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Unifying Techniques in the "Anniversaries" of Leonard Bernstein.

Conwell Ray Harris Jr

Louisiana State University and Agricultural & Mechanical College

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Unifying techniques in the Anniversaries of Leonard Bernstein

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The Louisiana State University and Agricultural and Mechanical Col., 1993

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UNIFYING TECHNIQUES IN THE
ANNIVERSARIES OF 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

Conwell Ray Harris, Jr.

B.M.E., Mississippi State University, 1975

M.M.E., Mississippi State University, 1977

December, 1993

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I would like to express deep gratitude to my major professor, Alumni Professor Jack Guerry. The inspiration he has provided and his commitment to excellence (qualities that have remained constant throughout my work with him) have given me a standard to emulate in my every professional undertaking.

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ABSTRACT

During his career as a conductor, lecturer, pianist, and composer, Leonard Bernstein (1918-1990) touched the lives of countless people. His musical output reached from symphonies to Broadway musicals, and from ballets to sacred choral works.

Though most of Bernstein's compositions are large-scale works, he also composed a number of miniatures for solo piano entitled "Anniversaries." There are four sets: Seven Anniversaries (1944), Four Anniversaries (1945), Five Anniversaries (1964), and Thirteen Anniversaries (1989).

Bernstein's musical style has been described as eclectic, but his use of unifying devices is a common thread found in many of his works in all genres. Most often his works are built on short musical motives that occur throughout the piece or in a major section of the piece. These motives are subjected to numerous and various developmental techniques.

This monograph illustrates that within the highly compact structure of these brief

pieces, a variety of unifying techniques has been used. The analysis of all the Anniversaries shows how Bernstein unified the pieces by manipulation of motives and themes through inversion, augmentation, transposition, plus ostinati and phrase repetition and extension. There are also numerous examples of rhythmic motives (motives identified by their rhythm rather than their intervallic structure) that serve to unify many of the pieces. Other unifying elements include passacaglia, pedal point, and contrapuntal techniques.

Following an introductory chapter that defines the techniques mentioned above, Chapter 2 illustrates them in four categories: section one discusses motives and themes as a method of achieving unification; the second section deals with motives that fall into the category of ostinati; section three illustrates unifying rhythmic motives; and the fourth section points out other unifying devices such as canon, pedal point, passacaglia, ostinati (not derived from an earlier motive), and quartal structures. Chapter 3 contains a brief summary to conclude the study.

CHAPTER 1

INTRODUCTION

Leonard Bernstein (1918-1990) has left an indelible mark on American musical life in the twentieth century. His career as a conductor, lecturer, pianist, and composer has touched the lives of countless people. Bernstein's musical output reached from symphonies to Broadway musicals, and from ballets to sacred choral works.

Bernstein's musical style is quite diverse; in fact, it is so varied that it has often been described as eclectic, a description that the composer wholeheartedly embraced. He was quoted in the New York Times:

. . . I belong to a highly eclectic area of music--and this word "eclectic" is something which is thrown at me from time to time critically in an adverse way, because apparently a great deal of store is set by non-eclecticism, whatever that means.

I can't think of a composer, at least a composer I love, in the history of music who wasn't, to one degree or another, eclectic.

. . . I proudly accept the epithet "eclectic" because that puts me right smack in the grandest company of all, which

includes Stravinsky and Beethoven, and everybody else.¹

Though his style is varied, Bernstein's use of unifying techniques is a common thread found in many of his works in all genres. Most often his works are built on short musical motives that occur throughout the piece or in a major section of the piece. These motives are subjected to various developmental techniques. Jack Gottlieb, a longtime Bernstein assistant, said that the music is highly structured, adding:

This may come as something of a surprise to Bernstein's critics who are prone to call his compositions facile and shallow, tossed off with one hand while the other is conducting Tchaikovsky's Fourth Symphony. . . . The form of any given work by him, from a simple song to a complex symphony, is a consistent and inevitable outgrowth of the smallest melodic elements in that work.²

¹Walter Wager, "Bernstein - A Teacher, Too," New York Times, 11 June 1972, sec. II, 15:5.

²Jack Gottlieb, "The Music of Leonard Bernstein: A Study of Melodic Manipulations," (D. M. A. Monograph, University of Illinois, 1964), 2. The topic of melodic motivic techniques addressed in the Gottlieb monograph does not include the discussion of these techniques in the Anniversaries. Works discussed in his study include: Wonderful Town, Candide, West Side Story, "Jerimiah" Symphony, "Kaddish"

Though most of Bernstein's compositions are large-scale works, he also composed a number of miniatures for solo piano entitled "Anniversaries." There are four sets: Seven Anniversaries (1944), Four Anniversaries (1945), Five Anniversaries (1964), and Thirteen Anniversaries (1989).³ The following study illustrates that within the highly compact structure of these brief pieces, a variety of unifying techniques has been used. The analysis of all the Anniversaries shows how Bernstein unified the pieces by manipulation of motives and themes through inversion, augmentation, transposition, plus ostinati and phrase repetition and extension. There are also numerous examples of rhythmic motives that serve to unify many of the

Symphony, Prelude, Fugue, and Riffs, Fancy Free, Facsimile, Serenade, and On The Waterfront.

³Bernstein's only other original published work for solo piano is Touches - Chorale, Eight Variations and Coda (1980). It was commissioned for the sixth Van Cliburn International Piano Competition. The piece is based on a serial subject that is subjected to various contrasted treatments. The variations are achieved primarily through the exploitation of differing "touches" of the fingers, hands, and arms. In addition to the serial theme, there are unifying rhythmic and ostinato passages.

pieces. Other unifying elements include passacaglia, pedal point, and contrapuntal techniques. In this study, the aforementioned compositional processes are defined with illustrations from all four sets of the Anniversaries--works that span the entire compositional career of Bernstein.

Chapter 2 consists of four sections, each of which illustrates ways in which Bernstein unified the pieces. Section 1 discusses motives and themes as a method of achieving unification. It is shown that this unification is achieved by repetition and inversion, or through the process of fragmentation by which parts of the motives or phrases are extracted. The second section deals with motives that fall into the category of ostinati, many of which are derived from melodic figures introduced earlier in the pieces. The third section illustrates unifying rhythmic motives (motives identified by their rhythm rather than by their intervallic structure). Finally, the fourth section points out other unifying devices such as canon, pedal point, passacaglia, ostinati (not derived from an earlier motive), and quartal structures.

Chapter 3 contains a brief summary to conclude the study.

CHAPTER 2

UNIFYING TECHNIQUES

Melodic Unifying Techniques

Repetition

The motives and themes in the Anniversaries of Leonard Bernstein are subjected to a number of developmental procedures. One of the most frequently used devices is repetition: often, the repetition is nearly exact; sometimes it is transposed (or restated at a higher pitch level) and repeated; most often, however, the repeat occurs with a slight modification that may or may not include a melodic extension. The melodic extension may be free material or it may be a repeated interval derived from the original motive. The following excerpts from the Anniversaries (shown in Ex. 1-12) illustrate repetition.

Example 1 contains an excerpt from "For Felicia, On Our 28th Birthday (& Her 52nd)," from Thirteen Anniversaries. The overall structure of the piece is A-B-A with a short codetta that recalls thematic material from the "B" section.

Example 1. Bernstein, "For Felicia, on Our 28th Birthday (& Her 52nd)" (Thirteen Anniversaries), mm. 1-7.

The "A" section of the piece is comprised of two motives. Motive "A" (m. 1) is characterized by two ascending fourths and a descending fourth filled in by diatonic eighth notes. It is immediately repeated with a slight rhythmic and intervallic variation. Motive "B" (mm. 2-3) is presented and immediately restated in measures 3-4, with the final two intervals changed. In measure 4 and following, the four-measure sequence is repeated with only a slight variation in the octave displacement of the descending thirds in motive "B" (mm. 6-7). Following the middle section of the piece (which is unified by

a rhythmic motive, and is discussed below on pages 52-54 in the section dealing with rhythmic motives), the second phrase of section "A" (mm. 4-7) is repeated to conclude the piece.

Example 2a is taken from "In Memoriam: Goddard Lieberman," from Thirteen Anniversaries. It is also composed in an A-B-A structure, and shows a similar use of repeated phrases. The opening phrase is made of two motives, "A" and "B" (mm. 1-2). They are repeated in measures 3-4 with an extension. The repetition is rhythmically displaced by a half beat. The next four measures contain non-motivic material after which the four-measure sequence is repeated.

The musical score for Example 2a is presented in a two-staff format (treble and bass clef). Above the staff, three boxes identify the musical elements: 'motive "A"', 'motive "B"', and 'rhythmically displaced repetition with extension'. The tempo is marked 'Allegretto (♩ = 72)'. The first measure is marked 'f. un poco pesante' and contains measure number '1'. The second measure contains measure number '2'. The third measure contains measure number '3'. The fourth measure contains measure number '4'. The notation includes various rhythmic values and accidentals, with a key signature of one flat (B-flat).

Example 2a. Bernstein, "In Memoriam: Goddard Lieberman" (Thirteen Anniversaries), mm. 1-4.

The central section of the piece illustrates additional examples of repetition.

Motive "C," which is derived from the repetition and extension of motive "B" (Ex. 2a, m. 4), is shown in measure 16 (Ex. 2b). It is extended in measures 17-18. The subsequent phrase (mm. 20-21) is derived rhythmically from the extension of motive "C." It is then immediately repeated and extended. In addition to the repetition, the entire section is supported by an off-beat ostinato in the bass voice. The piece concludes with a slightly shortened restatement of the "A" section.

musical score for Example 2b, Bernstein, "In Memoriam: Goddard Lieberson" (Thirteen Anniversaries), measures 14-25. The score is in piano and features a bass line with a constant off-beat ostinato. The melody in the right hand shows the development of motive "C" and its extensions. Measure 14 starts with a *cresc.* and *(mf)*. Measure 15 is *pp subito*. Measure 16 introduces motive "C". Measure 17 extends motive "C" with a *cresc.*. Measure 18 continues the extension. Measure 19 is *mf, più cresc.*. Measure 20 is *derived from the rhythm of the extension of motive "C"*. Measure 21 is *f*. Measure 22 is *(sempre f)*. Measure 23 is *repeated and extended*. Measure 24 is *dim.*. Measure 25 is *molto - p*.

Example 2b. Bernstein, "In Memoriam: Goddard Lieberson" (Thirteen Anniversaries), mm. 14-25.

"For Stephen Sondheim," from Thirteen Anniversaries, also illustrates repetition as a method to unify a composition (Ex. 3a). As in the previous two examples, the piece exhibits A-B-A form. The initial motive ("A") is presented first in the tenor voice, and consists of three ascending notes--a rising major sixth followed by a minor third.

Andantino (♩ = 96)

motive "A" motive "B" motive "B" altered and extended motive "A" motive "B" altered

motive "A" motive "B" altered and extended motive "B" altered and extended motive "A" motive "B" altered and extended

motive "B" altered and extended motive "B" altered and extended motive "A" altered and transposed motive "B" altered and transposed motive "A" altered and transposed motive "B" altered and transposed

mp, legato

meno mosso (quasi lento)

cresc. (mf) molto p

Example 3a. Bernstein, "For Stephen Sondheim" (Thirteen Anniversaries), mm. 1-13.

The tenor statement of the motive is overlapped and echoed in the soprano voice. The motive is repeated in measures 3-4, again in imitation.

Transposed and with altered intervals, the motive also appears in measures 7, 8 and 10.

Motive "B" is adjacent to motive "A" in the treble. It consists of a descending minor sixth followed by an ascending fifth. The subsequent statements in measures 1-12 contain alterations of the intervals and rhythm, but the contour is retained.

The brief central section also illustrates repetition. Two motives are employed (Ex. 3b). Motive "B," which was introduced in m. 1 (Ex. 3a), has been altered in measure 13. Motive "C" first occurs in measure 15. Following the statement of each motive, there is an immediate repetition: the altered motive "B" (m. 13) contains a slight rhythmic variation in its repetition in measure 14, and motive "C" (m. 15) is extended in its repetition (mm. 16-17). The piece concludes with an abbreviated restatement of the opening material.

Overlapping motives can be observed in Example 4, "For Leo Smit," from Thirteen Anniversaries (motive "A" and motive "B"). They are immediately repeated. (Example 4 also contains instances of extensive development and manipulation, which are discussed on pages 30-31 in

Example 3b. Bernstein, "For Stephen Sondheim"
(Thirteen Anniversaries), mm. 9-17.

Example 4. Bernstein, "For Leo Smit" (Thirteen Anniversaries), mm. 1-9.

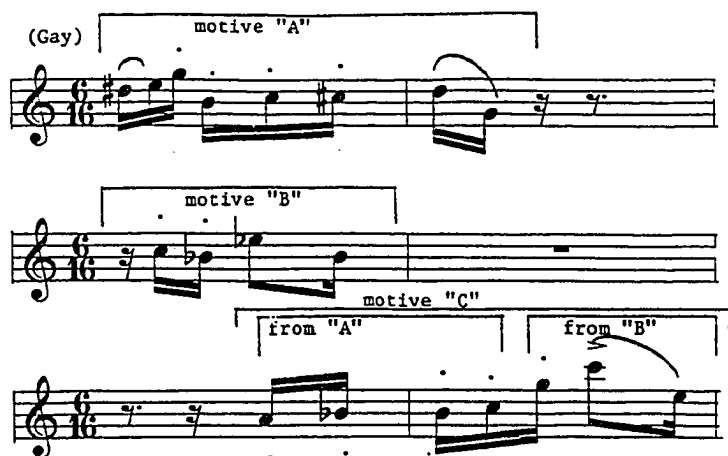
greater detail in the section dealing with such techniques.)

An example of motivic repetition involving extensive motive alterations can be seen in

"For Elizabeth Ehrman," from Five Anniversaries

(Ex. 5a). The piece utilizes three motives:

1. Motive "A" - primarily chromatic in nature.
2. Motive "B" - whole step, followed by an ascending fourth then a descending fourth.
3. Motive "C" - a "hybrid" motive comprised of a combination of motive "A" and motive "B." (The first four sixteenth notes of motive "C" are derived from the fourth through the seventh notes of motive "A." This is followed by the last three notes of motive "B," its final interval changed from a perfect fifth to a minor sixth.)



motive is restated with a melodic extension. In this case, the extension consists of free melodic material.

Example 5b. Bernstein, "For Elizabeth Ehrman" (Five Anniversaries), mm. 1-4.

Motive "B" is introduced in measure 5 (Ex. 5c). It is followed immediately by two repetitions with melodic extensions. The first repetition has a two-note extension at the end of the motive (m. 7). The extension consists of a repetition of the first two notes of motive "B." The second repetition (mm. 7-8) is followed by an extension that is also derived from motive "B." The first two notes of the extension are a repetition of the last two notes of motive "B" (m. 5), and the last two notes of the extension are a repetition of the first two notes.

motive "B" repetition extension repetition extension

p legg. 5 6 *cresc.* 7 8 *p stacc.* 12

repeated interval repeated interval repeated interval

becomes ostinato

f ostinato ostinato

(discussed on p. 44)

Example 5c. Bernstein, "For Elizabeth Ehrman" (Five Anniversaries), mm. 5-12.

In measure 22 (Ex. 5d), the hybrid motive "C" is presented and repeated. The repetition in measures 24 and 25 contains an extension, exhibiting another example of the technique of repeating an interval (m. 25). Motive "C" is repeated four more times with a few alterations of intervals and notes. The fourth repetition (mm. 31-32) overlaps a statement of motive "B," which at this point, is rhythmically altered (m. 32). Motive "B" is then repeated in measures 33-35, with a melodic extension. Again, the extension uses the repeated-interval technique.

(Gay) motive "C" repetition of "C" extension

22 *p* sub. poco a poco cresc. 23 *mp* 24 repeated interval

ostinato (discussed on pp. 44-45) ostinato ostinato ostinato ostinato

repetition of "C" repetition of "C" extension repetition

26 *f* 27 28 *più f* 29

ostinato (etc.)

of "C" repetition of "C" extension motive "B"

30 31 *ff* 32 *rimico* 33 repeated interval

extension extension

34 repeated intervals 35 *ff* 36 37 *dim. molto*

Example 5d. Bernstein, "For Elizabeth Ehrman" (Five Anniversaries), mm. 22-37.

The opening melodic material of "In Memoriam: Helen Coates," from Thirteen

Anniversaries, reveals another example of Bernstein's penchant for repeating motives (Ex. 6). Motive "A" consists of eight notes--three descending diatonic steps followed by four descending diatonic steps, and concluding with a descending minor third. Thereafter, the motive is truncated with the omission of the first three notes. The statement of the opening motive "A" is followed by a truncated repetition with an extension. (A further analysis of other repetitions and manipulations of this motive is found on page 32 in the section dealing with motivic manipulation.)



Example 6. Bernstein, "In Memoriam: Helen Coates" (Thirteen Anniversaries), mm. 1-3.

Again using repetition with variants, Bernstein opens "For Susanna Kyle," from Five Anniversaries, with a six-note motive that

consists of three two-note ascending intervals (Ex. 7a). The motive is divided into two-note phrases.



Example 7a. Bernstein, "For Susanna Kyle" (Five Anniversaries), motive.

Following its opening statement in measures 1 and 2 (Ex. 7b), the motive is repeated with altered rhythms and a melodic extension. The extension consists of free material, although the motive's two-note phrase grouping is maintained. Another repetition is found in measures 5 and 6; there, the original rhythm is intact, but the intervals are varied with a chromatic inflection. A third repetition follows immediately (mm. 7-8), containing slight alterations of the rhythm. Again, there is a two-note melodic extension.

Example 7b. Bernstein, "For Susanna Kyle" (Five Anniversaries), mm. 1-9.

Two new melodic ideas comprise the six-measure central part of the piece, and both involve repetition. The first ("B") appears in measure 9 (Ex. 7c). It is then repeated with an alteration of the final two intervals. The second motive of the central section (motive "C") is found in measure 11 and is repeated in measure 12, first in the soprano voice and then in the bass voice in imitation (with an alteration of the final interval).

Following the brief contrasting section, an example of motivic repetition with transposition can be seen (Ex. 7d). Beginning in measure

15, there is an almost-identical repeat of the opening section transposed a major third higher.

Example 7c. Bernstein, "For Susanna Kyle" (Five Anniversaries), mm. 6-13. The score is in 2/4 time. Measures 6-9 show a piano (*pp*) section with a melodic line in the right hand and a bass line in the left hand. Measure 6 is marked with a '6'. Measures 7-9 are marked with a '7', '8', and '9' respectively. A bracket above measures 7-9 is labeled 'motive "B"'. Measure 10 is marked with a '10' and a 'cresc.' (crescendo) marking. Measures 11-13 are marked with a '11', '12', and '13' respectively. A bracket above measures 11-12 is labeled 'motive "C"'. A bracket above measure 13 is labeled 'motive "C"'. A bracket below measure 13 is labeled 'motive "C"'. A 'rit.' (ritardando) marking is above measure 13.

Example 7c. Bernstein, "For Susanna Kyle" (Five Anniversaries), mm. 6-13.

Example 7d. Bernstein, "For Susanna Kyle" (Five Anniversaries), mm. 14-23. The score is in 2/4 time. Measures 14-18 are marked with a '14', '15', '16', '17', and '18' respectively. A bracket above measures 14-15 is labeled 'As at first, but slower'. A bracket above measures 16-17 is labeled 'motive "A" transposed'. A bracket above measures 17-18 is labeled 'altered repeat'. A bracket above measure 18 is labeled 'extension'. Measures 19-23 are marked with a '19', '20', '21', '22', and '23' respectively. A bracket above measures 19-20 is labeled 'altered repeat'. A bracket above measures 21-22 is labeled 'altered repeat Much slower'. A bracket above measure 23 is labeled 'extension'. A 'p' (piano) marking is above measure 14. A 'pp' (pianissimo) marking is above measure 15. A 'ppp' (pianississimo) marking is above measure 21.

Example 7d. Bernstein, "For Susanna Kyle" (Five Anniversaries), mm. 14-23.

Another example of transposition is found in "For Elizabeth Rudolf," from Five Anniversaries (Ex. 8a). The piece is built on a five-note diatonic motive. Beginning in measure 17, the entire section is transposed a semitone higher (Ex. 8b). (The primary unifying technique in this piece is rhythmic, and it is discussed on page 57-60 in the section dealing with rhythmic unification.)

The musical score is for a piano piece titled "For Elizabeth Rudolf" from the work "Five Anniversaries". It consists of three systems of music. The first system, measures 1-5, is marked "Allegretto" with a tempo of 128. It features a five-note diatonic motive in the right hand, labeled "motive", which is then extended and repeated. The left hand provides a rhythmic accompaniment. The second system, measures 6-11, shows a "chromatic inflection" in the right hand, with the motive transposed a semitone higher. The third system, measures 12-16, continues the transposed material, marked with a piano dynamic (*p*). The score includes various musical notations such as notes, rests, and dynamic markings.

Example 8a. Bernstein, "For Elizabeth Rudolf" (Five Anniversaries) mm. 1-16.

Example 8b. Bernstein, "For Elizabeth Rudolf"
(Five Anniversaries), mm. 17-26.

In "For Felicia Montelagre," from Four Anniversaries, an example of a repeated motive with the restatement at a higher pitch level can be seen. The opening four-note motive ("A") is repeated, slightly altered and restated at a higher pitch level in the subsequent phrase (Ex. 9a). Motive "B" (m. 2) is adjacent to motive "A." It is restated with slight alterations and at a higher pitch level in measures 5-6. Motive "B" is altered and restated in measures 6-7 and is repeated three additional times with intervallic alterations (mm. 7-13), the final two repetitions with extensions. An additional motive ("C") is found in the bass voice. After

its initial statement in measure 2, it is repeated four times, each time with a slight variation in its rhythm or a melodic extension (see mm. 4-5, mm. 7-8, mm. 8-10, and 11-12).

The musical score for Example 9a, "For Felicia Montelagre" (Four Anniversaries), measures 1-14, is presented in three systems. The tempo/mood is marked "Tranquillo: piacevole". The score is for Piano, with dynamics ranging from *p* to *pp*. The key signature has two flats (B-flat and E-flat).

Measure 1: Motive "A" is introduced. The tempo/mood is "Tranquillo: piacevole".

Measure 2: Motive "B" is introduced.

Measure 3: Motive "A" is repeated, altered and repeated at a higher pitch level.

Measure 4: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 5: Motive "C" is introduced.

Measure 6: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 7: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 8: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 9: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 10: Motive "C" is extended and altered.

Measure 11: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 12: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 13: Motive "B" is repeated, altered and repeated at a higher pitch level.

Measure 14: Motive "B" is repeated, altered and repeated at a higher pitch level.

Example 9a. "For Felicia Montelagre" (Four Anniversaries), mm. 1-14.

Motive "B" becomes the melodic basis for the section of the piece marked pochiss. più mosso (Ex. 9b). It appears in the treble clef

doubled in octaves (again with some intervallic alterations and an extension) and is decorated

Pochiss. più mosso
 motive "B" with intervallic alterations
pp legatissimo 15 16 *sempre pp* 17 18 based on motive "B"

extension
 19 20 21 rhythm based on motive "C" based on
cresc. poco a poco 22 23

rhythm of motive "A" based on rhythm of motive "C"
 24 *mf* 25 *f* 26 *dim.* 27 28 *p* *cant.*

sensibile
 motive "A" motive "B" 29 30 31 *cresc.* 32

Example 9b. "For Felicia Montelagre" (Four Anniversaries), mm. 15-32.

with a moving sixteenth note accompaniment, which is also doubled at the octave. The initial statement (mm. 15-16) is followed by a repetition with an extension. Free melodic material based on the rhythm of motive "C" (mm. 21-25) leads to a varied setting of the initial motives ("A" and "B"), which reappear in the tenor voice (beginning m. 28) accompanied by the sixteenth-note accompaniment introduced in measure 15.

"For Serge Koussevitzky," from Seven Anniversaries, illustrates the techniques of repeated motives, inversion, and transposition. The six-note motive (Ex. 10) in the first measure is inverted with slight alterations in measures 2 and 3, and again in measures 8-11. Also in measure 11, continuing into measure 12, is an instance of the motive in a slightly-altered simultaneous inversion with itself. In measure 4, the motive is restated, this time shortened to five notes. The melodic contour is changed by the octave displacement of the third note. In the motive statement found in measures 6-7, the range of the motive is expanded and extended. After measure 12, the remaining four measures of the piece continue exploiting the repetition and inversion techniques.

Adagio (♩ = 69)

System 1: **motive** | **"inverted" & slightly altered** | **altered and shortened**

Measure 1: $1 f$ sfz f 2 3sfz $4 f$

System 2: **motive expanded and extended** | **"inverted" and altered**

Measure 5: f sfz 7 p mp mf f sfz

System 3: **"inverted" & altered** | **motive altered & "inverted"** | **motive** **Poco più mosso**

Measure 9: f 10 $11 mp$ $gently$ 12

simultaneous "inversion"

Example 10. "For Sergei Koussevitzky" (Seven Anniversaries), mm. 1-12.

Repetition and transposition are illustrated in "For Aaron Stern," from Thirteen Anniversaries. The opening two motives, "A" and "B," in measures 1-3 (Ex. 11) are repeated with slight alterations and transposed up a step in measures 3-5. The two motives then serve as a point of departure for melodic variations over the next seven measures of the piece. The

Flowing, meditative ($\text{♩} = 60$)

1 *p* motive "A" 2 motive "B" 3 motive "A" transposed

con 2da

and altered motive "B" transposed and altered melodic variations on motives based on "A" based on "A"

cresc. un poco 4 *mp* 5 *p* 6

based on "B" based on "B" based on "B"

cresc. 7 *mf* 8 *mp* 9

il basso legato, ma chiaro

etc. *p* 10 *dim.* 11 *- molto* 12 *rallentando*

Example 11. "For Aaron Stern" (Thirteen Anniversaries), mm. 1-12.

variations maintain a rhythmic basis derived from one of the motives: motive "A" - four eighth notes followed by a half note, motive "B" - five eighth notes followed by a dotted quarter note. Motive "A" also serves as the

rhythmic basis for the accompaniment in the bass in fifteen of the twenty-four measures of the piece. The piece concludes with a slightly-varied restatement of measures 1-12.

Another example of repetition and inversion can be found in "For Aaron Copland," from Seven Anniversaries. According to an analysis by Sigrid Luther, the author of a monograph on the Anniversaries, the piece is built on three motives:⁴

Motive "A": a pair of descending eighths followed by an ascending step or leap to a quarter

Motive "B": basically an inversion of "A"

Motive "C": a triadic outline followed by the two-note ending of "B"

In Example 12, the occurrences of the three motives are illustrated. Motive "A" appears in measure 1 and is repeated three times. Motive "B" is found first in measure 3 and is followed by two repetitions, the second of which is

⁴Sigrid Luther, "The Anniversaries For Solo Piano By Leonard Bernstein," (D. M. A. Monograph, Louisiana State University, 1986), 7-8. A thorough motivic analysis of "For Aaron Copland" is contained in this monograph, in which the author describes the piece as having "remarkable motivic concentration."

extended. Several examples of motives "A" and "B" occur in measures 5-8. Measure 9 marks the beginning of the four-measure central section of the piece, which, according to Luther, is based entirely on motive "C," however, the rhythm is derived from motive "B" and its extension in measure 4-5. The remaining eight measures of the piece are based on alternations between motives "A" and "B." (This piece is also

The musical score is presented in three systems. The first system (measures 1-4) is marked *Allegretto semplice* (♩=108). Measure 1 starts with a piano (*p*) dynamic. Motive "A" is labeled above measures 1-2, and Motive "B" is labeled above measures 3-4. The second system (measures 5-8) begins with measure 5 marked *dolce*. Measure 5 is labeled "extended" and "motive 'B' extended". Measures 6-8 are labeled with "A" and "B" motives. The third system (measures 9-12) begins with measure 9 marked *poco f*. Measure 9 is labeled "B" extended. Measures 10-12 are labeled with "motive 'C'".

Example 12. "For Aaron Copland" (Seven Anniversaries), mm. 1-12.

unified by a rhythmic motive which is discussed on pages 54-55 in the section on rhythmic motives.)

Motivic Manipulation

In the previous pages it has been shown that Bernstein often uses the straightforward approach of repetition as a means of unification in the Anniversaries. Along with that compositional device, the manipulation of motives can be observed as another unifying technique. Such manipulation may occur in the form of simple or slightly altered inversion, fragmentation, or a combination of the two.

"For Leo Smit," from Thirteen Anniversaries (Ex. 13), contains an example of melodic inversion. The piece begins with two adjoining motives: motive "A" is a quintuplet figure leading to a downbeat; motive "B" consists of seven eighth notes beginning with the downbeat following the quintuplet; the combined motives make up the opening phrase. The opening phrase is immediately repeated with a slight alteration (mm. 4-6). In measures 6-9, motive "A" is moved to the bass and is freely inverted and transposed. This manipulation of motive "A" occurs simultaneously with a suggestion of motive "B,"

the original intervals being expanded. Measure 10 illustrates an instance of a simultaneous inversion treatment of motive "A." In measure 13 the piece approaches its conclusion with a restatement of the entire twelve-measure sequence, the only change being a different dynamic marking. In addition, there is a final measure that contains an exact transposition of motive "A."

Allegretto (♩ = 116)

motive "A" motive "B" repetition of "A" and "B"

1 *f. marcato* 2 *staccato* 3 4 5

6 motive "A" freely inverted 7 suggestion of motive "A" 8 "A" 9 extension

simultaneous "inversion" 10 11 12 *sfz* 13 *p* 14 *leggiero*

Example 13. Bernstein, "For Leo Smit" (Thirteen Anniversaries), mm. 1-14.

"In Memoriam: Helen Coates," from Thirteen Anniversaries (Ex. 14a, and mentioned above on pages 16-17), also illustrates Bernstein's use of motivic inversion. Measures 1 and 2 present motive "A." From that point, the motive is truncated as seen in measures 2-3. Measures 5-6 and 9-11 contain four examples of motive inversion.

The melodic extension in measure 3 contains a rhythmic fragment of the truncated motive, seen now in a free inversion. In measure 5, another approximate inversion of the truncated motive is presented; a modified statement of the truncated motive can be seen in measure 6; and in measure 9, there is an exact restatement of the inverted truncated motive. Measures 9 and 10 illustrate again an approximate restatement with a melodic extension.

The contrasting tranquillo section of the piece (Ex. 14b, m. 19) introduces a second motive (motive "B"), which is two measures long. A comparison of motive "A" with last five notes of motive "B" reveals a similar melodic contour.

The statement of motive "B" in measures 19-20 (Ex. 14b) is answered with a transposed statement containing some intervallic

alterations. The entire four-measure sequence (mm. 19-22) is repeated in measures 23-27 with a typical short melodic extension in measure 27.

Largo (♩ = 50)

motive "A"

motive "A" truncated

extension based on fragment of rhythmic motive

f 1

f fragment 3

truncated motive "A" almost-exact inversion

truncated motive "A" almost-exact inversion with extension

4

p 5

cresc. 6

mf espressivo 7

truncated motive "A" almost-exact inversion

truncated motive "A" almost-exact inversion with extension

dim. 8

p 9

dim. 10

pp 11

Example 14a. Bernstein, "In Memoriam: Helen Coates" (Thirteen Anniversaries), mm. 1-11.

(Largo) Tranquillo

mf *dim.* *p* *pp, dolce* *f*

motive "B" transposed and altered motive "B" motive "B" transposed and altered

pp sempre *sub. f* *f*

extension

Example 14b. Bernstein, "In Memoriam: Helen Coates" (Thirteen Anniversaries), mm. 16-29.

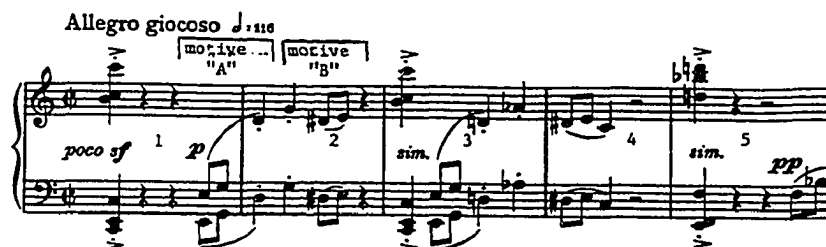
Measures 28-34 (Ex. 14c) contain an abbreviated restatement of the opening material. A concluding codetta marked Tranquillissimo recalls the "B" motive.

Another example of motivic inversion is found in "For Helen Coates," from Four Anniversaries. The motives in measures 1 and 2 are inverted in measures 44 and 45 (Ex. 15a and

Example 14c. Bernstein, "In Memoriam: Helen Coates" (Thirteen Anniversaries), mm. 26-38.

15b). (This piece contains several other unifying devices, each of which is discussed on pages 44-45 [ostinati] and pages 55-58 [rhythmic motives] in the sections dealing with those techniques.)

In the Anniversaries, there are also examples of fragmentation in which portions of the motive are extracted, altered, and used alone--not as a part of a motivic extension.



Example 15a. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 1-5.



Example 15b. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 42-45.

"For Johnny Mehegan," from Four Anniversaries (Ex. 16a and 16b), contains such a technique. The opening motive is found in measures 1-2. It is repeated and extended in measures 3-5, and subsequently repeated three more times during the twenty-six measure piece. It appears in chordal form in measure 21 and in chordal form combined with the original motive in measures 23-24 (Ex. 16b). However, it appears for the

Agitato: scherzando $\text{♩} = 170$

1 *p* motive
(una corda) rhythmic fragment

2 3 motive

rhythmic fragment

extension

6 7

Example 16a. Bernstein, "For Johnny Mehegan" (Four Anniversaries), mm. 1-7.

most part as a fragment. The fourth, fifth, and sixth notes of the motive are the basis of the fragmentation, creating a three-note figure that maintains the rhythmic character and similar melodic contour in measures 6 and 7, though the final interval is displaced by an octave. This three-note transformed fragment (mm. 6-7) is then treated individually in various interval alterations, inversions, and registers in measures 20-23 (Ex. 16b), but it is aurally identified by its rhythm.

A melodic unifying motive is also found in "For Nathalie Koussevitzky," from Seven

(Agitato: scherzando)

fragment

16 *f* 17 *p* 18 *pp*

fragment fragment fragment fragment fragment

19 *mf* *p* 19 *pp* 20 *mf* *p* *ppp* *poco sostenuto ma in tempo*

motive in chordal form

22 23 24 25

motive

Example 16b. Bernstein, "For Johnny Mehegan" (Four Anniversaries), mm. 16-25.

Anniversaries. The motive is built on a three-note descending figure (Ex. 17a). It is stated six times in the opening twelve measures, two times in its original form in measures 1 and 2, and in a different key in measure 9. It also occurs once with an extension and a chromatic inflection of the third note--the a-natural! (m.

11 and following). It also gives the appearance of retrograde and retrograde inversion with alterations in measures 9-10. After an eight-measure recitative-like middle section in which a unifying element is absent, the motive recurs in the concluding section, marked *piu lento*. There are two statements in measures 21 and 22 (Ex. 17b), and in measures 23-24, the motive is heard in the alto voice.

Lento non troppo (♩.50)

1 motive 2 motive 3 4 5 6

7 8 9 10 11 12

pp *pp teneramente* *p*

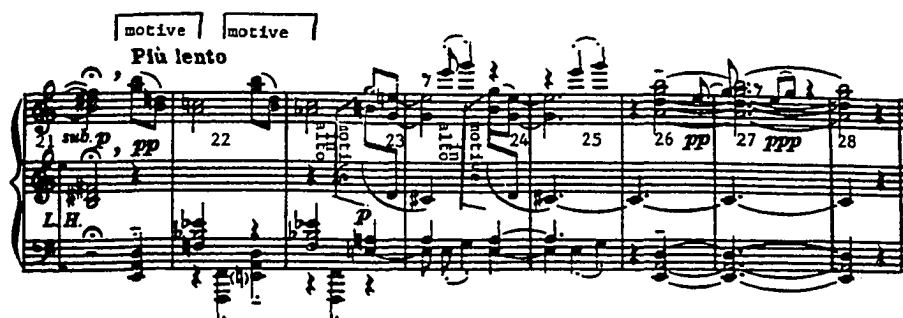
retrograde inversion with alt

motive

retrograde with alter

motive with extension

Example 17a. "In Memoriam: Nathalie Koussevitzky" (Seven Anniversaries), mm. 1-12.



Example 17b. "In Memoriam: Nathalie Koussevitzky" (Seven Anniversaries), mm. 21-28.

Melodic Motives That Become Accompaniment Material (Often as Ostinati)

Motivic unity is sometimes achieved in the Anniversaries by a process of manipulation in which a melodic motive becomes an accompaniment. Frequently, the motive retains its original intervallic and rhythmic structure; there are also instances in which the motive is modified. The following discussion provides examples of both.

The technique is illustrated in "In Memoriam: William Kapell" from Thirteen Anniversaries (Ex. 18). The melodic material found in measures 2-4 is formed from a series of

ascending and descending staccato eighth notes that create several quartal intervals, the first five of which appear to be derived from the chord in measure 1.⁵ Curiously, in this instance and in measures 7-8, eleven of the twelve notes of the chromatic scale are used, with only g-natural not appearing in measures 1-4 and B-natural not appearing in measures 7-8, although there are no other twelve-tone implications in the piece. In measures 8-10 a similar melodic line appears. The descending notes of the motive become an ostinato, appearing first as melodic material in measures 8 and 9, and then as the accompaniment to a melodic soprano line in measures 10, 11, and 13. The remaining ten measures of the piece contain a transitional measure (similar to measure 12), an exact restatement of measures 1-7, and a two-measure conclusion that consists of a quartal chord (as in m. 1) and a bass quarter note punctuation.

"For Craig Urquhart," from Thirteen Anniversaries, is of particular interest in its use

⁵The e-natural in measure 2 is an exception, but could possibly be a misprint. In a similar situation (mm. 6-7), the chord found in measure 6 is arpeggiated in measure 7 without any alteration.

Vivo marcato ($\text{♩} = 92$)

staccato 2 3 4 5 6 7 8 9 10 11 12 13

motive

melodic ostinato (derived from mm. 3-4)

accomp. ostinato

sempre *ff* (sempre staccato)

Example 18. Bernstein, "In Memoriam: William Kapell" (Thirteen Anniversaries), mm. 1-18.

of an ostinato derived from melodic material. The melodic three-note motive "A" (stemmed upward) shown in Example 19, measure 1, becomes the basis for a brief transposed and rhythmically augmented ostinato in the bass voice in measures 1-4. Simultaneously in the alto voice,

motive "B" (stemmed downward) is introduced and repeated with alterations. In measures 5-8, another quasi-ostinato is used, which is melodically and rhythmically derived from motive "A." For the next seventeen measures of the piece, variations and fragments of the two bass-voice ostinato figures (as seen in mm. 1-4 and 5-8) continue to accompany the melodic material in the soprano. However, they do not follow a strict ostinato format. The first nineteen measures are then repeated. A first ending (which actually restates the opening two bars) signals a return to measure 3. A second ending concludes the piece with an augmented fragment of motive "A."

The musical score for Example 19, Bernstein's "For Craig Urquhart" (Thirteen Anniversaries), measures 1-9, is presented in two staves. The top staff is the soprano line, and the bottom staff is the bass-voice line. The tempo is marked "Allegretto (♩ = 60)".

Measures 1-4: The soprano staff introduces "motive 'A'" (measures 1-4) and "motive 'B' (alt. voice)" (measures 1-4). The bass-voice staff features "motive 'A'" (measures 1-4) and "motive 'B'" (measures 1-4). The bass-voice staff also includes "from 'A'" (measures 1-4) and "transposed and rhythmically augmented" (measures 1-4).

Measures 5-8: The soprano staff features "motive 'B' altered" (measures 5-8). The bass-voice staff features "from 'A'" (measures 5-8) and "transposed and rhythmically augmented" (measures 5-8). The bass-voice staff also includes "cresc." (measures 5-8) and "(mf)" (measures 5-8).

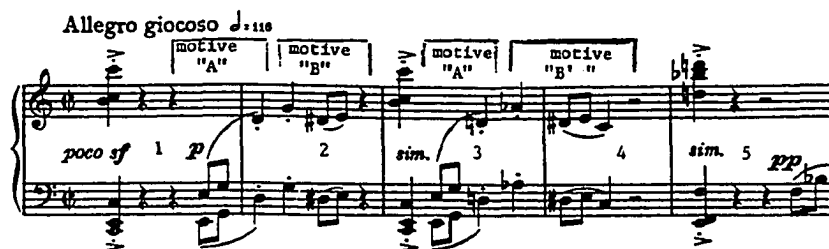
Measures 9: The soprano staff features "motive 'A'" (measure 9). The bass-voice staff features "from 'A'" (measure 9).

Example 19. Bernstein, "For Craig Urquhart" (Thirteen Anniversaries), mm. 1-9.

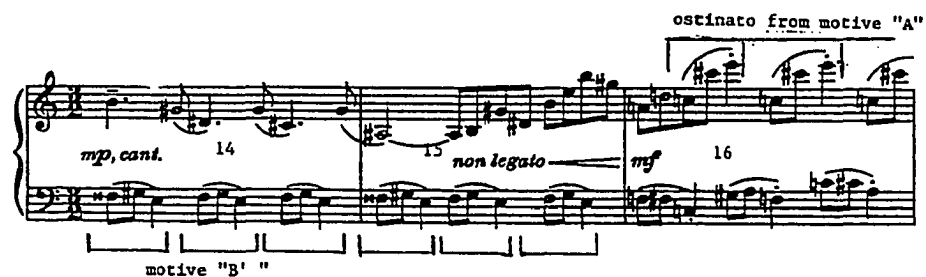
A similar ostinato treatment is found in "For Helen Coates," from Four Anniversaries, though it is not used extensively throughout the piece. The opening two bars (Ex. 20a) contain two motives (motive "A"⁶ and motive "B"). A restatement follows in measures 3-4 that contains slight alterations of motive "B" (labeled "B'"). The final three notes of motive "B'" become an ostinato accompaniment in the contrasting section of the A-B-A-form piece (Ex. 20b, mm. 14-16). In measure 16 and following, another ostinato occurs that recalls motive "A."

The same technique is also found in "For Elizabeth Ehrman," from Five Anniversaries, (Ex. 21a). Here, the fourth through the eighth notes of motive "A" (mm. 1-2) become the accompanying ostinato for a contrasting section (Ex. 21b, m. 14 and following). A rhythmic variation of the same ostinato was seen in Example 5d on page 16 (measure 22 and following), which contains another excerpt from the piece.

⁶Motive "A" bears a remarkable resemblance to motive "A" of "For Craig Urquhart" shown in Example 19.



Example 20a. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 1-5.



Example 20b. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 14-16.



Example 21a. Bernstein, "For Elizabeth Ehrman"
(Five Anniversaries), mm. 1-4.



Example 21b. Bernstein, "For Elizabeth Ehrman" (Five Anniversaries), mm. 9-17.

Rhythmic Unifying Techniques

Many of the Anniversaries exhibit a unifying rhythmic motive (a motive that is identified by its rhythm rather than its melodic characteristics). In some cases the motive appears as a brief rhythmic figure extracted from a longer melodic motive, but often the entire motive is only a rhythmic pattern without any consistent melodic features.

"For Shirley Gabis Rhoads Perle," from Thirteen Anniversaries, illustrates a unifying

rhythmic motive. This Anniversary was originally titled "Sarabande" when it appeared as the first movement of Moby Dyptich (a two-movement unpublished work heard on James Tocco's 1983 recording of Bernstein's piano works). Its original title provides a clue to its style. In Example 22a, one readily sees the sarabande characteristics in its slow tempo, triple meter, and typical emphasis on the second beat.

Grave (♩ = 50)

rhythmic motive 1 2 3 4

mp

con 2a.

Fragment

rhythmic motive

rhythmic motive

cresc. un poco 5

mf 6

7

p > pp 8

f sub

Example 22a. Bernstein, "For Shirley Gabis Rhoads Perle" (Thirteen Anniversaries), mm. 1-8.

As can be seen in the example, the pervading rhythmic element of the piece consists of

quarter note, dotted quarter note, and eighth note followed by a dotted half note. In addition to its rhythm, the motive's melodic contour remains consistent throughout the piece. The motive is fragmented at times (mm. 3 and 6) and presented twice with augmentation (Ex. 22b, mm. 15-17). It occurs in ten of the seventeen measures of the piece.

The musical score for Example 22b consists of five measures, numbered 13 to 17. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo/mood is marked '(Grave)' and 'dolce'. Measure 13 starts with a piano (p) dynamic. Measure 14 has a piano (pp) dynamic. Measure 15 has a mezzo-forte (mf) dynamic. Measure 16 has a piano (p) dynamic. Measure 17 has a piano (pp) dynamic. A 'rhythmic motive with alteration meno mosso' is indicated above measures 15-16. A 'rhythmic motive in augmentation' is indicated above measures 16-17. The score includes various dynamics like 'pp', 'mf', 'p', and 'pp'.

Example 22b. Bernstein, "For Shirley Gabis Rhoads Perle" (Thirteen Anniversaries), mm. 13-17.

"For Jessica Fleischmann," from Thirteen Anniversaries, was one of the two unpublished Anniversaries included on the Tocco recording mentioned above. The music as it is printed in the 1989 publication differs greatly from what one hears on the recording. Though the basic rhythmic and melodic characteristics have been retained, the andante teneramente setting in 3/4 meter of the recorded version is replaced with

music in a quasi allegretto tempo with shifting 2/4 and 3/8 meters. As can be seen in Example 23a, metrical asymmetry is a primary characteristic of the piece.

Bernstein has written:

We have come to depend in the past far too much on symmetry, even sometimes mistaking symmetrical balance for beauty. Why should we remain forever slaves of our two-leggedness? Beauty does not mean symmetry; it does mean balance, but balance is not necessarily symmetrical.⁷

Example 23a, illustrates one way that Bernstein achieved that balance. The piece is structured in an A-B-A form. The opening four-measure rhythmic motives ("A" and "B") are presented in three equal four-measure phrases amid the alternating meters of the "A" section. Another interesting feature of the "A" section is Bernstein's instructions that the performer make an extraneous sound or a tap during certain rests (indicated $\frac{X}{\text{f}}$) in order to emphasize the syncopated writing.

In the "B" section (Doppio più lento), a new rhythmic motive ("C") is introduced (Ex. 23b). It consists of two notes: an eighth note

⁷Leonard Bernstein, The Infinite Variety of Music, (New York: Simon and Schuster, 1962), 106.

Quasi allegretto (♩ = 66)

rhythmic motive "A"

rhythmic motive "B"

p. gently 1 2 3 4

motives "A" and "B" restated

stim. 6 7 8

un poco cresc. mp 10

restated

poco rit. - - a tempo

11 mf 12 pp sub. 13 poco 14 mf

Example 23a. Bernstein, "For Jessica Fleischmann" (Thirteen Anniversaries), mm. 1-14.

followed by a quarter note in a 3/8 measure. The motive does not appear again in its original form; instead, it is changed to a four-note motive in measures 20-21, which, in turn, is altered in a kind of augmentation in measures 22-23 and 24-25. In the concluding measures of the B section, rhythmic motive "B" recurs (mm. 25-29). The piece concludes with an exact repetition of the opening material, this time transposed a minor sixth higher.

Example 23b. Bernstein, "For Jessica Fleischmann" (Thirteen Anniversaries), mm. 15-31.

Example 23b. Bernstein, "For Jessica Fleischmann" (Thirteen Anniversaries), mm. 15-31.

"For Leo Smit," from Thirteen Anniversaries, contains another example of a unifying rhythmic motive. As seen in Example 24, the most obvious characteristic of the piece is a sixteenth-note flourish (labeled motive "A" in the discussion of other unifying devices above on page 12 and page 31). In addition to the repeated motive, the recurrence of this rhythmic group itself (a quintuplet followed by a down-beat) also serves to unify the piece. The rhythmic group appears in thirteen of the twenty-six measures of the piece.

Still another example of a unifying rhythmic motive occurs in the middle section of "For Felicia, On Our 28th Birthday (& Her 52nd)," from Thirteen Anniversaries (the "A" sections of the piece discussed above on pages 6-8). The syncopated rhythmic motive has a Latin American character, which itself is probably a reference to Bernstein's wife's South American roots.⁸

⁸The use of such rhythms is not uncommon in Bernstein's music. He transcribed Copland's El Salon Mexico for solo piano, and the musical West Side Story contains the "mambo" and "cha-cha," both Cuban dances.

Allegretto (♩ = 116)

Motive "A"

1 *f. marcato* 2 3 4 5

6 7 8 9

10 11 12 *sfz* 13 *p* 14 *leggiere*

15 16 17 18

Example 24. Bernstein, "For Leo Smit" (Thirteen Anniversaries), mm. 1-18.

The motive is stated in Example 25, measures 9-11, repeated in measures 11-13, and fragmented in measure 13.⁹ It is again fragmented in measures 14-15 (this time with an extension) and restated in measures 15-17 and measure 17 and following.

⁹The fragment is similar to the fragment found in "For Johnny Mehegan" illustrated in mm. 6-7 of Ex. 16a on p. 37.

The musical score is for a piano piece in 3/4 time, marked *Allegro, con grazia* (♩ = 66). It consists of 18 measures. The score is divided into three systems of four measures each. The first system (measures 8-11) begins with a *rall.* marking and a *pp* dynamic. A bracket labeled 'motive' spans measures 9 and 10, with the tempo marking 'Più allegro, con grazia (♩ = 66)' above it. Measure 11 is labeled 'repeated'. The second system (measures 12-15) starts with 'and slightly altered motive' above measure 12. Measure 13 is labeled 'fragment', measure 14 is 'fragment with extension', and measure 15 is 'ritmico' with a *f sub.* dynamic. The third system (measures 16-18) has 'motive with extension' above measure 16, 'motive' above measure 17, and 'etc.' above measure 18. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 25. Bernstein, "For Felicia, on Our 28th Birthday (& Her 52nd)" Thirteen Anniversaries, mm. 8-18.

The aforementioned Copland Anniversary (see pages 28-29), which employs melodic motivic development techniques, also illustrates a unifying rhythmic motive. The motive is identified in measure 1 (Ex. 26). This three-note rhythmic figure is found throughout the brief piece (19 measures in all) either in its original form or with an extension.

Allegretto semplice (♩ = 108)

The musical score is for a piano accompaniment in 3/4 time, one sharp (F#). It is divided into three systems. The first system contains measures 1-4, the second contains measures 5-7, and the third contains measures 8-11. Various rhythmic motifs are identified with brackets and labels: 'rhythmic motive' (measures 1, 2, 3, 5, 6, 7, 9, 10), 'motive with extension' (measures 4, 7, 11), 'motive with exten. dolce' (measure 5), and 'rhythmic motive with extension' (measure 8). Measure 9 is marked 'poco f' and 'etc.'.

Example 26. Bernstein, "For Aaron Copland"
Seven Anniversaries, mm. 1-11.

Another example of a unifying rhythmic motive is found in "For Helen Coates," from Four Anniversaries. It has been seen that these motives have been subject to melodic manipulations (see pages 34-35 and pages 44-45). The excerpt in Example 27a illustrates the

Allegro giocoso $\text{♩} = 110$

rhythmic motive

displaced rhythmic motive

ostinato (discussed on p. 44)

Example 27a. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 1-16.

occurrences of the three-note motive "A" as a
rhythmic motive.¹⁰

¹⁰The motive is identical to the rhythmic
motive seen in "For Aaron Copland" (Ex. 26).

The rhythmic motive also appears in the "B" section of the piece, which begins in measure 14. Following the ostinato, which is also based on the rhythmic motive, the motive subsides for seven measures, but resumes in measures 24-26 and 28-34 (Ex. 27b), though it is not perceived aurally because the tied notes link the motives together. Measure 34 marks the return of the "A" section of the piece, which is an almost exact restatement of the opening "A" section with an added codetta.

Examples 28a and 28b contain excerpts from "For Elizabeth Rudolf," from Five Anniversaries. The initial five-note rhythmic motive can be broken into two fragments, "A" and "B."¹¹ The entire motive appears only seven times, but there are thirty instances of the motive's fragments (some containing extensions) in the sixty-nine measures of the piece.

The rhythmic motive in "For Sally Gellhorn," from Five Anniversaries (Ex. 29), occurs in the upbeat measure leading to measure 1. The three-note motive appears 51 times in the piece

¹¹Fragment "A" is similar to the rhythmic motives seen in "For Aaron Copland" (Ex. 26) and "For Helen Coates" (Ex. 27a).

musical score for piano, measures 23-37. The score is written for piano in G major, 4/4 time. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *cresc. molto*, *ff*, *p*, *mf*, and *f*. A "rhythmic motive" is marked above measures 23-24. The score is divided into five systems, with measure numbers 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37 indicated.

Example 27b. Bernstein, "For Helen Coates"
(Four Anniversaries), mm. 23-37.

Allegretto $\text{♩} = 128$

Piano

1 *p* *grazioso* 2 frag. "A" frag. "B" 3 frag. "A" 4 frag. "A"

frag. "B" frag. "A" frag. "A"

5 6 *mp* 7 8 9 *mf* 10

11 12 13 *p* 14 15

frag. "A" frag. "B" frag. "A" frag. "A"

pp 16 17 18 19 20

Example 28a. Bernstein, "For Elizabeth Rudolf" (Five Anniversaries), mm. 1-20.

(which is only 44 measures long), most often in its original form, though it is sometimes fragmented, as in measures 6 and 8.

cant. la melodia

21 frag. "B" 22 23 frag. "A" 24 frag. "A" 25

26 frag. "A" 27 frag. "A" 28 frag. "A" 29 30 frag. "A"

31 frag. "B" 32 *cresc.* 33 frag. "A" 34 frag. "B" 35

Example 28b. Bernstein, "For Elizabeth Rudolf" (Five Anniversaries), mm. 21-35.

"For My Sister, Shirley," from Seven Anniversaries, is unified by a four eighth-note rhythmic pattern in the bass clef, which many times is based on descending perfect fourths (Ex. 30). It appears as an accompaniment in an ostinato-like rhythmic pattern. The four-note pattern occurs nineteen times in the first sixteen measures of the piece and in all but

Example 29. Bernstein, "For Sally Gellhorn"
from (Five Anniversaries), mm. 1-12.

five of the thirty-two total measures. During the first fifteen measures of the piece, the melodic material above this accompaniment also contains conspicuous intervals of the perfect fourth.

"In Memoriam: Alfred Eisner," from Seven Anniversaries, presents two unifying rhythmic



Example 30. Bernstein, "For My Sister, Shirley" (Seven Anniversaries), mm. 1-8.

motives. Motive "A," illustrated in Example 31a, appears in the opening measure of the piece. It consists of four sixteenth notes leading to a dotted eighth note on the downbeat. A rhythmic variation of motive "A" (mm. 2-3) occurs throughout the piece, which simply extends motive "A," creating a five-note motive. Motive "B" occurs in measures 5-7.⁹ It consists of five sixteenth-note chords separated by rests, and appears four times in the piece: (Ex. 31a, mm. 5-7, and Ex. 31b, mm. 22-24, mm. 24-26, and mm. 33-34).

⁹The octaves in the left hand suggest a fragment of the plainsong melody, Dies irae.

Andante serioso, un poco rubato (♩.50)

motive "A" variation motive "B"

1 *mf* 2 *pp* 3 *mf* 4 *pp* 5 *ppp* 6

7 *p* 8 *mf* 9 *pp* 10 *mf*

Example 31a. Bernstein, "In Memoriam: Alfred Eisner" (Seven Anniversaries), mm. 1-10.

Molto più mosso (♩.90) Tempo I

21 (sost. ped!) motive "B" (overlapped) motive "B" 22 23 24 25 26

27 *p dolce* 28 29 30 31

32 33 34 35 *ppp*

motive "B"

Example 31b. Bernstein, "In Memoriam: Alfred Eisner" (Seven Anniversaries), mm. 21-35.

Another example of a unifying rhythm in the accompaniment is found in "For Ellen Geotz," from Thirteen Anniversaries (Ex. 32). It consists of a simple waltz rhythm throughout and appears in all but four of the thirty-four measures of the piece. In addition, the soprano melodic material follows a two-measure rhythmic pattern that, for the most part, consists of a half note and a quarter note followed by a dotted half note. These two simple rhythmic patterns unify the piece.

soprano rhy. motive
Adagio (♩ = 50)

1 *p* legato e semplice 2 3 4 5

bass rhythmic motive

6 7 8 *sempre p* 9 10 11

Example 32. Bernstein, "For Ellen Geotz" (Thirteen Anniversaries), mm. 1-11.

"For My Daughter, Nina," from Thirteen Anniversaries, contains two unifying rhythmic motives. Motive "A" (Ex. 33a) is comprised of a

syncopated three-note figure. The motive has a cadential quality, though its use is not restricted to cadence points. The cadential character is created by a half step (derived from measures 1 and 2) found between the second and third notes of motive "A." The motive first appears in measure 4 and occurs six more times in the opening section of the piece.

Rhythmic motive "B" is found in the contrasting section of the piece. It is comprised of a triplet figure (Ex. 33b). Beginning

Slow and a bit melancholy ($\text{♩} = 80$)

(Ni - na. Ni - na)

motive "A"

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

pp *p* *cresc. - non troppo*

Example 33a. Bernstein, "For My Daughter, Nina" (Thirteen Anniversaries), mm. 1-15.

in measure 16, the motive appears continuously for the next nine measures, occasionally with extensions. The left hand also has a recurring rhythmic motive ("C"), which is derived from rhythmic motive "B." Motive "A" then returns in an abbreviated restatement of the opening section of the piece.

Example 33b. Bernstein, "For My Daughter, Nina" (Thirteen Anniversaries), mm. 16-19.

Other Unifying Techniques

The five Anniversaries yet to be discussed are unified by repeated figurations, contrapuntal techniques, or harmonic techniques. Examples of pedal point, passacaglia, and

ostinati (not based on a motive derived from material presented earlier in the piece) are found in these pieces. In addition, canonic writing and quartal structures appear.

"For Paul Bowles," from Seven Anniversaries, is a passacaglia. A ground bass is introduced in the opening seven measures (Ex. 34a), and is repeated five consecutive times. In the last eight measures of the piece, the ground bass is abbreviated, first to two measures (Ex. 34b, mm. 36-37), and finally to one measure for four statements (Ex. 34b, mm. 38-41).

Moderato, senza calore (♩ = 104)

p legato, subdued, the whole piece una corda

1 2 3 4 5

6 7 8 9 10

ground bass

Example 34a. Bernstein, "For Paul Bowles" (Seven Anniversaries), mm. 1-10.



Example 34b. Bernstein, "For Paul Bowles" (Seven Anniversaries), mm. 31-43.

Above the ground bass are four variations, each separated by a double bar. In each variation, the composer has indicated that a different touch be employed, a technique he also used in his composition, Touches (see footnote 3 on p. 3). The opening variation has the indication "legato," followed by "prettily" for variation 2, "subito staccato" for variation three, and a return to "legato" for the fourth variation and coda.

Variation one (Ex. 34c) is based on two motives, both of which are voiced in thirds. Motive "A" is a syncopated figure that outlines a broken minor seventh chord (b, d, f-sharp and a). It is stated in measures 7-8 and repeated in measure 9. The disjunct intervals of motive

variation 1

(moderato)

motive "A" motive "A" motive "B"

8 9 10

motive "B" with alt.

variation 2

11 12 13 15 *prettily*

16 17 18 19 20

variation 3

"D"

21 *pp subito staccato* 23 24 25

variation 4

26 27 *p legato* 29 30

31 *mf dim.* 33 34 *molto p*

Example 34c. Bernstein, "For Paul Bowles"
(Seven Anniversaries), mm. 8-35.

"A" are contrasted with the conjunct motive "B," which consists primarily of diatonic thirds. Motive "B" appears in measures 10 and 11 and is repeated with a slight chromatic inflection in measures 11-12. The concluding two measures of the variation (mm. 13-14) contain a hint of the disjunct intervals and syncopated rhythm of motive "A."

Variation two (Ex. 34c) is based on a single motive ("C"), which expands with each statement. It is found in the treble staff, beginning in measure 15. The six-note motive is comprised of two descending thirds, each preceded by a grace note (m. 15). The motive expands to ten notes in measures 16-17, to eleven notes in measures 17-18, and to twelve notes in measures 19-20. The final interval of the last statement appears three times to conclude the variation.

The third variation (mm. 22-28) begins with a rhythmic continuation of the concluding two-note figure of variation two (mm. 21-23). However, a new motive ("D") occurs beginning in measure 23. The motive is based on simple arpeggiated triads with inversion and octave displacement. There are seven occurrences in

measures 23-28. The three-eighth-note rhythm is used consistently, but its rhythmic placement within the measure is varied.

The final variation (mm. 29-35) consists of incomplete seventh chords, reminiscent of the broken seventh chords seen in variation one (mm. 8-9). The syncopated rhythm of the chords combined with the ground bass gives the illusion of dual meters (with exception of m. 31).

In the conclusion of the piece (Ex. 34b, mm. 36-43), the block-chords introduced in the fourth variation continue above the shortened ground bass.

"For David Diamond," from Four Anniversaries, is unified by a four-note melodic motive that becomes the beginning notes for a canon in the central section of the piece. The motive is first heard in the upper voice and later transferred to the bass (Ex. 35a). The initial statement of the motive in the opening measure of the piece is immediately repeated in measures 2-3. In measures 4-10, the motive is again restated and in four of the instances it is extended.

The musical score for Example 35a consists of two systems of piano accompaniment. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. Above the staff, boxes identify the transformations of the original four-note motive:

- Measure 1: **motive** (Andantino, *p poco rubato*)
- Measure 2: **motive with rhythmic alteration**
- Measure 3: **motive with extension**
- Measure 4: **motive with extension**
- Measure 5: **motive with extension**
- Measure 6: **motive with extension** (*cantabile*)
- Measure 7: **motive with extension**
- Measure 8: **motive with expanded intervals and extension**
- Measure 9: **motive with expanded intervals and extension** (*mp*)
- Measure 10: **motive with expanded intervals and extension**

Below the staff, boxes identify the transformations of the original four-note motive:

- Measure 1: **motive**
- Measure 2: **slightly altered with extension**
- Measure 3: **motive slightly altered with extension**
- Measure 4: **motive slightly altered with extension**
- Measure 5: **motive slightly altered with extension**
- Measure 6: **motive**
- Measure 7: **slightly altered with extension**
- Measure 8: **motive slightly altered with extension**
- Measure 9: **motive slightly altered with extension**
- Measure 10: **motive slightly altered with extension**

Example 35a. Bernstein, "For David Diamond"
(Four Anniversaries), mm. 1-10.

The central section of the piece is a strict canon at the octave (Ex. 35b). The opening four notes of the canon are derived from the original four-note motive at the beginning of the piece. A comparison of the opening interval of the canon with the original four-note motive at the beginning of the piece (Ex. 35a) reveals that the original first note is displaced by an octave in the canon. The final ten measures contain seven restatements of the opening motive, some with extensions or slight modifications.

Poco più mosso
motive

19 *pp, tutto legato* 20 21 22 *cresc.* 23

canon at the octave

24 25 *mf* 26 *sub. pp (poco sost)* *cresc.* 28

tornando - - - *al* - - - *Tempo I^o (ma sostenuto assai)*

29 30 *mf* 31 *cresc. molto* 32 33 *ff*

motive motive with expansion motive

interlocked motive with expansion

sfs

molto rit. Adagio

34 35 36 *ffz* 37 *p* motive 38 *pp* 39

motive motive

Example 35b. Bernstein, "For David Diamond" (Four Anniversaries), mm. 19-39.

Another example of canonic writing is found in "For Lukas Foss," from Five

Anniversaries. The opening is a strict canon at the octave (Ex. 36a) that provides material for other unifying rhythmic and melodic devices later in the piece. In measure 7, the canon ceases, but at that point its opening ascending fourth continues in descending sequence patterns in the bass clef while the right hand plays free material. In measures 11-15, a "double ostinato" is employed: in the bass clef, a strict six-note ostinato occurs, which is derived from the three-note melodic pattern found in measure 2; simultaneously in the treble clef, there appears another ostinato based on the rhythm of the opening two measures of the piece and the interval of the ascending fourth. The differing length of each of the ostinatos creates a different vertical alignment with each repetition.

The canon resumes in measures 16-22, (Ex. 36a and 36b) this time doubled in octaves and with a change to a staccato articulation. In measures 22-26, the strict imitation briefly subsides and is replaced by a section that is based on a variant of the canon's rhythm. In measures 26-28, the canon briefly resumes but is soon replaced by the variant rhythm in measures

Allegro con anima $\text{♩} = 132$ basis of ostinato

mp *p* 1 2 3

canon at the octave

mp 4 5 6 *mf espr.* 7 sub. *mf*

4th 4th 4th 4th 4th 4th

mf 9 10 11 *pp sub. (sensa ped.)* 12

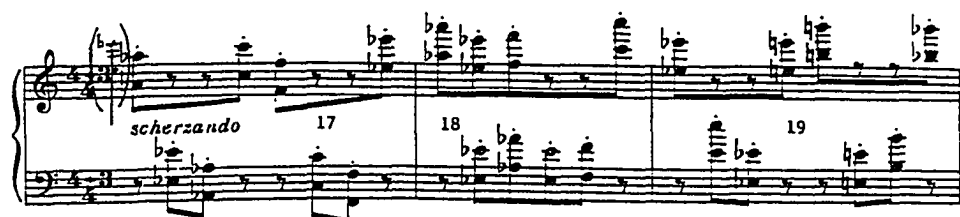
4th 4th 4th 4th

ostinato derived from measure 2

13 14 15 16

rit. *a tempo* *pp*

Example 36a. Bernstein, "For Lukas Foss" (Five Anniversaries), mm. 1-16.



canon at the octave doubled in octaves

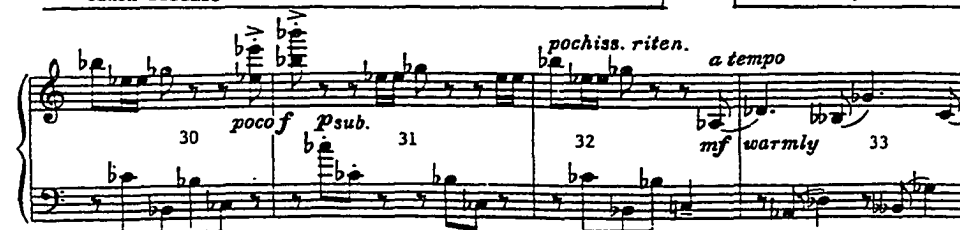


variation of the canon's rhythm



canon resumes

variant rhythm



variant rhythm

canon

Example 36b. Bernstein, "For Lukas Foss" (Five Anniversaries), mm. 17-33.

29-32. Beginning in measure 33, alternation between strict canon and material based on a variation of the canon's rhythm continues for fourteen measures. The piece concludes with a restatement of the opening canon and the double ostinati.

In 1962 in his book, The Infinite Variety of Music, Bernstein expressed displeasure with what was being composed by avant-garde composers, saying:

All forms that we have ever known--plain-chant, motet, fugue, or sonata--have always been conceived in tonality. . . .A composer who tries to "abstract" musical tones by denying them their tonal implications, has left the world of communication. . . .

It can be no mere coincidence that after half a century of radical experiment the best and best-loved works in atonal or 12-tone or serial idioms are those works which seem to have preserved. . . some backdrop of tonality.¹³

Bernstein amended that statement in his Harvard lectures in 1973, saying:

. . .those avant garde techniques are [now] living, viable techniques. . . . This came about because tonal music is no longer

¹³Leonard Bernstein, The Infinite Variety of Music, (New York: Simon and Schuster, 1962), 40.

dormant; it has been admitted into the avant-garde world.¹⁴

These comments are relevant when considering the unifying elements used in "In Memoriam: Constance Hope," from Thirteen Anniversaries. The piece contains a "backdrop of tonality" with an e-flat (d-sharp) pedal point that occurs on practically every beat (Ex. 37).

There are two recurring melodic figures: motive "A" (m. 2) and motive "B." (Motive "B" is derived from the final three notes of motive "A.") These, along with their almost-exact inversions appear six times in the opening eleven measures of the piece. Beginning in measure 13, the opening nine measures are repeated, with slight alterations.

On two occasions, the tonality is blurred by the curious appearance of a recitative-like measure in which all twelve notes of the chromatic scale appear (m. 12, and later in the concluding measure of the piece); the contour seems to be partly derived from measures 6-7.¹⁵

¹⁴Leonard Bernstein, The Unanswered Question, Six Talks At Harvard, (Cambridge: Harvard University Press), 422.

¹⁵The quotation is from Edgar Allen Poe's poem, "To One in Paradise."

Example 37. Bernstein, "In Memoriam, Constance Hope" (Thirteen Anniversaries), mm. 1-16.

Example 37. Bernstein, "In Memoriam, Constance Hope" (Thirteen Anniversaries), mm. 1-16.

"For William Schuman," from Thirteen Anniversaries, is composed in a perpetuum mobile style; its incessant eighth-note figuration

additional melodic occurrences in measures 24 and 25 (Ex. 38b). From that point the quartal device is also employed as a vertical structure in the bass, occurring seven times in measures 27-30. Simultaneously, melodic fourths are outlined in the right hand passage.

An additional melodic figure (motive "A") appears in the piece. Anticipated in measures 1, 4, 6, and 7, the motive first appears in measure 8 (Ex. 38a). The motive consists of an ascending semitone followed by an ascending perfect fourth. It is repeated in measure 9 and 12 and appears in inverted form in measures 9, 10, 11, 12, 14, 33 and 34. It is also seen in the sequences in measures 26-30 (Ex. 38b).¹⁶

¹⁶The brackets above the treble clef notes in measures 27-30 are in the original score.

(Piu mosso)

24 25 26 "A"

quartal quartal quart.

28 29 30 31

quartal quartal quartal quartal quartal quartal

32 33 34 35

"A" inverted "A" inverted

Example 38b. Bernstein, "For William Schuman"
(Seven Anniversaries), mm. 24-35.

CHAPTER 3

SUMMARY AND CONCLUSIONS

Many of the characteristics of Bernstein's style in the Anniversaries are traits that appear in both the early and late works, thereby spanning his entire compositional career. My examination of all four sets of the Anniversaries, ranging from the years 1944 to 1989, has not revealed an evolving style but rather a consistent use of unifying devices.

There are twenty-nine published pieces in the four sets. It has been shown in chapter 2 of this study that all twenty-nine pieces exhibit certain unifying techniques involving melodic motives, repeated figurations, rhythmic motives, and contrapuntal treatments. The table on page 84 summarizes the types and occurrences of the techniques that have been discussed.

Finally, it should be noted that most of the Anniversaries are no more than two pages in length and range from twenty seconds to three minutes in performance time. Because of their brevity, in many cases, to identify the unifying basis of a piece is to capture the essence of

Table. Unifying techniques and the Anniversaries in which they occur.

Seven Anniversaries	Melodic	Ostinato	Rhythmic	Other
1. For Aaron Copland	X		X	
2. For My Sister, Shirley			X	
3. In Memoriam: Alfred Eisner			X	
4. For Paul Bowles				(passacaglia)
5. In Memoriam: N. Koussevitzky	X			
6. For S. Koussevitzky	X			
7. For William Schumann				(quartal)
Four Anniversaries				
1. For Felicia Monteslegre	X			
2. For Johnny Hehegan	X			
3. For David Diamond				(canon)
4. For Helen Coates	X	X	X	
Five Anniversaries				
1. For Elizabeth Rudolf	X		X	
2. For Lukas Foss				(canon/ ostinato)
3. For Elizabeth Ehrman	X	X		
4. For Sally Gellhorn			X	
5. For Susanna Kyle	X			
Thirteen Anniversaries				
1. For Shirley Gabis Rhoads Perle			X	
2. In Memoriam: William Kapell		X		
3. For Stephen Sondheim	X			
4. For Craig Urquhart		X		
5. For Leo Smit	X		X	
6. For My Daughter, Nina			X	
7. In Memoriam: Helen Coates	X			
8. In Memoriam: Goddard Lieberson	X			
9. For Jessica Fleischmann			X	
10. In Memoriam: Constance Hope				(pedalpoint)
11. For Felicia, On Our 28th Birthday (and her 52nd)	X		X	
12. For Aaron Stern	X			
13. In Memoriam: Ellen Goetz			X	

that piece. It is hoped that this study has further revealed aspects of craftsmanship for which the composer is already known, and that it will also help to elevate the appreciation for these small works as a valuable part of the piano repertoire from the twentieth century.

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VITA

Conwell Ray Harris, Jr. was born in Aberdeen, Mississippi in 1953. He began piano studies at the age of nine and graduated from Aberdeen High School in 1971. Mr. Harris studied piano with Elizabeth Landers at Mississippi State University, completing the Bachelor of Music Education in 1975 and the Master of Music Education in 1977. He taught piano in Starkville, Mississippi, and served as staff accompanist and part-time piano instructor at Mississippi State University before moving to Baton Rouge to begin doctoral work at Louisiana State University. At L. S. U., he continued his piano training with Alumni Professor Jack Guerry. Since 1987, Mr. Harris has been a member of music faculty at Northeast Mississippi Community College in Booneville, Mississippi.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

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Major Field: Music

Title of Dissertation: Unifying Techniques in the
Anniversaries of Leonard Bernstein

Approved:

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Date of Examination:

November 9, 1993