

1986

The Anniversaries for Solo Piano by Leonard Bernstein.

Sigrid Luther

Louisiana State University and Agricultural & Mechanical College

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The Louisiana State University and Agricultural and Mechanical Col.

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THE ANNIVERSARIES FOR SOLO PIANO
BY LEONARD BERNSTEIN

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Sigrid Luther

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August 1986

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Appreciation is also expressed to David Diamond, Lukas Foss, and Paul Bowles for their cooperation in the selection of examples from their compositions, to Bennett Lerner for supplying a copy of "La Cuelga" by Bowles, and to the following publishers for permission to reproduce copyright material:

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Boosey & Hawkes for the use of Serenade by Bernstein and Appalachian Spring by Aaron Copland.

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ABSTRACT

Leonard Bernstein has written three sets of dedicatory piano miniatures: Seven Anniversaries (1943), Four Anniversaries (1948), and Five Anniversaries (1949-51). Each piece is in honor of a close friend, relative, or family member of a friend of the composer. The titles bear the names of the respective dedicatees (for example, "For Aaron Copland"); the titles in all but the first set also include the date of birth. The purpose of this monograph is to provide background information about each dedicatee and to analyze each tribute in terms of significant musical features, with brief reference to pedagogical considerations. It has been found that the Anniversaries are well-integrated motivically, yet they come across with seemingly spontaneous turns of melody and rhythm. Harmony is refreshingly elusive but not devoid of tonal orientation. Jazz elements and generally moderate technical demands add to the appeal of the Anniversaries as teaching pieces. Several were incorporated into orchestral works, gaining in the process additional musical and extra-musical associations. Two unpublished Anniversaries (1965) are briefly discussed in the Appendix to this monograph.

CHAPTER 1

INTRODUCTION

Leonard Bernstein, well-known as a conductor, pianist, and composer of stage, symphonic, and sacred works, has also contributed a modest but significant group of compositions for solo piano. Recent interest in the piano works is evidenced by the 1983 Pro Arte release of Bernstein: Complete Works for Solo Piano, performed by James Tocco. In notes accompanying this recording, John Gruen comments that the importance of the piano works of Bernstein "as a viable addition to present-day keyboard literature should not be underestimated."¹ The Anniversaries comprise the majority of this piano output and provide the topic for the present study.²

The Anniversaries are short, intimate character pieces in the nineteenth-century tradition cast in a

¹John Gruen, album notes to Bernstein: Complete Works for Solo Piano, Pro Arte Digital, 1983.

²Of the other piano works, Touches (which was commissioned for the 1981 Van Cliburn International Piano Competition) is a chorale with eight variations and a coda, and El Salon Mexico is a virtuoso transcription of Aaron Copland's orchestral suite of the same title. There are also two unpublished works (in addition to two unpublished Anniversaries to be discussed in the Appendix): a "Song Without Words" (1974) for Bernstein's wife, Felicia, and Moby Dyptich (1981), two movements based on Herman Melville's Moby Dick.

conservatively modern harmonic and rhythmic setting. There are three published sets of 16 pieces altogether plus two unpublished works (see Appendix), all of which were written over a span of 23 years. Each has been dedicated to a relative, friend, and/or colleague of Bernstein. Some of the thematic material from the Anniversaries has been reworked by the composer into his later symphonic and stage works.

This study provides an investigation of the association between Bernstein and the dedicatees. Bernstein's published writings have provided insight into his musical philosophies in general, as well as his personal acquaintance with those whose names appear as titles in the sets. Other valuable material has been obtained through my own correspondence and interviews with the various dedicatees or their spokesmen.

The analysis of each piece has been undertaken with particular attention given to formal design along with melodic, harmonic, and rhythmic characteristics. A few comments pertaining to pedagogical problems have been included at the end of each analysis. When a piece served as an inspiration for a later work, the musical and extra-musical relationships between the two have been explored briefly.

It will be observed that Bernstein's compositional style is eclectic. He uses traditional as well as contemporary techniques in a tonal setting often flavored by

jazz. It is my belief that the subtleties of melody, rhythm, and harmony in these "tiny tributes"³ offer the pianist a sampling of the composer's varied musical vocabulary in sets which deserve frequent performance.

The sixteen published Anniversaries have earned a place in reference books on piano literature, but virtually nothing has been written about them as an entity. The goal of this monograph has been to provide a thorough study of these works, to illuminate their position in light of some of Bernstein's other compositions, and to generate more interest in them as concert works and teaching pieces than they have previously enjoyed.

³Gruen, notes to Bernstein: Complete Works for Solo Piano.

CHAPTER 2

SEVEN ANNIVERSARIES

I. For Aaron Copland

The Seven Anniversaries (1943) of Leonard Bernstein open with a tribute to Aaron Copland (1900-). Bernstein has referred to Copland and Sergei Koussevitzsky as his "musical fathers,"⁴ acknowledging their encouragement and musical influence on his development as a conductor and a composer.

Bernstein first became acquainted with Copland's music when he studied the Piano Variations during his lessons with Heinrich Gebhard in Boston. About the Variations, Bernstein later wrote, "a new world of music had opened to me in this work--extreme, prophetic, clangorous, fiercely dissonant, intoxicating."⁵ Bernstein and Copland met by chance on November 14, 1937 (coincidentally Copland's birthday). In the years that followed, Bernstein frequently took his problems, both personal and musical, to Copland. The latter's prediction of success for his protégé began to

⁴Leonard Bernstein, Findings (New York: Simon and Schuster, 1982), p. 50.

⁵Idem, Introduction to Art of Pedaling, by Heinrich Gebhard (New York: Franco Columbo, 1963).

be fulfilled on another November 14, this time in 1943, when Bernstein successfully substituted for Bruno Walter in a national broadcast of the New York Philharmonic. Copland affirmed his confidence in the rising talent by including him in a list of seven composers representing "some of the best we have to offer among the new generation [of the 1940's]." ⁶

Parallels can be seen in the careers of Bernstein and Copland. Both have encouraged American composers, both have incorporated popular styles into serious music, both have been supported by Koussevitzsky and have ultimately taught at the Berkshire Music Center he founded, and both have given a lecture series at Harvard. Exemplifying the frequent involvement of each in the career of the other, Bernstein led the world premiere of Copland's Connotations for Orchestra (1962) and Inscape (1967), and Copland conducted the Jeremiah Symphony at a Wolf Trap concert honoring Bernstein's sixtieth birthday.

El Salon Mexico, one of many works by Copland recorded under the baton of Leonard Bernstein, was also transcribed for piano by Bernstein in 1936. In the above work, Copland sought to attain a simplicity that could speak to the new public of radio and phonograph. As impressed as Bernstein was with the more esoteric Piano Variations, it

⁶ Aaron Copland, Copland on Music (New York: Doubleday, 1960), p. 167.

was the trend demonstrated in El Salon Mexico--accessible writing--which profoundly influenced him. John Gruen, who interviewed Bernstein extensively in the 1960's, quotes him on the subject of Copland:

One thing that impressed me tremendously about Aaron was his plainness. It's true of his music and true of his speech, too. It's something distinguished. It's true of his life: very simple, homely, Lincolnesque, all those adjectives we've all used about him. That, I think, had a big influence on me, because I acquired almost a reverence for plainness of speech, for directness, which fitted in very well with my need for communicating with people.⁷

Not surprisingly, Copland singled out this same trait, communicativeness, in Bernstein's music, commenting: "The most striking feature of Bernstein's music is its immediacy of emotional appeal. Melodically and harmonically it has a spontaneity and warmth that speak directly to an audience."⁸ The fact that the first Anniversary, whether consciously or unconsciously, is very much in keeping with the style of the more accessible works of Copland can be best illustrated once it is analyzed in some detail.

"For Aaron Copland" is only 19 measures long, the second shortest piece of the set. In this brief time frame, the composer applies subtle variations to simple building blocks of melody and harmony. The result is a highly concentrated musical miniature that comes across with simplicity and spontaneity.

⁷John Gruen and Ken Hyman, The Private World of Leonard Bernstein (New York: The Viking Press, 1968), p. 50.

⁸Copland, Copland on Music, p. 172.

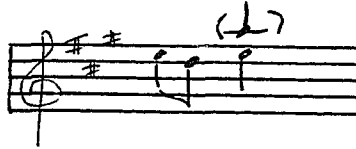
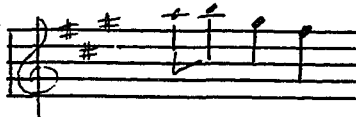

Section A (Example 1) of the ternary composition illustrates these characteristics. The texture of this excerpt is alternately chordal, melody-accompaniment, and two or three-part writing in contrasting registers. Several factors which provide for an improvisatory feeling are the 5/4 meter, asymmetrical phrases, and the constant manipulation of similar motives.



Ex. 1. Bernstein, "For Aaron Copland," mm. 1-8.
Section A.

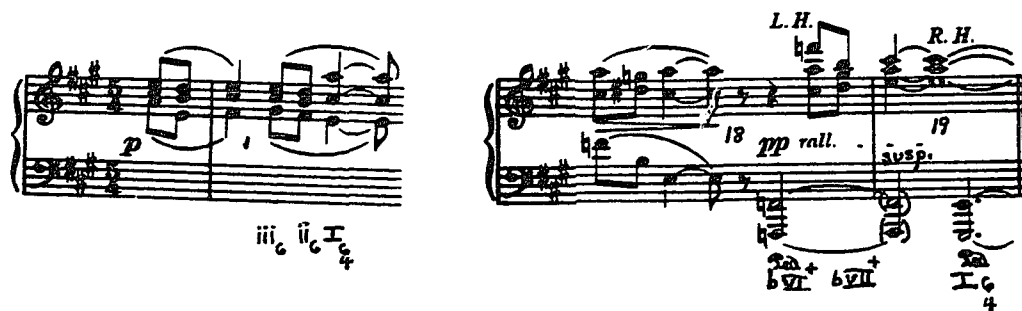
The remarkable motivic concentration of the piece is evidenced by the close relationship between the three motives (Example 2) from which the piece is generated. In addition to melodic similarities, the motives all begin with the same $\text{♩} \text{♩}$ rhythmic pattern, which recurs

throughout the piece. The motives are not used randomly; rather, they are used in a manner which helps define the structure of the composition. Specifically, both A sections alternate between motives "a" and "b," and section B (see Example 4) is based entirely on motive "c."

a.		<p>Motive "a": a pair of descending eighths followed by an ascending step or leap to a quarter. (see Ex. 1, anacrusis to m. 1 and m. 1)</p>
b.		<p>Motive "b": basically an inversion of "a." (see Ex. 1, mm. 2 and 3)</p>
c.		<p>Motive "c": a triadic outline followed by the two-note ending of "b." (see Ex. 4, m. 9)</p>

Ex. 2. Bernstein, "For Aaron Copland." Basic motives.

Harmonically, as melodically, the materials of composition are basic and straightforward, yet the tonality is often elusive. In spite of a preponderance of tertian harmony and normal root movement, numerous deceptive cadences and the nontraditional juxtaposition of triads tend to obscure the tonal center of A major. Even when phrases close on A (Example 3), the second inversion of the tonic triad is used (perhaps a touch inspired by some of Hindemith's works). This sound, closing the final cadence as well as two interior cadences, thus becomes a significant feature of the piece.



Ex. 3. Bernstein, "For Aaron Copland," m. 1 and mm. 18-19. Cadences on the inverted tonic triad.

Section B (Example 4) builds to a climax by combining block and broken triads and quartal chords into a series of deceptive cadences on F (flat VII in G major). The right hand reiteration of F major in measure 12 is destabilized by the bitonal clash produced by the E-flat major triad sounded beneath it.



Ex. 4. Bernstein, "For Aaron Copland," mm. 9-12. Harmonic ambiguity in the B section.

When asked whether the Anniversaries were designed to portray the personalities or, in the case of composers, musical characteristics of the dedicatees, Bernstein's

brief reply was "Yes, in a general sense."⁹ While it is beyond the scope of this study to differentiate between inherent similarity and conscious imitation of style, the sound of "For Aaron Copland" does indeed recall familiar works of Copland from the 1930's and 1940's. The popular ballet Appalachian Spring for example (premiered approximately five months after the premiere of Seven Anniversaries), displays many of the same elements of composition. A piano reduction of the opening reveals unadorned broken triads in freely changing rhythm and meter. This excerpt is similar to the lightly scored presentation of short, asymmetrical motives in the piano piece.



Ex. 5. Copland, Appalachian Spring, mm. 1-6.
Rhythmically unstructured triadic outlines.

The juxtaposition of overlapping primary triads between rehearsal numbers 2 and 3 (Example 6) can be compared to

⁹Leonard Bernstein, as quoted by Jack Gottlieb in a personal letter to the author, 26 July, 1985.

the surprising bitonality used by Bernstein in his tribute. At the close of phrases, both composers employ cadential treatment such as resolutions to a bare octave, cadences based on stepwise root movement, deceptive cadences to chords other than the submediant, and resolutions to an inversion of the tonic.

The image displays two staves of musical notation for Copland's *Appalachian Spring*, rehearsal number 2. The top staff is for the Arpa (Harp) and the bottom staff is for the Vc. (Violoncello). The Arpa part is marked "Moving forward" and features a series of overlapping triads. The Vc. part is marked "Solo" and features a series of overlapping triads. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *rit.* (ritardando). The score is written in G major, with a key signature of one sharp (F#).

Ex. 6. Copland, *Appalachian Spring*. Overlapping triads at rehearsal number 2.

Like the Anniversary, Appalachian Spring also displays an economy of means through varied yet closely-related motives (see Example 2), which is all the more remarkable in a work of this magnitude. A "so-do-mi" figure which permeates both slow and fast sections is illustrated below in several of its guises. Coincidentally, its "short-short-long" rhythmic pattern is parallel to the rhythmic organization of the Anniversary motives.



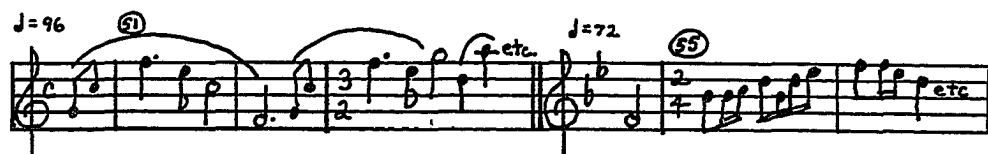
a. motive

b. augmentation

c. diminution,
quartal

d. extended, expanded

e. free inversion



f. altered, extended

g. implied in "The Gift
to be Simple" quoted
tune

Ex. 7. Copland, Appalachian Spring. Motivic relationships.

Thus, the folk tune Copland quoted is ingeniously foreshadowed by the related motives which are developed earlier in the work. Throughout this process, a spirit of spontaneity, tunefulness, and simplicity common to all of his "American" works is evident. Bernstein has successfully distilled these qualities in "For Aaron Copland."

From a pedagogical standpoint, this piece is of moderate technical demands. Smooth connection of right hand double note slurs and placement of pedal changes are among the primary concerns of the performer. The use of the sostenuto pedal is necessary for clear harmonic change above the sustained bass octaves of the conclusion.

II. For My Sister, Shirley

In his reminiscences, Burton Bernstein traces the close relationship between his famous brother "Lenny" and their sister Shirley.¹⁰ Her birth, celebrated by the second piece, occurred at the time her Russian-Jewish immigrant father was opening his own beauty supply business. Despite a rather difficult childhood as the middle sibling in a tension-ridden Boston household, Shirley Bernstein developed close bonds with her brothers, their imaginary "society" remaining a secret communication between them even into adult life.¹¹ It was Leonard, in particular, who became a "surrogate father in a funny way"¹² to his sister. He read through musical scores with her, philosophized about the world in general, and involved her in his youthful productions of Carmen and The Mikado. Burton Bernstein describes their next undertaking:

"The Mikado" was such a roaring success that the next summer Lenny, soon to be a cocky Harvard sophomore, decided to produce "H.M.S. Pinafore" . . . with the addition of a Bernstein-choreographed "Aida" ballet. "At the time of 'Pinafore,' I had fallen in love with 'Aida'--particularly the ballet," Lenny has explained. "I was determined to get it into 'Pinafore' somehow, and so when Sir Joseph Porter is welcomed

¹⁰Burton Bernstein, Family Matters: Sam, Jennie, and the Kids (New York: Summit Books, 1982), pp. 12, 61, 161 and others. Burton Bernstein is the author of several books and writes for The New Yorker, which also published Family Matters.

¹¹Ibid., pp. 107-111.

¹²Shirley Bernstein, as quoted in Gruen and Hyman, The Private World of Leonard Bernstein, p. 145.

aboard ship by Captain Corcoran I blithely added a line for Captain Corcoran to say, by way of entertaining his guests--'Bring on the Egyptian dancing girls!' At which point Shirley and the Kaplan twins, Jean and Thelma, clad in cheesecloth bellydancer costumes, appeared as an Egyptian princess and her handmaidens, wriggling to a bit of Verdi's ballet music. It was all very arbitrary and was over in a few minutes. Then we just went on with 'Pinafore.'¹³

Shirley also appeared in the Harvard production of Marc Blitzstein's The Cradle Will Rock, which her brother directed from the piano in May, 1939, one month before his graduation. Following her own graduation from Mount Holyoke in 1944, Shirley was drawn into Leonard's celebrity world as his assistant, tour companion, and performer.¹⁴

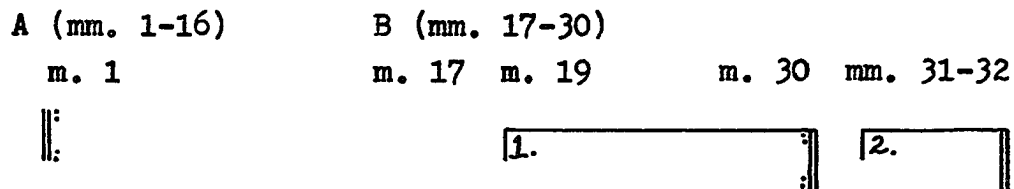
A soprano, she sang the blues opening song of the Bernstein ballet Fancy Free. Later she sang in the chorus and had a speaking role in his musical On the Town, which was an expansion of the theme of Fancy Free. Shirley Bernstein has also been a producer for theater and television, was at one time an executive of a large talent agency, and has been president of Paramuse Artists Associates theatrical management company since 1971.¹⁵

¹³Burton Bernstein, "Family Matters--The Kids," The New Yorker, March 29, 1982, p. 74.

¹⁴Shirley Bernstein's roles in her brother's amateur and professional productions are described in "Family Matters" by Burton Bernstein and Making Music: Leonard Bernstein by Shirley Bernstein (Chicago: Encyclopedia Britannica Press, 1963).

¹⁵Patricia Fearl, assistant to Shirley Bernstein, telephone interview with the author, 25 March, 1986.

The most prominent structural feature of the Anniversary for Shirley is a long first ending, which extends a contrasting B section derived from the quartal accompaniment of section A. The necessity of the repeat is implicit in the music (one would not omit an ending twelve measures in length), and the resultant form is tripartite (Example 8), with nearly equal sections. The fleeting return of the B material (whose second ending is a mere two measures) serves as a tiny codetta.



Ex. 8. Bernstein, "For My Sister, Shirley."
Formal structure.

A more detailed view of the piece reveals its basis in the intervals of a second (major or minor) and a perfect fourth. Section A (Example 9) features the interval of a perfect fourth in left hand descending quartal arpeggios as well as in the angular right hand melody. With few intervals other than seconds and skips of perfect fourths, the melody is diatonic with phrase entrances and lengths continually varied. Writing in both treble and bass shifts between E-flat and E major melodic patterns. Amid these unpredictable rhythmic and tonal shifts, a feeling of coherence is achieved by the varied return of the

opening seven measures beginning in measure 10.

A musical score for piano, labeled 'A' and 'Con moto (♩=76)'. The score consists of four systems of two staves each, numbered 1 through 16. The key signature is E-flat major (one flat). The time signature is common time. The score includes various markings: 'amabile', 'con Pedale', 'dim.', 'cresc.', and 'mf'. Chord symbols (E-flat, E) are indicated above the staves. The music features a sliding diatonic basis.

Ex. 9. Bernstein, "For My Sister, Shirley," mm. 1-16. Section A, sliding diatonic basis. The quartal sounds in mm. 1, 10, and 15 hint at an F tonality, though extracted from the E-flat diatonic pattern.

Section B is an energetic elaboration of the quartal accompaniment of section A as well as right hand motives first seen in measures 1-3. It includes the first ending and the two preceding measures, and has as its

texture a single line duplicated at the fifteenth. The passage from measures 22-28 (Example 10) illustrates a dramatic climax involving three musical ideas: quartal arpeggios, minor arpeggios, and a stepwise figure (measures 23-24 and 27-28) that is an inversion of the first three melodic notes of section A. Through sequence and repetition of these asymmetrical melodic units within a duple meter, syncopations are created which are highlighted by the rising register and accents. The climax is intensified by the crescendo to fortissimo in measure 27.



Ex. 10. Bernstein, "For My Sister, Shirley," mm. 22-28. Climactic passage of section B.

Shirley Bernstein has been described as "articulate, funny, attractive, dynamic, . . . [and full of] vitality."¹⁶ The intermittent and offbeat accompaniment

¹⁶Gruen and Hyman, The Private World of Leonard Bernstein, p. 145.

and wandering melody of the Anniversary's opening could possibly come across in a humorous way. More obvious is the reflection of her dynamism and vitality in section B, with its driving rhythm, increasing volume, and unexpected pianissimos and accents.

For the performer, "For My Sister, Shirley" is recommended for developing portato touch, presentation of a melody in octaves, and rhythmic flexibility. Accuracy depends on careful drill of the frequent skips in both hands. The use of the damper pedal is problematic in section A-- the placement of legato and portato articulations suggests a number of pedaling options for the pianist. Syncopated pedal technique is advised to connect the legato right hand lines, with sparse touch-pedal on the remainder of the melody.

III. In Memoriam: Alfred Eisner

Leonard Bernstein, always fascinated by the written and spoken word, describes his first major encounter with a literary mind:

Back at Harvard, I had a remarkable roommate named Eisner who was well on his way to becoming a super-Hemingway. He had an unusual love for music, promiscuous and passionate, and I had a similarly constituted love for words. This led to a constructive relationship, as you can imagine, which taught us both a lot of half-truths. He died of cancer, dammit, shortly after graduation. . . . Eisner and I used to have bull sessions almost nightly--thundering arguments that raged till dawn and made me miss my counterpoint class. Like all bull sessions, these never ended in resolution; . . . it was through Eisner that I first realized how different a writer's approach to music can be.¹⁷

Bernstein had never thought music could be associated with words, only with itself. His fascination with Eisner's supposition that music can relate to the non-musical, and Bernstein's gravitation toward titles, texts, and scripts in his compositions, raises the question of the importance of extra-musical association in his music, including the Anniversaries. This topic of extra-musical association will be mentioned again in the summary of this study, illuminated by the examination of the entire collection of pieces.

Unlike the more continuously unfolding pieces already examined, "In Memoriam: Alfred Eisner" produces its elegiac mood through contrasting sections of modal,

¹⁷Leonard Bernstein, The Joy of Music (New York: Simon and Schuster, 1959), pp. 31-33.

pandiatonic,¹⁸ and complex tertian writing. These sections will be designated "a," "b," and "c" respectively. It is possible to imagine that the music depicts the conflicting emotions one may experience following the death of a close friend. The programmatic nature of the piece is particularly evident in the repeated tenuto octaves (see Example 11) which suggest the tolling of a bell, and also in the quotation of the first four notes of the Dies irae plain-song (see Example 12).

The opening section ("a") achieves a sober, intense mood from the slow tempo, open octaves and fifths, and sigh-like diminuendos (Example 11). In this section, a short motive in F-sharp Dorian is presented three times with slight variations.



Ex. 11. Bernstein, "In Memoriam: Alfred Eisner," mm. 1-4, "a" (in mm. 7-10 "a" returns transposed).

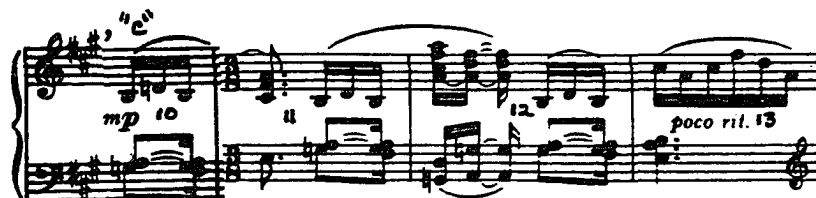
¹⁸Irving Fine goes so far as to say that Seven Anniversaries is largely pandiatonic, in "Young America: Bernstein and Foss," Modern Music XXII, No. 4 (May-June 1945): 239.

The second section maintains the serious atmosphere of the first through hushed seventh chords separated by silence (Example 12). The bass quotes an opening portion of the Dies irae theme, in keeping with the Anniversary's commemorative intent. The harmony can be described as pandiatonic on the C major scale.



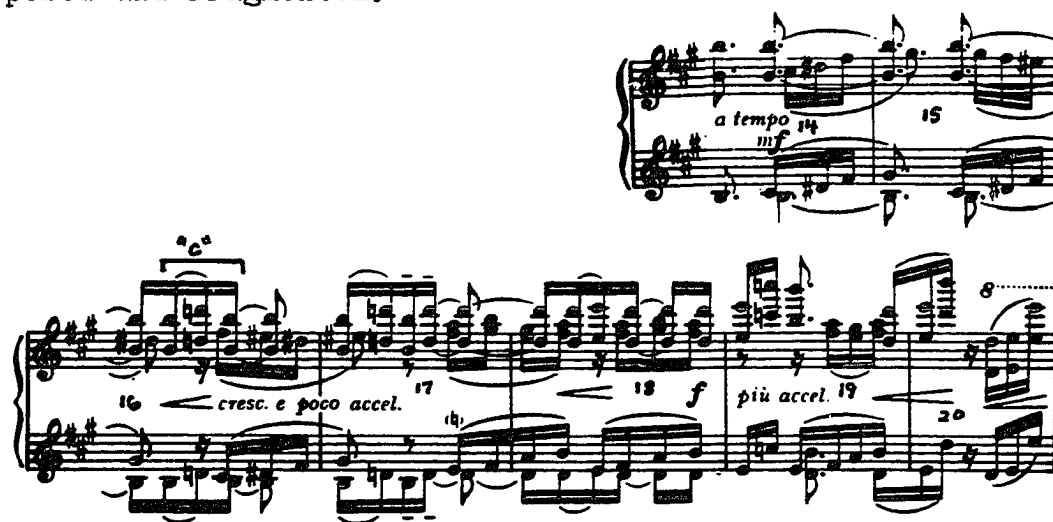
Ex. 12. Bernstein, "In Memoriam: Alfred Eisner," mm. 5-7, "b" (in mm. 21-27, "b" returns fortissimo, and in mm. 33-34, it is fragmented and pianissimo).

Following a transposed version of section "a," a third idea unfolds in the rhythm of the first, but here complex tertian harmonies imply a tonal center of D (Example 13). This section has an expressive and reflective mood in contrast to the stark material preceding it.



Ex. 13. Bernstein, "In Memoriam: Alfred Eisner," mm. 10-13, "c" (in mm. 27-32, "c" returns in varied form, and in mm. 34-35, it is fragmented).

In the complex passage encompassing measures 14-20 (Example 14), motives from sections "a" and "c" are contrapuntally combined in a web of overlapping lines. The "a" figure, previously in the Dorian mode, now outlines Lydian scale fragments (b, c-sharp, d-sharp, e-sharp, f-sharp, g-sharp). The dense texture, crescendo, accelerando, and expanding leaps (measures 19-20) create a momentum which is retained throughout the return of the "b" section, this time fortissimo and più mosso under an inverted pedal point (measures 21-27, not shown). The remainder of the piece is a recapitulation of "c" and "b" material, transposed and fragmented.



Ex. 14. Bernstein, "In Memoriam: Alfred Eisner," mm. 14-20. Complex passage utilizing "a" and "c."

This work is a combination of miniature sections presenting contrasts in dynamics, articulations, and tempi. Pianistically, only the "a" sections pose problems in technical coordination. The performer must sustain an

octave while playing a legato line within it. In measures 14-20 (Example 14) this challenge is compounded by the additional motives and multi-voicing. A sensitivity to mood and changes in dynamics and tempo is necessary throughout.

IV. For Paul Bowles

Paul Bowles (1910-) is an American composer who has successfully incorporated jazz along with Mexican and Moroccan rhythms into his writing. After studies with Copland, Boulanger, and Virgil Thomson in the early 1930's, Bowles received a Guggenheim fellowship in 1941 and a Rockefeller grant in 1959 for ethnomusicological research. His musical compositions include two operas, four ballets, incidental music for the theater, a Concerto for Two Pianos, Winds and Percussion, two film scores, and other orchestral and chamber works. In addition to composing, he became music critic for the New York Herald Tribune (1942-45), and he has written a number of novels and short stories. He resides in Tangier, Morocco.

Around the time Bernstein introduced his first set of Anniversaries, Bowles was producing some of his own piano miniatures reflecting his interest in popular and nationalistic styles. Bowles describes his relationship with Bernstein in the early 1940's:

In 1942 and 1943 Mr. Bernstein [and I] saw one another almost daily. In March 1943 he conducted my opera The Wind Remains at the Museum of Modern Art in New York. He used to play me my piano music (which I, being an inept pianist, did not play very well).

Also, in 1943 I wrote a piece for his birthday. (La Cuelga, which in Spanish means "a birthday present.") It was recorded last year by Bennett Lerner, (Etcetera 1019) as one of a group of Latin-American pieces I composed during the 'thirties and 'forties [Example 15].

To Leonard Bernstein

LA CUELGA

PAUL BOWLES—1943

M.M. ♩. 200
strict tempo

mf

cresc.

f

mf

ff

mf

subito.
p

pp

mf

f

Ex. 15. Bowles, "La Cuelga," mm. 1-21.

The following year he wrote a birthday piece for me, incorporating in it certain of my mannerisms (apoggiatura, parallel thirds, and rhythmic devices). If you hear La Cuelga you will be able to distinguish further similarities, although Bernstein's piece is not so much a comment on that particular work as a kind of parody of my music in general.¹⁹

The features named by Bowles, and others to be discussed in the analysis below, seem to derive much of their inspiration from the world of jazz; both composer and honoree have frequently drawn from this idiom. The piece opens with a ground bass, seven measures long (Example 16), which recurs unvaried four times with the regularity of a blues pattern. The Anniversary then ends with an eight-measure fragmentation of this ostinato. Following the less predictable writing in the tributes to Copland, Shirley, and Eisner, the strict bass repetition in the miniature here described is all the more striking. The ostinato begins and ends on G, but travels to F-sharp minor and B minor, with the inclusion of the "blue" note f-natural (flat 7 in G).

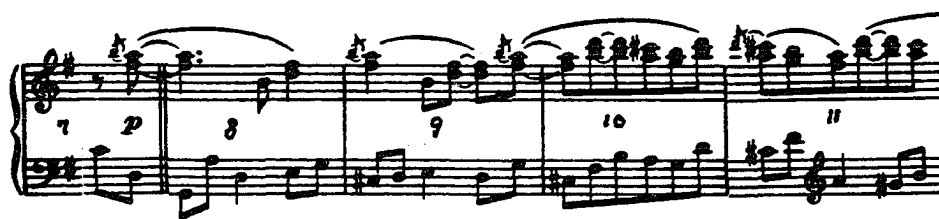


¹⁹Paul Bowles, personal letter to the author, 22 March, 1985. Reproduction of "La Cuelga" excerpt (New York: Hargail Press, 1946) by permission of the composer.

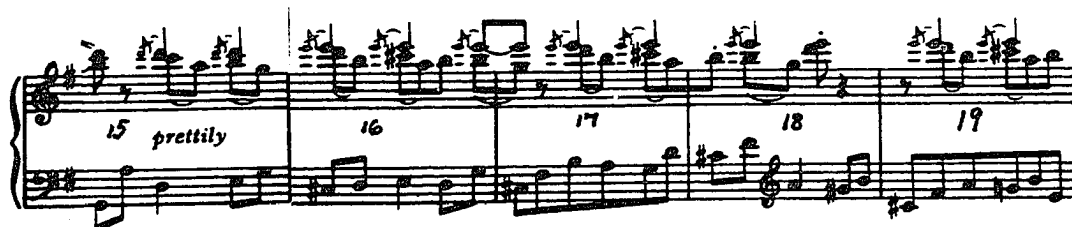


Ex. 16. Bernstein, "For Paul Bowles," mm. 1-7.
Ground bass.

Additional jazz features are presented in the treble variations above the four repetitions of the ground (Examples 17a, 17b, 18 and 19) as the harmonic potential of the bass is developed. The first two variations (Examples 17a and 17b) are similar to each other in their use of grace notes, syncopations, and the exploitation of the interval of a third. The parallel thirds of the first variation become two-note slurs under an inverted pedal in the second variation. These two variations use the c-sharp of the ground to imply D major and G Lydian respectively.



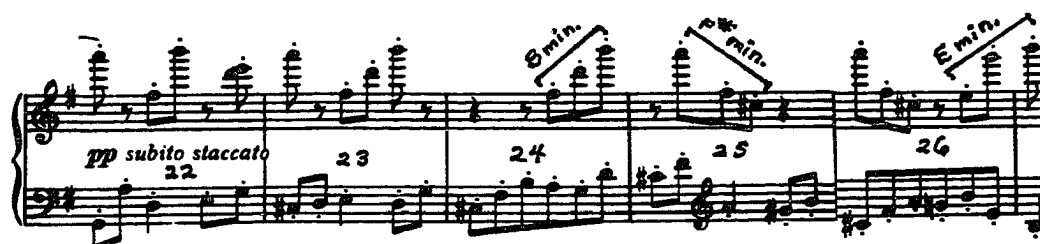
a. (mm. 7-11) first repetition of the ground.



b. (mm. 15-19) second repetition.

Ex. 17. Bernstein, "For Paul Bowles," the beginnings of the first two variations.

The pointillistic staccato section (variation 3, Example 18) outlines triads not previously extracted from the ostinato: B minor (creating a G major seventh chord with the bass), F-sharp minor, and E minor. Here the ground appears with the same detached articulation as the highly disjunct melody.

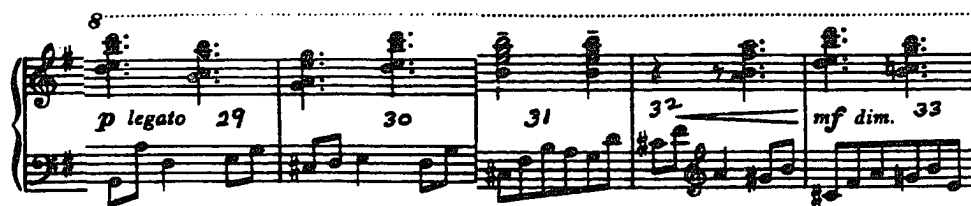


Ex. 18. Bernstein, "For Paul Bowles," mm. 22-26. Third repetition of the ground.

Finally, the fourth variation (Example 19) derives its jazz-like sound from parallel seventh chords and syncopations produced by the superimposed duple meter of these chords on the triple meter ostinato. The melody of the chords is related to the first two variations (descending thirds) and outlines the I+6 implied by the first measure

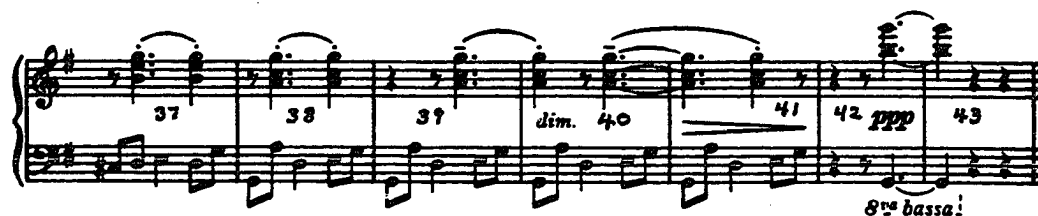
+2

of the ground.



Ex. 19. Bernstein, "For Paul Bowles," mm. 29-33.
Fourth repetition of the ground.

Typical of the jazz flavor preceding it, the conclusion of "For Paul Bowles" suggests a tag²⁰ ending as the ostinato is segmented under a repeating and often syncopated ii⁷ that resolves to a simple tonic triad in G major.



Ex. 20. Bernstein, "For Paul Bowles," mm. 37-43.
Conclusion.

For the performer, the greatest difficulty lies in the wide pianissimo leaps of the staccato variation (Example 18). In the other variation, the pianist must adapt to the changing demands in phrasing and articulation while maintaining control of the legato ostinato.

²⁰"Tag" is an additional ending used to prolong a piece beyond its expected length.

V. In Memoriam: Nathalie Koussevitzky

Nathalie Koussevitzky, the daughter of a wealthy Russian tea merchant, married Sergei Koussevitzky in 1905, nearly two decades before he came to the United States to direct the Boston Symphony Orchestra. Together in 1909 they founded the publishing firm Editions Russes de Musique; all profits from this endeavor went to Russian composers. The year after Mme. Koussevitzky's death in 1941, her husband established the Koussevitzky Music Foundation as a permanent memorial to her. Funds from the foundation have been used to commission new works by American as well as foreign composers.²¹

A quality of unrelieved mourning is created in this fifth piece of the Seven Anniversaries, composed shortly after Nathalie Koussevitzky's death. The piece actually already existed in another setting as the closing section of the finale ("Lamentation") of the Jeremiah Symphony²² (sketched 1939, completed December, 1942). According to pianist James Tocco, the piano version probably still came first since Bernstein composes at the piano.²³ The Anniversary is expanded in the symphony through repetition and transposition, and its emotional impact is enhanced by

²¹Paul Robinson, Bernstein (London: Macdonald & Co. Publishers Ltd., 1982).

²²Ibid., pp. 14-15.

²³James Tocco, telephone interview with the author, 13 March, 1985.

instrumental color and the unusual insertion of Hebrew chant,²⁴ sung by a mezzo-soprano, into other sections of the movement. The Anniversary theme, however, has clear roots in what has been called the "motto" theme of the Symphony, which appears at the opening of the first movement (Example 21).²⁵

Largamente

The musical notation is divided into two parts, (a) and (b). Part (a) is labeled 'motto' theme and part (b) is labeled 'Anniversary theme'. Part (a) is in 5/4 time and features a horn part (L. Horn) with a melodic line. Part (b) is in 3/4 time and features a piano part with a melodic line. The tempo is marked 'Largamente' and the dynamics are 'mf' and 'f espr.'. The tempo is also marked '♩ = 60'.

a. "motto" theme

b. Anniversary theme

Ex. 21. Bernstein, opening motives of Jeremiah Symphony and "In Memoriam: Nathalie Koussevitzky."

Set in a ternary scheme, both A and B sections of the piano piece transmit the commemorative theme. Section A (Example 22) is characterized by expressive "sigh" motives, and section B (Example 23) contains a hollow, chant-like passage in two voices, which quotes, as did the Eisner tribute, the opening motive of the Dies irae melody (measures 13-14). Following a passage of increasing intensity, section A returns--slower, softer, varied, and abbreviated.

²⁴The opening vocal phrase is derived from a liturgical cadence sung on Tisha B'Av, the holiday commemorating the destruction of Jerusalem.

²⁵Peter Gradenwitz, "Leonard Bernstein," The Music Review X, No. 3 (Aug., 1949): 194-196.

The plaintive "sigh" motive of section A (Example 22) consists of a descending major sixth, the most prominent interval of the composition. Its inversion, a minor third, is used accompanimentally to introduce or close phrases. The major sixth is also the interval of transposition of the opening (in E Dorian, with strong E hexatonic possibilities in the first two measures) to C-sharp Dorian at measure 9. In both places, the "sigh" motives are developed into lyrical melodies, and the melancholy modal tonality is replaced by a predominantly quintal harmonic basis (circled in the example).

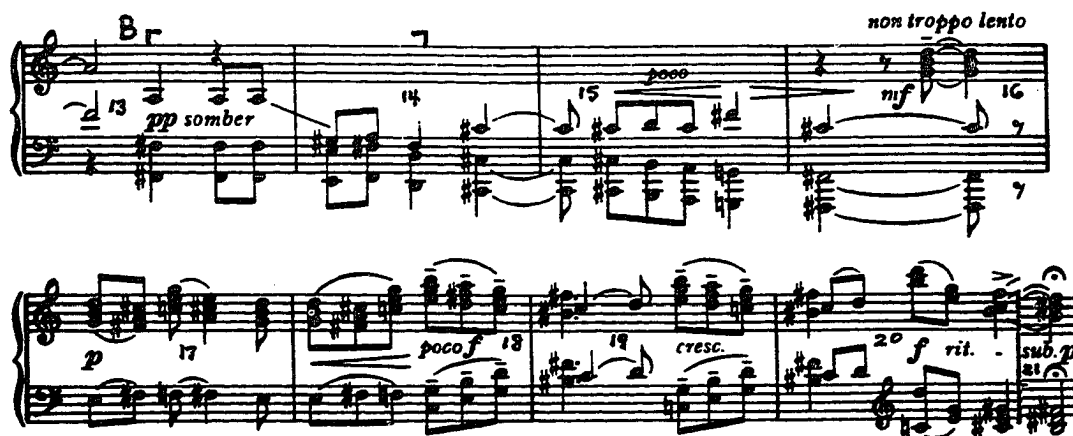
A *Lento non troppo* (♩ = 50)

Measures 1-12 of Section A, showing the development of the 'sigh' motive and the transition to a quintal harmonic basis (circled).

Ex. 22. Bernstein, "In Memoriam: Nathalie Koussevitzky," mm. 1-12. Section A.

Section B (Example 23) opens with the Dies irae motive previously mentioned. The austere nature of this chantlike section in F-sharp minor and the dense chromatic

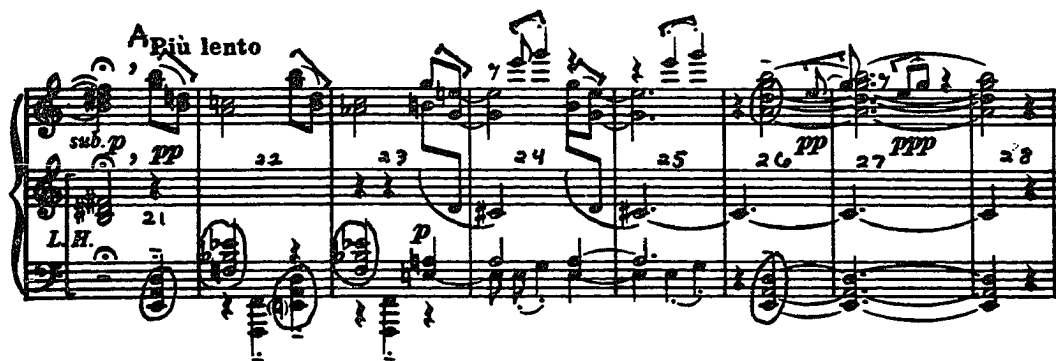
texture which follows are illustrated below. Along with dissonance, striking juxtaposition of major and minor triads (see measures 17 and 18), hemiola, and crescendi, the composer forcefully reiterates B minor, only to close the passage on a suddenly soft B major triad.



Ex. 23. Bernstein, "In Memoriam: Nathalie Koussevitzky," mm. 13-21. Section B. Allusion to Dies irae in bracket.

At the return of section A (Example 24) the descending slurs appear pianissimo. In addition to a change in texture and register, the quintal chords from the opening (see Example 22) are inverted into quartal structures, and the minor third appears both ascending and descending in the final measures. In a study of Bernstein's melodic characteristics, Jack Gottlieb points out the predominance of certain intervals in a composition (in this case the sixth and its inversion, as has been noted). Dr. Gottlieb has also formulated what he calls the composer's "axiom

of the style: an ascending or descending interval tends to be preceded or followed by a single step up or down."²⁶ That axiom holds true for this piece as well as the Anniversaries for Copland, Diamond, and others.



Ex. 24. Bernstein, "In Memoriam: Nathalie Koussevitzky," mm. 21-28. Return of section A.

"In Memoriam: Nathalie Koussevitzky" expresses Bernstein's grief particularly as evidenced in the repeated "sigh" motive, the reference to the Dies irae, and the dramatic use of dynamic change and contrast. The piece requires projection of the somber mood and sensitivity to tonal demands such as voicing, dynamic fluctuation, and various articulation markings.

²⁶ Jack Gottlieb, "The Music of Leonard Bernstein: A Study of Melodic Manipulations" (D.M.A. monograph, University of Illinois, 1964), p. 1. Gottlieb has also published Leonard Bernstein: A Complete Catalog of His Works (New York: Amberson Enterprises, 1978).

VI. For Sergei Koussevitzky

Sergei Koussevitzky (1874-1951) was an inspiration to Leonard Bernstein as an intense teacher, a master conductor, and a promoter of new music. After successes as a double bassist and impresario in his native Russia and throughout Europe, he led the Boston Symphony Orchestra for 25 years, created the Berkshire Music Center at Tanglewood (where Bernstein was his prize student conductor),²⁷ founded the Koussevitzky Music and International Music Fund (as previously pointed out), and commissioned many new works through these organizations. He programmed, along with the established repertoire, symphonic works of such composers as Stravinsky, Shostakovich, Prokofieff, Copland, Hindemith, Bartok, Harris, Schuman and Piston. In addition to the miniature piano tribute under consideration, Bernstein dedicated "to the beloved memory of Serge and Nathalie Koussevitzky" his Serenade for Solo Violin, String Orchestra, Harp, and Percussion (see Chapter 4). Another work commissioned by the Koussevitzky Foundation and dedicated to Koussevitzky was Bernstein's second symphony, Age of Anxiety.

"For Sergei Koussevitzky" is the shortest and most concentrated piece of the set of seven (Example 25). In 17 measures, Bernstein manipulates a single motive to present an opening section (measures 1-7) followed by a

²⁷Burton Bernstein, "Family Matters--The Kids," 81.

A Adagio ($\text{♩} = 60$)

1 *f* — *sfz* — *f* 2 3 *sfz* — 4 *f* —

5 *mf* — 6 *f* — *sfz* — 7 *p mp mf f sfz* 8

A' Poco più mosso

9 *f* — 10 *mf* — 11 *mp gently* — 12

Tempo I

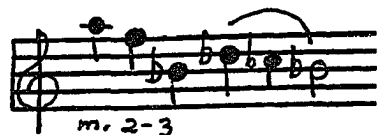
13 *dim.* — 14 *mf* — *sfz* — 15 *p* — 16 *pp* — 17

Ex. 25. Bernstein, "For Sergei Koussevitzky," entire piece reproduced to illustrate its structure.

transitional episode based on the opening section (measures 8-10), and concluding with a somewhat altered return (measures 11-17). The first six melodic notes provide the melodic and rhythmic idea upon which the entire piece is based. It is possible to interpret each subsequent melodic unit as a derivative of the first (Example 26).



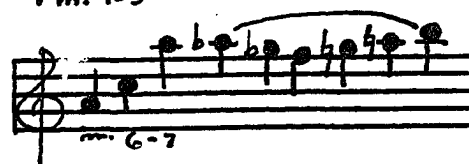
Basic unit: two skips followed by a stepwise slur



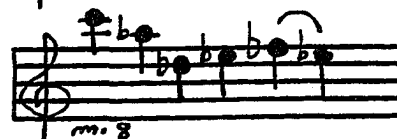
Free inversion



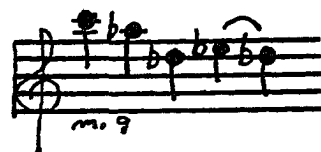
Both ascending and descending skips, fragmentation of slur ending



Second skip enlarged, slurred group extended in length



Similar to mm. 2-3, free inversion



Same as m. 8 with slight variation



Same varied slightly, octave lower



After return of mm. 1-4 and 5-8 downbeat, this is a transposition of basic unit, final interval altered

Ex. 26. Bernstein, "For Sergei Koussevitzky,"
melodic interrelationships.

In addition to the motivic manipulations, the melodic patterns take on an added spontaneity through meter changes, dynamic shifts, and an unpredictability in the use of rests and articulations. An interesting use of dynamic

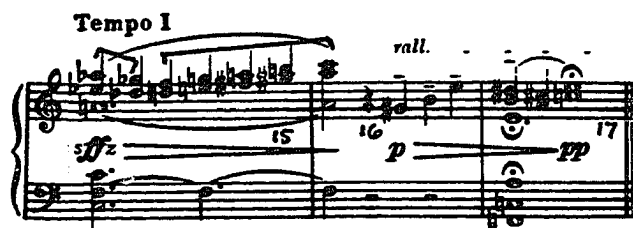
gradation is that of measure 8, shown in Example 27.



Ex. 27. Bernstein, "For Sergei Koussevitzky,"
dynamic gradation in m. 8.

Several harmonic features suggest a tonal center of F major: left hand chords implying this tonality (measures 3, 6, 13, and 15), melodic outlines from the F major triad (measures 1, 6, 11, and 14), and a jazz-influenced I^7 in F for the final cadence. In spite of these allusions, the piece evades a clear tonal center through the use of bitonality, parallelism,²⁸ quartal harmony (see left hand of Example 27), and the lack of traditional chord progressions. The concluding three measures may serve as an example of the planing of perfect fourths and minor thirds, and a bitonal combination of E major and F major (Example 28).

²⁸Parallelism (planing) can be defined as "the successive movement of a chord structure to different pitch levels." See Robert Fink and Robert Ricci, The Language of Twentieth Century Music (New York: Schirmer Books, 1975), p. 64.



Ex. 28. Bernstein, "For Sergei Koussevitzky,"
mm. 15-17. Planing and bitonality.

In summary, the Koussevitzky Anniversary is unified motivically and avoids a tonal center, while frequently alluding to F major. The piece poses no formidable technical challenges, and is useful for the teaching of the control of a slow tempo and dynamic fluctuations. A large hand is needed to encompass the tenths in measures 4, 14, 16, and 17. Some pedal is required for the double-note slurs. In measures 6-7 and 15-16, for example, the right hand slurs cannot be executed without some legato pedal.

VII. For William Schuman

William Schuman (1910-), a leading American composer and educator, spent his high school and early college years as a jazz musician and writer of over 150 popular songs. He received his formal musical training at the Malkin Conservatory (1930), Columbia University (1933-37), the Mozarteum in Salzburg (1935), and at the Juilliard School (1936-38), where he studied with Roy Harris. Through his association with Harris he met Copland and Koussevitzky; the latter eventually premiered three important works of Schuman: The American Festival Overture, Symphony No. 3 (which won the New York Critic's Circle Award in 1941), and A Free Song (which was awarded the first Pulitzer Prize in music in 1943). While he was a member of the faculty of Sarah Lawrence College (1935-45) and during his term beginning in 1945 as president of the Juilliard School, he became well-known for his innovative approach to music curricula. He later served as president of Lincoln Center (1962-69).²⁹ Schuman's orchestral, choral, and chamber writing displays a distinctive national flavor through his particular approach to lyricism, rhythmic vitality, and harmonic experimentation.

Schuman writes of his many years of friendship with Bernstein:

²⁹The New Grove Dictionary of Music and Musicians, s.v. "Schuman, William," by Bruce Saylor.

My association with Mr. Bernstein goes back to 1938 when he was a student at Harvard University, and I was having my first performances with the Boston Symphony Orchestra. We have been close friends and colleagues ever since then, and I deeply treasure his friendship and the many remarkable performances he has given of my music.³⁰

Although Bernstein employs the energetic rhythm and tempo as well as some of the dissonant characteristics of Schuman in the piece under consideration, it seems clear that the homage to Schuman lies principally with the title. Bernstein has primarily attempted to create an effective conclusion to this set, in this case a miniature toccata. The form has been popular in this century as the finale of multi-movement piano works; among the most famous examples are Le Tombeau de Couperin (Ravel), Sonata No. 7 (Prokofiev), and Trois mouvements (Poulenc).

The Anniversary is a binary structure. The repeat of section A (Example 29) should be considered obligatory, not only to make it nearly equal in length to section B but also to establish for the listener the melodic and rhythmic patterns which are developed in section B. The eleven measures which comprise section A contain an accented, unaccompanied eighth-note figure consisting of six ascending followed by six descending notes. As this pattern is gradually projected up and down a three-octave range, its momentum seems to quicken when the pattern is

³⁰William Schuman, personal letter to the author, 22 May, 1986.

altered in measure 5 to three ascending notes followed by three descending. The dissonant effect of section A is due to the low incidence of major and minor chord outlines and the high frequency of quartal outlines,³¹ tritones, and non-functional diminished triads.

A *Agitato, non troppo presto* (♩ = 126)

sempre f

1 2 3 *simile* 4

dim. (D) Quartal (Q) Tritone (TT) M

5 6 7 8 9 10 11

Aug TT

Ex. 29. Bernstein, "For William Schuman," mm. 1-11. Section A, possible perception of harmonic implications.

The energetic thrust of section A is heightened in section B (measures 12-35, Example 30) by rhythmic variants, textural additions, and alterations of pattern and

³¹ Leonard Bernstein speaks of the overuse of the interval of a fourth in Schuman's early works in "Young American--William Schuman" (*Modern Music* XIX, No. 2, Jan. 1942): 98-99.

8

12. 12 13 14 15

16 17 18 19

Più mosso
più agitato 20 21 22 23

24 25 26 27

28 29 30 31 *ff*

32 *ff* 33 *martellato* 34 35

Ex. 30. Bernstein, "For William Schuman," mm. 12-35. Section B.

and tempo. The interval of the fourth is again prominent (as it was in section A), functioning as the intervallic foundation of the right hand's "perpetual-motion" eighths and the left hand's accompanimental chords. The tritone element introduced previously is also developed in the Lydian-sounding melody of measures 15-21 and the alternating F-sharp and C major broken chords at the end (measures 33-35).

The development of the rhythm remains the most distinctive characteristic of this section. The syncopation introduced in measures 2-3 (see Example 29) is expanded into syncopated fragments in striking superposition with a right hand ostinato (measures 12-21). The rhythmic development becomes more involved in measures 27-30, where a superimposed quadruple pattern (bracketed by the composer) creates further syncopation, which is emphasized by the left hand chords in measures 29-30 as they coincide with the four-note groups.

This piece for William Schuman is an energetic finale to the first set of Anniversaries. It is a miniature showpiece for a pianist possessing temperament, strong fingers, and disciplined rhythmic control. For utmost rhythmic projection of the passage containing superimposed meter (measures 27-30), the performer must be capable of sensing simultaneously the 6/8 meter in the left hand and the 4/8 segments in the right hand. The performer must also be

aware of the curious accent marking above the eighth rest in measure 33, perhaps present to insure the expectant pause before the plummeting conclusion.

CHAPTER 3

FOUR ANNIVERSARIES (1948)

I. For Felicia Montealegre

Feb. 6, 1922

Felicia Montealegre, wife of Leonard Bernstein from 1951 until her death from cancer in 1978, was reared in Santiago, Chile, where her American father, Roy Elwood Cohn, was president of the American Smelting and Refining Company. Cohn had met and married a Costa Rican aristocrat, Clemencia Montealegre, whose maiden name her daughter chose to use throughout her career.³² Felicia came to the United States to study with the celebrated pianist Claudio Arrau (also Chilean), but she soon abandoned the piano for an acting career. For her television roles on programs such as "Studio One," "Kraft Theater," "Philco Theater," "Armstrong Theater" and "Omnibus," Felicia was the winner of the Motion Picture Daily Critic's Award in 1949 as the best new actress of the year.³³

As Bernstein's wife, Felicia was a gracious hostess and frequent tour companion. Following the birth of their

³²Burton Bernstein, Family Matters, p. 177.

³³Shirley Bernstein, Making Music, p. 126.

children, Jamie (1952), Alexander Serge (1955, named after Serge Alexandrovich Koussevitzky), and Nina (1962), she resumed her acting career in the late 1960's and also performed as soloist in symphonic works requiring the spoken or intoned word (Bernstein's Kaddish Symphony, for example). In addition to the Anniversary, Leonard Bernstein also dedicated to his wife another short, intimate piano solo entitled "Song Without Words" (1974).³⁴ Baldwin fellowships are presently given to young pianists at Tanglewood in her honor. Friends remember her elegance and immaculate appearance.³⁵ Other qualities recalled are her interest in art and reading, "delicate beauty . . . humor and spirit . . . intriguing foreignness."³⁶ About her, John Gruen wrote, "in general, Felicia gives the simultaneous effect of composure and vivacity . . . she is a tiny woman whose size is deceptive because of the refinement of her proportions."³⁷

Written during the Bernstein's courtship (1948), the Anniversary for Felicia seems to convey a grace and

³⁴This piece is unpublished. It is included on the James Tocco recording mentioned on p. 1 above.

³⁵Gay Mehegan, telephone interview with the author, 18 March, 1985. Ms. Mehegan's relationship to John Mehegan is mentioned on p. 53.

³⁶Burton Bernstein, Family Matters, p. 176.

³⁷Gruen and Hyman, The Private World of Leonard Bernstein, p. 95.

charm suitable for such a dedicatee. The rounded binary form opens simply and reflectively; a sixteenth-note accompaniment creates motion and dissonance in the central development section and part of the recapitulation.

Section A (measures 1-14, Example 31) achieves its simple beauty through a number of features associated with folk music. The melody contains many melodic thirds and is pentatonic until the end of measure 6. Also in a folklike spirit, there are repeated notes and sequences, as well as the repeat of the entire section (suggesting strophic

A Tranquillo: piacevole ♩ = 98

Piano

1. 2.

Ex. 31. Bernstein, "For Felicia Montealegre,"
mm. 1-14. Section A.

form). Along with these elements, the composer employs several more progressive harmonic procedures--dissonances created by the stepwise ascending bass line against the melody, the outlines in thirds of seventh, ninth, and eleventh chords (measures 6-10), and the syncopated cadence in G major (related by chromatic third to the key of B-flat major suggested by the opening melodic outlines).

As the second half of the piece begins (Example 32), an octave melody expands on that of measures 6-10 (see Example 31), and the active accompaniment mentioned earlier serves as an embellished harmonization in thirds or sixths to the melody. Although a few beats emphasize open intervals or accented non-harmonic tones, the consonant harmonization is clearly favored and is consistent with the overall serene mood of the piece as well as the reliance on the interval of the third.

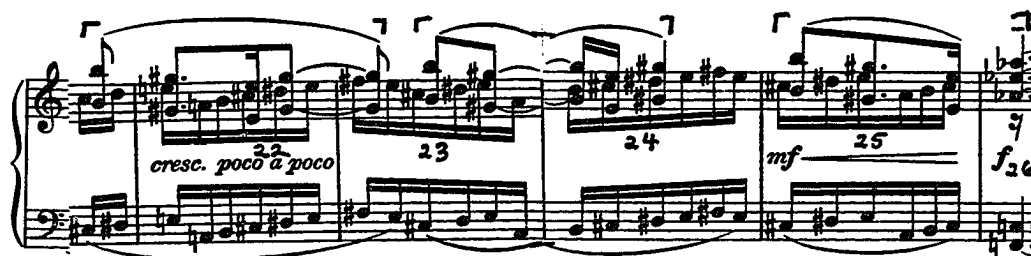
Pochiss. più mosso

pp legatissimo 15 16 *sempre pp* 17 18

19 20 21

Ex. 32. Bernstein, "For Felicia Montealegre,"
mm. 15-21. Beginning of section B.

Section B continues with a development of measures 2 and 3 (see Example 31) in a passage of superimposed meter (Example 33, measures 22-26). Here, a 5/4 melodic unit receives three different rhythmic placements against the 3/8 meter until the piece reaches its climax in measure 26. This passage strongly suggests E major, a chromatic third relationship to the G major material immediately preceding. Similar to section A, both passages have unexpected cadences--in measure 21 (Example 32) a C-sharp harmony emerges from E minor implications, and in measure 26 (Example 33) a four-measure pattern suggesting E major is broken by a minor seventh chord on F.



Ex. 33. Bernstein, "For Felicia Montealegre,"
mm. 22-26. Superimposed meter.

In the recapitulation of section A (Example 34), the "folk" melody returns in the left hand, and the right hand accompaniment maintains the sixteenth-note motion, now emphasizing melodic fourths in regular patterns. An unexpected flat VII in second inversion (measure 34) marks the beginning of a four measure transition in which the sixteenth-note accompaniment is fragmented. The piece

closes with a somewhat varied recapitulation of the second half of section A.

The musical score consists of two systems of piano music. The first system contains measures 29 through 32. Measure 29 is marked with a first finger (1) and a second finger (2). Measure 30 is marked with a first finger (1) and a second finger (2). Measure 31 is marked with a first finger (1) and a second finger (2). Measure 32 is marked with a first finger (1) and a second finger (2). The second system contains measures 33 through 37. Measure 33 is marked with a first finger (1) and a second finger (2). Measure 34 is marked with a first finger (1) and a second finger (2). Measure 35 is marked with a first finger (1) and a second finger (2). Measure 36 is marked with a first finger (1) and a second finger (2). Measure 37 is marked with a first finger (1) and a second finger (2). The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 34. Bernstein, "For Felicia Montealegre," mm. 29-37. A portion of the recapitulation of section A.

The main difficulties for the performer lie in the second half of the piece. In measures 15-25 (see Examples 32 and 33) the right hand must balance an octave melody against a busy accompaniment. The *legatissimo* called for in measure 15 will require pedal changes throughout the passage. The recapitulation of section A (see Example 34) poses the problem of projecting a left hand melody in 3/8 against the right hand accompaniment, which falls into groups of three or six sixteenth-notes.

II. For Johnny Mehegan

June 6, 1920

Leonard Bernstein often visited "Marie's Crisis," a small club in Greenwich Village, where he was impressed by the improvisations of a jazz pianist named John Mehegan (1920-1984).³⁸ Among other posts, Mehegan held teaching positions at the Juilliard School (1947-64) and Columbia Teachers College (1957-60). During his years at Columbia he also served as jazz critic for the New York Herald Tribune.³⁹ Among his recordings was one devoted to tunes by Bernstein, who reacted to the lavish improvisations with the comment "what a plethora of notes!"⁴⁰ In the preface to the first volume of Mehegan's Jazz Improvisations, hailed as "the first definitive text to codify the principles of jazz,"⁴¹ Bernstein summarized his esteem for Mehegan:

There has long been a need for a sharp, clear, wise textbook which would once and for all codify and delineate that elusive procedure known as jazz improvisation. . . . at last there is a Johnny Mehegan who has the ability to do it. He has that peculiar combination of abilities which is absolutely necessary for such an endeavor: academic and scholarly knowledge (and

³⁸Gay Mehegan, telephone interview with the author, 18 March, 1985. Ms. Mehegan was married to John Mehegan for 17 years.

³⁹International Who's Who in Music, 9th ed., s.v. "John Mehegan."

⁴⁰Gay Mehegan, telephone interview.

⁴¹John Mehegan, The Jazz Pianist (New York: Sam Fox Publ. Co., Inc., 1961), postscript.

insight and interest), plus an immense practical knowledge (and insight and interest) born of long years of simply doing it himself and teaching others to do it.⁴²

It is not surprising that a piece in honor of a jazz pianist would exhibit unmistakable jazz elements. The opening statement of "For Johnny Mehegan" (Example 35) utilizes syncopation and a "blue" note e-flat (flat 3) in C. The intervals outlined by the melody, mostly chromatically descending major sixth sounds, are used both melodically and harmonically throughout the piece.

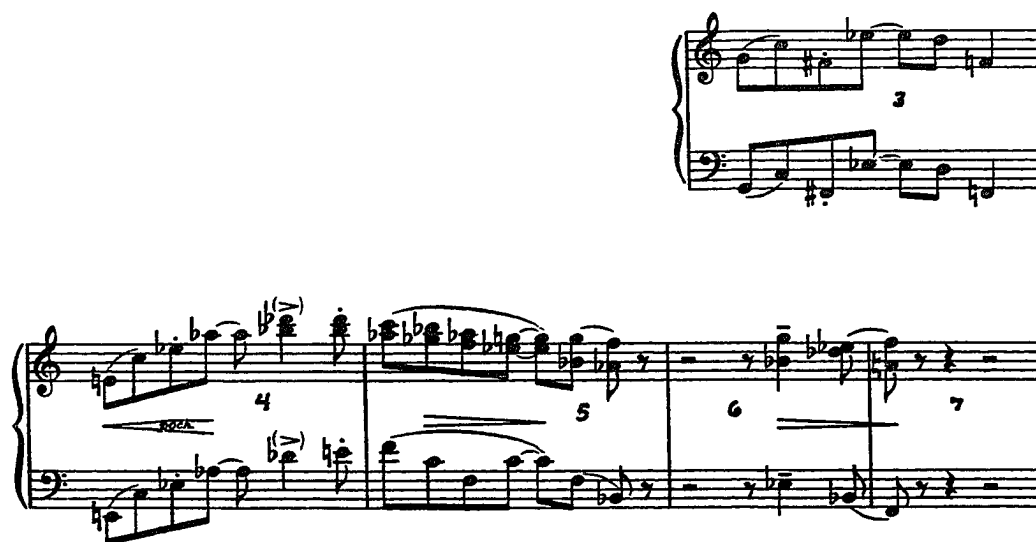


Ex. 35. Bernstein, "For Johnny Mehegan," mm. 1-2.

Following this opening statement, an asymmetrical five-measure phrase (Example 36) answers the opening in the same jazz style and with similar intervallic emphasis. The syncopations, brief note groupings, abrupt endings, and rests give a somewhat "ad lib" effect to the writing. In this phrase, the motive from measures 1 and 2 (Example 35) is extended to include descending thirds, which represent

⁴²Leonard Bernstein, Preface to Jazz Improvisations, 4 vols. (New York: Watson-Guption, 1958), vol. 1.

the interval of inversion of the sixths previously noted. The syncopated cadence (measures 6-7) establishes a modulation to F; both flat 3 (a-flat in measure 5) and unaltered 3 (a-natural in measure 7) are present.



Ex. 36. Bernstein, "For Johnny Mehegan," mm. 3-7.

The preceding examples contain all of the material which the composer develops in the remaining 19 measures. The intricate imitation of measures 14-16 (Example 37) contrasts with the offbeat chordal style of measures 18-22 (Example 38). The imitative counterpoint of the first passage, its striking dissonances, and the quartal harmonies of the second are features of classical music which have been incorporated into jazz stylistic practice.



Ex. 37. Bernstein, "For Johnny Mehegan," mm. 14-16. Contrapuntal development of mm. 1-4 (see Ex. 35 and 36).

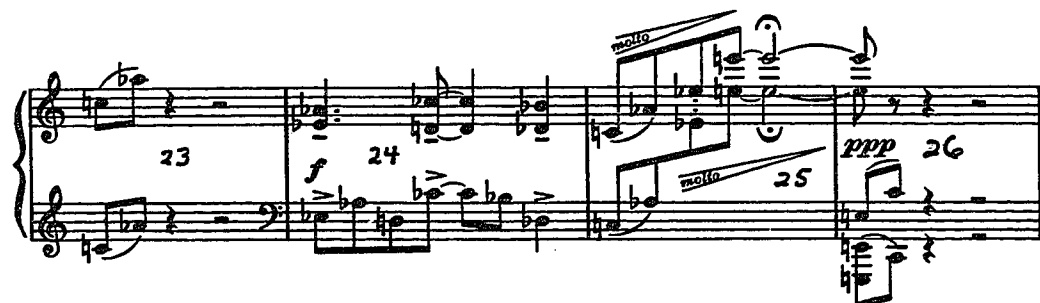


Ex. 38. Bernstein, "For Johnny Mehegan," mm. 18-22. Chordal development of mm. 6-7 (see Ex. 36).

In the closing measures (Example 39), vertical and horizontal presentations of the opening intervals (see Example 35) are combined simultaneously, and a rhumba rhythm, obvious or implied in much of the piece, is clearly seen.⁴³ The writing side-slips from A-flat (the third tonal area

⁴³As one topic of his impressive bachelor's thesis, Bernstein discussed the significance of the rhumba rhythmic pattern (J . J . J) in jazz (Findings, pp. 67-69).

of the piece) back to C for an understated ending. The flat 3 and natural 3 are again juxtaposed in measure 25.



Ex. 39. Bernstein, "For Johnny Mehegan," mm.
23-26. Conclusion.

"For Johnny Mehegan" is recommended for a student with a flair for popular styles, particularly jazz. The astonishing variety of dynamic, phrase, and touch indications must be observed with care. This is especially challenging when phrases are contrapuntally superimposed, and hands must independently execute rapid syncopations and sudden changes in touch and note grouping. Prerequisite to a successful study of this Anniversary is mastery of right hand legato thirds and rapid leaps.

III. For David Diamond

July 9, 1915

American composer David Diamond describes his relationship with Bernstein at the time of the publication of this Anniversary (1948) as "friend and confidant."⁴⁴ He received his training at the Cleveland Institute, the Eastman School of Music, the Dalcroze Institute, and in France with Nadia Boulanger. As a composer, Diamond is known for his orchestral, ballet, and chamber music. Among the world premieres of his compositions conducted by Bernstein are the Piano Concerto and the Fifth Symphony. In addition to this symphony, Diamond has dedicated to Bernstein the "Hebrew Melodies for Voice and Piano," and "The Epitaph" for voice and piano.⁴⁵ The most recent world premiere conducted by Bernstein was Diamond's Ninth Symphony, performed by the American Composers Orchestra in November, 1985 at Carnegie Hall.⁴⁶ After living twelve years in Florence, Diamond returned to the United States to serve as Chairman of Composition at the Manhattan School of Music (1965-67), and since then has lived in Rochester, New York. His style

⁴⁴David Diamond, personal letter to the author, 21 April, 1986. Further references cited "personal letter" pertain to this same source.

⁴⁵Ibid.

⁴⁶"Concert: Bernstein Leads Debut of Diamond's Ninth," by Bernard Holland, New York Times, 18 November, 1985.

has been described as lyrical, clear of structure, and marked by contrapuntal interest and the increasing use of chromaticism in his later compositions.⁴⁷ Bernstein has incorporated these musical features into "For David Diamond." While the lyricism and rounded binary form of the piece are typical of other Anniversaries, the use of canon and descending chromatic lines are distinguishing characteristics of this selection, as will be shown in the analysis below.

Section A (measures 1-18) contains constantly changing meters, a thin texture dominated by the interval of a perfect fifth, and changing tonal implications. The tight motivic integration of the piece can already be observed in the initial phrases (Example 40). The melody in

The musical score for Section A of "For David Diamond" is presented in two systems. The first system, labeled "A Andantino 1/60" and "p poco rubato", contains measures 1 through 5. The second system, labeled "cantabile 6", contains measures 6 through 8. The score is written for piano and features complex meter changes and chromatic lines. Specific intervals like perfect fifths and half steps are highlighted, and the piece is characterized by tight motivic integration.

Ex. 40. Bernstein, "For David Diamond," mm. 1-8. Fifths and half steps; motivic integration.

⁴⁷The New Grove Dictionary of Music and Musicians, s.v. "David Diamond," by Francis Thorne.

the first three measures, which generates the piece, contains quintal chords, melodic perfect fifths, and frequent half-step motion of both melody and accompaniment. Measures 4 and 5 are a variation of measures 1-3, and the two ideas are combined imitatively in measures 6-8.

Section A also contains an extension of the opening descending half-step motion into chromatic scale fragments (Example 41a). The chromatic nature of this passage quickly negates the C minor cadence (measure 11) that introduces it. The derivation of both measures 12 and 13 from measure 1 is clarified in Example 41b.



a. (mm. 11-13) C minor cadence, chromatically descending lines.



b. (mm. 1, 12, 13, treble) motive of m. 1 is transposed, the bracketed notes have been raised one octave.

Ex. 41. Bernstein, "For David Diamond," mm. 1, 11-13.

Concluding section A is a return of the first phrase, a c-sharp added to its resolution to become the leading tone for what is immediately to follow.

Section B opens with a strict two-voice canon at the fifteenth below (Example 42), its material originating in measure 13 (which has been shown to be derived from measure 1). After three measures in the tonal area of D, the harmony appears to move through several keys in a consistent 5/16 meter.

Poco più mosso

The musical score for Example 42 consists of two systems of staves. The first system covers measures 19 to 23, written in 5/16 time. It is marked *pp, tutto legato* and *cresc.*. The second system covers measures 24 to 26, written in 4/4 time, marked *mf*. The notation shows a strict two-voice canon with treble and bass staves. Measure numbers 19, 20, 21, 22, 23, 24, 25, and 26 are indicated below the staves.

Ex. 42. Bernstein, "For David Diamond," mm. 19-26. B section canon.

In measures 27 and 28, a third voice is introduced, and repeated treble figures and diverging chromatic lines lead the listener to the forceful return of A (Example 43), the melody of which now appears in the left hand. Quintal structures continue to be evident throughout this energetic

return and the following reflective conclusion.

The image shows two musical staves. The top staff is a piano introduction, measures 27-28, in G major, 5/16 meter. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sub. pp* (poco sost.) and *cresc.*. The bottom staff is the main body of the piece, measures 29-33, in G major, 5/16 meter. It is marked *tornando - - - al - - - Tempo I° (ma sostenuto assai)*. The section is labeled 'A' and includes dynamics *mf*, *cresc. molto*, and *sfz*. The meter is 5/16, and the tempo is *Tempo I° (ma sostenuto assai)*. The piece is in G major, 5/16 meter.

Ex. 43. Bernstein, "For David Diamond," mm. 27-33. Transition and return of A.

In general, this piece calls for sensitivity and control of legato contrapuntal lines and shifting meters. Careful fingering and an astute use of pedal are essential to control the widespread intervals. Shaping the individual voices of the canon is complicated by the irregular 5/16 meter, with its shifting note groupings (every measure except 19 is beamed as 2+3 in both hands). A pianist with small hands who must arpeggiate the minor tenths at the "tempo primo" must also be careful to catch the Great c in the pedal.

Diamond believes the Anniversary in his honor does

reflect his style characteristics.⁴⁸ Of the three piano works which he listed as illustrative of this similarity (The Tomb of Melville, Sonata, and Sonatina), a brief passage from the Sonatina is included below (Example 44). Like the Anniversary, it is lyrical, imitative, texturally thin, and prominently displays the interval of a perfect fifth.



Ex. 44. Diamond, Sonatina, mm. 30-34 from III, "allegro vivace."

⁴⁸Diamond, personal letter.

IV. For Helen Coates

July 19, 1899

Heinrich Gebhard, once a renowned Boston piano teacher, advised fourteen-year-old Leonard Bernstein to study with his assistant, Helen Coates. Thus began her lifelong association with Bernstein. In 1966, Bernstein praised Miss Coates at Rockford College in her hometown of Rockford, Illinois:

For more than thirty years she has been a guide, confidante, helper, and inspiration. . . . As a teacher she introduced me to discipline, to the most profound meaning of work, to the control and penetration of musical beauty. She also listened to my problems, musical and nonmusical, gave liberal and sage counsel and comfort. As my secretary and friend and assistant, she is still doing the same.⁴⁹

Miss Coates continues to this day as Mr. Bernstein's secretary.⁵⁰

Clearly the longest and most difficult of the Anniversaries to this point, the 49 measures of "For Helen Coates" offer both jocular and bravura to close the group of four. The ternary form of the piece displays a typical economy of means in its motivic usage, and the musical style is characterized by jazz elements and dissonance.

Section A (measures 1-13, Example 45) is divided

⁴⁹Leonard Bernstein, Findings, p. 247.

⁵⁰Helen Coates, personal letter to the author, 1 April, 1985. Miss Coates became Bernstein's administrative assistant in 1944, when his career was blossoming.

A Allegro giocoso $\text{♩} = 116$

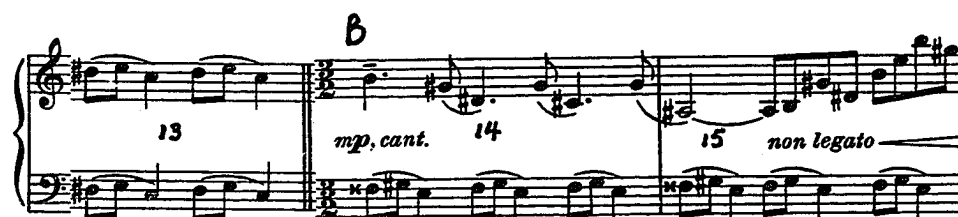
The musical score for Section A of Bernstein's "For Helen Coates" consists of three systems of music. The first system (measures 1-5) shows a piano and violin in unison. The piano part has dynamics *poco sf*, *p*, *sim.*, and *pp*. The second system (measures 6-9) shows a contrapuntal treatment with the piano and violin playing different parts. The piano part has dynamics *non cresc.* and *pp*. The third system (measures 10-13) shows the piano and violin in unison again. The piano part has dynamics *f* and *p*. The key signature has one flat (B-flat).

Ex. 45. Bernstein, "For Helen Coates," mm. 1-13.
Section A.

into two similar four measure phrases (measures 1-4, 10-13) in unison separated by a contrapuntal treatment of the material (measures 5-9). Unifying section A, as well as the entire piece, are the two following rhythmic fragments ($\text{♩} \text{♩}$, $\text{♩} \text{♩}$), which are sometimes reduced to the first two eighth-notes. The playful mood of this section is largely due to the composer's use of the unexpected in his treatment of these motives, whether it be in register, dynamic level, placement of rests, dissonance, or "blue" notes and syncopations. In the consequent phrase (measures

3-4) to the opening two measures, for example, the expected quarter rests are omitted, and a-flat replaces g as the second of the two staccato quarters. (The "blue" note flat 3 in the key of C is expressed in measures 2 and 4 as d-sharp.)

A 3/2 meter, used once in section A seemingly to prevent the section from becoming a perfectly symmetrical 4+4+4 phrase group, is the metrical format for section B (measures 14-33). The smooth transition into this section is illustrated in Example 46, as the melody in measure 13 (executed by both hands) becomes the accompaniment in measure 14.



Ex. 46. Bernstein, "For Helen Coates," mm. 13-15. Transition into section B.

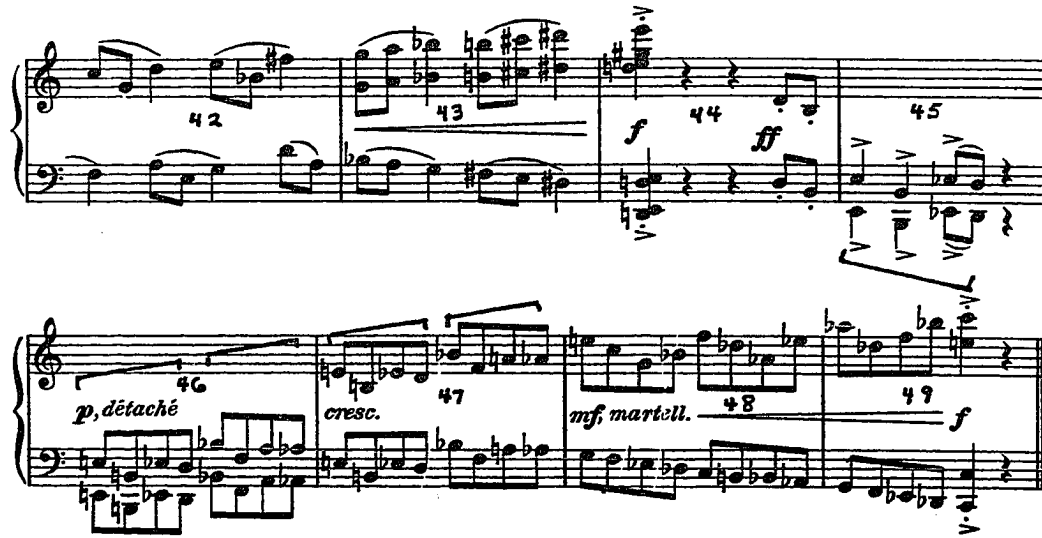
The similarity between the sections goes far beyond this accompaniment. The large majority of section B is, in fact, a development of material presented in A, particularly the familiar rhythmic motive ($\underline{\text{U}} \text{ } \text{f}$) along with a fragment derived from it: $\underline{\text{U}} \text{ } \text{f} \text{ } \underline{\text{U}} \text{ } \text{f}$ becomes $\underline{\text{U}} \text{ } \text{f} \text{ } \underline{\text{U}} \text{ } \text{f} \text{ } \underline{\text{U}} \text{ } \text{f}$ (see Example 47), also expressed as $\text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f}$ (see Example 46, measure 14). Often these rhythmic figures

alternate between the hands. In such a passage (Example 47), agitation is increased by major-minor clashes and octave transposition (measures 26-27), bitonality (measure 26), and wide-ranging dynamics throughout.

Ex. 47. Bernstein, "For Helen Coates," mm. 26-30. Excerpt showing developmental features of section B.

Both section B and the return of section A contain vigorous closing material. The latter ending is reproduced (Example 48) to display its novel construction. In measures 43 and 44, material from measure 9 (see Example 45) is extended, and a non-functional E major-minor seventh chord replaces the expected cadence on C (see Example 45, measure 10). The pitches in this E⁷ chord prepare for the inversion of the opening figure from measure 1 (beat 4) through measure 2 (see Example 45). The last four notes of this inversion (measure 45) move up by tritone in an exact sequence (measures 46-47) until the "martellato"

conclusion on C Phrygian.



Ex. 48. Bernstein, "For Helen Coates," mm. 42-49. Conclusion.

"For Helen Coates" offers the performer a study in rapid register and dynamic changes in an alternation of unison and contrapuntal writing. Measure 16 requires a large hand span; and in much of the piece, hands must work independently in terms of notes, rhythms, and articulations. Rapid octaves and leaps in thirds (see Example 47) call for flexibility, strength, and accuracy. An unself-conscious use of jazz elements adds a freshness to both rhythm and harmony. The use of jazz, as well as thirds, counterpoint, and contrary motion recalls other pieces in the set and thus produces a feeling of summation in this concluding piece.

CHAPTER 4

FIVE ANNIVERSARIES

Introduction

Four of the Five Anniversaries (dating from the years 1949-1951) were used as a sketch for portions of Bernstein's Serenade for Violin Solo, Strings, Harp, and Percussion, which premiered in 1954 in Venice, Italy with Isaac Stern as soloist.⁵¹ The Serenade's subtitle, "after Plato's Symposium," refers to the basically broad relationship between the Serenade and this lighter writing of Plato on the theme of love (hence the title "Serenade"). In his dissertation on the Serenade, Leonard Lehrman includes a chapter on the relationship between the two works.⁵² A number of critics have had difficulty with the Serenade's relevance to the Symposium, particularly the unabashed use

⁵¹A. T. McDonald, "A Conductor's Analysis of Serenade for Solo Violin, String Orchestra, Harp and Percussion by Leonard Bernstein" (D.M.A. monograph, Stanford University, 1982), p. 5.

⁵²L. J. Lehrman, "Leonard Bernstein's Serenade after Plato's Symposium: An Analysis" (D.M.A. monograph, Cornell University, 1977), ch. 3. The reader is also referred to another of Lehrman's chapters (no. 5) which explores various views of sexuality in ancient Greece and how this question may relate to the Symposium, to the Serenade, and to Bernstein.

of jazz in the final movement. Anthony McDonald, who has written about the Serenade from a conductor's perspective, defends Bernstein as simply being "inspired by a non-musical work and making an effort to show us his thinking concerning that inspiration,"⁵³ rather than having a profound and philosophical purpose. Lehrman believes that his own musical analysis of the work proves that the jazz features are well-integrated into the whole.⁵⁴

All but the last of the Five Anniversaries are used in three movements of the Serenade, including its jazz-like finale. This raises the question as to whether the pieces can relate to the Serenade as well as to the individual dedicatees. Bernstein has stated that it is wrong to assume that they do not.⁵⁵ Therefore, along with Bernstein's predictable association with the extra-musical, we have in this case a double association.

Considering the fact that Bernstein has provided a program for the orchestral work into which the Anniversaries are incorporated, it will be appropriate to summarize the story of the Symposium, relate its framework to that of the Serenade, and outline the placement of the piano pieces in the Serenade. The story, set in ancient

⁵³McDonald, "A Conductor's Analysis of Serenade by Bernstein," p. 51.

⁵⁴Lehrman, "Bernstein's Serenade: An Analysis," pp. 114, 115, 134.

⁵⁵Leonard Bernstein, as quoted by Jack Gottlieb in a personal letter to the author, 26 July, 1985.

Greece, is about a banquet held in honor of Agathon, who had recently won a public contest in poetry. A series of speeches are presented on the subject of love. With his drunken band, Alcibiades interrupts the proceedings and adds a final, animated discourse.⁵⁶

For musical reasons, Bernstein reverses the order of movements II and III from the order of the corresponding speeches in the Symposium. The resultant organization of the Serenade is as follows:

- I. Phaedrus; Pausanias (Lento; Allegro). Pausanias contains "IV. For Sandy Gellhorn"
- II. Aristophanes (Allegretto). This movement contains "I. For Elizabeth Rudolf" and "II. For Lukas Foss"
- III. Erixymathus (Presto)
- IV. Agathon (Adagio)
- V. Socrates; Alcibiades (Molto tenuto; Allegro molto vivace). Alcibiades contains "III. For Elizabeth B. Ehrman"⁵⁷

The quotations of the Anniversaries in the Serenade are easily recognized. Unlike the appearance of "In Memoriam: Nathalie Koussevitzky" in the Jeremiah Symphony, however, there are a number of changes and expansions in the orchestration which will warrant illustration.

⁵⁶McDonald, "A Conductor's Analysis of Serenade by Bernstein," p. 10.

⁵⁷McDonald sees an allusion to Anniversary V in "Alcibiades" mm. 27-31 and similar places. It is far from being a clear quotation, hence it is probably an insignificant similarity.

In his program notes to the Serenade, Bernstein summarizes the content of each speech and explains the musical relationship of the movements: "The 'relatedness' of the movements does not depend on common thematic material, but rather a system whereby each movement evolves out of elements in the preceding one."⁵⁸ Both thematic evolution and plot, as they relate to the individual Anniversaries, will be handled in the appropriate sections of this chapter.

⁵⁸Leonard Bernstein, Serenade for Solo Violin, String Orchestra, Harp, and Percussion, study score (New York: G. Schirmer, 1956), program notes by the composer. The most illuminating discussion of Bernstein's thematic treatment is found in the Gottlieb dissertation cited earlier on p. 35. His term for Bernstein's method of thematic development is "thematic concatenation."

I. For Elizabeth Rudolf

born Jan. 23, 1894

Elizabeth Rudolf sent her son to study with Leonard Bernstein at Tanglewood.⁵⁹ According to Helen Coates, Bernstein visited the Rudolf's ranch in Montana,⁶⁰ which indicated that close personal bonds had developed.

Both "For Elizabeth Rudolf" and the following piece, "For Lukas Foss," occur in "II. Aristophanes" of the Serenade. Bernstein includes in his program notes this description of the corresponding speech in the Symposium: "Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime story-teller, invoking the fairytale mythology of love."⁶¹ This gentle mood is in contrast to the vigorous preceding section; the percussion is appropriately left out. Lehrman amplifies the description of Aristophanes' speech on love as the longing for completeness, adding that this theme is delivered by the speaker with a combination of humor and loftiness.⁶² McDonald similarly describes a "love-lorn creature looking for its lost half" in Aristophanes' recounting

⁵⁹Leonard Bernstein, as quoted by Jack Gottlieb in a personal letter to the author, 26 July, 1985.

⁶⁰Helen Coates, personal letter to the author, 28 March, 1985.

⁶¹Leonard Bernstein, Serenade, program notes.

⁶²Lehrman, "Bernstein's Serenade: An Analysis," pp. 63-64.

of the very origins of love.⁶³

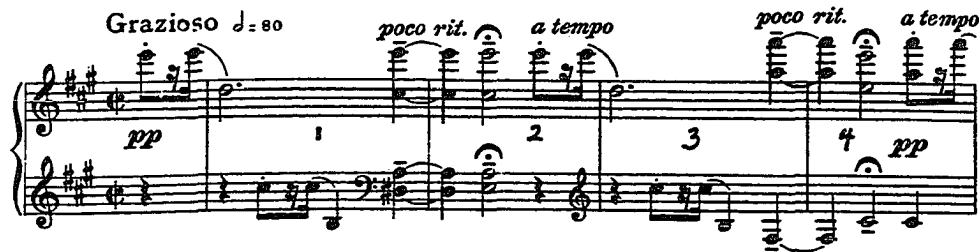
The "Aristophanes" movement is an ABA form, with section A and its return (measures 1-54, 119-182) incorporating the graceful Anniversary for Rudolf. The piano piece itself is in three sections, the third recapitulating portions of the first two. The first section (measures 1-21) opens with a recycled version of a "Pausanias" theme (based on "IV. For Sandy Gellhorn"), which in turn has evolved from earlier Serenade themes.⁶⁴ Both feature a descending ninth (Example 49). Although the Gellhorn version follows that of Rudolf in Five Anniversaries (a reversal from the Serenade), it seems that Bernstein's thematic evolution works both ways. Either theme could have evolved from the other.



a. "For Elizabeth Rudolf," mm. 1-7.

⁶³McDonald, "A conductor's Analysis of Serenade by Bernstein," pp. 40-41.

⁶⁴Gottlieb, "A Study of Melodic Manipulations," pp. 172-173. See also pp. 174-180 for other thematic evolutions in the Serenade.



b. "For Sandy Gellhorn," mm. 1-4.

Ex. 49. Bernstein, "For Elizabeth Rudolf" (mm. 1-7), "For Sandy Gellhorn" (mm. 1-4). A descending ninth is the thematic link. See also the bass of Ex. 52.

The opening of the piece under consideration (Example 49a) establishes C major before a vague cadence (measure 7) on an E minor triad in second inversion. In the corresponding phrase of "Aristophanes" (Example 50), the right hand thirds from the piano piece are given to the solo violin part as muted double stops, and the accompaniment is taken by the cello and harp. The grace notes in both melody and accompaniment (omitted in the piano sketch) provide an even closer link to the Gellhorn theme, where the Serenade's grace notes are written out as sixteenth-notes (see Example 49b).

The immediate repetition of short motives, as seen in Example 49a, measures 4-5, has been found by McDonald to be a frequently used technique in the Serenade. His colloquial term for this device is "stuttering,"⁶⁵ and it is an obvious technique in many of the Anniversaries.

⁶⁵McDonald, "A Conductor's Analysis of Serenade by Bernstein," p. 60.

Allegretto (♩ = 126)

con sord.

p, grazioso

Solo Violin

Violin 1

Violin 2

Viola

Violoncello

Contrabasso

Harp

Ex. 50. Bernstein, "Aristophanes," from Serenade, mm. 1-6.

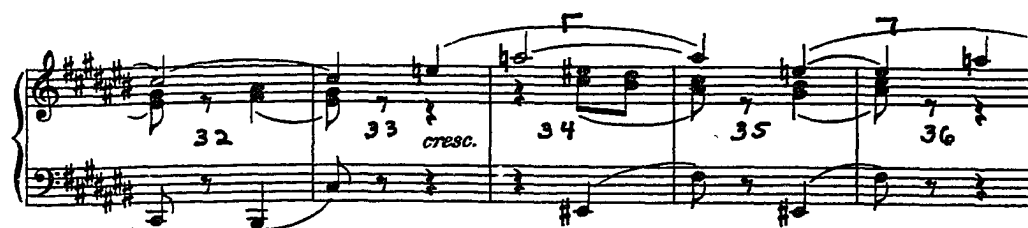
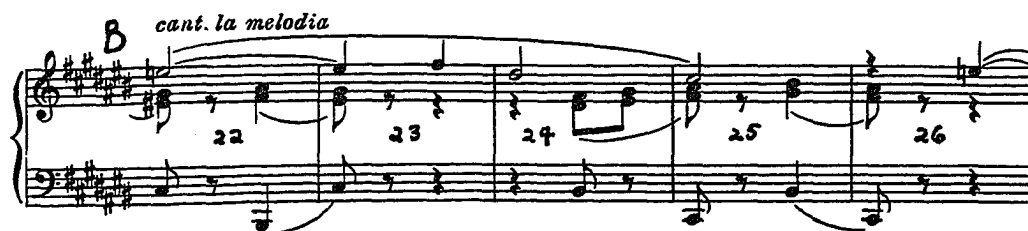
The first seven measures of "For Elizabeth Rudolf" are answered by a phrase of more extended motives, which grow out of the melody of the initial phrase through the process of inversion and rhythmic alteration (Example 51).

Ex. 51. Bernstein, "For Elizabeth Rudolf," mm. 7-16. Mm. 8-10 (downbeat) is the inversion of the melody of mm. 2-4 (downbeat). See Ex. 47a.

Despite hints of several keys, tonality remains vague until a return of the opening phrase (measures 17-21, shown below, now in C-sharp major) closes the section. In measures 22-46 this material becomes the accompaniment for the central section, a portion of which is included below in Example 52. A melody emerges (measure 22) in the parallel minor of the accompaniment below it. The bass leap of a ninth from measure 1 (see Example 49a) becomes the continuous counterpart (sometimes contracted to a major seventh) to the parallel thirds throughout the section. The segments in thirds are varied, including an inversion of measures 2-4 (see Example 49a) in measures 34-36. As the long-breathed melodic phrases gradually work up to a cadence on c-sharp³, the passage seems to portray the "wandering creature searching for his other half," from the Symposium.⁶⁶

The section closes in C-sharp major, containing material from measures 2-7, followed by a recapitulation of measures 7-16 in the original key. In the corresponding recapitulation of the Serenade (Example 53), the solo violin plays an augmented version of the same melody.

⁶⁶Ibid., p. 70.



Ex. 52. Bernstein, "For Elizabeth Rudolf," mm.
17-41. Mm. 17-21 set up the accompaniment for section B.

The musical score shows measures 46 through 51. The Solo Violin part begins with a melodic line in measure 46, marked 'molto' and 'Tutti'. From measure 47 onwards, the Solo Violin and the string ensemble (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked 'f, warmly'. The Solo Violin part features a series of notes with various ornaments (trills, grace notes) and a final note in measure 51. The string ensemble provides harmonic support with sustained notes and some movement in the lower strings.

Ex. 53. Bernstein, "Aristophanes" from Serenade, mm. 46-51.

The ending of the Anniversary (Example 54) is an abbreviated return of measures 22-25 and 35-42--the thirds are omitted and then the bass ninths cease, leaving an unaccompanied melody in measures 64-69.⁶⁷

Returning to the Serenade, it is interesting to compare the rather straightforward presentation of "For Elizabeth Rudolf" material in the opening section with the recapitulation beginning in measure 119. In addition to the use of harmonics in the solo violin, various changes in orchestration, and a new accompaniment at measure 149, there is a unique combination of thematic material from

⁶⁷ Lehrman's statement that the last 12 measures of the piano piece "go unused" in the Serenade (p. 68 of his monograph) is incorrect. They occur transposed in mm. 56-65. Here the solo violin has the melody, with cello, viola, violin II, and violin I in turn taking the ninths.

The image displays three systems of musical notation for piano, measures 56 through 69. The first system (measures 56-59) features a treble staff with a melodic line and a bass staff with accompaniment. The key signature is C-sharp major. Dynamics include *pp* (pianissimo) and *sempre pp*. The second system (measures 60-63) continues the melodic and accompanimental lines, with a *rit.* (ritardando) marking above measure 62. The third system (measures 64-69) concludes the passage, with the melodic line ending on a whole note in measure 69.

Ex. 54. Bernstein, "For Elizabeth Rudolf," mm.
56-69. Conclusion.

both the Rudolf and Foss Anniversaries (illustrated later in Example 56, pages 84-85).

For the pianist, the right hand thirds of measures 2-21 of the Anniversary must not be allowed to interfere with the long, lyrical melody placed above them in measures 22-46. The C-sharp major key signature and accidentals are added difficulties in the initial learning of this passage.

II. For Lukas Foss

born Aug. 15, 1922

Lukas Foss has established himself as a significant and influential American composer of opera as well as orchestral and chamber music. His early style was neo-classic and eclectic, with some popular influence.⁶⁸ In the 1950's he turned to avant-garde techniques and became a pioneer in non-jazz improvisation. Time Cycle (1960) for soprano and orchestra, a landmark in this genre, received its world premiere by the New York Philharmonic under the direction of Leonard Bernstein.⁶⁹ Foss's most recent works conducted by Bernstein are American Cantata and Quintets for Orchestra.⁷⁰

Foss has also been active as a conductor and pianist. His conducting posts include the Buffalo Philharmonic, Brooklyn Philharmonic, Kol Israel Orchestra of Jerusalem, and the Milwaukee Symphony.⁷¹ About Bernstein Foss writes, "I have played his music often . . . next is a Bernstein Festival I am arranging (and conducting) with the Milwaukee Symphony in October [1986]. Lenny will

⁶⁸The New Grove Dictionary of Music and Musicians, s.v. "Lukas Foss," by Gilbert Chase.

⁶⁹Robinson, Bernstein, p. 60.

⁷⁰Lukas Foss, personal letter to the author, 28 April, 1986.

⁷¹Milwaukee Symphony Office, telephone interview, 13 May, 1986. Foss will be conductor laureate after Sept., 1986. He still holds the Brooklyn position.

come."⁷² An excellent pianist, Foss was soloist for the first and third recordings of the Age of Anxiety symphony and appeared as conductor-pianist for the same symphony at a Wolf Trap celebration of Bernstein's sixtieth birthday.⁷³

Foss's association with Bernstein began in their student days. "We met in Fritz Reiner's conducting class (Curtis Institute). I was 15 or 16, Lenny was 19 or 20. He was like an older (wiser) brother to me. We've been friends ever since."⁷⁴ They were also both protégés of Koussevitzky at the Berkshire Music Center, and went on to become the "twin prodigies, the fair-haired boys of the contemporary musical scene."⁷⁵ The similarity of Bernstein's Anniversary "For Lukas Foss" and Foss's own style during this early period (before his turn to the avant-garde) is summed up by Foss as "by chance--or rather: in those days L.B. and L.F. wrote the American music of the period."⁷⁶ Foss agrees with me that the "Introduction" to his Four Two-Voiced Inventions (1938) is as good an example as any to show that his early style was of the same

⁷²Foss, personal letter.

⁷³Robinson, Bernstein, p. 110.

⁷⁴Foss, personal letter

⁷⁵Irving Fine, "Young America: Bernstein and Foss" (Modern Music XXII, No. 4, May-June 1945), p. 240.

⁷⁶Foss, personal letter.

vintage in American music as the Anniversary. The opening measures of both selections (Example 55) exhibit quasi-tonal, two-part writing characterized by short motives,



a. excerpt by Bernstein.

Andante ♩ = 50

b. excerpt by Foss.

Ex. 55. a. Bernstein, "For Lukas Foss," mm. 1-3;
b. Foss, "Introduction" to Four Two-Voiced Inventions,
mm. 1-6.

imitation, and ascending intervals. Foss's early style has been described as "spontaneous lyricism,"⁷⁷ and such a description could equally be applied to the Anniversaries.

"For Lukas Foss" occurs in the Serenade as the B section of "Aristophanes" (measures 66-118), with additional brief appearances in the recapitulation of section A. It is not necessary to discuss the theme of Aristophanes' speech; that topic was covered in the earlier treatment of "For Elizabeth Rudolf." It will be sufficient at this time to point out the simultaneous presentation of the Rudolf and Foss themes (Example 56) in the conclusion of the

a.

The musical score for Example 56, measures 157-160, is presented. The staves are labeled: Solo Vln., Vln. 1, Vln. 2, Vla., Vcl., Cb., and Horn. The Solo Vln. staff has a circled 'Rudolf' theme. The Vln. 1 and Vln. 2 staves have a circled 'Foss' theme. The Horn staff also has a circled 'Foss' theme. The measures are numbered 157, 158, 159, and 160. The Solo Vln. staff has a 'pp' dynamic marking. The Vln. 1 and Vln. 2 staves have 'sul ponticello' and 'pp' markings. The Horn staff has a 'pp' marking.

⁷⁷John Vinton, ed., Dictionary of Contemporary Music (New York: E.P. Dutton & Co., Inc., 1974), s.v. "Lukas Foss," by Lita Dubman.

b.

Rudolf m. 37

Solo Vin.

f dim. 171 172 173 174 175

rall.

U Meno mosso (J = 96)

ancora rall.

Solo Vin.

p dolciss.

Vin. I

pizz. 176 177 178 179 180 181 182

Vin. II

pizz.

Viola

dis. *Foss* *p espr.*

Vcl.

p pizz.

Cb.

Harp

attacca

Ex. 56. Bernstein, "Aristophanes" from Serenade,
 a. mm. 157-160, b. mm. 171-182.

movement. In measures 157-170, the Foss rhythm is changed from ♩ to ♩ in the violins; in measures 176-182 the rhythm is augmented to double duration of the original.

"For Lukas Foss" is tripartite. Section A (Example 57) opens with a two-voice canon, the rhythm of which recurs in regular two-measure intervals in an alternating 4/4, 3/4 arrangement. The imitation is broken in measure

7, where descending scales are placed over a varied and compressed version of the rising slurs of the canon, while still maintaining its strict rhythm. Following vague allusions to C, E, G, and A-flat in these initial phrases,

A Allegro con anima ♩ = 132

The musical score consists of four systems of piano and bass staves. The first system contains measures 1-3, the second system measures 4-8, the third system measures 9-12, and the fourth system measures 13-16. The music is characterized by descending scales and slurs. Dynamics range from piano (*p*) to fortissimo (*mf*). Performance instructions include *mf espr.*, *pp sub. (senza ped.)*, *rit.*, and *a tempo*. The key signature has one flat (B-flat).

Ex. 57. Bernstein, "For Lukas Foss," mm. 1-16.
Section A.

the writing settles into C major in another of Bernstein's metrical superpositions (measures 11-16). Here the left hand alternates between I^7 and ii^7 in continuous three-note slurs within 4/4 time (a syncopative device from jazz). Meanwhile, the right hand alternates rapidly between V^7 and I implications (which join into a C^{13} at measure 15) in the canon's rhythm, which is seven quarters long. This results in two different rhythmic placements of the treble units (compare measures 11-12 to 13-14). In the Serenade, solo-tutti contrast heightens this rhythmic relocation (measures 76-81).

The rhythmic pattern which governed section A is used throughout section B, first in a "scherzando" canon in staccato and pianissimo octaves (Example 58a), and then in a slightly varied, less imitative treatment (Example 58b). The scherzo effect of this section is facilitated in the Serenade by a generous use of pizzicato, and a substitution of rapid triplets for some of the repeated sixteenth-notes.



a. first idea of section B, which returns at m. 27.

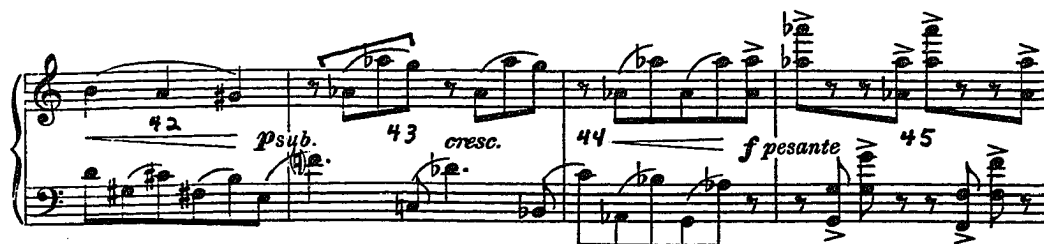


b. second idea of section B, which returns at m. 29. ♯♭ is a variation of the ♯♭ rhythmic motive.

Ex. 58. Bernstein, "For Lukas Foss," mm. 17-19 and 23-26. The two, alternating textures of section B.

The return of section A (beginning at measure 33, transposed up a half-step) contains one addition--the first three melodic notes of measures 39 and 41 are developed into a climax in measures 43-46 (Example 59). The tonality, vague since the beginning of section B, eases back into C major for a slightly elongated version of measures 11-16, with some register changes, to close the piece.

The main challenges for the performer are the rapid, wide octave leaps and the repeated-note figures in section B. In section A and its return, clarity of imitative lines and their rhythmic interplay depends on connection of slurs and prompt releases. Measures 11-16 and 46-54 require the reach of a ninth in the right hand.



Ex. 59. Bernstein, "For Lukas Foss," mm. 38-46.

III. For Elizabeth B. Ehrman

born Jan. 22, 1883

Elizabeth B. Ehrman was the mother of Kenneth A. Ehrman, one of Bernstein's roommates at Harvard.⁷⁸ Kenneth Ehrman also studied piano with Bernstein, and he is now a lawyer in Monterey, California.⁷⁹

The jazz section of "Alcibiades" (previously mentioned) is partially based on this Anniversary. The movement follows the profound "Socrates" movement, and its jazz-inspired moments reflect the spirit of Alcibiades and his men rather than the content of his brash discourse on Socrates and the frustrations of love. Bernstein's description of the "Alcibiades" movement attempts to justify the use of jazz:

The famous interruption by Alcibiades and his band of drunken revellers ushers in the Allegro, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner-party.⁸⁰

Unlike the first two Anniversaries of the set, which formed integral sections of the Serenade, "For Elizabeth B. Ehrman" is woven into the fabric of the finale. Its

⁷⁸Helen Coates, personal letter to the author, 28 March, 1985.

⁷⁹Jack Gottlieb, personal letter to the author, 26 July, 1985.

⁸⁰Leonard Bernstein, Serenade, program notes.

place in Bernstein's "evolutionary" process of thematic development will be illustrated following the analysis of the piece itself.

The key ingredients of the rollicking tribute to Ehrman are short slurs, syncopations, "blue" notes, and repetitions. From a harmonic and structural standpoint, unexpected dissonances, sliding tonal implications, and asymmetrical phrases create, as they have in previous pieces, an air of spontaneity. The Anniversary can be analyzed as an ABA form, although the central section is closely related to the outer sections; nevertheless, there is a new "cantabile" melody at measure 14 and a feeling of recapitulation at measure 22.

The opening phrase sets a "swing" mood in the key of G, and introduces the basic motives of the piece (in brackets, Example 60): two-note figures (half-steps and larger), and ascending chromatic sixteenth-notes. The accented b-flat ("blue" note flat 3 in G) on the weak part of measure 4 becomes the dominant in E-flat. In the next passage (measures 5-9), the composer uses the rising sixteenths to form an accompaniment to lilting right hand segments. Lehrman describes the right hand chords only as having been constructed in fifths and fourths.⁸¹ To go a step further, the choice of notes in these chords as well as

⁸¹Lehrman, "Bernstein's Serenade: An Analysis," p. 125.

in the bass ostinato seems to suggest a simultaneous use of the tonic and dominant harmonies. This explanation would account for the right hand vertical formations as well as the incessant a-flat in the tonic chord outlines of the left hand.

A Gay $\text{♩} = 138$

mf *p* *mf* *sfz*

$G:(IV)$ I (IV) $I(I)$

p legg. *cresc.*

5 6 7 8

$E^\flat:(V')$ (I) (V') (I) (V') (I) (V')

9 10

(I) (V')

Ex. 60. Bernstein, "For Elizabeth B. Ehrman," mm. 1-9. Circled notes indicate clashes due to the simultaneous use of the tonic and dominant in E-flat major.

The transition into section B (Example 61a) provides an opportunity to discover a way in which Bernstein is able to expand his material from the piano sketch into the Serenade. The corresponding transition in "Alcibiades" (Example 61b) includes an additional entry to this canonic

treatment of measures 1-2. The last five notes become the accompaniment to the cantabile melody of section B; in the Serenade, this accompaniment remains in canon.

a.

b.

Ex. 61. Bernstein, a. "For Elizabeth B. Ehrman," mm. 10-17; b. Serenade, "Alcibiades," mm. 85-89. Canonic transition. Snare drum omitted from example.

Continuing with the piano piece alone (Example 62), the melody contains a syncopated treatment of the b-flat-a idea of measures 14-15, followed by a variation of the

The musical score consists of four systems of staves, each with a treble and bass clef. The key signature changes from F major to D major to A major. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 18-21) shows a melody in F major with a 5/16 meter within a 6/16 meter. The second system (measures 22-25) shows a melody in F major with a 5/16 meter within a 6/16 meter. The third system (measures 26-29) shows a melody in D major with a 5/16 meter within a 6/16 meter. The fourth system (measures 30-32) shows a melody in A major with a 5/16 meter within a 6/16 meter.

Ex. 62. Bernstein, "For Elizabeth B. Ehrman,"
mm. 18-32. Note the major-minor clashes and bitonality.

accompaniment figure (which can be traced back to the first two measures of section A). Beginning in measure 22, the rests are omitted from the left hand ostinato, producing another instance of superimposed meter (5/16 within 6/16). These patterns slide down from G to F, D, and A, providing a variety of harmonic backdrops for the melody, which retains a consistent shape and range in F. The repetitions

culminate in a return of measures 5-9 beginning in measure 32. The ending (not shown) is a return of the canonic transition in G, which slides back to E-flat major for the final cadence.

In addition to capturing the exuberant mood and rhythmic momentum of the piece, the performer must execute rapid staccatos, particularly in the left hand. The addition of octaves (measures 33-37) poses the challenge of accuracy of hand shifts in both hands. In the canonic passages (measures 10-11, 36-38), the right hand must connect two-note slurs while the left hand plays detached accents or staccatos. The right hand must also occasionally span a ninth.

Now that the main themes of "For Elizabeth B. Ehrman" have been presented, it is possible to illustrate their placement in Bernstein's thematic evolution within the "Alcibiades" movement of the Serenade. The following includes one of the themes from which the Ehrman piece evolved (Example 63a), the resultant "Ehrman" music (Example 63b), and another jazz-style passage which evolves from the Ehrman two-note motives (Example 63c). Thus, the theme of "For Elizabeth B. Ehrman" is but one link in the chain of evolving themes in the Serenade.

The image displays three excerpts of a musical score for Bernstein's "Alcibiades" from the Serenade. The first excerpt (measures 12-15) features a violin part with a melodic line marked "div." and "p sempre", with measure numbers 12, 13, 14, and 15. The second excerpt (measures 71-75) continues the violin part with measure numbers 71, 72, 73, 74, and 75. The third excerpt (measures 107-114) is a full orchestral passage marked "18 Molto giocoso". It includes staves for Violin 1, Violin 2, Viola, Violoncello, and Harp. The violin parts are marked "div." and "p sempre", while the other instruments are marked "sempre ff". Measure numbers 107, 108, 109, 110, 111, 112, 113, and 114 are indicated. The score illustrates thematic evolution through the continuing ostinato bridges the gap from the "b" theme to a new theme.

Ex. 63. Bernstein, "Alcibiades" from *Serenade*, mm. 12-15, 71-75, 107-114. Thematic evolution. In excerpt "c" the continuing ostinato bridges the gap from the "b" theme to a new theme.

IV. For Sandy Gellhorn

born April 23, 1951

Sandy Gellhorn is the son of the writer Martha Gellhorn (1908-),⁸² whose literary output is summarized in Contemporary Literary Criticism as follows:

Gellhorn is an American novelist, short story writer, journalist, playwright, and essayist. Stylistically as well as thematically, her fiction shows strong evidence of years spent as a war correspondent. Gellhorn's is a skillfully crafted, frequently reportorial prose, often compared for its hard-edged clarity to that of her late ex-husband, Ernest Hemingway.⁸³

Miss Gellhorn was a close friend of the Bernsteins, and vacationed with them at their villa in Arsedonia. As newlyweds, Bernstein and his wife Felicia visited Cuernavaca, Mexico, a resort Gellhorn had previously enjoyed and recommended as a retreat.⁸⁴ Leonard Bernstein chose to include in Findings an affectionate "Letter to Martha Gellhorn," in which he shared family news and encouraged her to "continuity of work."⁸⁵

The Anniversary "For Sandy Gellhorn" appears in the second thematic group of the "Pausanias" section of the

⁸²Helen Coates, personal letter to the author, 28 March, 1985.

⁸³Dedria Bryfonski and Laurie Lanzen Harris, eds., Contemporary Literary Criticism (Detroit: Gale Research Co., Book Tower, 1980), vol. 14, p. 194.

⁸⁴John Briggs, Leonard Bernstein: The Man, His Work, and His World (Cleveland and New York: The World Publ. Co., 1961), p. 140.

⁸⁵Leonard Bernstein, Findings, pp. 140-143.

Serenade's first movement. In the Symposium, Pausanias clarifies the definition of love given by Phaedrus, describing the two forms of love: heavenly and earthly. Bernstein gives a different shade of meaning--"Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato."⁸⁶ McDonald believes there is a play on words in this quotation, that "classical" applies to both classical sonata form and classical literature (the Symposium).⁸⁷ The Gellhorn music appears to be from the portions of the movement which relate to heavenly love.⁸⁸

The opening of the second thematic group of "Pausanias" is reproduced to illustrate the emergence of the Gellhorn music in the Serenade at measure 76, after being anticipated in measures 72-75. Comparing Example 64, measures 76-78 with the beginning of the piano version (Example 65), one can observe minor changes in the orchestration such as grace notes instead of sixteenth-notes, the lack of fermatas, less octave transposition, and more of an "oom-pah" accompaniment.

⁸⁶Idem., Serenade, program notes. Lehrman believes Bernstein's description actually fits the Phaedrus speech more than that of Pausanias. See "Serenade: An Analysis," p. 41.

⁸⁷McDonald, "A Conductor's Analysis of Serenade by Bernstein," p. 39.

⁸⁸Ibid.

Solo Vin. *p dolce, con grazia* *espr.*
 69 70 71 72 73
 1. Solo *p dolce, con grazia* *pp*
 Vla. *pp* *pizz.* *arco*
 Vcl. *pp* *pizz.* *arco*
 Cb. *pp* *pizz.* *arco*
 Harp *p*
 Solo Vla. *f sub.* *pizz.* *arco* *p sub.*
 74 75 76 77 78
 S.D. *f sub.* *pizz.* *arco* *p sub.*
 T.D. *f sub.* *pizz.* *arco* *p sub.*

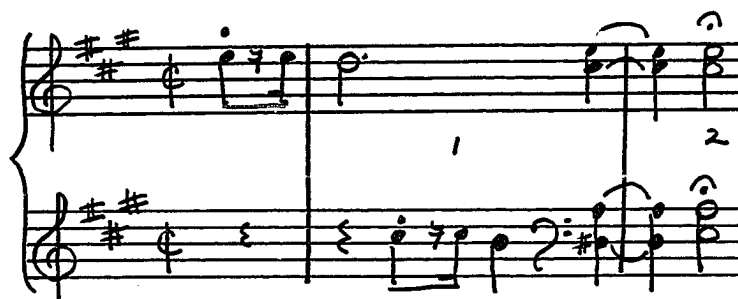
Ex. 64. Bernstein, Serenade, Pausanius, mm. 69-78.

Grazioso $\text{♩} = 80$ *poco rit.* *a tempo* *poco rit.* *a tempo*
pp 1 2 3 4 *pp*

Ex. 65. Bernstein, "For Sandy Gellhorn," mm. 1-4.

The form of "Pausanias," which Bernstein described as "sonata-allegro," contains no development section; rather, developmental procedures are used throughout the exposition and recapitulation. The portion of the movement employing "For Sandy Gellhorn" is in itself an example; in fact, the entire piece can be analyzed as a two-part development of the initial measures (see Example 65).

If one reads the compound intervals as simple intervals, the "theme" of this piece can be reduced to a descending scale fragment in A. The d-sharp appoggiatura in the bass suggests Lydian, a mode frequently used in Pausanias.



Ex. 66. Bernstein, "For Sandy Gellhorn," mm. 1-2, compound intervals shown as simple intervals (melodic ninths become seconds).

The first treatment of this passage (Example 67) adds a skip, resulting in a descending "mi-re-do-so" figure in F-sharp minor. This melody coincides with the alternating 3/4 and $\frac{5}{8}$ meters (reminiscent of "For Lukas Foss"), whereas in the left hand, a retrograde of the melody (here in quarter notes) remains in a consistent 4/4 pattern against the shifting meters. Measures 1-4 return

in B major to close the section (measures 11-15, not shown).

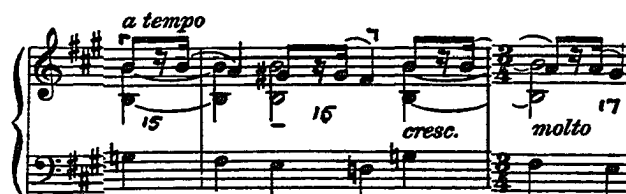


Ex. 67. Bernstein, "For Sandy Gellhorn," mm. 5-11.

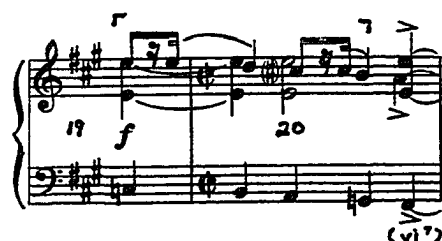
The second section (measures 15-44, excerpted in Example 68) presents a straightforward version of the descending scalar theme within octave pedal points, and followed in the left hand by parallel tenths or lines in contrary motion to the descending theme. Bernstein's key scheme follows a circle of fifths,⁸⁹ which is actually more audible in the melodic motion than in the harmony. The reader is directed to Example 68a, b, c, d, and e where he can see the following key scheme: E-A-D-G-C. In these excerpts can be observed the slight changes and cross relations with which the composer sets his theme, saving the

⁸⁹The circle actually begins in m. 5 (F-sharp minor), then m. 11 (B major).

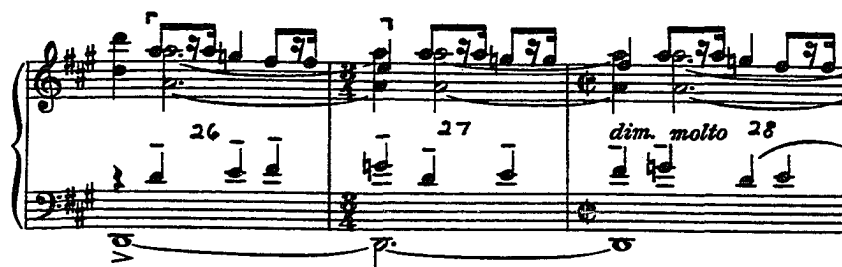
piece from the monotony that would result from a monothe-matic basis with no significant variations in presentation. The fermata at measure 32 can be thought to set off the remaining measures as a brief codetta. In the last score (not shown), Bernstein bypasses the key of F in his circle to recapitulate measures 1-4 in B-flat major (flat II in A). An e-natural is used as a link to the relaxed close back in A major on a jazz-style I⁷.



a. key of E (major and minor together).



b. key of A (major and minor together).



c. key of D major.



d. key of G Lydian.



e. key of C Lydian.

Ex. 68. Bernstein, "For Sandy Gellhorn," mm. 15-17, 19-20, 31-34, 35-38.

The frequent wide skips and reaches of a tenth in the right hand render this piece awkward if not impossible for a performer with hands too small to play the solid tenths. Sostenuito pedal rather than an extended damper pedal is recommended in measures 26-28 to sustain the pedal point on d. The abundance of notes on leger lines poses little problem in reading once the contour of the melody without the octave transposition is understood. "For Sandy Gellhorn" is to me less effective than the other Anniversaries, but when performed within the Five Anniversaries as a set, it leads very well from the raucous "For Elizabeth B. Ehrman" to the delicate "For Susanna Kyle."

V. For Susanna Kyle

born July 24, 1949

Five Anniversaries represents three generations of dedicatees--two mothers of friends, one friend, and two newborn infants of friends of the composer; "For Susanna Kyle" is in the last category. Susanna is the daughter of Bernstein's well-known associate of the musical stage, Betty Comden Kyle.

During his early, struggling days in New York City (1939), Bernstein met and often accompanied The Revuers, a satiric group which performed in a club called the Village Vanguard. Comden and Adolph Green, both in the group, collaborated in 1944 on the book and lyrics to Bernstein's On the Town. The Green-Comden team's outstanding success came in 1953 with the award-winning Wonderful Town, which ran 553 performances.⁹⁰ Miss Comden lives in New York City and writes, "Susanna Kyle is the daughter of the late Steven Kyle and myself--lives in New York, and is my invaluable assistant."⁹¹

Having already pointed out the Anniversary's doubtful relationship to the Serenade, it should be noted that the piece was first heard as the Prelude to Act II of

⁹⁰Robinson, Bernstein, pp. 8, 20, 29.

⁹¹Betty Comden, personal letter to the author, 19 June, 1985.

Peter Pan (1950),⁹² and it exemplifies the "childlike charm" of Bernstein's other incidental music for the play by J. M. Barrie.⁹³ Jack Gottlieb points out that the Anniversary was nevertheless composed first as a birth gift for the Kyle infant. It is one of the shortest, and technically the simplest of all the Anniversaries; yet its subtle harmonic, rhythmic, and melodic twists create an enchanting gem to conclude the published sets.

Similar to many of the previous pieces, "For Susanna Kyle" is a diminutive ABA structure. Section A (Example 69) is in a question-answer format (symmetrical except for one duple-meter insertion at measure 6). Answer phrases (measures 3-4, 7-8) are nearly identical to question phrases (measures 1-2, 5-6); they simply add an additional slur to the rising two-note motives and vary the ties. Harmonic analysis provided in Example 69 reveals a somewhat unorthodox use of triadic inversion and an unexpected cadence on the major supertonic.⁹⁴

⁹²Jack Gottlieb, personal letter to the author, 9 June, 1986.

⁹³Peter Gradenwitz, Leonard Bernstein (Zürich: Atlantis Musikbuch-Verlag AG, 1984), p. 168. Excerpts translated from the German by Kermit Zopfi.

⁹⁴J. W. Moore, "A Study of Tonality in Selected Works by Leonard Bernstein" (Ph. D. dissertation, Florida State University, 1984), pp. 76-77. Moore points out a root movement by descending second in this piece, beginning in this measure. (See mm. 8, 9-10, 11-12, 13, 15, 21, 22.)

A Peacefully $\text{♩} = 60$

Chord symbols for measures 1-8:

- Measure 1: I_6
- Measure 2: ii_7
- Measure 3: V_4
- Measure 4: I_6
- Measure 5: ii_7
- Measure 6: iii_7
- Measure 7: vi_7
- Measure 8: ii_7

Ex. 69. Bernstein, "For Susanna Kyle," mm. 1-8.

Section B (Example 70) also includes parallel statements, first in $5/4$, then $3/4$. The \underline{f} -sharps, originating in measure 8, signal a modulation to G, yet the stepwise root movement and Phrygian cadence on the mediant (measure 14, becoming the V in E) mask this tonal center. Melodically, stepwise lines in measures 9 and 10 offer relief from the constant skips of section A, while the melodic turns of measures 11-12 ($\underline{c-e-d}$) recall a similar gesture of the opening 8 measures (for example, $\underline{f-a-g}$ of measures 1-2). The full octave-turn motive of these measures is subtly imitated in the bass (measure 12, beat 3).

Ex. 70. Bernstein, "For Susanna Kyle," mm. 9-15.

The recapitulation of section A (Example 71) is in E major, as would be expected following the B major cadence of measure 14. The tempo relaxes from the slow initial tempo, and is "much slower" yet when the last two measures return to C major for a restful conclusion, which is finalized by a pause and an augmentation of the last two-note slur.

Ex. 71. Bernstein, "For Susanna Kyle," mm. 14-23.

In order to capture the charming delicacy of this "lullaby" for Susanna Kyle, the pianist must have an ear for subtle phrasing and nuance. The right hand should "sing" over the accompaniment, yet still be subdued; and the hesitations in the melody must be reflective rather than "matter-of-fact." Other considerations are clean pedal changes at appoggiatura resolutions, and the possible addition of the una corda pedal at measure 21.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Leonard Bernstein's published Anniversaries provide a sampling of his techniques of composition from the early 1940's through the early 1950's. In miniature form, these sets distill his treatment of a wide variety of styles from jazz to neo-classical, styles which he absorbed as educator, conductor, and pianist. Some of the pieces evolved into larger works for other media, thereby gaining new meaning in the context of orchestral color and new thematic treatments or associations.

The Anniversaries do not exhibit a stylistic evolution from set to set. Instead, they disclose recurring elements in their construction as the composer draws from his broad palette of musical devices. Melody is sometimes tuneful and vocally-oriented, other times more instrumentally conceived; moreover, it is often a composite of related but seldom identical motives. Within a tonal framework, a number of twentieth century harmonic devices are employed--for example: bitonality, non-tonal dissonance, planing, quartallism, modality, pandiatonicism, and nontraditional procedures in chord inversion, progressions, and cadences.

On the other hand, chromaticism and side-step modulations are more probably connected with nineteenth century practices. Bernstein's frequently bold rhythmic procedures (in the spirit of Stravinsky) include alternating and superimposed meters, intricate rhythmic counterpoint, and asymmetrical phrasing; his use of certain formal devices such as ostinato and canon displays a neo-classical influence; and his inclusion of jazz affects all parameters, most noticeably in the form of syncopations and "blue" notes.

Through the analysis it has been observed that these diverse materials have been unified into viable entities through motivic development and programmatic content. Furthermore, the moderate technical demands of most of the pieces enable them to become a means of orienting intermediate-level performers to the many sounds and styles mentioned above. James Tocco cautions, however, that "while they are not all equally demanding technically, the Anniversaries are filled with subtleties in matters of color, register, texture and timbre. It's a deceptively simple, open kind of writing, but the constant shifts of mood and coloristic intonations make these works far more demanding and ambiguous than they seem at first glance."⁹⁵

⁹⁵James Tocco, as quoted by John Gruen, album notes to Bernstein: Complete Works for Solo Piano.

Considering the varying levels of technical and musical demands, it must be pointed out that the pieces may be performed individually as well as in sets.⁹⁶

The Anniversaries rank in quality with Bernstein's works of larger scope; they also compare favorably with any other intermediate to moderately difficult piano teaching materials in the modern idiom. Therefore, the intention of this monograph has been to provide a more comprehensive study than has been accorded these sets to date, and perhaps also to encourage further study of the other piano works of Bernstein.

Regarding the works' extra-musical associations mentioned in previous chapters, three types of relationships have been observed: 1) some pieces reflect the musical styles of their composer-dedicatees; 2) others relate personally to the honorees themselves; 3) those which found their way into orchestral works are reflective of the plot or general theme of the larger compositions. It is wise to remember that Bernstein described the extra-musical associations of the Anniversaries as "general." His own often-reiterated philosophical position (however frequently he turns to titles, texts, and scripts as a composer) is that music must have meaning by itself. In

⁹⁶ Jack Gottlieb, personal letter to the author, 26 July, 1985. Dr. Gottlieb states that the pieces have been programmed both ways.

his words, "real composition comes from within and communicates emotions. It can be inspired by real-life things, or associated with these things by suggestion of the composer--but the music itself really exists in its own right apart from that non-musical idea."⁹⁷ Even if these Anniversaries were stripped of their titles and dissociated from their orchestral offspring, surely they would be valued nevertheless as the appealing and accessible works that they are.

⁹⁷Leonard Bernstein, The Infinite Variety of Music (New York: Simon and Schuster, 1962), p. 265.

APPENDIX

Boosey & Hawkes has not as yet set a publishing date for the two Anniversaries (1965) "For Stephen Sondheim" and "For Jessica Fleischmann."⁹⁸ Bernstein has written other unpublished Anniversaries,⁹⁹ yet only these two are at least available to the public in audible form on the James Tocco recording previously mentioned (see page 1). The following background information and musical excerpts are presented with the assumption that these pieces will be released in published form in the near future.

"For Stephen Sondheim" was incorporated into Bernstein's recent opera A Quiet Place. In April, 1986, the opera was performed in Vienna under Bernstein's direction, after having undergone substantial reworking. According to Boosey & Hawkes, publication may be scheduled following these performances.¹⁰⁰

As a lyricist, Stephen Sondheim's most notable collaboration with Bernstein was the multiple-oscar-winning

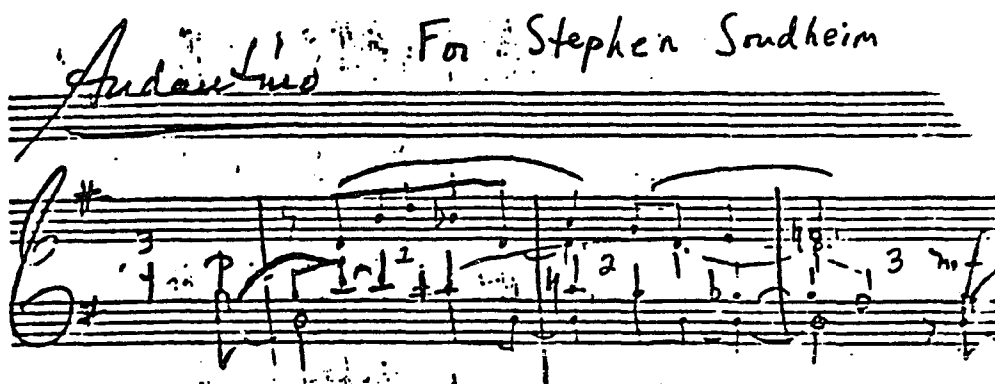
⁹⁸Sylvia W. Goldstein (Vice President--Business Affairs, Boosey & Hawkes), personal letter to the author, 14, April, 1986.

⁹⁹Jack Gottlieb, personal letter to the author, 26 July, 1985.

¹⁰⁰Goldstein, personal letter.

West Side Story (1957, released as a film in 1961). Sondheim also assisted in writing the lyrics for the successful Candide revival (1973), and has achieved recognition as a composer for the musical stage in his own right.

The following is an excerpt from the opening of "For Stephen Sondheim:"



Ex. 72. Bernstein, "For Stephen Sondheim," mm. 1-3. Reproduced from the original manuscript.

"For Jessica Fleischmann (b. 19 Sept. 1965)," the other unpublished Anniversary under consideration, was dedicated to the newborn daughter of Ernest Fleischmann, whose positions with major symphonies include General Manager of the London Symphony (1959-67), Director for CBS Masterworks (1967-69), Executive Director of the Los Angeles Philharmonic (1969-), and Director of the Hollywood Bowl (1969-).¹⁰¹ Mr. Fleischmann describes his

¹⁰¹Ernest Fleischmann, personal letter to the author, 18 June, 1985.

friendship with Bernstein, which prompted the dedication: "[I] invited him to return to London [in] 1964 [to appear] with LSO. Since then our working relationship flourished when I was with CBS, and we have remained good friends throughout my time in L. A."¹⁰² Jessica's life is brought up to date from her father's (admittedly biased) perspective: "She has just finished her sophomore year at [the] University of California, Santa Barbara. She gave up playing the cello when she was in high school, and is now a history major, and a wonderful, decent, loyal, intelligent, bright and beautiful young woman. (She is also Rostropovich's god-daughter.)"¹⁰³

The Anniversary was incorporated into Bernstein's ballet Dybbuk (1974), where it is easily recognizable in Part III, "Leah," despite some alterations and expansions.¹⁰⁴ The story of the ballet concerns Charon, who turns to supernatural powers after being rejected as a prospective marriage partner to Leah by her father. Overwhelmed, he dies, and returns, possessed by the Dybbuk, a lost and restless spirit. In the end, Leah also dies

¹⁰²Ibid.

¹⁰³Ibid.

¹⁰⁴Leonard Bernstein, Dybbuk (New York: Boosey & Hawkes, 1974), also presented as orchestral suites. Study score in preparation.

and joins him in spirit.¹⁰⁵ The Anniversary music precedes the "Possession," and is well suited to the mystical plot of the ballet. The opening is excerpted below:



Ex. 73. Bernstein, "For Jessica Fleischmann,"
mm. 1-4.

¹⁰⁵Robert Jacobson, album notes to Leonard Bernstein *Dybbuk Complete Ballet*. Columbia M33082, 1974.

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VITA

Sigrid Skogstad Luther was born in Milwaukee, Wisconsin on July 27, 1948. After seven years of ballet training, she began piano lessons at the Wisconsin Conservatory at the age of fourteen. As a teenager, she won the Milwaukee Piano Talenteen competition and was also awarded top state prizes in French poetry reading. Among many other school activities, she played violin in her high school orchestra and also throughout her four years as a piano major at Bob Jones University. After graduating with honors in 1970, she taught three years at Pillsbury Baptist Bible College, served as staff accompanist for two years at the New Orleans Baptist Theological Seminary, and was a teaching assistant at Louisiana State University while working on her graduate degrees. Since 1978 she has been Assistant Professor of Music at Bryan College, where she teaches music theory, piano, and piano-related courses. She developed a piano pedagogy major and Community Piano School at the college, organized a Piano Guild center in Dayton, Tennessee, and has held local and state offices in the Music Teachers National Association. She is included in Outstanding Young Women in America (1981) and three Who's Who publications. She is frequently engaged as performer, speaker, or adjudicator. She is married to baritone David Luther; they have two daughters, Kelly (b. 1971) and Tara (b. 1974).


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Sigrid Luther

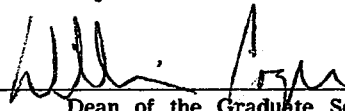
Major Field: D.M.A. Piano Performance

Title of Dissertation: "The Anniversaries for Solo Piano by Leonard Bernstein"

Approved:

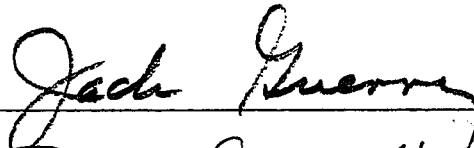


Major Professor and Chairman



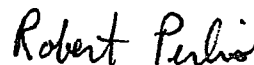
Dean of the Graduate School

EXAMINING COMMITTEE:











Date of Examination:

