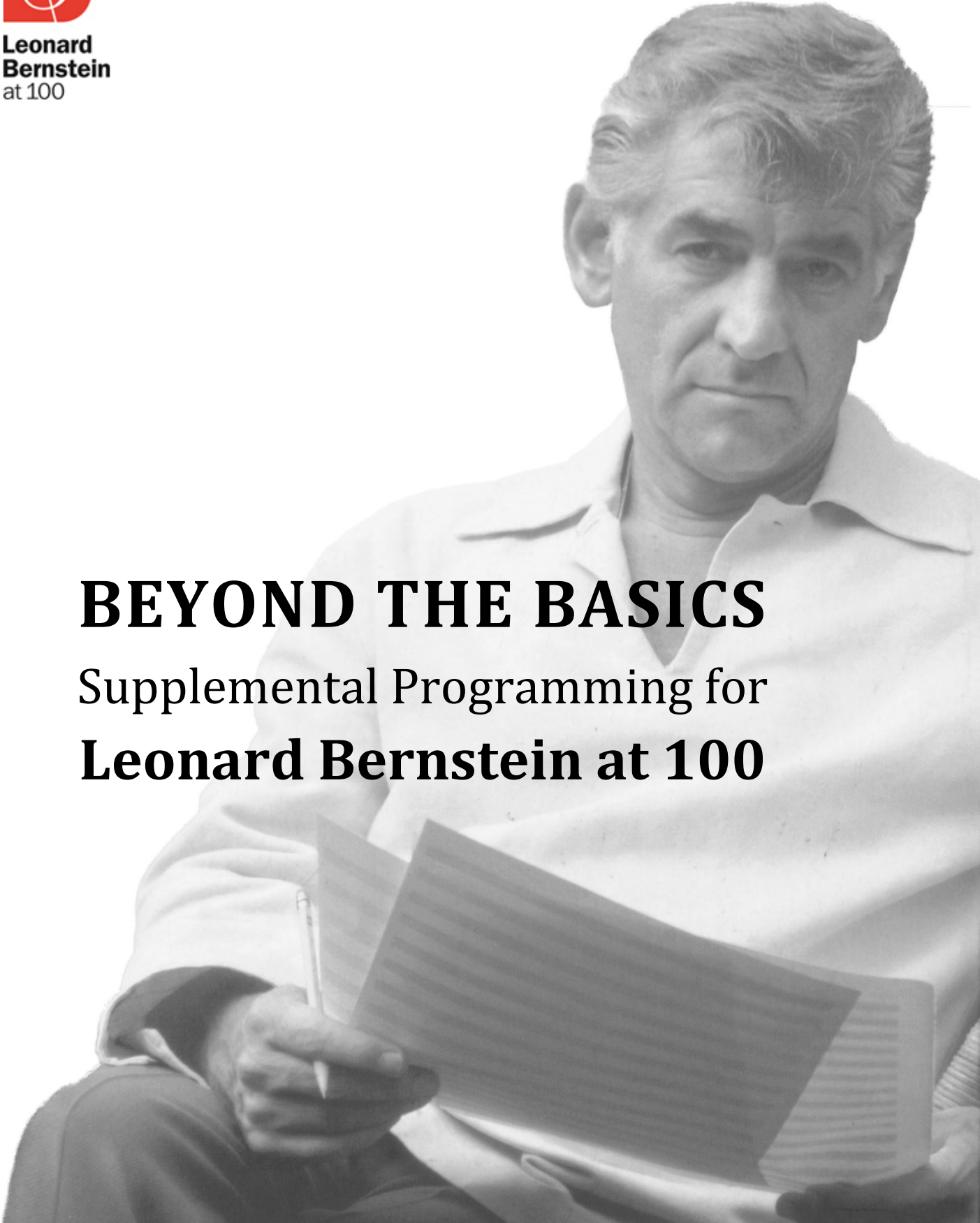




**Leonard
Bernstein**
at 100



BEYOND THE BASICS
Supplemental Programming for
Leonard Bernstein at 100

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An Introductory Note from Paul Epstein

Senior Vice President, The Leonard Bernstein Office, Inc.

August 25, 2018 will mark the 100th birthday of Leonard Bernstein, the man often called the greatest musician of modern times. But Leonard Bernstein had so much more to offer beyond his best-known works. This guide offers some suggestions for performing arts organizations, museums and libraries, and educational institutions, as well as individuals, to expand their celebration of Bernstein at 100 to reflect the astonishing diversity of Bernstein himself.

In keeping with Leonard Bernstein's own tireless efforts to make connections between music and listener, we think his Centennial presents an ideal opportunity to explore the man and his works on many levels. Pre-and post-concert talks, symposia, lecture/demonstrations from the podium, and film and television programs, to be programmed in conjunction with performances, can all contribute immeasurably to the enjoyment and understanding of Bernstein's protean talent and visionary humanitarianism.

This catalog includes a list of pre-existing and potential programs which can be drawn upon to complement your schedule of performances. We present them to you as examples of ways in which you can make your celebration of Bernstein at 100 an experience that is more enlightening and meaningful to your audiences; they should also be considered as a springboard to inspire your own ideas. Although we do not produce or license these programs ourselves, we have provided the contact information for those who do.

Also included is a list of many notable authors, performers, scholars and other experts who can, perhaps, be engaged by you to bring their uniquely personal insights about Bernstein to your events, and we give you here only some ideas of what might be appropriate for them to discuss. They have agreed to be included on the list with the understanding that their participation is subject to their own interest and other commitments, and you must yourself invite and engage those who are of interest to you. For your convenience, we provide contact information for each of them. Contacts for film licensors are also provided.

Your contact for questions relating to any of the performance-based programs herein is our colleague, Michael Barrett, at 917-584-9476, or by email at nyfos@aol.com. Questions relating to licensing compositions by Leonard Bernstein can be directed to Marie Carter, mcarter@leonardbernstein.com.

This document is intended to be fluid. It may acquire additional entries over time, and will be updated regularly on the soon-to-be-launched LB 100 website. It is already available in its current form on leonardbernstein.com.

We hope you will take full advantage of these offerings, and we are eager to help you with all of your planning for Bernstein at 100.

Bernstein on Broadway

Full-length concert, with intermission
Full orchestra, 4 soloists
Narrator

This festive concert features selections from various Bernstein Broadway musicals, including “Candide,” “On the Town,” “Wonderful Town” and “West Side Story.”

Developed by Jamie Bernstein with Michael Barrett, “Bernstein on Broadway” has enjoyed great success with orchestras across the US and around the world. Jamie Bernstein’s narration brings a personal touch through her recollections and behind-the-scenes stories. Mr. Barrett can be engaged to conduct, and Ms. Bernstein can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators, including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Bernstein and The Ballet

Full-length concert, with intermission
Full orchestra
Narrator (if Conductor doesn’t narrate)

An exploration of compositions by Leonard Bernstein which were composed to be danced, including “Fancy Free,” “Dybbuk,” “Facsimile,” “West Side Story Dances,” and “Three Dance Episodes from On The Town.”

Originally written by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable as Narrator, the script can be adjusted for other narrators.

Bernstein and The American Opera

Full-length concert, with intermission
Full orchestra, soloists TBD
Narrator (if Conductor doesn’t narrate)

The Narrator shares thoughts about selections from various American operas composed by Bernstein, Mark Blitzstein, Gian-Carlo Menotti, Samuel Barber, John Corigliano, Mark Adamo, and John Musto.

Originally written by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

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Bernstein's Jazz

Approx. 60 - 70 minutes.

Full orchestra, piano soloist, clarinet soloist and mezzo soprano.

Narrator

Leonard Bernstein, like George Gershwin, was drawn deeply into the worlds of musical theater, the concert hall, and jazz. His lifelong love of jazz, as well as collaborations with Louis Armstrong, Billie Holiday, Benny Goodman, and Artie Shaw, led to his deep understanding and absorption of America's own musical language. These sounds became part of Bernstein's musical vernacular. This program explores the language and flavor of jazz in Bernstein's concert music and songs.

Repertoire:

“Prelude, Fugue and Riffs”

Symphony No. 2 – “The Age of Anxiety”

“Bernstein's Blues” (A handful of previously unpublished Bernstein songs, orchestrated by Sid Ramin)

Originally written by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

Borrow or Steal?

Full-length concert, with intermission

Full orchestra

Narrator

The Narrator explores the various ways that composers borrow (or steal?) from each other, as well as from earlier traditional or folk sources.

Developed by Jamie Bernstein with conductor Charles Prince, and written by Ms. Bernstein, who can be engaged as Narrator for performances. Mr. Prince can be engaged as conductor. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators, including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Repertoire:

Copland: “Billy the Kid” (excerpts)

Bernstein: Suite from “On the Waterfront” (excerpts)

Ives: Symphony No. 2, fourth and fifth movements

FOR FULL ORCHESTRA

Coolness in the Concert Hall

Approx. 60 minutes

Full orchestra (from which is derived a jazz “big band” to play “Prelude, Fugue and Riffs”).

Piano soloist

Narrator

With projections, which require a projector and projectionist.

This concert, with all its components, may be licensed from the New World Symphony.

The Narrator explains how three 20th-century composers incorporate elements of jazz into their concert pieces.

Originally written and narrated for the New World Symphony by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Repertoire:

Gershwin: “An American in Paris “

Ravel: Piano Concerto in G Major – first and third movements

Bernstein: “Prelude, Fugue and Riffs”

First Symphonies

Full-length concert, with intermission

Full orchestra

Vocal Soloist

Narrator

The Narrator shares insights on the first symphonies composed by Leonard Bernstein, Ludwig van Beethoven, and Dimitri Shostakovich.

Bernstein’s first symphony, “Jeremiah,” features a vocal soloist.

Originally written and presented by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

Romeos & Juliets

Approx. 60 minutes

Full orchestra

Narrator

With projections, which require a projector and projectionist.
This concert, with all its components, may be licensed from the New World Symphony.

The Narrator explains how three composers over two centuries – Tchaikovsky, Prokofiev and Bernstein – retell Shakespeare’s play through music.

Written and narrated for the New World Symphony by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Repertoire:

- Tchaikovsky: “Romeo and Juliet, Fantasy-Overture”
- Prokofiev: “Romeo and Juliet,” Op. 64, ballet in four acts (excerpts)
- Bernstein: “Symphonic Dances from West Side Story” (excerpts)

The Bernstein Beat

Approx. 60 minutes
Full orchestra
Narrator

Developed by Jamie Bernstein and Michael Barrett, and written by Ms. Bernstein, this engaging family concert reveals the secret of understanding the complex rhythms in Bernstein’s music by breaking them down into “hot dogs and hamburgers.” Audience volunteers are called upon to help onstage — and during one piece, everyone is asked to shout “MAMBO!” at the top of their lungs!

Ms. Bernstein and Mr. Barrett can together or individually be engaged for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators, including Ms. Bernstein’s siblings, Alexander Bernstein and Nina Bernstein Simmons. (NB the conductor could also narrate from the podium.)

Repertoire:

- “Times Square” from “Three Dance Episodes from On the Town”
- “Meditation No. 3” from “Mass” (excerpt)
- [optional: “Profanation” from “Symphony No. 1: Jeremiah” (excerpt)]
- “Danzon” from “Fancy Free”
- “Prologue” from “Symphonic Dances from West Side Story”
- “Mambo” from “Symphonic Dances from West Side Story”
- “Cool” from “Symphonic Dances from West Side Story”
- “America” from “West Side Story” (instrumental arrangement)

["Young Bernstein" \(working title\)](#)

A New Family Concert About Leonard Bernstein

Approx. 60 minutes

A biographical, chronological approach to Bernstein and his music, featuring excerpts from his earliest works up through "West Side Story."

In development by Michael Barrett and Jamie Bernstein, who can be engaged as Conductor and Narrator, respectively. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

[The Choral Bernstein](#)

Full-length concert, with intermission

Full orchestra and chorus (Also available in a version for two pianos and chorus)

Narrator

Insights into compositions by Bernstein which contain choral writing, including "Chichester Psalms," Symphony No. 3 – "Kaddish" (excerpts), "Missa Brevis," incidental choral music for "The Lark," and excerpts from "Mass" and "Candide."

Originally written by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

[Trouble in Tahiti, Paradise in New York](#)

Full-length concert, with intermission

Chamber ensemble (with piano) or full orchestra.

5-6 singers

Narrator

Bernstein's music begins in suburbia, and concludes in the Big Apple! The first half of the presentation features Bernstein's brilliant 1951 short opera about a suburban couple's troubled marriage, while the second half offers selections from the composer's New York City-based musicals, "On the Town," "Wonderful Town" and "West Side Story."

Written by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators, including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Young People's Concerts

Full-length concert, with intermission
Full orchestra, additional musicians as noted
Narrator

Leonard Bernstein was committed to educating people about music, and especially excited to share that knowledge with children. His very popular series of Young People's Concerts with the New York Philharmonic were broadcast in prime time on CBS from 1958–1972. To further Bernstein's educational mission, several of these concert scripts are available to license for performance with your own narrator.

For licensing permission, please contact The Leonard Bernstein Office at licensing@leonardbernstein.com, or call 212-315-0640 x 129. Note that, in addition to licensing the scripts from The Leonard Bernstein Office, you will need to rent the parts for all music involved in the specific concert you wish to produce. Those works are listed below.

Two Ballet Birds

Comparing two ballets by Russian composers Pyotr Ilyich Tchaikovsky and Igor Stravinsky, the narrator expounds on the importance of ballet music in orchestral literature as they analyze Swan Lake and the Firebird Suite.

Pieces needed to license:
Swan Lake Op. 20 – Pyotr Ilyich Tchaikovsky
Firebird Suite – Igor Stravinsky

Who is Gustav Mahler?

Devoting a Young People's Concert to a renowned early 20th century composer, the orchestra plays some of Gustav Mahler's vocal and orchestral works to demonstrate his compositional strengths as they celebrate his 100th birthday.

Pieces needed to license:
Das Lied von der Erde – Gustav Mahler
Des Knaben Wunderhorn – Gustav Mahler
Symphony No. 2 in C Minor – Gustav Mahler
Symphony No. 4 in G Major – Gustav Mahler

Fantastic Variations

The narrator explores the tone poem Don Quixote, subtitled “Fantastic Variations on a Theme of Knightly Character” by Richard Strauss, that depicts the famous novel of the same title by Miguel de Cervantes.

Pieces needed to license:

Don Quixote, Op. 35 – Richard Strauss

Thus Spake Richard Strauss

Delving into the challenging subjects of mortality and immortality, the narrator explains Friedrich Nietzsche’s philosophies in his book Thus Spake Zarathustra as demonstrated by Richard Strauss’s tone poem of the same name. Pianist necessary to demonstrate musical examples.

Pieces needed to license:

Credo – Gregorian chant

Magnificat – Gregorian chant

Also sprach Zarathustra, Op. 30 – Richard Strauss

Berlioz Takes a Trip

In presenting Hector Berlioz’s Symphonie fantastique, the narrator explores the concept of the idée fixe, or fixed idea/obsession, and how Berlioz employed that concept musically. Describing the work as the “first psychedelic symphony,” narrator and orchestra take the audience through the composer’s use of that concept to bring his programmatic symphony to life.

Pieces needed to license:

Symphonie fantastique, Op. 14 – Hector Berlioz

Young Performers No. 7 – Pictures at an Exhibition

Pairing Modest Mussorgsky’s Pictures at an Exhibition with Maurice Ravel’s famous orchestration of the same piece, the narrator compares the two works as pianists play parts of the original composition, followed by the orchestral version of the same parts. Pianist necessary.

Pieces needed to license:

Pictures at an Exhibition – Modest Mussorgsky

Pictures at an Exhibition for Orchestra – Modest Mussorgsky, arr. Maurice Ravel

Charles Ives: American Pioneer

“[Ives] was already pursuing his own offbeat ideas, writing music that no one could decipher, no one could play, and no one cared to hear. And the more nobody cared, the more he wrote...” The narrator paints Ives as a cutting-edge musical risk-taker, with a program including performances and analyses of *The Unanswered Question* and other well-known compositions. Pianist necessary to demonstrate musical examples.

Pieces needed to license:

- Good Night Ladies – Charles Ives
- Fireman’s Parade on Main Street – Charles Ives
- The Circus Parade – Charles Ives
- Lincoln The Great Commoner – Charles Ives
- The Unanswered Question – Charles Ives
- Washington’s Birthday – Charles Ives

A Birthday Tribute to Shostakovich

To celebrate Dmitri Shostakovich’s 60th birthday, the narrator guides the audience through two of Shostakovich’s major symphonies while illustrating the composer’s musical jokes, tendencies toward neoclassicism, and how his compositions constituted political activism.

Pieces needed to license:

- Symphony No. 7 in C Major, Op. 60 – Dmitri Shostakovich
- Symphony No. 9 in E-flat Major, Op. 70 – Dmitri Shostakovich

A Tribute to Sibelius

The narrator celebrates Jean Sibelius’s 100th birthday by showcasing some of his most famous compositions, highlighting both his Finnish nationalism and musical style. Please note, a violin soloist is needed for the Violin Concerto.

Pieces needed to license:

- Finlandia – Jean Sibelius
- Symphony No. 2 in D Major, Op. 43 – Jean Sibelius
- Violin Concerto in D Minor, Op. 47 – Jean Sibelius

The Road to Paris

In this program, the narrator explores nationalism in music through three composers who studied in Paris at the turn of the 20th century. As they cultivated the “French [musical] accent,” George Gershwin, Ernest Bloch, and Manuel de Falla wrote music that held true to their heritage while maintaining unified stylistic traits in vogue at the time.

Pieces needed to license:

- Three Cornered Hat – Manuel de Falla
- An American In Paris – George Gershwin
- Schelomo – Ernest Bloch

A Copland Celebration

In celebration of Aaron Copland’s 70th birthday, the narrator explains his music through an abridged version of Concerto for Clarinet and String Orchestra as well as the suite from Billy the Kid. Throughout the program they emphasize the way Copland’s compositional method was musical speech itself, as he seamlessly fused jazz and Latin American rhythms together to create his very personal musical style. Pianist necessary to demonstrate musical examples.

Pieces needed to license:

- Great Grand Dad – folk song
- Trouble for the Range Cook – folk song
- Git Along Little Doggies – folk song
- Billy The Kid – Aaron Copland
- Concerto for Clarinet and String Orchestra – Aaron Copland

The Anatomy of a Symphony Orchestra

The narrator explains the instrument families that comprise the orchestra, detailing their roles as a part of the larger ensemble. The orchestra further demonstrates this by playing Ottorino Respighi’s The Pines of Rome in its entirety.

Pieces needed to license:

- Pines of Rome – Ottorino Respighi

CABARET

A's and B's and Broadway

Full-length evening with intermission
Two pianists, two singers
Narrator

In this engaging exploration of Bernstein vocal works, The Narrator introduces one extended piece (“Arias and Barcarolles”) and selections from various Bernstein musicals and other works, providing context for the composer’s lifelong exploration of love and human connection through his vocal writing.

Developed by Michael Barrett and Jamie Bernstein, and written by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons. Mr. Barrett can be engaged as one of the two pianists.

Repertoire:

First half: “Arias & Barcarolles”

Second half: selections from “Candide,” “On The Town,” “Wonderful Town,” “Trouble in Tahiti,” “Songfest,” and “West Side Story.”

Bernstein Revealed

Full-length evening
Pianist and singer

Leonard Bernstein enthusiasts Edward Seckerson and composer, arranger and musical director Jason Carr are joined by Olivier Award nominee Sophie-Louise Dann to celebrate the musical superman who bestrode the Broadway stage as whole-heartedly and adeptly as he did the world’s great concert halls. This intimate musical evening explores the life and music of this extraordinary composer, conductor, pianist, teacher, father and activist.

Performed live on stage are songs from some of the most popular musicals of all time, including *West Side Story*, *Candide*, *On The Town* and *Wonderful Town*, as well as gorgeous rarities from *1600 Pennsylvania Avenue*, *Peter Pan*, *Mass* and *Trouble in Tahiti*.

For more information:

<http://www.edwardseckerson.biz/live-on-stage/bernstein-revealed/>

CABARET

Late Night with Leonard Bernstein

Full-length concert, with intermission
Two pianos (can be adapted for 1 piano) and soprano
Narrator

The Narrator takes the audience on a fascinating tour inside Leonard Bernstein's insomniac brain.
With visual and audio cues.

Repertoire:

Selections from Bernstein's piano and vocal music, plus some of his favorite "party" piano pieces by a variety of other composers.

Developed by Jamie Bernstein and George Steel, and written by Jamie Bernstein, who can be engaged as narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

Leonard Bernstein: His World through His Music

Approx. 90 minutes, with intermission
Mezzo-soprano and pianist
Narrator
With projections, which require a projector and projectionist.

The Narrator, with projected photographs, video and personal reflection, explores Leonard Bernstein's life and musical legacy.

This recital is performed by singer Carla Dirlikov Canales and pianist Justin Snyder, with Alexander Bernstein narrating.

The program, written by Alexander Bernstein, is flexible and custom-tailored to each location and audience.

Leonard Bernstein's New York

Approx. 90 minutes
2 Singers (Soprano, Tenor)
5 Musicians (Piano, Reed, Guitar, Traps, Bass)

This intimate program was developed by Rob Fisher (founding music director and conductor of the Tony and Grammy Award-winning “Encores!” series and Music Director of the 2003 Broadway production of “Wonderful Town”), and was premiered on Lincoln Center’s American Songbook series for the Bernstein 90th Birthday celebrations. “Leonard Bernstein’s New York” draws songs from Bernstein’s three Broadway shows set in New York: “On The Town,” “Wonderful Town,” and “West Side Story,” along with a delightful assortment of lesser-known songs and instrumentals. The New York Times review described the show as “a thrilling tribute to Bernstein conceived by the conductor, pianist and music-theater scholar Rob Fisher... a conceptually focused, musically incisive celebration of Bernstein’s passionate identification with New York City...”, in which the audience was “...wafted high into the stratosphere.”

<http://www.nytimes.com/2008/01/28/arts/music/28fish.html>

[Trouble in Tahiti, Paradise in New York](#)

Please see listing under [Full Orchestra](#)

[We Are Women: A Bernstein Cabaret](#)

Full-length concert, with intermission
Piano, clarinet, bass, and 4 singers (drum kit optional)
Narrator

An inventive repurposing of Leonard Bernstein’s songs from musicals and song cycles, telling a new story about two women – a mother and her daughter – and how they navigate their relationships with the men in their lives.

A promotional video of this work is available from the Leonard Bernstein Office.

Repertoire:

Selections from “Candide,” “Wonderful Town,” “West Side Story,” “I Hate Music,” “Arias & Barcarolles,” and others.

[Bernstein, Music and Changing the World
with Jamie Bernstein and Other Special Guests](#)

Approx. 45 minutes (performance may be followed by a Q&A)

Piano, 2 singers

Narrator

Jamie Bernstein discusses Leonard Bernstein's lifetime commitment to liberal activism, and how he expressed those beliefs through his own music.

The original presentation at the 2015 Glimmerglass Festival included five song selections, but the concept could be lengthened, both in text and song selections, to create a full-length program.

Repertoire:

Selections from "Mass," "West Side Story," "Songfest," and "1600 Pennsylvania Avenue."

Written by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

[Bernstein and Copland](#)

Full-length concert

Piano, violin, viola, cello, flute, clarinet and singers

Narrator optional

The Narrator, if desired, provides insight into the chamber music of Leonard Bernstein and Aaron Copland.

Repertoire:

Bernstein: Piano Trio, Clarinet Sonata, Piano Sonata or "Halil."

Copland: Sextet, Quartet for Piano and Strings

[For Lenny: A Piano Tribute to an American Musical Icon](#)

Approx. 75 minutes piano-only, 90 minutes (plus intermission) with Narrator and projections

Piano

Optional: Narrator, projector and projectionist

A centennial celebration from pianist Lara Downes, pairing the complete "Anniversaries" for piano by Leonard Bernstein with a set of newly commissioned "Anniversaries for Lenny," composed by a range

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CHAMBER WORKS and WORKS FOR SMALL ENSEMBLES

of dynamic and diverse American composers in loving tribute to Bernstein on the occasion of his 100th birthday.

This program is available in a piano-only version, and in a multimedia version with narration and projected photos of the dedicatees and composers.

For further information:

<http://www.laradownes.com/anniversaries-for-lenny/>

Leonard Bernstein: Anniversaries

Approx. 75 minutes

Piano

Narrator

Optional: projector and projectionist

The pianist plays all twenty-nine of Leonard Bernstein's "Anniversaries," each of which is dedicated to a person in the composer's life. The Narrator provides context and historical information about the pieces.

German pianist Sebastian Knauer has presented this program with Jamie Bernstein, and can be engaged to play the recital. Written by Jamie Bernstein, who can be engaged as Narrator for performances. If Ms. Bernstein is unavailable, the script can be adjusted for other narrators including her siblings, Alexander Bernstein and Nina Bernstein Simmons.

The program includes an optional (but highly recommended) presentation of photographic images.

Piano Trio

Approx. 17 minutes

Violin, cello, and piano

Written by Bernstein in 1937 while he was attending Harvard University. Several of the melodic ideas appear in later works. For example, the opening of the second movement can be heard in his first musical, "On The Town."

The Trio is written in three movements:

I. Adagio non troppo - Più mosso - Allegro vivace

II. Tempo di marcia

III. Largo - Allegro vivo e molto ritmico

Practice! Practice! Practice!

Approx. 60 minutes

Wind, brass, piano, and percussion “big band” with solo clarinet

Narrator

The conductor leads a “first rehearsal” of “Prelude, Fugue and Riffs,” in which he and the Narrator discuss Bernstein’s high-energy big-band piece, and the rehearsal process. At the end of the hour, there is an uninterrupted performance of the 11-minute work, raising the roof and putting the entire process into context.

Written by Jamie Bernstein and Michael Barrett. The authors can be engaged for performances; if they are unavailable the script can be adjusted for other narrators. (NB the conductor could also narrate from the podium.)

A “score cam” is an optional addition if facilities are available to shoot and project an image of the conductor’s score.

Serenade

Approx. 30 minutes

Violin and piano (originally for violin, string orchestra (size can vary), harp, and percussion)

A serenade after Plato’s “Symposium” in praise of love.

- I. Phaedrus; Pausanias (Lento; Allegro marcato)
- II. Aristophanes (Allegretto)
- III. Eryximachus (Presto)
- IV. Agathon (Adagio)
- V. Socrates; Alcibiades (Molto tenuto; Allegro molto vivace)

Sonata for Clarinet and Piano

Approx. 10 minutes

Clarinet and piano

This charming, short piece is one of Bernstein’s earliest published works, yet it already contains recognizable elements of Bernstein’s mature composing style.

The Intimate Bernstein

CHAMBER WORKS and WORKS FOR SMALL ENSEMBLES

Full-length concert
Piano, violin, cello, flute, clarinet and two singers.
Narrator (optional)

The Narrator (optional) explores several of Bernstein's compositions including his Piano Trio, "Variations On an Octatonic Scale," "Sonata for Clarinet and Piano," and "Arias and Barcarolles."

Originally written by Michael Barrett, who can be engaged as Pianist/Narrator. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

The Unknown Bernstein

Full-length concert
Piano soloist, flute soloist, and singers
Narrator (optional)

The Narrator (optional) provides insight into some of Bernstein's lesser-known and unpublished works including "Halil," songs, and piano pieces.

Originally written by Michael Barrett, who can be engaged as Conductor/Narrator for performances. If Mr. Barrett is unavailable, the script can be adjusted for other narrators.

For further suggestions

Please refer to the complete list of Chamber Works online:
leonardbernstein.com/works_chamber.htm

Lectures and Symposia

For organizations interested in programming pre- and post-concert talks, lectures, and symposia, at the end of this section there is a list of speakers you may wish to engage. Each of these experts has agreed to participate in the Centennial; however, booking arrangements, compensation, travel and lodging, and all other related matters are the responsibility of the presenter.

The LBO is always happy to assist you in the development of presentation topics by discussing the availability of materials (including audio and video sources), and suggesting avenues of research.

The LBO will specify what rights it can provide for materials written by Leonard Bernstein and recordings in which he performs, as well as what rights to such materials the presenter may need to obtain directly from other parties.

Bernstein in Context

Some ideas around which to build symposia and lectures:

- The Literary Bernstein (LB's writings, lyrics, "Songfest," "Serenade," "Age of Anxiety," etc.
- LB and WWII ("Age of Anxiety," "Fancy Free," "On The Town")
- Bernstein and Social Consciousness Of His Time ("Mass," "1600 Pennsylvania Avenue," "Songfest")
- Bernstein and the American Family ("Arias and Barcarolles," "Trouble in Tahiti," "A Quiet Place")
- Bernstein and Faith in America (Symphony No. 1 "Jeremiah," Symphony No. 3 "Kaddish," "Chichester Psalms," "Mass")
- Bernstein and Mahler
- Bernstein and his Circle (Betty Comden and Adolph Green, Jerome Robbins, Aaron Copland, Marc Blitzstein, Stephen Sondheim, Lukas Foss)

Lectures by Flavio Chamis

Flavio Chamis, a Brazilian conductor, composer, educator, and former conducting assistant to Leonard Bernstein, presents a series of lectures about Bernstein, his life and his music.

Mr. Chamis was a personal friend of Mr. Bernstein, having worked for him as a conducting assistant on several occasions, and he will share with the audience some of the exclusive personal recordings and mementos collected during the years of their friendship.

The Jewish Music of Leonard Bernstein

Throughout his entire composing career, Leonard Bernstein steadily produced a number of Jewish inspired works. Judaism always permeated his life and work, and he even wrote music for the Shabbat service. At the same time, his connection with Israel started before the foundation of the State, as the first concert he conducted with the Israel Philharmonic happened in 1947, when the orchestra was still called "Palestine Philharmonic Orchestra." From that time on, he conducted the orchestra yearly until his death in 1990.

Leonard Bernstein: A Panoramic View

Arguably, Leonard Bernstein is the most important American musician of the 20th century. Conductor, composer, pianist, lecturer, writer, and educator, his life was on a constant mode of creative and inquisitive quest. This presentation will focus on the extent in which Mr. Bernstein excelled in a multiplicity of areas.

Leonard Bernstein's West Side Story

This presentation ventures into the musical aspects of West Side Story, as well as the history of the artistic collaboration that took place throughout the ten years of its conception, until the 1957 original Broadway production. Special consideration will be given to Bernstein's usage of recurring motivic structures throughout the work, as well as specific operatic features employed in order to create this iconic and groundbreaking American musical.

For further information, please contact :

Flavio Chamis
1531 Broad Hill Drive, Pittsburgh, PA 15237
Tel: (412) 635-0694
FTCHAMIS@aol.com

Lectures by David Tilman

David Tilman is Choral Director of Reform Congregation Keneseth Israel, Elkins Park, Pennsylvania, and Cantor Emeritus of Beth Sholom Congregation, Elkins Park, Pennsylvania. He has spent many years studying and performing Leonard Bernstein's works of Jewish content. He has degrees from Columbia College, the Jewish Theological Seminary, and the Juilliard School, where he received Master in Music in Choral Conducting from Abraham Kaplan, a longtime associate and choral conductor for Leonard Bernstein.

Are Leonard Bernstein's Compositions Jewish Music?

At least 20 Bernstein works contain Jewish musical elements, motifs, themes, contents, and theology, reflecting his upbringing, education, and identity. This lecture examines several of these works, including the Jeremiah Symphony, Chichester Psalms, Hashkiveinu, Yigdal, Simchu Na, and even West Side Story, Candide, and MASS.

Mass: History, Identity of the Celebrant, and Five Jewish Elements

Written in 1971 for the opening of the Kennedy Center, the work is probably the most successful synthesis of Bernstein's serious and theater music. This presentation examines this controversial work, and discusses the identity of the Celebrant, the major MASS personality. There are at least five Jewish elements in this composition.

Bernstein Mass: A Jewish Perspective

<https://m.youtube.com/watch?v=1TB-2boJ7q0>

Bernstein Mass: An Interfaith Dialogue

<http://dialogueinstitute.org/news/2015/4/27/bernsteins-mass>

Chichester Psalms

This 18-minute work, totally in Hebrew, is one of the most popular choral works throughout the world. Let us look at its history, construction, sources, and marriage of music and Biblical texts.

The Jeremiah Symphony - The Jewish Musical Ingredients

A presentation, with musical excerpts, of the motifs drawn from Jewish musical sources that are found in all three movements in the "Jeremiah" symphony, Maestro Bernstein's first major composition.

For further information please contact:

Hazzan David F. Tilman, DHL

215-886-1297, home

215-915-4814, mobile

david.tilman@comcast.net

[Click to return to Table of Contents](#)

[Talk for Choral Groups](#)

Leonard Bernstein loved writing for choruses. Jamie Bernstein presents a talk with examples of the range of music he gave choruses to sing.

[Talks on Individual Works](#)

Talks by Jamie Bernstein on individual Bernstein works, including Symphony no. 3 “Kaddish,” “Chichester Psalms,” “West Side Story,” “Mass,” “Candide,” etc.

[Ten Prerequisites – Leonard Bernstein and Education](#)

An exploration of Leonard Bernstein's approach to teaching with Jamie Bernstein or Alexander Bernstein narrating.

[Authors, Lecturers and Other Experts](#)

PRE-CONCERT TALKS, LECTURES, AND SYMPOSIA

Name:	Areas of expertise:	For bookings contact:
Alsop, Marin	American conductor and violinist. She is the music director of the Baltimore Symphony Orchestra and music director of the São Paulo State Symphony Orchestra. Alsop’s fully staged production of <i>Candide</i> with the New York Philharmonic was nominated for an Emmy Award.	
Ames, Allison	Producer of Bernstein recordings for Deutsche Grammophon in the US	
Axelrod, John	Artistic and Musical Director, Real Orquesta Sinfónica de Sevilla, wrote “On Conducting Bernstein’s Symphonies” an analytical commentary about Bernstein’s three symphonies. http://www.johnaxelrod.com/projects.htm	john.axelrod@gmail.com
Barrett, Michael	Conductor, pianist and educator; founder of the New York Festival of Song; LB’s assistant conductor 1985-90	nyfos@aol.com
Bergasse, Joshua	Choreographer of 2014 revival of “On the Town”	
Bernstein, Alexander	Son of the Maestro. Educator and frequent speaker on various aspects of his father’s professional and public life. (Can deliver many of his programs in Spanish)	
Bernstein, Jamie	Daughter of the Maestro, writer, narrator, film maker, and frequent speaker on various aspects of her father’s professional and public life. (Can deliver many of her programs in Spanish)	Elaine Lipcan Opus 3 Artists elipcan@opus3artists.com
Bernstein Simmons, Nina	Daughter of the Maestro, educator, and frequent speaker on various aspects of her father’s professional and public life. (Can deliver many of her programs in Spanish)	
Borda, Deborah	President, Los Angeles Philharmonic. Former Executive Director, NY Philharmonic	
Burton, Humphrey	Producer of many of Leonard Bernstein's concert videos, author of “Leonard Bernstein” biography.	
Cook, Barbara	Singer and actress, Tony Award winner and Kennedy Center honoree, originated the role of Cunegonde in <i>Candide</i>	
Dicterow, Glen	Former Concertmaster, NY Philharmonic	
Drucker, Stanley	Former Principal Clarinet – NY Philharmonic	
Fisher, Rob	Music director, revival of <i>Wonderful Town</i> (2003)	
Frantz, Justus	Conductor, pianist, co-founder of Schleswig–Holstein Music Festival.	
Gillinson, Clive	Executive Director Carnegie Hall. Former President of London Symphony,	

PRE-CONCERT TALKS, LECTURES, AND SYMPOSIA

Hampson, Thomas	Baritone, frequent LB collaborator	
Haws, Barbara	Archivist and Historian – NY Philharmonic	
Bell, Joshua	Violinist and frequent performer of LB’s music.	
Horowitz, Mark	Curator of the Leonard Bernstein Collection, Library of Congress, author of “Sondheim on Music: Minor Details and Major Decisions”	
Lawrence, Carol	Originated the role of Maria in <i>West Side Story</i> , for which she was nominated for a Tony Award.	
Maisky, Mischa	Cellist – recorded with LB	
Marshall, Kathleen	Director and Choreographer of the revival of <i>Wonderful Town</i> (2003)	
Mauceri, John	Conductor and educator. music director of the 1974 Tony Award-winning revival of <i>Candide</i> , and of the European premiere of <i>Mass</i> in Vienna.	
Moreno, Rita	Emmy, Grammy, Oscar and Tony-award winning actress, won the Academy Award in the role of Anita in <i>West Side Story</i> .	
Oja, Professor Carol	Chair, Music Department, Harvard University School of Arts and Sciences, frequent author and lecturer on LB’s theater works. Her books include “Bernstein Meets Broadway: Collaborative Art in a Time of War,” which explores the social context of <i>On the Town</i> and <i>Fancy Free</i> .	coja@harvard.edu
Rinke, Hanno	Producer of LB recordings for Deutsche Grammophon	
Rivera, Chita	Tony Award-winning actress, dancer, singer. Originated the role of Anita in <i>West Side Story</i>	
Schwartz, Stephen	Collaborated with LB on <i>Mass</i> . Composer of <i>Godspell</i> , <i>Pippin</i> , <i>Wicked</i> , etc.	
Simeone, Nigel	Editor of “The Leonard Bernstein Letters” and author of “Leonard Bernstein: West Side Story”	
Seldes, Barry	Author of “Leonard Bernstein: The Political Life of an American”	
Shawn, Allen	Author of “Leonard Bernstein: An American Musician” and Professor of Music, Bennington College	
Tilson-Thomas, Michael	Music Director, San Francisco Symphony. Founder, New World Symphony. Friend and colleague of LB.	
Urquhart, Craig	Senior Consultant, Press and Promotion, The Leonard Bernstein Office. Pianist and composer; former personal assistant to LB.	
Vulgamore, Allison	Former General Manager, NY Philharmonic.	
Walker, John	Former personal assistant to LB, and producer at WNET.	
Webster, Nick	Former Artistic Administrator at the NY Philharmonic	

PRE-CONCERT TALKS, LECTURES, AND SYMPOSIA

Wells, Elizabeth	Author of “West Side Story: Cultural Perspectives on an American Musical”	
Zimmerman, Mary	Director of the 2006 Goodman Theatre production of <i>Candide</i>	
Zimmerman, Krystian	Pianist –recorded with LB	

For additional advice and contact information for participants for pre-concert talks, lectures, and symposia, please contact:

Marie Carter
The Leonard Bernstein Office
mcarter@leonardbernstein.com

Arrangements for compensation, travel and lodging etc. are the responsibility of the presenter.

[Maestro: The Art of Leonard Bernstein](#)

A play with music written and performed by Hershey Felder
100 minutes, no intermission
Music and lyrics by Leonard Bernstein and others
Directed by Joel Zwick

Hershey Felder, critically acclaimed master entertainer and virtuoso pianist, brings one of America's greatest musical legends to life. Conductor, composer, pianist, author, teacher, librettist, television star, and composer of *West Side Story*, *Candide*, *On the Town*, and *Wonderful Town*, Bernstein pushed all boundaries to become the world's first serious musical media superstar. Felder combines first-person narrative with the compositions of Bernstein and others to draw us deeply into a fascinating life—a life filled with tragedy and triumph...and music.

For further information about licensing this program, please contact:

Hershey Felder/Eighty-Eight Entertainment
257 West 52nd Street, New York, NY 10019
(410) 296-4198
Public Relations/Communications contact:
sam@eightyeightentertainment.com

[Peter Pan](#)

In 1950 Leonard Bernstein composed songs and incidental music for J. M. Barrie's play *Peter Pan*. This music is available in two versions, the Theatrical Version and the Concert Staged Version. The Theatrical Version is intended for use with the Barrie play, which must be licensed separately from the music.

The Concert Stage Version has a narration by Nina Bernstein Simmons adapted from "Peter and Wendy" by Barrie. This has proven to be a highly successful family concert.

Performance licenses for the music and the Concert Stage Version narration are available from Boosey & Hawkes:
www.boosey.com
usrental@boosey.com

Performance rights for the play may be licensed through:
Samuel French, Inc.
235 Park Avenue South

5th Floor
New York, NY 10003
Phone: 866-598-8449
Fax: 212-206-1429
<http://www.samuelfrench.com>
info@samuelfrench.com

The Lark

The Lark (*L'Alouette*) is a 1952 work by the French playwright Jean Anouilh, and covers the trial, condemnation, and execution of Joan of Arc. It premiered on Broadway in 1955, starring Julie Harris, Boris Karloff and Christopher Plummer in an English adaptation by Lillian Hellman.

Leonard Bernstein composed the incidental music, to be performed by an unaccompanied mixed choir or septet of solo voices (SSMTTBB), and percussion *ad libitum*.

In 1957, a production with much of the same cast was broadcast on the “Hallmark Hall of Fame” and can be seen here:

<https://archive.org/details/HallmarkHallOfFameTheLark>

Music performance license is available from Boosey & Hawkes:

www.boosey.com
usrental@boosey.com

Performance rights for the play may be licensed through:

Dramatists Play Service
440 Park Avenue South
New York, NY 10016
Tel. 212-683-8960
www.dramatists.com
postmaster@dramatists.com

Walter and Lenny

A one man show devised and performed by Peter McEnery
Approx. 70 mins, no intermission
Music by Leonard Bernstein and others
Directed by Julia St John

Peter McEnery is an acclaimed English stage actor, and a founder member and Associate Artist of the Royal Shakespeare Company. *Walter & Lenny* is the story centered around the composition of the Chichester Psalms. In 1963, Walter Hussey, the then-Dean of Chichester Cathedral in England and a great patron of the arts, wrote to Bernstein asking him if he would compose a piece of choral music for their upcoming Three Choirs Festival. Bernstein agreed, and in 1965 the Psalms received their (almost) world premiere in the cathedral. *Walter & Lenny* is a dramatization of the correspondence between these two remarkable men, and the extraordinary and unlikely friendship that arose out of it: bookended by his relationship with the Kennedys, it is a view of the maestro at work as seen through a quintessentially English lens.

For further information about Peter McEnery, please contact:
Dallas Smith at dsmith@unitedagents.co.uk
00 44 (0)203 214 0800

For more detailed information about the production and licensing, please contact:
juliastjohn@hotmail.com
00 44 (0)208 995 0492

Leonard Bernstein is one of the most recorded artists on film and television in the history of musical performance, and many of his concert, recital and documentary programs are available for license through the following sources:

UNITEL

This catalog includes concert programming, some with introductions by Leonard Bernstein 1970 - 1990; specials including *Leonard Bernstein in Salza* showing his work with young Musicians, documentaries: *Teachers and Teaching*, *Love of Three Orchestras*, *The Little Drummer Boy (Mahler)*; *Young People's Concerts with the New York Philharmonic* – 1st series – 1958 - 1971.

www.unitel.de/en/search/do/search.html

(For a complete list of available titles type "Leonard Bernstein" in the search box)

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Documentaries, Lectures and Other Programs

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Concert programming featuring the music of Elgar, Stravinsky, and Sibelius.

Information is available from:

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London
EC1N 8XA
UK

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www.icaclassics.com/contact

Tel: +44 (0)20 7902 0520

Fax: +44 (0)20 7404 0150

Omnibus

Bernstein's first lectures for television were part of this award-winning series, hosted by Alistair Cooke.

Eight programs, broadcast on CBS between 1954–1958, include *Beethoven's Fifth Symphony*, *The Art of Conducting*, and *The World of Jazz*. B&W.

Producer's rights:

Global ImageWorks, Inc.

(201) 384-7715

info@globalimageworks.com

Leonard Bernstein's rights:

Licensing@leonardbernstein.com

Also available through The Leonard Bernstein Office:

The Ford & Lincoln Series

Leonard Bernstein's lectures for adults with the New York Philharmonic 1958 to 1962, B&W.

Programs include *The Infinite Variety of Music*, *The Creative Performer*, and *Rhythm*, among others.

Young People's Concerts with the New York Philharmonic

2nd series, 1960 to 1972.

All other inquiries regarding Leonard Bernstein on video.

Licensing@leonardbernstein.com

[West Side Story – Film with Live Orchestra](#)

A presentation of the film West Side Story accompanied by a live orchestra. The original orchestral accompaniment has been stripped away from the film, leaving the singing, the dialogue and other sounds intact. The orchestra is able to accompany the film in synchronization by using special technology. Because of the complexity of synchronizing the film with live orchestra, a minimum of three rehearsals with full tech is required. Certain specialty players, including trumpet, drum set and jazz bass, are also required.

For a complete list of instruments and tech, and other information on this electrifying production, please visit:

<http://westsidestory.com/epk>

username: wsslive

password: orchestra

Please contact IMG Artists for complete requirements, prices and available dates.

Contact: Steve Linder

slinder@imgartists.com

[On the Waterfront – Film with Live Orchestra](#)

A presentation of the film “On the Waterfront” with the orchestra track replaced by a live orchestra. The original orchestral accompaniment has been stripped away from the film, leaving the dialogue and other, ambient sounds intact. The live orchestra is able to accompany the film performing Bernstein’s powerful score in synchronization by using special technology. For this project we require a minimum of 2 rehearsals with full tech.

For a complete list of instruments and tech, as well as other production information on this deeply moving production starring Marlon Brando, and Eva Marie Saint in her first film appearance, directed by Elia Kazan, please visit:

<http://www.onthewaterfrontlive.com/OnTheWaterfrontEPK/>

No username and password is required for most information on this site.

Please contact Boosey & Hawkes for complete requirements, prices, availability and perusal score:

Contact: Rachel Peters

Rachel.Peters@boosey.com

APPENDIX A – PROGRAMS BY TYPE AND RESOURCES

Title	Educational	Kids	Young Adult+	Family	Orchestral	Chamber	Cabaret	Narration	Talks	Theater
A's and B's and Broadway						X	X	X		
Bernstein and Copland					X			X		
Bernstein and The American Opera					X			X		
Bernstein and The Ballet					X			X		
Bernstein in Context									X	
Bernstein, Music and Changing the World						X		X		
Bernstein on Broadway					X			X		
Bernstein Revealed							X			
Bernstein's Jazz					X			X		
Borrow or Steal?	X		X		X			X		
Coolness in the Concert Hall	X		X	X	X			X		
Film and Television Programs	X		X	X	X	X				
First Symphonies					X			X		
For Lenny: A Piano Tribute to an American Musical Icon						X		X		
Late Night with Leonard Bernstein						X	X	X		
Lectures and Symposia									X	
Lectures by Flavio Chamis									X	

APPENDIX A – PROGRAMS BY TYPE AND RESOURCES

Title	Educational	Kids	Young Adult+	Family	Orchestral	Chamber	Cabaret	Narration	Talks	Theater
Lectures by David Tilman									X	
Leonard Bernstein: Anniversaries						X	X	X		
Leonard Bernstein: His World through His Music					X			X		
Leonard Bernstein's New York							X			
Maestro: The Art of Leonard Bernstein										X
On the Waterfront Film with Live Orchestra					X					
Peter Pan										X
Piano Trio						X				
Practice, Practice, Practice!	X		X					X		
Romeos & Juliets	X		X		X			X		
Serenade						X				
Sonata for Clarinet and Piano						X				
Talk for Choral Groups									X	
Talks on individual Bernstein works									X	
Ten Prerequisites (LB and Education)									X	
The Bernstein Beat	X	X	X		X			X		

APPENDIX A – PROGRAMS BY TYPE AND RESOURCES

Title	Educational	Kids	Young Adult+	Family	Orchestral	Chamber	Cabaret	Narration	Talks	Theater
The Bernstein Beat II	X	X	X		X			X		
The Choral Bernstein					X	X		X		
The Intimate Bernstein										
The Lark										X
The Unknown Bernstein					X			X		
Trouble in Tahiti/Paradise in New York					X	X		X		
Walter and Lenny	X									X
We Are Women: A Bernstein Cabaret						X	X	X		
West Side Story - Film with Live Orchestra					X					
Young People’s Concerts	X	X	X	X	X			X		

APPENDIX B – FOR FURTHER INFORMATION

For general questions about Leonard Bernstein at 100, please contact:

The Leonard Bernstein Office
Paul Epstein
Senior Vice President
121 West 27th Street
Suite 1104
New York, NY 10001
212-315-0640

For questions about music licensing, and for advice and contact information for participants for pre-concert talks, lectures, and symposia, please contact:

Marie Carter
mcarter@leonardbernstein.com

Specific questions relating to the content of any of these programs may be directed to:

Michael Barrett
917-584-9476
nyfos@aol.com

Arrangements for compensation, travel and lodging etc. are the responsibility of the presenter.