer Jerome Robbins – a partnership that produced three ballets: DYBBUK, FANCY FREE and FACSIMILE. His incorporation of jazz, dance and other idioms into his music also inspired other choreographers including John Neumeier, Christopher Wheeldon and Peter Martins to use his music in creating new choreographies. With the exception of the first two of Robbins's ballets and all of WEST SIDE STORY, much of Bernstein's music is available to be used in the creation of new choreographic works. Looking ahead, 2008 marks Bernstein's 90th birthday with celebrations taking place in musical organizations across the globe – please join this celebration by programming one of these works or choreographing a new ballet to the wonderful music of Leonard Bernstein.

WORKS WRITTEN AS BALLETS

These works are open for concert performances and to dance companies who obtain a license for original choreographies by Jerome Robbins or a license for a new choreography for FACSIMILE.

DYBBUK (1974)

47'

3.3.4.3-4.3.3.1-timp.perc(3):glsp/xyl/vib/cel(ad lib)/2tom-t/tam-t/ cym/2susp.cym/1pair tiny cym/2tgl/4tpl.bl/wdbl/2gong/SD/TD/BD/cast/ steel pipe(high)/cheesebox/bells-harp-pft-strings-bass,baritone soloists (Heb)

FP: 16 May 1974/NYC Ballet/State Theater, Lincoln Center/Jerome Robbins, choreographer/ Leonard Bernstein, conductor

DYBBUK was first choreographed by Jerome Robbins for New York City Ballet in 1974 and has recently been revived by New York City Ballet. It is a ritualistic dance work drawing upon Shul Ansky's famous play encompassing Jewish folk traditions and the mystical symbolism of the kabbalah.

II DYBBUK suites have been paired with:
Stravinsky THE FIREBIRD; Beethoven SYMPHONY NO. 3

🎧 Recommended recording: New York City Ballet Orchestra/Bernstein – Sony Classical M 33082; MQ 33082 p SM3K 47158; SMK 63090

Suites from DYBBUK available for orchestral programming:

DYBBUK SUITE No. 1 for solo voices and orchestra (1974)

31'

3.3.4.3-4.3.3.1-timp.perc(3):glsp/xyl/vib/cel(ad lib)/tom-t/tam-t/ cym/2susp.cym/2tgl/3tpl.bl/wdbl/2gong/SD/TD/BD/cast/steel pipe(high)/ cheesebox/bells-harp-pft-strings-tenor,bass-baritone soloists (Heb)

DYBBUK SUITE No. 2 for orchestra (1974)

16'

3.3.4.3-4.3.3.1-timp.perc(3):glsp/xyl/vib/2tom-t/tam-t/cym/susp.cym/ 1pair tiny cym/tgl/4tpl.bl/wdbl/SD/TD/BD/low bell-harp-pft-strings

FANCY FREE (1944)

27'


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

FP: 18 April 1944 Metropolitan Opera House, NY Jerome Robbins, choreographer; Ballet Theatre Orchestra conducted by Leonard Bernstein

This vibrant, jazz-tinged score was Bernstein's first collaboration with choreographer Jerome Robbins. (Please consult the **Leonard Bernstein's America** edition of **BERNSTEIN BOUND** for further information about this work.)

 Recommended recording:

New York Philharmonic/Bernstein – Sony Classical 39448, 47530, 60559, 63085, 92728, or 90582

 M-051-21135-7 Study score


FACSIMILE (1946)


19'

2(II=picc).2.2(=Ebcl).2-4.2.crt.2.1-timp.perc(2):tgl/snare dr/cyms/ susp.cym/wdbl/BD/glsp-pft(concertante)-strings

FP: 24 October 1946/Broadway Theatre, NYC/Jerome Robbins, choreographer/Leonard Bernstein, conductor

A 'choreographic essay' dedicated to Jerome Robbins and first staged at the Broadway Theatre in New York in 1946. The scenario depicts a love-triangle between a woman and two men on the beach.

 Recommended recording: NYP 06/18/63: NYC, Philharmonic Hall Sony: ML 6192; MS 6792; MG 32174; CBS 72374 p SM3K 47154; SMK 60969

 M-051-21134-0 Study score


CONCERT WORKS THAT HAVE BEEN STAGED AS BALLETS AND ARE OPEN TO NEW CHOREOGRAPHY:

THE AGE OF ANXIETY (Symphony No. 2)

36'

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4):SD/BD/TD/tam-t/cym/ tpl.bl/tgl/glsp/xyl-cel-2harps(IIad lib)-piano-strings

First choreographed by Jerome Robbins for New York City Ballet.


 Recommended recording: Israel Philharmonic Orchestra Leonard Bernstein conductor; Lukas Foss, Piano DG: 2530969

CHICHESTER PSALMS (1965)

19'

3tpt.3trbn-timp.perc(5):chime/susp.cym/cyms/BD/SD/xyl/glsp/tamb/tgl/wdbl/3bongos/whip/rasp/tpl.bl-2harp-strings

First choreographed by Robert Gladstein for the San Francisco Ballet.


 Recommended recording: New York Philharmonic; 07/26/65: NYC, Manhattan Center Sony: ML 6192; MS 6792; CBS 72374 p MK 44710; SFK 46701; SM3K 47162; SMK 60595

DIVERTIMENTO (1980)

14'

3(III=picc).picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1(=baritone euph)- timp.perc(5): xyl/vib/glsp/chime/tgl/cyms(lg pair)/susp.cym/ lg tam-t/2Cuban cowbells(hi & lo)/ wdbl/4tpl.bl/rasp/maracas/ sandpaper bl/trap set/4snare dr/3bongos/2congas/lg BD/tamb-harp-pft-strings

First choreographed by Beth Berdes for the Milwaukee Ballet.

 Recommended recording: "On the occasion of his Harvard 50th Reunion Concert for the class of 1939" (with commentary) Boston Pops Orchestra 06/06/89: Boston, Symphony Hall Boston Pops: p BSO CD 3

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

jazz ensemble:2asax(I=cl).2tsax.barsax-5tpt.4trbn-pft-perc(2):4tom-t/ hi-hat cyms/
SD/BD/xyl/vib/wdbl/2timp-solo db

First choreographed by John Clifford for New York City Ballet.

🎧 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

SERENADE (after Plato's SYMPOSIUM) (1954)**30'**

jazz ensemble:2asax(I=cl).2tsax.barsax-5tpt.4trbn-pft-perc(2):4tom-t/ hi-hat
cyms/SD/BD/xyl/vib/wdbl/2timp-solo db

First choreographed by Herbert Ross for American Ballet Theatre.

🎧 Recommended recording: Symphony of the Air; Isaac Stern, Violin 04/19/56: NYC
Sony: ML 5144; CML 5144; Y 434633 p SMK 45956; SMK 60558

SONGFEST (1977)**41'****30th Anniversary: 2007**

A Cycle of American Poems for Six Singers (S, M, A, T, Bar, B) and Orchestra
3(III=picc).2.corA.2.Elcl.bcl.2.dbn-4.3.3.1-timp.perc(5)-harp-pft(=cel/elec pft)-
elec.bass-strings - Reduced Orchestration by Charlie Harmon, Sid Ramin, and
George Steel (1996) 2(II=picc).2(II=corA).2(1=Ebcl,II=bcl).2-2.2.2.0-timp.perc(2)

First choreographed by John Neumeier for the Hamburg Ballet.

🎧 Recommended recording: Michelle DeYoung/James Tocco/BBC Symphony
Orchestra/Leonard Slatkin Chandos CHAN 9889

THREE DANCE EPISODES from ON THE TOWN**10'**

1(=picc).1(=corA).3(I=Eb,II=asax,III=bcl).0-2.3.3.1-timp.perc(2):susp.cym/
SD/BD/tgl/traps/wdbl/xyl-pft-strings

**Original show choreography by Jerome Robbins, first choreography of EPISODES
by Christian Holder for the Columbus Symphony Orchestra.**

🎧 Recommended recording: New York Philharmonic 06/18/63: NYC, Philharmonic Hall
Sony: ML 6077; MS 6677; M 30304; MG 32174; M 39448; CBS 72406 (E) p MLK 39448;
MK 42263; SM3K 47154; SMK 47530; SK 60538; SMK 60559; SBK 66493

THREE MEDIATIONS FROM "MASS" (1971)**12'**

organ-pft-harp-perc(3):vib/xyl/marimba/glsp/susp.cym/cyms/tgl/tamb/ gourds/tam-
t/2SD/BD/3hand dr-strings OR cello and piano

**First choreography by John Butler for Judith Jamison and the Kansas City
Philharmonic.**

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

FREQUENTLY ASKED QUESTIONS ABOUT LICENSING FOR DANCE

Q. Why do I need permission to use Bernstein's music under copyright?

A: The copyright laws are authorized under the United States Constitution (Article I, section 8, clause 8 for footnote fanatics). The purpose is to provide the creators of artistic works, such as musical compositions, an incentive to create these works and enrich American knowledge and culture. The incentive is a financial one. If a composer were not entitled to payment for the use of her works, one would probably not have much incentive, or time, to write music. The Copyright Law provides that the copyright owner of a work has the exclusive right to authorize various uses of the work, including the public performance of the work. Permission, in the form of a license and license fee, is how a composer, typically through one's publisher, authorizes uses of one's work and derives income.

Q. Doesn't my ASCAP or BMI license cover this usage?

A: When licensing dramatic musical works for choreography, the rights involved are known as "grand performing rights" or simply "grand rights." ASCAP and BMI license only "small" performing rights. Small rights uses include live performances of non-staged works, such as performed at concert halls and arenas and broadcasts of recorded music.

Q. Why can't I choreograph a new work in place of DYBBUK and FANCY FREE?

A: The choreographer Jerome Robbins's works are also protected under the copyright laws listed above for music. This agreement was part of the original ballet commission with NYC Ballet.

Q. When should I contact Boosey & Hawkes about a possible grand rights usage?

A: You should contact B&H as soon as you think you may use one of these works. You will need to know if the work is available (there are often exclusivity or other restrictions attached to works which are mostly laid out in this document). Also, any choreographic use or any use involving any changes to the orchestration requires approval from the Bernstein estate. On some works, there are also restrictions on using excerpts of a work or including a work in a medley of other compositions. In addition, it is better to know sooner rather than later whether the license fee is affordable. License fees vary from publisher to publisher and many factors affect the price. You may be pleasantly surprised at how reasonable the fee is and the B&H team will do our best to work with you. Please contact B&H's Promotion or Licensing departments as soon as possible regarding any work in our repertoire you may be considering.

IMPORTANT NOTE: Additional works other than the music from WEST SIDE STORY are potentially available for choreographic use, please contact B&H to inquire. All requests for the creation of new choreography should be made well in advance.

Q. What if I want to distribute videos of the performance or broadcast them?

A: A grand right performing license covers only the live performance of the work. If you wish to distribute videos (VHS or DVD or downloads) of your performance, whether for sale or free of charge, you will need what is known in the industry as a "synchronization" license and our licensing staff will be happy to assist you. There will normally be a separate license and fee for this usage. If the broadcast is of a live performance, please let our Licensing department know as soon as possible and we will advise you of the additional fee involved. If it is to be a broadcast of a pre-recorded performance, there will be a need for both synchronization and broadcast licenses. Although this may sound complicated, we can make the process very easy for you.

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