

A COMPARISON BETWEEN A DESCRIPTIVE ANALYSIS OF LEONARD  
BERNSTEIN'S *MASS* AND THE MUSICAL IMPLICATIONS OF  
THE CRITICAL EVALUATIONS THEREOF

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In memory of my beloved mother:

Lorraine de Sesa

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## ABSTRACT

Bernstein's *Mass* ("A Theater Piece for Singers, Players and Dancers") was created for the opening of the John F. Kennedy Center for the Performing Arts in Washington D.C., which took place on September 8, 1971. Widely divided opinions of the work following its performance created intense controversy among its critics.

The purpose of the study was to compare a scholarly musical analysis of the work with the critical evaluations it received following its performance, in order to determine which criticisms might be supported by analysis and which seemed insupportable. It was hoped that this comparison would provide a broad and deep examination of *Mass's* compositional worth, and thereby bring some mediation to the controversy the work has created.

The first chapter documents and discusses the controversy and surveys literature on musical analysis and the relationships between musical criticism and style analysis. Chapter II delineates the analytical method employed and the ways in which data were collected and used.

A movement by movement musical analysis with over 150 examples from the score is presented in Chapter III. There is discussion of Bernstein's use of ambiguity, paranomasia and eclecticism, the last of which is the most criticized element of his music. The analysis revealed that far from being a "hodgepodge," Bernstein carefully controls his eclectic style with motivic unity throughout the work and that his themes are outgrowths of original motifs presented at the beginning of the work, not just borrowings from other composers as suggested by many critics. The analysis demonstrates that originality exists within the eclecticism.

Critics' reviews are evaluated in Chapter IV by comparison with the analysis, each other, and the composer's views. Chapter V summarizes the research and includes recommendations for further research.



CHAPTER I  
THE RESEARCH PROBLEM

Introduction to the Problem

In 1969, the first dissertation on Leonard Bernstein's music was completed by Jack Gottlieb, D.M.A. His opening statement read:

Although Leonard Bernstein is one of the most vital musicians America has ever produced, his music has never received its just and scholarly due.<sup>1</sup>

Even today, this statement is true and may be supported by the fact that since Gottlieb's study, only two of Bernstein's works have been the focus of doctoral dissertations. For thirteen years following Gottlieb's remark, no other dissertation had been written on Bernstein. It was not until 1977, that the next one appeared, written by Leonard Jordan Lehrman on Bernstein's "Serenade for Violin Solo, Strings and Percussion."<sup>2</sup> Following Lehrman's work, three other dissertations were done, in one of which "Serenade" was analyzed for the purpose of providing a handbook for conductors,<sup>3</sup> and two of which were addressed to Bernstein's *Mass*.<sup>4</sup> Both of those on *Mass*<sup>5</sup> were directed to its social and political implications. However, neither provided a comprehensive study of the musical elements or compositional techniques employed. The researcher believed that Bernstein's *Mass* had been neglected and deserved an examination beyond the first hearing reviews of the music critics.

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<sup>1</sup> Jack Gottlieb, "The Music of Leonard Bernstein: A Study of Melodic Manipulations," unpublished dissertation for the D.M.A., University of Illinois, 1964.

<sup>2</sup> Leonard Jordan Lehrman, "Leonard Bernstein's Serenade After Plato's Symposium: An Analysis," unpublished dissertation for the D.M.A., Cornell University, 1977.

<sup>3</sup> Anthony Terrell McDonald, "A Conductor's Analysis of *Serenade for Solo Violin, String Orchestra, Harp And Percussion* By Leonard Bernstein," unpublished dissertation for the D.M.A., Stanford University, 1978.

<sup>4</sup> William Andrew Cottle, Sr., "Social Commentary in Vocal Music in the Twentieth Century As Evidenced by Leonard Bernstein's *Mass*," unpublished dissertation for the D.A., University of Northern Colorado, 1978; and Don A. Andre, "Leonard Bernstein's *Mass* as Social and Political Commentary on the Sixties," unpublished dissertation for the D.M.A., University of Washington, 1979.

<sup>5</sup> The article "the," does not preface the title of this work.

Further need for the study was indicated by the controversy which surrounded the work following its performances in Washington, D.C. and New York City. At the invitation of Bernstein's assistant, on November 15, 1979, many hours were spent sifting through the large file of articles written on *Mass*. The disparity of opinions became apparent and has been documented. One article succinctly established the dichotomy:

The verdict is in. Even though there are voices yet to be heard from, it is safe to say that the critical reception to Leonard Bernstein's new "Mass," written for the opening of the Kennedy Center, has resulted in a hung jury. The New York press has damned it, while the Washington contingent shouted hosanna! . . . Time magazine says that the music "reflects a basic confusion," but Newsweek calls it "inspired on all counts."<sup>1</sup>

*Mass* was also considered for study based on its recognition as a prototype. Although disagreements ensued regarding the value of its content, there was general agreement that the work as a whole defied categorization. David Hamilton commented:

The temptation to categorize Leonard Bernstein's *Mass* is very great. After all, there is in Western music no major genre more historically sanctified than the mass – but Bernstein's purpose is obviously far from providing a service mass, and there are many specified indications that he abjures the tradition leading from Machaut through Bach, Beethoven and beyond – in contrast to, say, Britten's War Requiem which explicitly and internally acknowledges the tradition stemming from the requiems of Mozart, Berlioz and Verdi.<sup>2</sup>

For lack of an established category, Hamilton invented the term *Bildungsmesse* to suggest the musical and theatrical interactions at work in *Mass*.<sup>3</sup> Ralph Thibodeau used Wagner's word, *Gesamtkunstwerk*, or total work of art in trying to categorize the multi-faceted work.<sup>4</sup> "Troped mass," "musical," "pageant," "opera" – *Mass* is and is not "a Mass." It is a Mass in theme rather than in content. Bernstein explains: ". . . I have not written a Mass. I have written a theater piece

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<sup>1</sup> Jack Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" *Journal of Synagogue Music*, December, 1971, 3:4, 3.

<sup>2</sup> David Hamilton, "Music," *The Nation*, October 4, 1971, 317.

<sup>3</sup> *Ibid.*

<sup>4</sup> Ralph Thibodeau, "The Media is the Mass," *Commonweal*, October 1, 1971, 17.

about a Mass. It cannot be performed in a church as a Mass. Yet it is still a deeply religious work."<sup>1</sup> Finally, it was important to study Mass because as the composer stated: "It is a piece I have been writing all my life, and everything I have written before was in some way a rehearsal for it."<sup>2</sup> The candidate did not believe that a scholarly community could have attended Bernstein's "rehearsals," and then simply ignore the "performance." He decided that an appropriate step would be to compare a scholarly musical analysis of the work with the critical evaluations it received following its performance, in order to determine which criticisms might be supported by analysis and which seemed insupportable. It was hoped that this comparison would bring some mediation to the controversy this work has created, and would more completely examine its compositional worth.

### The Problem

The purpose of the researcher was to analyze Leonard Bernstein's *Mass* in order to examine his eclecticism; and based on both the analysis and the composer's own perceptions of the work, to evaluate comments made by music critics in reviews of *Mass*.

### Sub-problems

- 1 To analyze *Mass* descriptively and stylistically.
- 2 To gather and categorize musical reviews on *Mass*.
- 3 To provide the composer's own musical and philosophical perceptions of *Mass*.
- 4 To question, refute, or defend statements made by critics in sub-problem 2, based on the analysis in sub-problem 1 and information gathered in sub-problem 3.

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<sup>1</sup> Rosemarie Tauris Zadikov, "Bernstein Talks About His Work," *Time*, September 20, 1971, 42.

<sup>2</sup> *Ibid.*

## Definitions

Ambiguity is a deliberate violation of expectation or the intentional use of an element with more than one interpretation, for the purpose of highlighting, broadening, or deepening the meaning of a work.<sup>1</sup> Analysis is the “. . . study of a composition with regard to form, structure, thematic material, harmony, phrasing, orchestration, style, technique, etc.”<sup>2</sup> *Descriptive Analysis* is the examination and interpretation of the weaving of contextual elements of a work (including music, lyric, dance, drama, and religious and social philosophy) and those factors which contribute to their unification and integration. See also, Style Analysis.

Eclecticism is:

. . . the selection of doctrines or elements from various and diverse sources according to their presumed utility or validity usually for the purpose of combining them into a satisfying or acceptable style, system of ideas, or set of practices.”<sup>3</sup>

Growth, as a major component in style analysis, is “. . . a continuity of movement created by sounds that leaves an impression of shape in our memories.”<sup>4</sup> Motif (motive) is “. . . a short, characteristic musical figure which assumes structural importance. It may be rhythmic, melodic, harmonic (less commonly) or a combination of any of these three.”<sup>5</sup>

Style is “. . . the methods of treating all the elements form melody, rhythm, etc.”<sup>6</sup>

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<sup>1</sup> Robert S. Berlin and Carl P. Schmidt, Ph.D., lecture delivered for the course "Literature and the Arts: Experience and Response," Division of Education, Department of Communication Arts and Sciences, New York University, New York, N.Y., October 3, 1978.

<sup>2</sup> Willi Apel, ed., *Harvard Dictionary of Music*, Second Edition, Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972, 36.

<sup>3</sup> Webster's Third New International Dictionary of the English Language, Springfield, Mass.: G. & C. Merriam Co., 1976, 720.

<sup>4</sup> Jan LaRue, *Guidelines for Style Analysis*, New York: W.W. Norton & Co., Inc., 1970, 13.

<sup>5</sup> The Concise Encyclopedia of Music and Musicians, New York: Hawthorn Books Inc., 1968, 315.

<sup>6</sup> Apel, 811-812

### Style Analysis is:

The identification of characteristic features in the music of composers and schools by comprehensive analysis of harmony, rhythm, melody, and sound (all acoustical elements, such as timbre and texture), as well as form. Within these categories, style analysis considers all ramifications appropriate to the music examined, applying analytical procedures in all dimensions, from small details to comparisons of whole movements and cycles, and distinguishing significant from coincidental phenomena by systematic and consistent frames of reference. This approach . . . compliments aesthetic and historical considerations of style.<sup>1</sup>

### Tessitura is

. . . to indicate how the music of a piece "lies"; that is to say, what is the prevailing or average position of its notes in relation to the compass of the voice or instrument for which it is written whether high or low or medium.<sup>2</sup>

It differs from Range in that ". . . it does not take into account a few isolated notes of extraordinarily high or low pitch."<sup>3</sup>

### Limitations

- 1 The analysis and critiques presented were confined to Bernstein's *Mass*.
- 2 Critics' reviews and the statements extracted from them were chosen on the basis of their being subject to evaluation and discussion as dictated by sub- problems 1, 3 and 4.

### Related Literature

The literature surveyed was subsumed under the following headings: Musical Analysis; and Relationships between Musical Criticism and Style Analysis.

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<sup>1</sup> *Ibid.*, 812

<sup>2</sup> H.C. Colles, *Groves Dictionary of Music and Musicians*, New York: St. Martin's Press Inc., 1970, 402.

<sup>3</sup> Apel, 839

## Musical Analysis

Edward T. Cone<sup>1</sup> asked the following questions regarding contemporary analysis:

What is analysis, or what ought it to be?

What are its purposes? To what extent are traditional concepts and methods applicable to new music? What are the relations of analysis to performance and to criticism?<sup>2</sup>

He believed, ". . . that true analysis works through and for the ear."<sup>3</sup> and wrote:

The greatest analysts (like Schenker at his best) are those with the keenest ears; their insights reveal how a piece of music should be heard, which in turn implies how it should be played. An analysis is a direction for a performance."<sup>4</sup>

Cone touched on the relationship between analysis and intuition and pointed out that intuition is fundamentally the judge of final excellence. An analysis, he stated, should be based on one's own hearing, ". . . one that will substantiate, not contradict his musical judgment."<sup>5</sup>

The relationship between intuition and analysis was also treated in the writing of Wallace Berry,<sup>6</sup> Jan LaRue,<sup>7</sup> and Allen Forte.<sup>8</sup> Berry emphasized his belief in logical analysis and rational inquiry into the musical experience, but at the same time saw that mode of inquiry as:

. . . one in which conjectural hypothesis and intuition (where intuition is the creative fusion of acquired knowledge and experience) are vital in triggering necessary questions and answers, and in suggesting interpretations which can be examined for plausibility, and, at times, susceptibility to empirical verification.<sup>9</sup>

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<sup>1</sup> Edward T. Cone, "Analysis Today," in Henry Paul Lang, ed., *Problems of Modern Music*, New York: W.W. Norton & Company, Inc., 1962, 34-50.

<sup>2</sup> *Ibid.*, 34

<sup>3</sup> *Ibid.*, 36

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*, 49

<sup>6</sup> Wallace Berry, *Structural Functions in Music*, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976.

<sup>7</sup> Jan LaRue, "What is Analysis?" *Music Educators Journal*, October, 1968, 55:2, 35-37.

<sup>8</sup> Allen Forte, *Contemporary Tone-Structures*, New York: Bureau of Publication, Teachers College, Columbia University, 1955.

<sup>9</sup> Berry, 2.

LaRue believed, ". . . that the final insights of analysis depend upon value judgments that emerge more convincingly from one's deepest intuitions than from his highest logic."<sup>1</sup>

Forte carefully examined ". . . the old, dry bone, 'intellect vs. intuition.'"<sup>2</sup> He wrote:

. . . information about structure is extremely difficult to obtain if the only tools are intuitions, feelings, sensitivities, etc. – phenomena on the non-verbal level – and it is these which are generally opposed to technical analysis. Furthermore, analytic information is more readily communicable than intuitions and feelings (which are extremely difficult to communicate with accuracy) . . .<sup>3</sup>

He assured the reader that the analytic procedure he proposed and applied did not preclude the operation of intuition, which he admitted would have been patently absurd. It did provide, he said, ". . . checks on itself and does establish certain criteria for analysis which a treatment based on feelings, intuitions, etc., would not ordinarily take into account."<sup>4</sup>

Forte asked the question, similar to Cone's, "What do we, or should we, expect from analysis?"<sup>5</sup> Forte's answer was, ". . . simply increased understanding."<sup>6</sup> He believed that ". . . an effective analysis synthesizes; it provides new insights, which in a process of reorganization and consolidation, lead to greater knowledge."<sup>7</sup>

Regarding analysis of contemporary works, Forte explained that:

The difference between analysis of a traditional work and a modern work is . . . a difference in procedure. Whereas many things can be taken for granted in the former case, one begins from the beginning in the latter. The most basic assumptions, which are never questioned in the analysis of a traditional work must *emerge* during the analysis of a contemporary composition.<sup>8</sup>

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<sup>1</sup> LaRue, "What is Analysis?" 35.

<sup>2</sup> Forte, 3.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*

<sup>8</sup> *Ibid.*

Cone stated that analysis of 18th and 19th century music ". . . has almost always assumed the application of certain familiar norms . . ." <sup>1</sup> He warned that although ". . . such standards cannot be applied uncritically to the music of our own century . . . they should not be dismissed without examination." <sup>2</sup> Cone contended that:

. . . in a more generalized form, they are still useful. Regardless of vocabulary, linear and chordal progressions still show striking analogies that are in turn reinforced by rhythmic structure. <sup>3</sup>

Hardly any review of literature on musical analysis could have been made without reference to Heinrich Schenker. While this study did not rely on Schenkerian method, other writers continually referred to Schenker, either to defend his theories, extend them into their own methods, or refute them altogether. His importance was recognized even by his critics. Eugene Narmour wrote:

Even though the work of scholars like Tovey and Kurth testifies to an increasing awareness of the importance of hierarchical process in the realization of harmonic and tonal structures, in our time only Schenker can claim to have created an entirely new system of analysis. What other theorist's work so consistently occupies a place in the curricula of our graduate students? More important, who else has produced so devoted a following, a veritable cadre of reformers whose efforts to articulate his thought have resulted in a constant and distinguished expansion of the theoretical literature? <sup>4</sup>

However, Narmour concluded:

. . . I will argue that despite its importance in our current wholesale revision of tonal theory Schenkerism is fatally defective in several crucial ways and eventually must give way to something more powerful . . . <sup>5</sup>

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<sup>1</sup> Cone, 38.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

<sup>4</sup> Eugene Narmour, *Beyond Schenkerism*, Chicago and London: The University of Chicago Press, 1977, 1-2.

<sup>5</sup> *Ibid.*, 2-3.



This more powerful "something" was Narmour's theory based on what he called the "implication-realization" model.<sup>1</sup>

The Schenkerian method holds that:

. . . tonality, contrary to customary belief is the expression of one and only one key; there are no modulations outside of key, as these so-called modulatory excursions lie within tonal orbit.<sup>2</sup>

Introductions to and discussions of Schenker's theories written in English may be found in the writing of Adele Katz,<sup>3</sup> Forte,<sup>4</sup> Victor Zuckerkandl,<sup>5</sup> Sonia Slatin,<sup>6</sup> and Sylvan Kalib.<sup>7</sup> Studies elaborating on or refining Schenker have been done by Felix Salzer,<sup>8</sup> Katz,<sup>9</sup> Arthur J. Komar,<sup>10</sup> and Maury Yeston.<sup>11</sup>

John D. White<sup>12</sup> remarked that the essential purpose of studying music theory was to understand musical style.<sup>13</sup> He stated:

Whether applied to a single work, the total output of a composer, or a certain genre of music, style analysis is the basic tool leading to comparisons, distinctions, judgements, and finally to enlightening conclusions about music—its creation, its existence, and its performance.<sup>14</sup>

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<sup>1</sup> For indexed concepts of the "implication-realization" theory, see Narmour, 226-227.

<sup>2</sup> Adele Katz, *Challenge to Musical Tradition*, New York: Alfred A. Knopf, Inc., 1946, "Preface," xxiv.

<sup>3</sup> Adele Katz, "Heinrich Schenker's Method of Analysis," *Musical Quarterly*, July, 1935, 21:3, 311-329.

<sup>4</sup> Allen Forte, "Schenker's Conception of Musical Structure," *Journal of Music Theory*, April, 1959, 3:1, 1-30.

<sup>5</sup> Victor Zuckerkandl, "Schenker System," Willi Apel, ed., *Harvard Dictionary of Music*, Second Edition, Cambridge: Belknap Press, 1972, 754—755.

<sup>6</sup> Sonia Slatin, "The Theories of Heinrich Schenker in Perspective," unpublished dissertation for the Ph.D., Columbia University, 1967.

<sup>7</sup> Sylvan Kalib, "Thirteen Essays from the Three Yearbooks 'Das Meisterwerk in der Musik' by Heinrich Schenker; An Annotated Translation," unpublished dissertation for the Ph.D., Northwestern University, 1973.

<sup>8</sup> Felix Salzer, *Structural Hearing*, New York: Dover Publications, 1962.

<sup>9</sup> Katz, *Challenge to Musical Tradition*.

<sup>10</sup> Arthur J. Komar, *Theory of Suspensions*, Princeton: Princeton University Press, 1971.

<sup>11</sup> Maury Yeston, *The Stratification of Musical Rhythm*, New Haven: Yale University Press, 1976.

<sup>12</sup> John D. White, *The Analysis of Music*, Englewood Cliffs: Prentice-Hall, Inc., 1976.

<sup>13</sup> *Ibid.*, 1

<sup>14</sup> *Ibid.*, 2

White's analytical method was divided into two fundamental operations: descriptive analysis; and synthesis and conclusions. The first operation was a traditional examination of the musical elements in what White terms, microanalysis, middle analysis, and macroanalysis.<sup>1</sup> The second operation was when the analyst synthesizes and evaluates the total work based on considerations including:

. . . the balance of unity and variety, judgements of the composer's imagination and resourcefulness, and external considerations such as the innovative qualities of the work, its overall evocative and emotional qualities, and its significance in music literature and history.<sup>2</sup>

Arnold Schoenberg believed that, "Style is the quality of a work . . . expressing him who produced it . . . positive and negative rules may be deduced from a finished work as constituents of its style."<sup>3</sup> Charles H. Ball contended that while the same basic elements existed in all music, these elements may be used in infinite variety and it is this variety which constitutes style: "All music is related through the use of similar formal principles, but differentiated by stylistic features."<sup>4</sup>

George Sherman Dickenson defined style as the ". . . ultimate character of the work of art . . . the individual components functioning with the whole."<sup>5</sup>

LaRue<sup>6</sup> regarded style as a matter of music rather than as a problem of philosophy:

. . . the style of a piece consists of the predominant choices of elements and procedures a composer makes in developing movement and shape . . . By extension, we can perceive a distinguishing style in a group of pieces from the recurrent use of similar choices; and a composer's style as a whole can be described in terms of consistent and changing preferences in his use of musical elements and procedures.<sup>7</sup>

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<sup>1</sup> *Ibid.*, 13.

<sup>2</sup> *Ibid.*, 11

<sup>3</sup> Arnold Schoenberg, *Style and Idea*, London: Faber & Faber, 1975, 121.

<sup>4</sup> Charles H. Ball, *Musical Structure and Style*, Morristown, New Jersey: Silver Burdett, 1975, 191.

<sup>5</sup> George Sherman Dickenson, *A Handbook of Style in Music*, New York: Da Capo Press, 1969, "Preface," v.

<sup>6</sup> LaRue, *Guidelines for Style Analysis*.

<sup>7</sup> *Ibid.*, "Preface," ix.

LaRue's book<sup>1</sup> provided a comprehensive framework for style analysis, focusing on the examination of four musical elements – sound, harmony, rhythm, and melody. Added to this is a fifth combining element of growth. In an article<sup>2</sup> outlining his method, LaRue explained:

. . . we must try to understand the functions and interrelationships of these elements, so that we can make meaningful interpretations, identifying the significant aspects of each piece in relation to its composer, and the stylistic relation of each composer to his milieu. From these significant determinations we may venture to evaluate the music and the accomplishment of the composer.<sup>3</sup>

LaRue's was the primary style-analytical approach in the present study.<sup>4</sup>

C. Hubert H. Parry asserted: "In the end, style is the sum of the appearances of all the factors which make up a work of art or any living thing. It is the sum of the outward manifestations of qualities."<sup>5</sup>

Berry<sup>6</sup> proposed a more eclectic method of musical analysis. He used a variety of analytical approaches in treating the musical succession of events involving tonality, melody, harmony, texture, and rhythm. The purpose of Berry's book was to reach a better understanding of the relationship between structure and experience by a systematic exploration of the elements of structure and their important interrelations. He defended his multi-analytical approach, stating that he strongly rejected ". . . the concept of any fixed orthodoxy of analytical procedure and representation, believing that the approach depends on the nature and basis of inquiry, and may in specific areas take, equally, any of a number of forms."<sup>7</sup> Because of this varied approach, analyses may be descriptive statements of an expository nature, symbolic or graphic, or

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<sup>1</sup> *Ibid.*

<sup>2</sup> Jan LaRue, "Fundamental Considerations in Style Analysis," *Notes*, March, 1969, 25:3, 447-464.

<sup>3</sup> *Ibid.*, 448. See also: LaRue, "On Style Analysis," *Journal of Music Theory*, Spring, 1963, 6:1, 91-197.

<sup>4</sup> For discussion of its specific application, see this MS., "Method," 25.

<sup>5</sup> C. Hubert H. Parry, *Style in Musical Art*, London: Macmillan and Co., 1972, 22.

<sup>6</sup> Berry

<sup>7</sup> *Ibid.*, 22.

completely innovative, especially when dealing with new contemporary concepts. Berry ". . . sought to fulfill the analyst's bases for graphic, expository, and other methods."<sup>1</sup>

Although Berry discussed the elements of tonality, melody and harmony in some detail, the emphases were on the theories of rhythm and texture. His rationale for this imbalance was that the structural parameters of rhythm and texture have received relatively little attention in the existing literature of music theory. The musical examples offered for analysis were balanced, covering a cross section of music from Gregorian Chant to contemporary works of Luciano Berio and Pierre Boulez.

Although LaRue was used as the major analytical tool, supplementary articles, books, and dissertations which deal with the specific musical elements of sound,<sup>2</sup> harmony,<sup>3</sup> melody,<sup>4</sup> rhythm,<sup>5</sup> and form<sup>6</sup> proved useful in the musical analysis.

#### Relationships between Musical Criticism and Style Analysis

The relationship between musical criticism and style analysis was explored by

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<sup>1</sup> *Ibid.*

<sup>2</sup> Otto Deri, *Exploring Twentieth Century Music*, New York: Holt, Rinehart and Winston, Inc., 1968, 73-86; Joseph Machlis, *Introduction to Contemporary Music*. New York: W.W. Norton & Company, Inc., 1961, 47-52; and Louis V. Pisciotto, "Texture in the Choral Works of Selected Contemporary American Composers," unpublished dissertation for the Ph.D., Indiana University, 1967.

<sup>3</sup> Deri, 52-72; Machlis, 22-39; William Austin, "Harmonic Rhythm in Twentieth-Century Music," unpublished dissertation for the Ph.D., Harvard University, 1950; and Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*, New York: W.W. Norton & Company, 1961.

<sup>4</sup> Deri, 17-32; Machlis, 14-21; Gottlieb, "The Music of Leonard Bernstein: A Study in Melodic Manipulations." Leonard B. Meyer, *Explaining Music*, Los Angeles: University of California Press, 1973, 131-268; Maurice I. Laney, "Thematic Material and Developmental Techniques in Selected Contemporary Composers," unpublished dissertation for the Ph.D., Indiana University, 1964; and John Carlton Crawford, "The Relationship of Text and Music in the Vocal Works of Schoenberg," unpublished dissertation for the Ph.D., Harvard University, 1963.

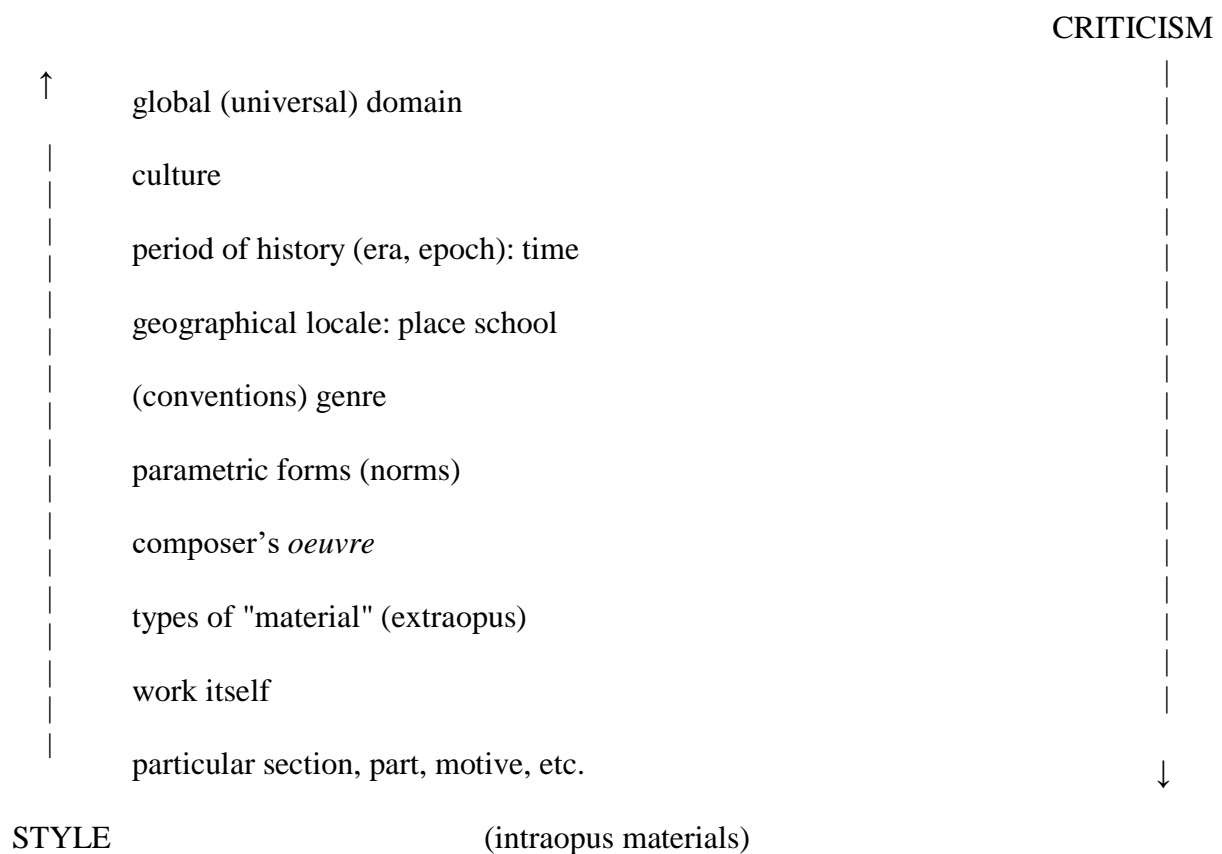
<sup>5</sup> Deri, 33-51; Machlis, 40-48; Anna A. Pierce, "The Analysis of Rhythmic Practices in Contemporary Music," *Musical Quarterly*, July, 1956, 42:3, 318—329; and Elliot Carter, "The Rhythmic Basis of American Music," *The Score*, June, 1955, 12:6, 27-32.

<sup>6</sup> Deri, 87-106; Machlis, 59—70; Leonard Stein, *Structure and Style*, Evanston, Illinois: Sum-Birchard Co., 1962; and Ball.

Meyer,<sup>1</sup> Narmour,<sup>2</sup> Cone,<sup>3</sup> and LaRue.<sup>4</sup>

Meyer stated: "Criticism (or critical analysis) must be distinguished from style analysis. For these disciplines, though complementary, involve different viewpoints, methods, and goals."<sup>5</sup>

Narmour agreed with Meyer's statement and elaborated on the difference between the two methods: "Style analysis begins with the specific and moves to the general. In critical analysis the strategy is the reverse."<sup>6</sup> He clarified this statement using the following diagram of an "epistemological hierarchy"<sup>7</sup>



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<sup>1</sup> Meyer.

<sup>2</sup> Narmour.

<sup>3</sup> Lang.

<sup>4</sup> LaRue, *Guidelines for Style Analysis*.

<sup>5</sup> Meyer, 6.

<sup>6</sup> Narmour, 170

<sup>7</sup> *Ibid.*

. . . (each word or line of words stands for a level; the whole diagram is to be imagined as a kind of hierarchical system, with each "level" implying an area of intellectual and scholarly concentration).<sup>1</sup>

LaRue disagreed completely with the views of Meyer and Narmour. He argued that:

The first axiom for the analyst seeking completeness is to begin by looking at the piece as a whole, not as parts, not even as a collection of parts. We can come much closer to the sense of flow in a movement if we try first to grasp its entirety. Furthermore, once we comprehend the wholeness, the parts fall into proper perspective. The opposite process yields less insight, for a study of the parts does not usually help us to sense the whole, in fact, it tends to fragment any broader view, obscuring it with a multiplicity of detail. Hence, it becomes essential to begin with large overviews.<sup>2</sup>

Critical analysis, according to Meyer was a method which tried to comprehend the idiosyncrasies of a composition, *i.e.*, how it differed from all other pieces:

In short, criticism tries to explain in what ways the patterns and processes peculiar to a particular work are related to one another and to the hierarchic structure of which they form a part. Style analysis, in its pure form, ignores the idiosyncratic in favor of generalization and typology.<sup>3</sup>

Narmour pointed out that, "The style analyst must emphasize similarities between things."<sup>4</sup>

LaRue said exactly the opposite: ". . . style analysis attempts to discover more the individuality of a piece or composer than the conventionality, which is often too easily perceived."<sup>5</sup>

Cone viewed criticism as analysis taken one level further:

. . . a work of art ought to imply the standards by which it demands to be judged. Most criticism today . . . sets about discovering the standards implied by a given work and testing how well it lives up to them. For investigation of this kind, analysis is naturally of primary importance. Criticism should take a further step . . . It should question the value of the standards.<sup>6</sup>

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<sup>1</sup> *Ibid.*, 170-171

<sup>2</sup> LaRue, *Guidelines for Style Analysis*, 5-6.

<sup>3</sup> Meyer, 6.

<sup>4</sup> Narmour, 171.

<sup>5</sup> LaRue, *Guidelines for Style Analysis*, 16.

<sup>6</sup> Lang, 49.

While the above authors may have propounded different criteria and methods for analysis and criticism, they clearly agreed that their relationship was at least a complementary one. Meyer wrote:

Criticism attempts to understand and explain the choices made by a composer in a particular work. In order to do so, the critic must be aware of the options available to the composer at each point in the composition, and he must be able to estimate (in a general way) what the probable consequences of alternative decisions would be. The critic must have not only a viable theoretical framework, but equally important a sensitive feeling for the style. Style analysis is therefore necessary to and relevant for criticism.<sup>1</sup>

LaRue drew the following complementary relationship between analysis and criticism

(evaluation):

. . . objective analysis of works of music not only reveals important evidence to help in understanding their construction and historical position, but also suggests profiles of intensity in a given work that may directly enhance esthetic experience. The process of evaluation . . . therefore, necessarily combines subjective and objective judgment . . . when as style analysts we carefully study the objective aspects of a piece . . . we lay a foundation for subjective judgment by objective study . . . objective analysis is a significant foundation of musical good taste and an essential educative component in developing sound personal judgment.<sup>2</sup>

Narmour went as far as to state:

The distinction made between style analysis and critical analysis is of course, somewhat "fictional": style analysis cannot take place without critical judgment, and critical analysis depends upon an understanding of stylistic norms. Each is a necessary part of the other's explanatory context.<sup>3</sup>

In comparing critical evaluations of Bernstein's *Mass* with style-analytical and descriptive observations, it should be seen to what extent analysis and criticism do, can or should complement one another in a complete evaluation of a work.

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<sup>1</sup> Meyer, 18

<sup>2</sup> LaRue, *Guidelines for Style Analysis*, 194-195.

<sup>3</sup> Marmour, 170.

LaRue was chosen as the primary analytical tool due to the completeness of its framework<sup>1</sup> and the cohesiveness of its presentation. In addition, it more readily lends itself to the variegated nature of Bernstein's motifs.

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<sup>1</sup> See this MS, 26-28



## CHAPTER II

### THE METHOD

The method used was an analytical-aesthetic approach and the actual procedure by sub-problems is explicated below.

In Sub-problem 1, the intent of which was to analyze *Mass* descriptively and stylistically, the information gathered dealt with those elements which directly related to the comprehension of the work musically.

The data were extracted primarily from the score. Only the piano-vocal score was available in publication.<sup>1</sup> The orchestral score was available on a rental basis,<sup>2</sup> however, the orchestration was more immediately discernible from listening to the recording<sup>3</sup> than it was from looking at the orchestral score.

The opportunity to study the orchestral score was available in preparation for conducting a performance of the work in Louisville in 1980. It was hand written, incomplete and poorly photo-copied, which added to its original illegibility. Painstaking deciphering and some printed cues in the piano-vocal score enabled the researcher to "reconstruct" the intended orchestration. To date, the full score is unpublished.

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<sup>1</sup> Leonard Bernstein, *Mass*, Piano-Vocal Score, hereinafter Bernstein, *Mass*, New York: Amberson Enterprises, Inc., 1971; S. Schirmer, New York and London, Sole Agent.

<sup>2</sup> From G. Schirmer Inc.

<sup>3</sup> *Mass* is available on Columbia Records: M2 31008 (Stereo). M2Q 31008 (Quadraphonic), and on Cassette Tapes MTX 31008.

Since visual considerations and the dramatic impact of the score were necessary for a full understanding of the purely musical implications, data were gathered from the libretto concerning staging and the denouement of the work.<sup>1</sup>

In *Mass*, as in some of Bernstein's other compositions, motives derived from other works, were quoted. To the extent that these quotations seemed relevant to the musical analysis, description or evaluation, they were discussed. Necessary data were obtained from the scores of the quoted works, and background information pertinent to their relationship to *Mass* were gathered through accepted scholarly sources.

Each movement of *Mass* was examined under the following headings:

#### Background

The background consisted of a general description of the staging, dramatic content, and musical forces employed.

#### Stylistic Analysis

The style-analytical procedure used was that of LaRue.<sup>2</sup> He recommended focusing on the categories of sound, harmony, melody, rhythm, growth, and text influence. The following elements were studied in each category in order to ascertain the salient stylistic features of each movement and, in turn, the entire work:

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<sup>1</sup> Allan Rich, "The Role of the Critic," *National Music Council*, Winter, 1965-6, 26:2, 9.

<sup>2</sup> Jan LaRue, *Guidelines for Style Analysis*. New York: W.W. Norton & Co., Inc., 1970.

## Sound

Timbre  
Range, tessitura, special effects  
Texture and fabric  
Dynamics

## Harmony

Color and tension  
Stages of tonality  
Interior key schemes, modulatory routes  
Chord vocabulary  
Counterpoint, imitation, canon, fugue.

## Melody

Range  
Motion  
Patterns  
New or derived  
Primary and secondary functions  
Peaks and lows

## Rhythm

Surface rhythm  
Meter, tempo, dimensions of activity  
Interactions: textural rhythm, harmonic rhythm, contour rhythm  
Patterns of change: amount and location of stress, lull, and transition  
Fabrics: homorhythmic, polyrhythmic, polymetric, variant rhythmic density

## Growth

Balance and relationships between movements  
Evolution of control; heterogeneity, homogeneity  
Sources of shape and movement  
Pervading growth characteristics

## Text Influence

Exploitation of word-sound for mood and texture  
Word evocation of chord and key change  
Clarification of contrapuntal lines by forceful key words

Influence of word rhythms on surface rhythms  
Concinnity or conflict in mood changes  
Location of climax<sup>1</sup>

Observations were noted on the levels of large and small dimensions,<sup>2</sup> however, only those features in a specific dimension which are most relevant to the stylistic or descriptive analyses of this study will be discussed in detail. When necessary, other analytical techniques were used when deemed useful to the study.

Each movement was examined according to the above procedures, and as facts were ascertained and assessed, appropriate musical examples were used.

### Unifying and Integrating Elements

Ambiguity, eclecticism, motivic and rhythmic derivations, paranomasia, and other factors which help to unify and integrate the musical, dramatic and philosophical elements of the work, were discussed.

In Sub-problem 2, the purpose of which was to gather and categorize musical reviews on *Mass*, a list of them was compiled from the following reference sources:<sup>3</sup>

*The Music Index*

*The Reader's Guide to Periodic Literature*

*The New York Times Index*

Indices of other journalistic publications which regularly print reviews of major musical events.

Data were collected from reviews of the Washington, D.C. and New York performances of

*Mass*.

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<sup>1</sup> *Ibid.*, 230-231.

<sup>2</sup> Jan LaRue, Lecture delivered for the course "Style Analysis," School of Education, Health, Nursing and the Arts Professions, New York University, New York, New York, September 16, 1980. LaRue is in the process of revising his *Guidelines for Style Analysis* which will eliminate the original "middle dimensions" from the analytical framework.

<sup>3</sup> For complete bibliographic information on listed sources, see this MS., "Bibliography," 264.

In order to deal with the data in the reviews in a systematic way, the following checklist of categories in composition and extramusical factors based on a model by Ellyn Berk<sup>1</sup> was used:

COMPOSITION: I STYLE

- A. form
- B. structure
- C. historical perspective

II TECHNIQUE

- A. eclectic
- B. derivative

III MUSICAL ELEMENTS

- A. melody
- B. rhythm
- C. harmony
- D. texture

IV INTENTIONALITY

V COMPATIBILITY TEXT/THEME

EXTRA-MUSICAL  
COMMENTS:

PROGRAMMATIC

SOCIOLOGICAL

PSYCHOLOGICAL

POLITICAL ECONOMIC

LANGUAGE/RHETORIC<sup>2</sup>

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<sup>1</sup> Ellyn Berk, "An Analysis and Comparison of the Aesthetics and Philosophy of Selected Music Critics in New York: 1940-1975," unpublished dissertation for the Ph.D., New York University, 1978.

<sup>2</sup> *Ibid.*, "Appendix D," 472.

In Sub-problem 3, which was designed to provide the composer's own musical and philosophical perceptions of *Mass*. Bernstein's views regarding his composition were considered, in order to provide a further dimension to the analysis. Where deemed appropriate and applicable to *Mass*, musical and philosophical thoughts of a more general nature were included.

The data collected were from the following articles and interviews containing Bernstein's perceptions on *Mass*:

"Bernstein Has Written a Mass for the Kennedy Center," *The Washington Post*, July 27, 1971, B1, B3.

"Bernstein Defends His Mass in Capital," *The New York Times*, May 31, 1972, 33.

"Bernstein Plans to Tour 'Mass' Abroad," *Los Angeles Times*, June 1, 1972, IV, 19.

"Bernstein Says His 'Mass' Still Has Relevance Today," *Baltimore Evening Sun*, September, 14, 1981, B5.

Gruen, John, "Bernstein Talks About His New 'Mini-Mass,'" *Los Angeles Times*, December 31, 1972, CAL, 1, 26, 50.

Henahan, Donal, "Bernstein and Handel Works Begin A Month of Rehearsals," *The New York Times*, August 10, 1971, 22.

Hume, Paul, "After 'Mass' . . ." *The Washington Post*, May 31, 1972, B11.

Hume, Paul, "Bernstein's Mass," *The Washington Post*, September 5, 1971, F1, F4.

Hume, Paul, "Leonard Bernstein: Today We Just Have to Do 'Mass' And Do It Better . . ." *The Washington Post*, September 6, 1981, L6.

Hume, Paul, "The Man as Part of His Music," *The Washington Post*, January 1, 1976, B1, B3.

"Leonard Bernstein Discusses His Mass with High Fidelity," *High Fidelity/Musical America*, February, 1972, 22:2, 68-70.

"Mr. Bernstein: 'Labor of Love,'" *The National Observer*, August 2, 1971, 6.

Pepper, Thomas, "Kennedy Center Has Glittering Opening," *Baltimore Evening Sun*, September 9, 1971, Final Ed., A1, A12.

Peress, M, "The 'Controversial' Bernstein *Mass*," *Music and Artists*, 1971-1972, 4:5, 13-14.

Senior, E., "Bernstein – An Inside View," *Billboard*, November 4, 1972, 62.

Shepard, Richard F., "'Special Spirit' Cited – Plans to Compose," *The New York Times*, December 17, 1971, 30.

Smyth, Jeannette, "'Joy and Paranoia,'" *The Washington Post*, May 31, 1972, B1, B11.

Wager, Walter, "Leonard Bernstein: An Exclusive Interview," *ASCAP Today*, July 6, 1972, 6-11.

Zadikov, Rosemarie Tauris, "Bernstein Talks About His Work," *Time*, September 20, 1971, 42.

Other resource material providing background to the general musical philosophy of Bernstein included:

Bernstein, Leonard, "The Arts Belong to the People," *The Christian Register*, February, 1946, CXXV:2, 77-78.

Bernstein, Leonard. *Findings*, New York: Simon and Schuster, 1982.

Bernstein, Leonard, "This I Believe," in Bernstein, Leonard, *Findings*, New York: Simon and Schuster, 1982.

Bernstein, Leonard, *The Infinite Variety of Music*, New York: Simon and Schuster, 1962.

Bernstein, Leonard, *The Joy of Music*, New York: Simon and Schuster, 1959.

Bernstein, Leonard, "Notes, That's What I Mean by Musical Meaning," interview with Henry Brandon, *New Republic*, June 9, 1958, 13-16.

Bernstein, Leonard, "On Modern Music," *Gentleman's Quarterly*, Summer, 1958, XXVIII:4, 76.

Bernstein, Leonard, "The Principle of Hope," Opening Exercises of Tanglewood, June 28, 1970.

Bernstein, Leonard, "Speaking of Music," *The Atlantic*, December, 1957, CC:6, 104-106.

Bernstein, Leonard, *The Unanswered Question, Six Talks at Harvard*, Cambridge and London: Harvard University Press, 1976.

Bernstein, Leonard, "What I Thought and What I Did," *The New York Times*, October 24, 1965, II, 19.

Bernstein, Shirley. *Making Music: Leonard Bernstein*, Chicago: Encyclopedia Britannica Press, 1963.

Briggs, John, Leonard Bernstein, *The Man, His Work and His World*, Cleveland and New York: World Publishing Co., 1961.

Gruen, John, *The Private World of Leonard Bernstein*, New York: Viking Press, 1968.

Hume, Paul, "Leonard Bernstein's Symphony of 60 Years," *The Washington Post*, August 20, 1978, K1, K8.

Hume, Paul, "Musings of The Maestro," *The Washington Post*, August 25, 1978, C1, C7.

Kotlowitz, Robert, "Catching Lenny," *The New York Times*, December 19, 1971, VI, 39, 51-56.

Program Notes to Bernstein's Symphony No.2 "The Age of Anxiety," in *Boston Symphony Orchestra Notes*, April 8, 1949, reprinted in record notes to *Leonard Bernstein: The Three Symphonies*, Deutsche Grammophon, 1978, Stereo 2709 077.

Quinn, Sally, "Bernstein: Time, Fleeting Time," *The Washington Post*. January 7, 1976, B1.

Rogers, Harold, "Bernstein – an inexhaustible Capacity for love," *The Christian Science Monitor*, August 6, 1973, 7.

Tuck, Lon, "The Classical Leonard Bernstein," *The Washington Post*. October 15, 1978, L9.

Wagner, Walter, "Bernstein – A Teacher, Too," *The New York Times*. June 11, 1972, II, 15, 18.

The information gathered from the various sources was applied where specifically warranted and in support of analytical or critical findings. The need for the composer's views was supported by Leonard B. Meyer. He wrote:



If the goal of criticism is to understand and explain the musical decisions made by composers, the ideas about music expressed by the composer himself . . . should be particularly relevant for the present-day critic.<sup>1</sup>

The purpose of Sub-problem 4 was to question, refute or defend statements made by critics in Sub-problem 2, based on the analysis in Sub-problem 1 and information gathered in Sub-problem 3.

The information gathered from the analyses in Sub-problem 1, as well as information from Sub-problems 2 and 3, served as the sources of data used.

Data from Sub-problem 2 were questioned, refuted, or defended based on the data from Sub-problems 1 and 3. Narrative form was used in the evaluation of the data of Sub-problem 2 and, when necessary, appropriate musical examples were used.

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<sup>1</sup> Leonard B. Meyer, *Explaining Music*, Los Angeles University of California Press, 1973, 75.

## CHAPTER III

### ANALYSIS

The contents of the following analysis and narration of *Mass* may be seen through the outline below, copied from the title page of the score:

#### I DEVOTIONS BEFORE MASS

1. Antiphon: *Kyrie Eleison*
2. Hymn and Psalm: "A Simple Song"
3. Responsory: Alleluia

#### II FIRST INTROIT (Rondo)

1. Prefatory Prayers
2. Thrice-Triple Canon: *Dominus Vobiscum*

#### III SECOND INTROIT

1. *In nomine Patris*
2. Prayer for the Congregation  
(Chorale: "Almighty Father")
3. Epiphany

#### IV CONFESSION

1. *Confiteor*
2. Trope: "I Don't Know"
3. Trope: "Easy"

#### V MEDITATION No. 1 (orchestra)

#### VI GLORIA

1. *Gloria tibi*
2. *Gloria in Excelsis*
3. Trope: "Half of the People"
4. Trope: "Thank you"

## CHAPTER

#### VII MEDITATION No. 2 (orchestra)

#### VIII EPISTLE: "The Word of the Lord"

#### IX GOSPEL-SERMON: "God Said"

- X CREDO
  - 1. Credo in unum Deum
  - 2. Trope: *Non Credo*
  - 3. Trope: "Hurry"
  - 4. Trope: "World Without End"
  - 5. Trope: "I Believe in God"
  
- XI MEDITATION No. 3 (*De profundis*, part 1)
  
- XII OFFERTORY (*De profundis*, part 2)
  
- XIII THE LORD'S PRAYER
  - 1. Our Father
  - 2. Trope: "I Go On"
  
- XIV SANCTUS
  
- XV AGNUS DEI
  
- XVI FRACTION
  
- XVII PAX: ("Secret Songs")

Although the researcher made every attempt to incorporate musical examples from the score, references are made to concepts of form and other components, which require longer quotations than are practical. Understanding of the analysis, therefore, would be enhanced if the entire score might be available to the reader.

#### I DEVOTIONS BEFORE MASS

##### 1. Antiphons *Kyrie Eleison*

"In total darkness a Quadraphonic tape is heard, coming from four speakers placed in the four corners of the house."<sup>1</sup> Out of "Right front Speaker I," a coloratura soprano is heard singing *Kyrie Eleison* against a glockenspiel, xylophones, and small cymbal. A three-note motif is heard:

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<sup>1</sup> Bernstein, *Mass*, 1.

Ex.1: *Mass I* 1.Antiphon: *Kyrie Eleison*, mm.1<sup>1</sup>



played by the glockenspiel and xylophone simultaneously with the soprano's first note. This three-note motif is one of the main melodic building blocks of the work and, alone, it may be seen as representing what Peter G. Davis describes as a "reminder of faith and hope."<sup>2</sup> Similar "hope" themes may be found in other works of Bernstein.<sup>3</sup> The idea of beginning a work with a solo voice or instrument is used in other Bernstein compositions as a device for attracting a keener focus of attention from the audience.<sup>4</sup>

The first melodic line of the work establishes a Double Lydian<sup>5</sup> mode quality which becomes the basis for the second major motif.

Ex.2: *Mass I* 1.Antiphon: *Kyrie Eleison*, mm.1-2

<sup>1</sup> Throughout this MS., measure will be indicated by m., and measures by mm.

<sup>2</sup> Peter G. Davis, "Three Faces of Lenny: The Religious Composer," *High Fidelity/Musical America*, February, 1972, 22:2, 73.

<sup>3</sup> See Jack Gottlieb in "The Music of Leonard Bernstein: A Study of Melodic Manipulations," unpublished dissertation for the D.M.A., University of Illinois, 1964, 30, 31, 114, *et passim*.

<sup>4</sup> For a list of some of these works, see Gottlieb, 10.

<sup>5</sup> See this MS., 36.

The glockenspiel and xylophone accompany the soprano using fragments from the original line.

Ex.3: *Mass I* 1. Antiphon: *Kyrie Eleison*, mm.1-9

The musical score is for the first nine measures of the 'Kyrie Eleison' antiphon. It features three staves:

- Top Staff:** SPEAKER I (Right front), marked 'Allegretto con spirito' with a tempo of quarter note = 108. The lyrics are: 'Ky - (hy) - ri - e e - le - i - non, e - le - i - non, e - le - i - non.' Dynamics include *mf* and *ma marc.*
- Middle Staff:** GLOCKENSPIEL (Xylophone) and SMALL CYMBAL. The lyrics are: 'Ky - ri - e, ky - ri - e, ky - ri - e e - le - i - non, e - le - i - non.' Dynamics include *p marc.*, *metal stick on dome*, *p*, *mf*, and *cresc.*
- Bottom Staff:** Continuation of the vocal line. The lyrics are: 'ky - ri - e e - le - i - non. Ky - ri - e e - le, e - le - i - non, e - le - i - non.' Dynamics include *f*, *mp*, *mp come primo*, and *p marc. e stacc.*

Bernstein's use of ambiguity as "a violation of expectation,"<sup>1</sup> can be traced throughout the work and is apparent at the outset of this *Kyrie Eleison*. The darkness is disorienting and one does not expect to hear music without seeing anything, in fact, with-out being able to see at all. As the senses begin to adjust to the environmental and musical texture of the first seven measures, Bernstein disrupts it immediately with the entrance of a bass solo coming from "Left rear Speaker II" accompanied by five timpani and large cymbal. Speakers I and II, now with their respective voice and instrumental parts, are sounding concurrently, each with its own tempo indication, key, meter, and timbre:

<sup>1</sup> See this MS., "Definitions," 12

Ex.4: Mass I 1.Antiphon: *Kyrie Eleison*, mm.8-14

**SPEAKER II**  
Left rear

**Andante sonore** ♩ = 80

**BASS SOLO**  
Ky - ri - e - lei - son, *cresc.*

**5 TIMPANI**  
*mp marc.* *mf* *marc.*

**LARGE CYMBAL**  
(hard timpani stick) *mf*

lei - son, e - le, e - le, e - le, e - le - i - son. Ky - ky - ri - e -

*p* *mf* *ord.* *done*

**B.** e - lei - son. Ky - ri - e

*cresc.* *f* *mf* *mp ma sempre marc.*

Fourteen measures later, there is another entrance through "Right rear Speaker III" by a second soprano and alto soli, with vibraphone, temple blocks and triangle, again in no way similar to the other two groups in any respect. The text of this group is *Christe eleison* while the other two groups continue with *Kyrie eleison*:

Ex.5: Mass I 1.Antiphon: Kyrie Eleison, mm.20-22

The musical score is divided into two systems. The upper system contains vocal parts and piano accompaniment. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is for the left hand (L.H.). The score includes dynamic markings such as *f*, *mp*, *marc.*, *p*, and *mf*. A circled number (20) is placed below the piano part. The lyrics are: "e-lei-son, Ky-(by)-ri-e-e-le-i-son, e-le-i-son, e-lei-son." The lower system is for percussion and includes parts for SPEAKER III (Right rear), SECOND SOPRANO and ALTO Soli, VIBRAPHONE, 4 TEMPLE BLOCKS, and TRIANGLE. The tempo is marked "Vivo J. = 96". The lyrics for the solo parts are: "Christe e-le-i-son, Christe e-le-i-son." The percussion parts include dynamic markings like *f* and *marc.* and time signatures of 6/8 and 9/8.

The last entrance is a tenor and baritone solo with marimba and wood block heard through "Left front Speaker IV." This group is as independent as the other three and is the only one with its own key signature of D-flat major. The idea of a key signature at this point is in itself ambiguous because as each of the four groups makes its sequential entrance, it does so at

graduated dynamic levels, *p-mf-f-ff*. The volume is so great (a volume Bernstein hoped to have grow to a painful point),<sup>1</sup> and the sounds so fused together, that by the time the last group enters, all conception of key, tonality, or even polytonality and polymodality is lost.

Ex. 6: *Mass I* 1. Antiphon: *Kyrie Eleison*, mm.37-40

The musical score is divided into two systems. The first system includes:

- S.2, A.**: Soprano 2, Alto part with lyrics "son. Chri-ete e-le-i-son," and dynamic markings *cresc.* and *f*.
- Solo**: A vocal solo line with *cresc.* and *f* markings.
- PERCUSSION**: Two staves for **MARIMBA** and **WOOD BLOCK**, both with *cresc.* markings.

The second system, starting at measure 37, is marked **Maestoso** with a tempo of  $\text{♩} = 96$  and *ff* dynamics. It includes:

- SPEAKER IV Left front**: A box indicating the speaker location.
- TENOR SOLO**: Tenor soloist part with lyrics "Chri-ete" and *ff* marking.
- BARITONE SOLO**: Baritone soloist part with lyrics "Chri-ete" and *ff* marking.
- MARIMBA** and **WOOD BLOCK**: Percussion parts with *ff* markings.

<sup>1</sup> Maurice Peress, "The 'Controversial' Bernstein *Mass*," *Music and Artists*, 1971-1972, 4:5, 13.



Ex.6: Continued

*mf*  
Ky - ri - e, ky - ri - e, ky - ri - e - lei - son, e - lei - son, ky - ri - e - lei - i -

*p stacc.* *p* *mf* *f* *mp*  
*mp* *mp* *mf* *f* *mp*

*mp* *f*  
lei - son. Ky - ri - e - lei - i - son,

*p* *cresc. molto* *fp* *mp marc.*  
*f*

S.2.A.  
Chri - ste e - lei - i - son. Chri - ste e - lei - i - son. Chri - ste, Chri - ste,

T.  
e - lei - son, e - lei - son.

Bar.  
Chri - ste e - lei

*ff*

All in all a completely unexpected musical setting for a *Kyrie Eleison - Christe Eleison*, one which is devoid melodically of tonality and rhythmically of meter.

Yet all these ambiguities piled one on top of another in such a short span of time serve a definite purpose – that of creating a cacophony representative of confusion and disharmony. The *Mass* begins with people in disharmony, and out of touch spiritually, and with one another – singing together, but not together; existing together, but without unity, direction or purpose.

This is the effect Bernstein imparts, and he immediately submerges his audience in it and makes them part of it. Now the text is altogether appropriate – *Kyrie eleison* – Lord have mercy!

Underlying the musical "chaos" of this section is a concinnity of musical elements (sound, harmony, melody, rhythm, text) working toward not only increased sound and volume, but tension as well.<sup>1</sup> The cacophony created by the overlapping stratification of four separate and distinctive thematic groups is punctuated by sharply contrasting and alternating textures, tonalities, meters and tempi. For example, groups I and III have fast tempi (I: *Allegretto con spirito*; III: *Vivo*), quick surface articulation, high *tessitura* (I: coloratura soprano; III: soprano and alto), and thin texture (I: glockenspiel, xylophone, small cymbal; III: vibraphone, temple blocks, triangle), while groups II and IV have slow tempi (II: *Andante sonare*; IV: *Maestoso*) slower surface articulation, low *tessitura* (II: bass; IV: tenor and baritone) and thicker texture (II: 5 timpani, large cymbal; IV: marimba, wood block).

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<sup>1</sup> Jan LaRue, *Guidelines for Style Analysis*, New York: W.W. Norton & Co., Inc., 1970, 16.

Tension is created by the increase in polytonality/- modality and, thereby, dissonance, the absence of goal-oriented harmony, and the rhythmic articulation of the individual theme groups which accelerate from beginning to end:

Theme I	From:		To:	
Theme II	From:		To:	
Theme III	From:		To:	
Theme IV	From:		To:	

While the characteristics of each theme group are contrasting, the piling up of four themes creates an overall effect of increased thickening texture, volume, dissonance, tension, and aural confusion. All the elements work together toward this end: 1) Sound, by way of increasing density and volume (both implied and indicated); 2) Harmony, by dissonance, polytonality/modality, and absence of goal oriented harmony; 3) Melody, with unexpected arrival of peaks, skips, and leaps; 4) Rhythm, through increased surface articulations, polyrhythmic effects and de-emphasis of meter; and 5) Text, which is as misaligned as the other elements by its ever increasing poly-syllabic effect. The individual elements of sound, harmony, melody, rhythm, and text are, of themselves, without long range goals. However, they contribute to the goal of the entire movement, which is to begin with relative simplicity of sound and its movement, and end with chaotic complexity.

The *Kyrie* may represent a time when faith, the word, or concept of God was not in effect. Supporting this is Bernstein's concept that serialism, and other tonality-obscuring musical

techniques, parallel the "God is dead" movement in theology and philosophy.<sup>1</sup> In any event, his formula is that musical dissonance symbolizes mental, emotional and spiritual discord and unrest. Musical consonance is symbolic of mental, emotional and spiritual accord and peace.

## 2. Hymn and Psalm: "A Simple Song"

Bernstein put this formula to work and, as the voices build to a point of maximum confusion, a spotlight reveals a young man, the Celebrant. In his mid-twenties, he is dressed in blue jeans and a simple shirt. He strikes a strong, *fortississimo* chord on his guitar which obliterates the sound from the Quadraphonic tape.

Ex.7: *Mass I* 2.Hymn and Psalm: "A Simple Song," m.1

The image shows a musical score for the first measure of "A Simple Song" from the Hymn and Psalm section of the Mass I. The score is marked "Tranquillo" with a tempo of quarter note = 48. It is for the Celebrant. The score is divided into two parts: a vocal line and a guitar line. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The guitar line is on a grand staff with treble and bass clefs and a key signature of one sharp. The guitar part features a powerful, consonant open G chord (G-B-D) in the first measure, marked with a fortissimo (fff) dynamic. The vocal line has a whole note G in the first measure. A box labeled "STAGE" is positioned to the left of the vocal line, indicating the entrance of the Celebrant.

The composer uses a powerfully consonant open G chord comprised of perfect fifths, fourths and octaves, to dissipate the dissonance which has preceded it. Whether one adheres to Pythagorean theory,<sup>2</sup> Hermann Helmholtz's theory of *Klangverwandtschaft* (relationship of sounds),<sup>3</sup> Carl Stumpf's theory of *Tonverschmelzung* (amalgamation of sounds),<sup>4</sup> or Paul Hindemith's *Craft of Musical Composition*,<sup>5</sup> they are the three most consonant intervals and are also the first three

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<sup>1</sup> Leonard Bernstein, *The Infinite Variety of Music*, New York: Simon and Schuster, 1962, 13.

<sup>2</sup> Willi Apel, ed., *Harvard Dictionary of Music*, Second Edition, Cambridge, Massachusetts: Harvard University Press, 1972, 201.

<sup>3</sup> *Ibid.*, 201-202.

<sup>4</sup> *Ibid.*, 202.

<sup>5</sup> *Ibid.*

first three tones of the harmonic series, *i.e.*,



which Bernstein uses in his defense of tonality.<sup>1</sup> This chord, beginning on any of the twelve tones, would have accomplished the same effect, but Bernstein very often chooses certain notes or chords not only for their musical meaning, but also for their literary meaning. In view of all the word-painting and paronomasia that takes place during the work, it would not be impossible that, in mentioning God for the first time, Bernstein chooses a G tonality, with the first note of the melody beginning with "D" (*Deo?*). This technique is used again after the texts "For God is the simplest of all," using one note, "G" as a modulatory pivot to the "simplest" of keys, C major.<sup>2</sup>

The first line of this movement, "Sing God a simple song: *Lauda, Laude.*" is a smooth descending Lydian motif which, compared to the complexity of the music preceding it, has an aural innocence, simplicity and comfortability. It reflects the meaning of the text and in turn the character of the Celebrant.

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<sup>1</sup> Leonard Bernstein, *The Unanswered Question – Six Talks at Harvard*. Cambridge and London: Harvard University Press, 1976, 17, *et passim*.

<sup>2</sup> See also Bernstein, *Mass*, 170, m.62-65, and William Andrew Cottle, "Social Commentary in Vocal Music in the Twentieth Century as Evidenced by Leonard Bernstein's *Mass.*," unpublished dissertation for the D.A., University of Northern Colorado, 1978, 73.

Ex.8: Mass I.I.Hymn and Psalm: "A Simple Song," mm.1-9

The musical score is divided into three systems. The first system is a short introduction in G major, marked 'Tranquillo' with a tempo of quarter note = 48. It features a vocal line starting with 'Sing God a' and a piano accompaniment marked 'fff'. The second system is marked 'c.' and contains the lyrics 'sim - ple song: Lau - da, Lau - dē... Make it up as you'. It includes a circled '5' above the vocal line. The piano accompaniment is marked 'p' and 'f sub.'. The third system is also marked 'c.' and contains the lyrics 'go a - long: Lau - da, Lau - dē...'. The piano accompaniment is marked 'p'.

The second line, "Make it up as you go along: *Lauda, Laude*," supports the improvisatory quality of the movement with "*Lauda, Laude*" always being accompanied by a motif whose eventual direction is descending, thus giving a feeling of release and relaxation, i.e., mm.4-5, 8-9, 37-38, 47-48, and 59-60. In mm.41-42 and 44-45, respectively, the influence of the text, "I will lift up my eyes . . ." and "I will lift up my voice . . ." can be noticed as both are supported by "lifting" or ascending melodic lines.

By shaping the music to express the word, the meaning of each is enhanced.

Ex.9: Mass II.Hymn and Psalm: "A Simple Song," mm.38-50

The musical score is divided into three systems, each with a vocal line (C), a flute line, and a piano accompaniment. The first system (measures 38-44) includes the lyrics "Lau-dē... And walks in His ways, I will lift up my eyes To the hills from whence comes my help...". The second system (measures 45-49) includes the lyrics "I will lift up my voice to the Lord Sing-ing". The third system (measures 50-50) includes the lyrics "Lau-da, Lau-dē. For the Lord is my shade, Is the". Performance markings include *p*, *mf*, *pp*, *cresc. poco a poco*, and *warmly*. A circled number 40 is above the first system, 45 above the second, and 50 above the third. A note "(A Solo boy from the Boys Choir enters.)" is placed between the second and third systems.

There is a great contrast in style between "A Simple Song" and the taped music preceding it, yet this is only the beginning of what is practically a compendium of musical styles encountered in Mass. It is this eclectic style (used mistakenly at times to mean derivative) which is often the

most negatively and persistently criticized element of Bernstein's music. Nearly twenty years ago, Gottlieb commented that critics were placing too much emphasis on eclecticism as a flaw in Bernstein's music, and when reaction ". . . is not so positive, it is usually supported by the specious argument: eclectic, *ergo* undistinguished."<sup>1</sup> The term eclecticism, although not a negative term in itself,<sup>2</sup> is almost invariably used in a negative way to connote an absence or weakness in originality, creative expression, or in the ability compositionally to develop musical ideas.

Bernstein defends his eclectic writing:

. . . 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 I love, in the history of music who wasn't to one degree or another, eclectic. All composers are, and no composer can be thought of as existing without the composers who preceded him. You cannot think of Stravinsky, for example, without thinking of Scriabin, Rimsky-Korsakov and Tchaikovsky – not to mention Debussy, not to mention Pergolesi, Mozart, Beethoven, Bach and a few hundred others. Stravinsky is a kind of paradigm of eclecticism.

. . . I proudly accept the epithet "eclectic," because that puts me right smack in the grandest company of all, which is Stravinsky and Beethoven and everybody else.<sup>3</sup>

Bernstein firmly believes that, "The sources of any artist lie in the history of the art he's inherited."<sup>4</sup>

Most negative criticisms about eclecticism fall into two categories: first, the one addressed above, namely, if it's eclectic, it must be derivative and, therefore, developmentally weak; and second, that the various styles employed do not have a unifying element. These may be viable

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<sup>1</sup> Gottlieb, 11.

<sup>2</sup> See this MS., "Definitions," 12.

<sup>3</sup> Walter Wager, "Bernstein – Teacher, Too," *The New York Times*, June 11, 1972, II, 15.

<sup>4</sup> Jeannette Smyth, "Joy and Paranoia," *The Washington Post*, May 31, 1972, B1.

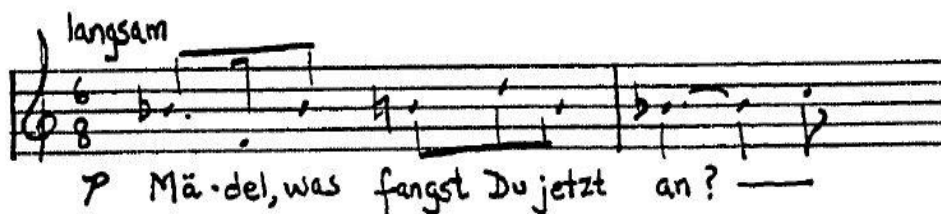


avenues of critical consideration when evaluating eclectic works, but in the light of a musical analysis of Bernstein's work, these criticisms are unsubstantiated.

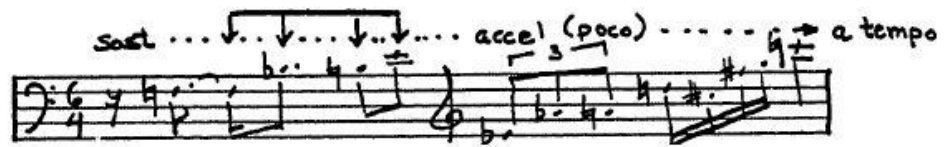
This can be demonstrated in that Bernstein, no matter in what style (or styles) he is writing, develops material from his own motifs. His music, rather than being snatches from here and there, this composer or that piece, is a skillfully and creatively developed work from originally established motifs. Tune detectives, including this writer, may point to passages in Bernstein's music that sound like passages in other compositions. However, Bernstein's passages, although seeming to be derived from another work, can actually be traced back developmentally to its original motive, which bears no resemblance to the work from which it was reputed to have been derived. Gottlieb, who discusses motivic development in Bernstein's works exhaustively, illustrates the point by showing that this phrase from the "Finale" of Bernstein's *Kaddish Symphony*:



is similar to the beginning of Marie's "Lullaby" in Berg's *Wozzeck*:



But the Bernstein example comes directly from a twelve-tone row that is exposed much earlier in the Symphony:<sup>1</sup>



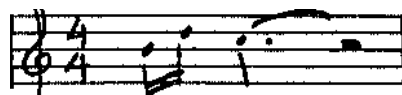
Answering a question about the eclecticism in the music of *Mass*, which he states is deliberate, Bernstein noted: "The real point is how you do it so that it comes out sounding like you."<sup>2</sup> Naturally, the question arises from this, "How *does* he do it?"

A significantly large part of the answer lies with the importance Bernstein places on intervals.

Gottlieb states:

The most prominent feature of Bernstein's melodic style is the importance it places upon the individual interval – that is, the relationship between two contiguous tones. In fact, it can be said that he actually composes with intervals as his main source materials. The interval is used not only in its natural state as a musical building block, but it is treated as an entity unto itself. It has meaning *sui generis*.<sup>3</sup>

Returning to the aforementioned three-note "hope" motif which began *Mass*,



and the Lydian motif which begins the "Hymn and Psalm,"



<sup>1</sup> Gottlieb, 13. For an extensive, detailed discussion and further musical illustrations, see Gottlieb, *passim*.

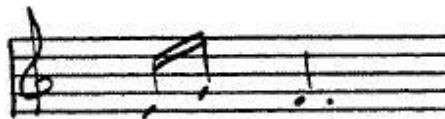
<sup>2</sup> Paul Hume, "After 'Mass,'" *The Washington Post*, May 31, 1972, B11.

<sup>3</sup> Gottlieb, 19.

their motivic development can be traced to where they can be seen as being almost the sole melodic source of "A Simple Song" and an important unifying element throughout the work.

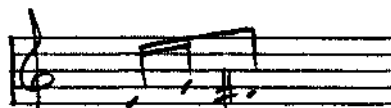
For identification, the three-note "hope" pattern will be labeled motif A.

Ex.10: Motif A (transposed), Antiphon: *Kyrie Eleison*. m.1



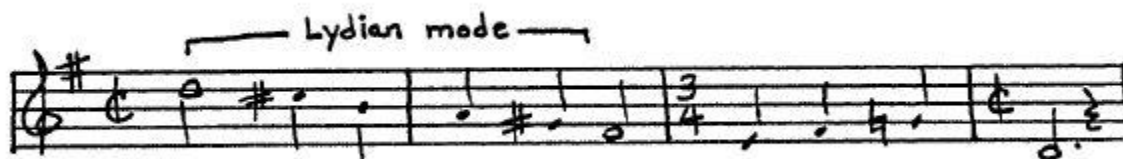
Its alteration appears twelve measures later.

Ex.11: Motif A (altered), Antiphon: *Kyrie Eleison*. m.13



The descending Lydian motif will be called motif B.

Ex.12: Motif B, Hymn and Psalm: "A Simple Song," mm.2-5

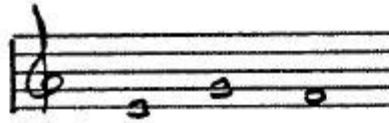


The interval of the third in motif A is exposed through thirds, both melodic and harmonic and will be labeled motif A-4.

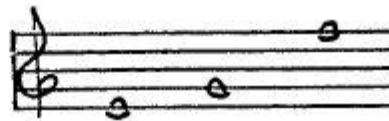
Ex.13: Motif A-4



By way of octave displacement of the third note of the A motif,

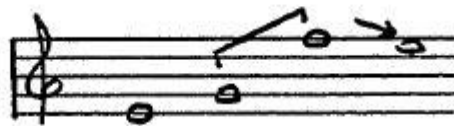


it becomes:

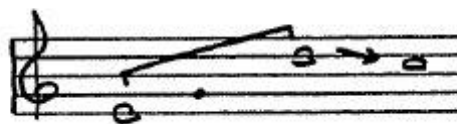


The leap of a 7th, which is the result of this octave displacement becomes the basis of an important new motif, A-1,

Ex.14: Motif A-1



with its two permutations, A-2, Ex.15: Motif A-2



and A-3.

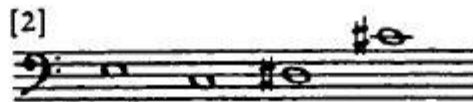
Ex.16: Motif A-3



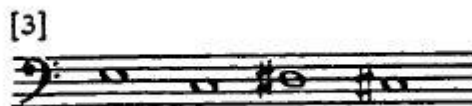
The leap upward to the *appoggiatura* or "near-miss motif,"<sup>1</sup> is characteristic of many Bernstein works and is most closely associated with the subject of love.<sup>2</sup>

The idea that Bernstein actually conceived of deriving motif A-1 from motif A by way of "octave displacement" might be viewed as a slightly "farfetched" analysis on the part of a researcher trying desperately to make things "fit," than as an actual thought process of Bernstein. But one only has to look to his 1973 Norton Lectures at Harvard<sup>3</sup> to discover that this is exactly the type of analysis that takes place in his mind – an analysis which is second nature to his thought process. In fact, it was this type of thinking which was greatly responsible for Bernstein's choice of subject for the Norton Lectures:

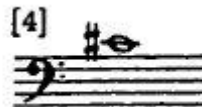
. . . as we [Professor David Prall and Bernstein] were analyzing the Copland Variations I made a startling discovery: that the first four notes of the piece [2],<sup>4</sup>



which are the germ of the whole composition, are really these four notes [3]



*with the fourth note displaced an octave higher*<sup>5</sup> [4].



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<sup>1</sup> Thomas Sokol in Leonard Jordan Lehrman, "Leonard Bernstein's Serenade After Plato's *Symposium*: An Analysis," unpublished dissertation for the D.M.A., Cornell University, 1977, 50.

<sup>2</sup> For musical examples of this motif in other Bernstein works, see Lehrman, 49-54.

<sup>3</sup> Bernstein, *The Unanswered Question – Six Talks at Harvard*.

<sup>4</sup> The number in brackets indicates the number of the musical example which appears on the page opposite Bernstein's printed text.

<sup>5</sup> Italics added.

And I suddenly realized that these same four notes, in another order, formed the subject of Bach's C-sharp minor Fugue from the *Well-Tempered Clavichord* (Book I) [5].



Simultaneously I discovered the same four notes, transposed, with the first note repeated, germinating the variations in Stravinsky's Octet [6].



And the same four notes flashed through my mind, in yet another order and key, as the initial motto of Ravel's Spanish Rhapsody [7].



And on top of all *that*, I suddenly recalled some Hindu music I had heard (I was a big Oriental music buff at the time) – and there were those same four notes again [8].



At that moment a notion was born in my brain . . .<sup>1</sup>

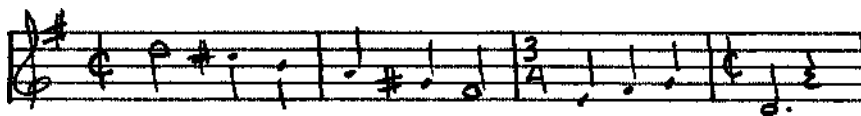
The speed and virtuosity with which these melodic possibilities are uncovered is characterized above by such phrases as "suddenly realized," "simultaneously . . . discovered," "flashed through my mind," "suddenly recalled," and "At that moment . . ." There hardly seems a doubt that Bernstein would apply these same mental processes as a creative basis for developing some of his own musical ideas.

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<sup>1</sup> Bernstein, *The Unanswered Question – Six Talks At Harvard*. 7.

Motif B:

Ex. 17: Motif B, Hymn and Psalm: "A Simple Song," m.2-5

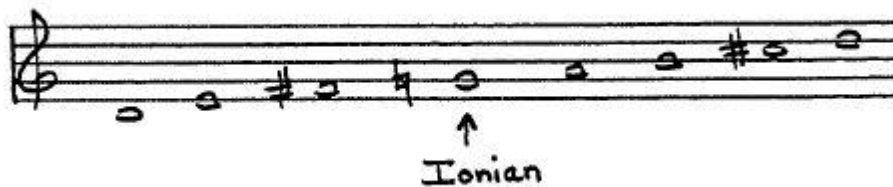


with its alteration of G-sharp in m.3 to G in m.4 yields a two-note scale motif of Lydian and Ionian construction, respectively.

Ex.18: Motif B-1

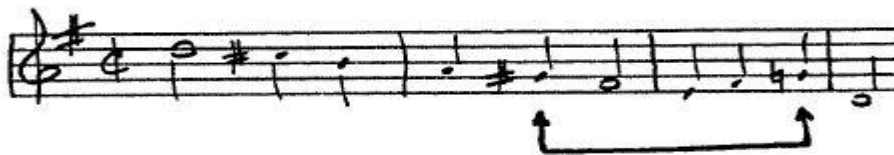


and B-2:



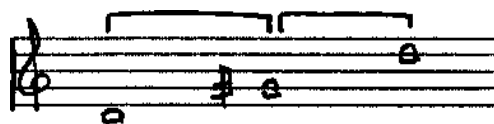
The play between these two different fourth degrees of the scale, represented by motif B-2.1:

Ex.19: Motif B-2.1



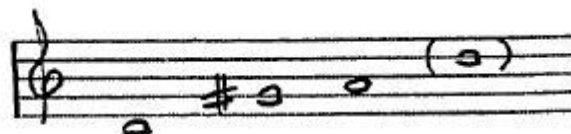
as well as the polymodality it creates, is exploited during the work as are certain inherent melodic elements stemming from them: 1) the triton-motif B-1.1:

Ex.20: Motif B-1.1



the tritone with its resolution—motif B-1.2:

Ex.21: Motif B-1.2



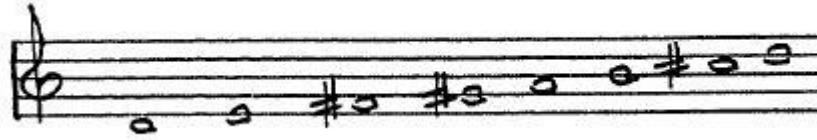
and the whole-tone series, motif B-1.3:

Ex.22: Motif B-1.3

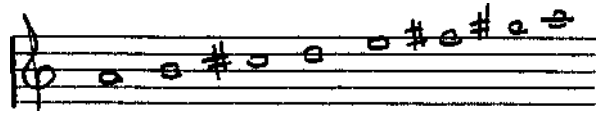




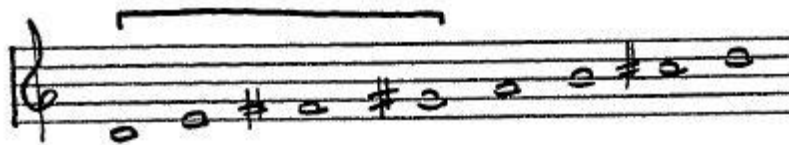
The Lydian and Ionian modes present a musical ambiguity in themselves. The two modes are interlocking – that is the second half of a Lydian scale:



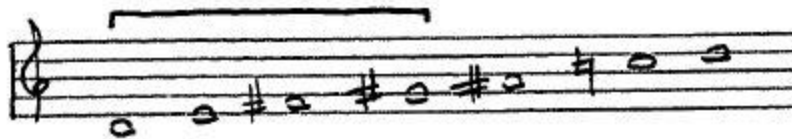
is the first half of an Ionian or major scale:



The first half of a Lydian scale:

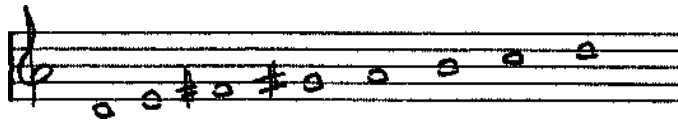


is also the first half of a whole-tone scale



In *Mass*, Bernstein mainly uses the two modes which require the least alteration to the major scale:

The Lydian (with a raised 4th degree) and the Mixolydian (with a lowered 7th degree).<sup>1</sup> This makes for smooth transitions, quick flip—flopping, and unexpected slipping from one mode to the other. The combining of Lydian with Mixolydian used by Bernstein yields a scale:



referred to by Robert Palmer<sup>2</sup> as the "double lydian" or "Bartok lydian." The inserted fold-out chart is a motivic diagram of "Hymn and Psalm: 'A Simple Song,'" which shows the evolution of motifs A through A-4, and B through B-2.1 tracing the creation of new motifs in order of appearance, and showing the relationship to their original sources:<sup>3</sup>

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<sup>1</sup> The other modes: Dorian (-3,-6: lowered 3rd, lowered 6th): Aeolian (-3,-6,-7); Phrygian (-2,-3,-6,-7) and Hypophrygian (-2,-3,-5,-6,-7), all require 2, 3, 4, and 5 alterations respectively.

<sup>2</sup> Robert Palmer in Lehrman, 39.

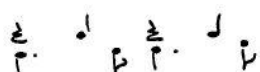
<sup>3</sup> See this MS., 59.



The two parts of this movement (*Tranquillo* and *Poco Meno Mosso*) in AB form are punctuated by small changes in texture and contour; a monophonic texture in the first part (mm.1-19) with a homophonic texture in the second part (mm.20-50). A subdued and sustained orchestration highlights the basically linear texture, especially the contrasting interplay between the solo vocal and flute line, while small scale intensifications in the orchestration underline dynamic and melodic tensions leading toward the climactic peak F1 in m.55.

This movement weaves in and out between modal and diatonic writing characterized by enharmonic spellings coupled with shifts in tonal centers. The end of section A functions as the dominant of section B which has C major as its key signature. Harmonic tension is created toward the release point in m.55 by increased use of more dissonant intervallic relationships of seconds, sevenths and ninths against more sustained pedal tones in the bass.

The solo vocal melody is largely stepwise in the first part, with phrases beginning on peak points and gradually descending to low points. Increased melodic tension is implied by the more liberal use of skips and leaps, with the tessitura expanding gradually (mm.49, 50, and 53, respectively) until the peak F1 in m.55. The melody, with its use of chromatic alterations, is characterized by a controlled and balanced rise and fall contour. Although the tempo indication of mm.1-19 is "*Tranquillo* ♩=48," the music of mm.20-5 marked "*Poco meno mosso* (♩=88)" has a greater sense of movement due to the eighth-note movement in the instrumental accompaniment along with the use of faster rhythmic figures (♪,  $\overset{8}{\text{♪}}$  and  $\text{♪♪♪}$  as opposed to ♩ and ♩). The somewhat static eighth-note accompaniment figure of the "*Poco meno mosso*" is balanced by continual changes in meter from 4/4 to 3/4 and the contrasting rhythmic motif:



(mm.36-38 and 58-60). Its melodic content represents the A-4 motif discussed earlier.

Growth is achieved in this movement, as in the previous movement, mostly as a concinnity of elements; harmonic, melodic and sound considerations can be observed working together in intensification toward m.55 through tonal shifts, gradually elevating tessitura, and increased indicated dynamics from *pp* to *f*. Further evidence of growth is in the unification of thematic material of parts A and B: the recurrence in the solo flute of the "*Tranquillo*" motif (mm.2-5) throughout the "*Poco meno mosso*" (mm.30-33; 39-41; 47-50; and 73-75).

Toward the end of "A Simple Song," a young boy soprano ministers to the Celebrant, exchanging his guitar for a surplice, which the Celebrant slips over his blue-jeans and shirt. The first investiture has occurred.

The "Hymn and Psalm: 'A Simple Song'" is a fine example of Bernstein's gift for lyrical writing. It is the kind of stylistic disparity between the "Hymn and Psalm" and the *Kyrie* that has been the target for so much criticism (examples of which will be discussed in a later chapter) "... so that it needs to be pointed out that Bernstein's use of styles is in fact carefully controlled, and specifically meaningful to the drama's progress."<sup>1</sup> Bernstein's method of communication is to

. . . fuse sacred and secular concepts by extending the framework of the traditional Mass to embrace the simple faith of Everyman as expressed in the Celebrant's song at the beginning of his ascent. Juxtaposing the *Kyrie* of the Mass with this secular song of a guitar-strumming believer sets the stage literally for an evolution of faith and nonfaith, religion or nonreligion that has as its focal point the transcendent power or the indestructibility of faith.<sup>2</sup>

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<sup>1</sup> David Hamilton, "Music," *The Nation*, October 4, 1971, 317.

<sup>2</sup> Miles Kastendieck, "Bernstein's 'Mass' in N.Y.," *The Christian Science Monitor*, July 20, 1972, 4.

### 3. Responsory: *Alleluia*

This six-part canon for six voices is heard coming from a Quadraphonic tape on four house speakers. But the usual responsory text, "... and grant us this, O Lord." is replaced by syllables based on bell sounds: "du bing, du bang, du bong," and sung with a seraphic quality, as if to connote the approval given to the Celebrant for his righteous song. Sixteenth century responsory motets, sung as musical postludes to lessons, were written in abcb form<sup>1</sup> as is this "Responsory: *Alleluia*." Section "a" (mm.76-88), the statement of the theme in a scat-style syncopated rhythm, is repeated in a six-voice canon in section "b" (mm.89-109). The secondary material of section "c" (mm.110-119) abruptly interrupts with the text, "alleluia," and is followed by a return to the "b" canon (mm.120-133), employing an altered order for the voice entrances.

With this final section of "The Devotions Before Mass," yet another contrasting style of music is presented. However, the underlying thread of motivic connection and development between movements prevents these contrasting styles from being devoid of a unifying element. Upon examination of examples 23, 24, and 25, the close motivic relationship between the "Responsory: *Alleluia*" and the "Hymn and Psalm: 'A Simple Song Song'" (and thereby the *Kyrie*) becomes apparent. Motifs are labeled according to the chart on page 63 to show their relationship to the original source.

Ex.23: *Mass I 3. Responsory: Alleluia*, mm.77-79 (Motif A; Motif A-3 circled; Motif A-4)



<sup>1</sup> Apel, 727.

From "Hymn and Psalm: 'A Simple Song,'" mm.40-42

I will lift up my eyes

A-3.1

Ex.24: Mass I 3.Responsory: Alleluia, mm.84-85

From "Hymn and Psalm: 'A Simple Song,'" mm.44-45

I will lift up my voice to the Lord

Ex.25: Mass I 3-Responsory: Alleluia, mm.109-120  
(Motif A-2.3; Motif A-2.5; Motif B circled)

A-2.3 B A-2.5

From

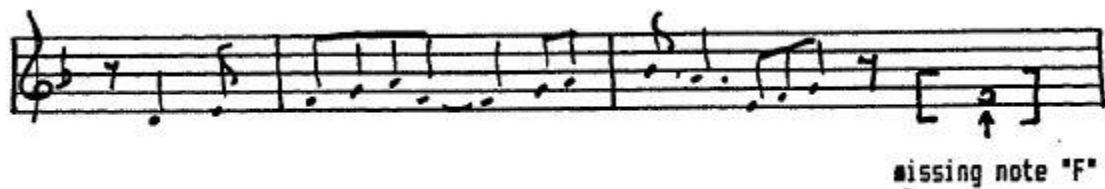
"Hymn and Psalm: 'A Simple Song,'" mm.33-39 (Motif A-1.1; Motif A-2.3; Motif A-2.5; Motif B circled)

A-1.1 A-2.3 B A-2.5

These examples illustrate that the entire "Responsory: Alleluia" is built upon music first heard in the "Hymn and Psalm: 'A Simple Song.'" Although the styles of the two movements are dissimilar, their ingredients are the same. It is this technique, employed throughout the entire work, which maintains a controlled musical unity over the eclecticism and indicates, in part, why a matter is sometimes perceived as complementary which also seems incongruous.

The bell like quality of the text and voices and the swinging syncopated rhythm unite to give the movement a joyous exuberance, which rises to a peak in the "*alleluia*." (mm.110-119). After the "*alleluia*," the canon begins again and, winding down with the last *pp* entrance of the alto solo, ends unresolved.

Ex.26: *Mass I* 3. Responsory: *Alleluia*, mm.131-133



## II FIRST INTROIT (Rondo)

### 1. Prefatory Prayers

Instead of the expected resolution of "F" to complete the canon melody, there are two rim shots from a snare and a Marching Band entering with the first three notes heard in the opening "*Kyrie*" – the "hope" motif. "The stage is suddenly flooded with people, lights, and music."<sup>1</sup>

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<sup>1</sup> Bernstein, *Mass*. 34.



Ex.27: Mass II 1.Prefatory Prayers, mm.1-18

**Allegro gioioso**  $\text{♩} = 116$

**Marching Street Band**  
Tpt. *ff*  
Cymbal  
Drums *ff* *Rim-Shots*

**Piano**  
*marc.*

**VOCALS**  
SOPRANO *ff con brio*  
ALTO *ff con brio*  
TENOR *ff marc.* *molto* *mf*  
BASS *ff marc.* *molto* *mf*

Ky-ri - e: Chri - ste e -  
Ky-ri - e: Chri - ste e -  
Ky-ri-e e-le-i -son, Ky-ri-e e-le-i -son, Ky-ri-e e-le-i -  
Ky-ri-e e-le-i -son, Ky-ri-e e-le-i -son, Ky-ri-e e-le-i -

**Piano**  
*sub. meno forte* *mf*

⑤ ⑩

Ex.27: Continued

lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -  
lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -  
son. Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -  
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -

15

te, Ky - ri - e, e - le - i - son, e - le - i - son!  
te, Ky - ri - e, e - le - i - son, e - le - i - son!  
te, Ky - ri - e e - le - i - son, e - le - i - son!  
te, Ky - ri - e e - le - i - son, e - le - i - son!

15

te, Ky - ri - e e - le - i - son, e - le - i - son!

There are a number of ambiguities beginning with the unresolved note of the "*Alleluia*." One does not expect the sudden sound and appearance of a Marching Band on stage. The Street Chorus consists of many different people of all sizes, shapes, colors, and dress. They join the Marching Band, singing "*Kyrie eleison, Christe eleison*."— another ambiguous setting for the text, because the music does not express its traditional meaning. The entire feeling of this section is one of joy, as in "*Alleluia*." The chorus seems unaware of the religious text they are singing, but seem to be receiving spiritual fulfillment from the joy of singing together in harmony. To illustrate this, Bernstein purposefully chooses music which does not reflect the meaning of the text, but rather amplifies the spirit of the people despite the text. He creates an ambiguity by merging the pious quality of the Latin text with the earthiness of the Marching Band to denote that the word of God, whether understood or not, has spread to the common people.

The *Introit* is the initial chant of the *Proper* of the Mass which has a rondo-like scheme.<sup>1</sup> It accompanies the entrance of the people who will lead the celebration of the Mass. "The text (other than the '*Kyrie*') was selected from the portion of the Roman Mass that coincides with or precedes the actual introit."<sup>2</sup>

1. "*Kyrie*"

2. "*Gloria Patri*" (The "Little Doxology")

Glory be to the Father, and to the Son, and to the Holy Ghost! "Little Doxology."

3. "*Introibo*"

I will go up to the altar of God. To God, who gives joy to my youth.

4. "*Asperaes me*"

Thou shalt sprinkle me with hyssop, O Lord, and I shall be cleansed.

---

<sup>1</sup> Apel, 609, 703.

<sup>2</sup> Cottle, 47.

5. "Emitte lucem"

Send forth Thy light, And Thy truth.

6. "Ostende, Nobis"

Show us, Lord, Thy mercy.

7. "Vidi Aquam" (Excerpted from the antiphon for Paschal time.)

I saw the water issuing from the right side of the temple And all those to whom it comes  
Are saved by that very water And say: Alleluia.<sup>1</sup>

As in the "Hymn and Psalm," the literal meaning of the text can be directly related to its musical treatment. The text: "*Sicut erat in principio/ Et nunc et semper/ Et in saecula saeculorum/Amen.*" for instance is set to canonic writing which underlines the idea of endlessness ("As it was in the beginning/ Is now and ever shall be/ World without end/Amen.").

Ex.28: *Mass II 1.Prefatory Prayers*, mm.36-42

Sop. *f unis.*  
Si - cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in saecula saecu -

Alto *unis. f*  
Si - cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

Ten. *unis. f*  
Si - cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

---

<sup>1</sup> *Ibid*, 47-48.

Ex. 28 Continued

40

*p* (*cu. marc.*) *ff sub.*

lo - rum. A - men A - men.

saecula saeculo - rum. A - men.

saecula saeculo - rum. A - men.

Bass *fff*

in - tro

In the text of this movement, as in "Hymn and Psalm: 'A Simple Song,'" there is no mention of fear, judgment or any of the puritanical concepts characteristic of most Western religions.

Their absence may be an indication of a humanistic approach to religion by Bernstein.<sup>1</sup>

Amid the brassy rejoicing, a Boy's Choir interrupts with "*Kyrie Eleison*" while the Street Chorus answers, "*Christe Eleison*." Then, a single boy's voice is heard symbolizing innocence and purity – a relationship which Bernstein uses throughout *Mass*.<sup>2</sup> The text influences the melodic line as it continues to "reach" upward.

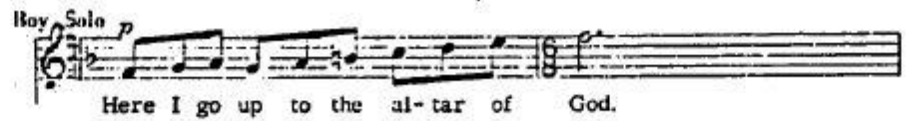
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<sup>1</sup> *Ibid.*, 48.

<sup>2</sup> Bernstein also used this device in "Chichester Psalms," Movement II, 20.

Ex.29: Mass II 1.Prefatory Prayers, mm.147-157, 167-171

Boy Solo *p*



Here I go up to the al-tar of God.

(150)



In I go, up I go To God who made me young, To

(155)



God who made me hap-py, To God who makes me hap-py to be



young.

Boy Solo *mp*



Ky-ri-e e-le-i-son.

*p*



young.

*mf dolce* (170)



Boys Tutti div. *f* Ky-ri-e e-le-i-son.

*f* Chris-te e-le-i-son! *f* Chris-te e-le-i-son!

*f dolce*



*f dolce* Ky-ri-e e-le-i-son.

*ff* Chris-te e-le-i-son!

Although marked by the element of unexpectancy, the beginning of the "First Introit" has a motivic familiarity characterized by the three-note "hope" motif which began the work (motif A) and a hint of the tritone implied in the Lydian motif of the "Hymn and Psalm" (motif B-1.2).

Ex.30: *Mass II 1.Prefatory Prayers*, m.1-2; 10-11 (Motif A, B-1.2)



From I 1.Antiphon: *Kyrie Eleison*, mm.1-2



The "hope" motif also appears, in a more disguised form, in the "Ad Deum" section of this movement. Ex.31: *Mass II 1.Prefatory Prayers*, mm.56-59



The play between the Lydian and Ionian mode, established in the "Simple Song"<sup>1</sup> romps through the entire movement.

Ex.32: *Mass II 1.Prefatory Prayers*, mm.10-13 (Motif B-2.1)

2



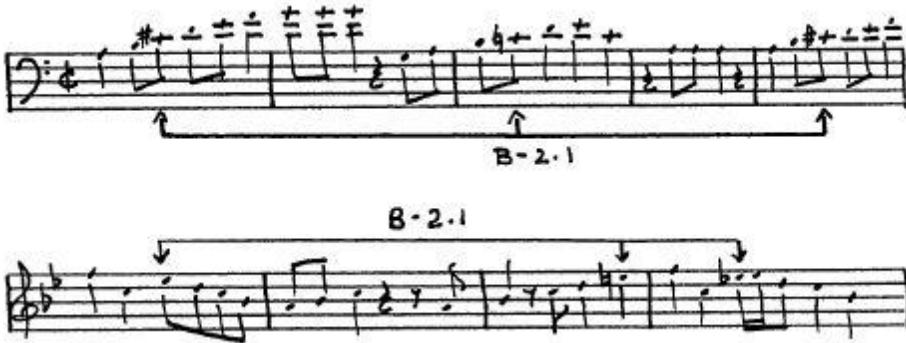
<sup>1</sup> See this MS., 54.

<sup>2</sup> This theme appears four more times during the movement beginning with mm.20, 73, 80, and 176.

from I 2.Hymn and Psalm: "A Simple Song" mm.2-5 (Transposed)



Ex.33: *Mass II 1.Prefatory Prayers*, mm.29-33, 36-39  
(Motif B-2.1)



Ex.34: *Mass II 1.Prefatory Prayers*, mm.87-89 (Motif B-2.1)



Ex.35: *Mass II 1.Prefatory Prayers*, mm.116-117 (Motif B-2.1)



<sup>1</sup> This theme appears three more times beginning with mm.95, 183, and 190.

<sup>2</sup> It also appears beginning with mm.128 and 222.



Ex.36: *Mass II 1.Prefatory Prayers* mm.147-150  
 (Motif B-2.1, B-1)<sup>1</sup>

2

Other motifs which were born in the "Hymn and Psalm" are present in this movement.

Ex.37: *Mass II 1.Prefatory Prayers*, mm.113-114 (Motif A-4)

interval of the 7<sup>th</sup> used harmonically

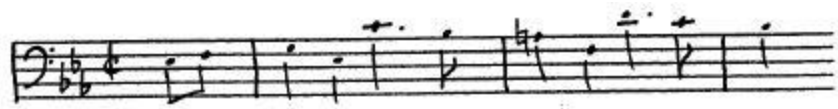
Ex.38: *Mass II 1.Prefatory Prayers*, m.12  
 (Motif A-2 rearranged)

From Motif A-2

<sup>1</sup> Motif B-1 is the "Simple Song" motif in retrograde.

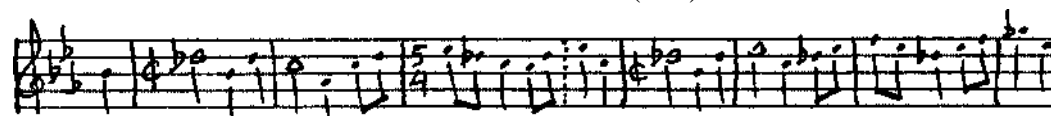
<sup>2</sup> It also appears beginning with m.157.

Ex.39: *Mass II 1. Prefatory Prayers, mm.46-49*  
 (Motif A-2.2)



Ex.40: *Mass II 1. Prefatory Prayers, mm.57-62, 87-94*  
 (Motif A-4)

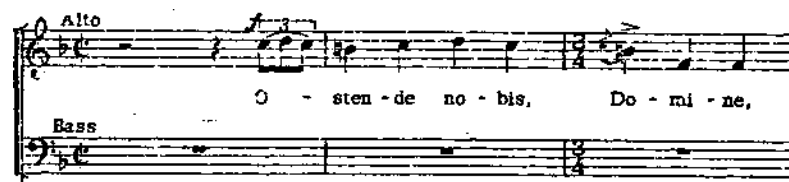
Melodic Parallel Thirds (A-4)



Harmonic Parallel Thirds (A-4)



Ex.41: *Mass II 1. Prefatory Prayers, mm.101-103*  
 (Motif B-1.1)



The movement ends with an orchestral dance- reprise. All of the cast join in whistling the "Ad Deum" theme, mm.212-218, and the Boys Choir plays the "Alleluia" theme on kazoos, mm.219-229.

## 2. Thrice-Triple Canon

The mirthful Marching Band music is interrupted by a church chime, and the Celebrant begins a three-layered triple canon (built on thirds, no less) with the text, "*Dominus Vobiscum.*" The three layered triple canon built on thirds may have been numerologically inspired by the concept of the Holy Trinity.<sup>1</sup> The Boys Choir picks up on the Celebrant's cue and the Street Chorus follows along.

The music of this section is considerably more staid than the cacophonous "*Kyrie*" which opened the work, the improvisatory "Simple Song," the "scat" "Responsory: *Alleluia*," or the pageantry of the "Prefatory Prayers." Yet there is an infectious quality to the music as the members of the cast relay the message of "God be with you and with thy spirit" among themselves.

The canon is rhythmically and melodically tied to the preceding movement, as well as both A and B motifs.

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<sup>1</sup> The composer also uses word numerology in his "*Dybbuk*." See Richard F. Shepard, "Kaballah Numerology Inspires a Bernstein 'Dybbuk,'" *The New York Times*, May 9, 1974, 57.

Ex.42: II 2.Thrice-Triple Canon, mm.231-233  
(Motifs A-4; B-1)



from II 1.Prefatory Prayers, mm.113-114 (Transposed)  
(circled tones are common to both phrases)



Ex.43: *Mass* II 2.Thrice-Triple Canon, mm.234-238  
(Motif A-4)

Parallel Thirds (A-4)



After the implied *decrescendo*, resulting from the completion of each successive voice in the canon, the Celebrant is heard speaking: "In the name of the Father, and the Son, and the Holy Ghost." which lends support to the Holy Trinity-numerology theory, and signals the music of the "Second Introit."

### III SECOND INTROIT

#### 1. *In nomine Patris*

The "fast and primitive"<sup>1</sup> music of this movement is taped and heard from a "Speaker placed in remote backstage position."<sup>2</sup>

The ambiguity of the "*In nomine Patris*" is in its historical time displacement. The music is suddenly antediluvian, using ancient instrumentation.<sup>3</sup> Bernstein uses this ambiguity to hurl the listener back in time to the beginnings of ritual worship. Women are excluded from singing in this part, reminiscent of the fact that they had no representative voice in society during these times.

The Persian flavor of the music is mindful of the first practice of monotheism under Xerxes, and is characterized by the use of Persian dastagh, or melody types,<sup>4</sup> some of which correspond to the Gregorian modes.

Ex.44: *Mass III I. In nomine Patris*, mm.14-17; 20-21;

#### "Segah"



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<sup>1</sup> Bernstein, *Mass*, 58.

<sup>2</sup> *Ibid.*

<sup>3</sup> Shawn, viola d'amore, finger cymbals, and handdrums.

<sup>4</sup> Apel, 661.

"Shour and Nava"



"Segah"

"Homaayoun"



The composer may also be alluding to the idea of the "three-in-one" trinity with his meter indication of 3/8 and 3/4, where the three eighths are beat as one followed by the three quarters beat separately. The entire movement follows this patterns a) three-as-one, three separately, or b) vice versa.

Ex.45: *Mass III 1. In nomine Patris*, mm.1-3, 20-23

Musical score for "In nomine Patris" (Ex.45). The score is in 3/4 time and includes:

- TENOR and BASS parts for Men, with lyrics: "In no-mi-ne Pa-tris, et".
- Small Folk Band part.
- Finger Cymbals part.
- 3 hand drums (high, medium, low) part.

The score is marked with a *p* dynamic and includes the instruction *p ritalec*.

Ex.45: Continued

b)

(Obs., Vcl., Vla)  
*f con brio*  
 (Pia.)  
 Triangle  
 Snare  
 Bass Drum

This relentless pulsating rhythm, with its strong multi-metric accents, infuses the movement with an odysic, primitive magnetism.

However foreign or distant this music sounds in comparison to previous material, the genealogy of motivic development from motif A and B persists.

Ex. 46: *Mass III 1. In nomine Patris*, mm.2-6  
 (Motifs A, A altered, A-2.2, A-2.5)

A [altered]

Ex.47: *Mass III 1. In nomine Patris*, mm.10-12  
 (Motifs A-1, B-2.1)

A [altered]

Ex.47: *Mass III 1. In nomine Patris*, mm.10-12  
 (Motifs A-1, B-2.1)

A-1 B-2.1

The interval of the third used previously as a melodic motif, receives harmonic treatment in the alternating of D and F tonalities.<sup>1</sup>

Ex.48: *Mass III I. In nomine Patris*, mm.14-19

The musical score consists of several systems. The first system shows vocal entries for Soprano, Alto, Tenor, and Bass, each starting with 'et Spi - ri - tus, et Spi - ri - tus,'. The piano accompaniment is in the right and left hands. The second system continues the vocal entries with 'Spi - ri - tus, et Spi - ri - tus,' and 'et Spi - ri - tus, et Spi - ri - tus,'. The piano accompaniment continues. The third system shows the vocal entries continuing with 'Spi - ri - tus Sanc - ti. A - men.' and 'Spi - ri - tus Sanc - ti. A - men.'. The piano accompaniment includes dynamic markings such as 'dim.' and 'p'. The score is in G major and 4/4 time.

During the music, the Acolytes enter, ". . . Carrying ritual objects, relics, etc.,"<sup>2</sup> while the Choir files into the pews which now appear on either side of ascending stairs. Bernstein continues to portray the evolution of the church with the structured Choir in pews, which functions much the same as a Greek Chorus commenting on the drama, and the added emphasis on the worship of ceremonial objects.

<sup>1</sup> Similar treatment as in "Confiteor" and *Gloria*.

<sup>2</sup> Bernstein, *Mass*, 58.



As the Celebrant rises from the kneeling position he has assumed throughout the movement, he brings an end to the ritual music, with his first words to the congregation: "Let us rise and pray." Using a horn solo, transforming the theme of the previous chant by augmentation, Bernstein spans the time to which the listener was hurled and brings him back to the present. The Celebrant faces the audience with his arms stretched praying: "Almighty Father, bless this house. And bless and protect all who are assembled in it."

Ex.49: *Mass III I. In nomine Patris*, mm.47-54  
(Motif A; Motif A altered, circled notes)

The image displays a musical score for a horn solo and vocal lines. The top system features a horn solo in 3/4 time, marked *pp* and *dolee*. It includes a motif labeled 'A' and an 'Altered' version of the motif, with the latter's notes circled. The bottom system shows the vocal line with lyrics: "Almighty Father, bless this house. And bless and protect all who are assembled in it." The tempo is marked *poco rall.* and the dynamics include *pp* and *attacca*. A drum part is also indicated at the bottom with the notation "3 Dm: pp".

At this moment the reference to "this house" is not only contained within the boundaries of the scenario, but extends to fulfill the function of its conception – to dedicate the new Kennedy Center for the Arts.<sup>1</sup>

<sup>1</sup> September 8, 1971.

2. Prayer for the Congregation (Chorales "Almighty Father")

The "Prayer for the Congregation" is a chorale harmonization of the "In nomine Patris" theme sung by the Choir. The intensity of the rhythmic figure which had dominated the previous movement echoes its primitivism and extends it into the "unlikely" setting of a chorale.<sup>1</sup>

Ex.50: Mass III 2. Prayer for the Congregation, mm.1-19

The musical score is for the "Prayer for the Congregation" from Mass III 2. It features five vocal parts: Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked "Adagio". The lyrics are: "Al - might - y Fa - ther, in - cline Thine ear: Bless us and all those who have gath - ered here. Thine an - gel send us —". The score includes dynamic markings such as *pp sempre* and *div. mis.*, and a rehearsal mark (5) for the piano part. A drum part is also indicated with the instruction "Drums: as before *pp niente*".

<sup>1</sup> A similar technique is used in Bernstein's *Chichester Psalms*, beginning with m.103. The composer's marking is: "Blissfully unaware of threat."

*dolce* (15)  
 And fill with grace

*dolce*  
 Who shall de - fend us all. And fill with grace

*dolce*  
 Who shall de - fend us all. And fill with grace

*div. dolce unis.*  
 Who shall de - fend us all. And fill with grace

(15)

All who dwell in — this place. A - men.

*pp*  
 All who dwell in — this place. A - men.

*pp*  
 All who dwell in — this place. A - men.

*pp*  
 All who dwell in — this place. A - men.

*pp*  
 All who dwell in — this place. A - men.

*pp*  
 Drums as before *pp* repeat into Gibor 2nd.

Used in both movements, the same melody expresses opposite emotion: in the first treatment, an extroverted, but indirect and impersonal communication with God; and in the second, a meditative, but direct and personal communication. Although the congregation may be acquiring more and more accoutrements, they have not yet lost the potential for a pure relationship with God. Perhaps Bernstein is saying musically that this melody is the seed, and the seed is our spirit. How it grows and develops depends on how we nurture it.

### 3. Epiphany

With "distant drums fading" under the "Amen" of the chorale, an oboe solo on Quadraphonic tape "darts among the four speakers" distributed in the house.<sup>1</sup> It is certainly not music one would associate with commemorating the revelation of Jesus as the Christ, which is its usual meaning in the Roman Catholic Mass, and it is a total violation of such expectation. The music would more closely resemble the revelation of the Holy Spirit darting about the hall quadraphonically. This would still fit the broader meaning of Epiphany or ". . . manifestation of a god or other supernatural being."<sup>2</sup>

The first three notes are from the opening *Kyrie*, seeming to indicate a beginning or birth, not of Christ necessarily, but possibly the birth of the awareness of Christ's purpose on earth – to die for the sins of man. In other words, the birth and consciousness of guilt and doubt.

The dissonant sword-like chords, in m.12, can be interpreted as the pangs of guilt, doubt or fear, or possibly Christ dying on the cross for the redemption of sin. Confession is meant to relieve those pangs, and absolve the sin. But confessing to God directly is not sufficient within the structure of the church, as it unfolds in this work. One must confess through a priest to ". . . blessed Mary ever Virgin, blessed Michael the archangel, to blessed John the Baptist, to the holy apostles, Peter and Paul . . ."<sup>3</sup>

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<sup>1</sup> Bernstein, *Mass*, 66.

<sup>2</sup> *Webster's Third New International Dictionary of the English Language*, Springfield, Mass.: G. & C. Merriam Co., 1976, 720.

<sup>3</sup> Bernstein, *Mass*, 66. The writer recognizes that due to its highly ambiguous nature, there may be several plausible and dramatically justified interpretations of this movement.

The "Epiphany" is based on a 12 tone row.<sup>1</sup> After announcing the A motif, followed by the first 9 notes of the tone row, which is made up of concurrent chromaticism on two levels.

Ex.51: *Mass III 3.Epiphany*, mm.1-2, 13

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of 12 notes, numbered 1 through 12. Above the staff, the notes are labeled with numbers 1 through 12. Below the staff, there are two staves. The first of these lower staves has three downward-pointing arrows above it, and the second has three upward-pointing arrows below it. To the right of these two staves, the word "chromatic" is written twice, once next to each staff, indicating the chromatic nature of the intervals between notes.

Bernstein begins working with notes 6, 7, 8, and 9 of the row.

Ex.52: *Mass III 3.Epiphany*, m.3

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of four notes, numbered 6, 7, 8, and 9. Below the staff, a bracket spans the first two notes (6 and 7), and another bracket spans the last two notes (8 and 9). The notes are written in a way that suggests a descending chromatic scale.

Working backward, he adds the 5th, 4th, 3rd, 2nd, and 1st tones.

<sup>1</sup> Possibly another numerologically inspired decision based on the *Twelfth Night*, another name for the Epiphany. As stated above, the "panging" *sfz* chord, which is the only vertical structure in this section, happens to occur right at m.12. In fact this movement is on page 66 of the score, and  $6 + 6 \dots$  the conjecture will not go that far!

Ex.53: *Mass III 3.Epiphany*, mm.4-10

Adds 5<sup>th</sup> tone

L 6-7-8|5      5|6 7 8|5      5 6 7 8 9

L 6-5|4      6 5 4      7 8 9      Adds 4<sup>th</sup> tone

L 3 2 1 — 8 7 9 | L 1 2 3 8 7 9 | L 1 2 3 8 7 9 | L 7 8 9 |

Adds 3<sup>rd</sup>, 2<sup>nd</sup>, 1<sup>st</sup> tone

After a repeat of tones 5, 6, 7, 8, and 9:

Ex.54: *Mass III 3.Epiphany*, mm.11-12

L 5 6 ————— 7 8 | 5 6 — 7 8 9 |

the 9 notes are played in retrograde followed by the addition of the 10th, 11th, and 12th notes of the row:

Ex.55: *Mass III 3.Epiphany*, m.13

L 9 8 7 6 5 4 3 2 1 | L 10 11 12 |

In m.16, all 12 notes are represented working from the ends (10,11,12; 3,2,1) to the middle (6,5,4; 7,8,9):

Ex.56: *Mass III 3.Epiphany*, mm.16-17



From m.7 on, Bernstein appears to work with the 12 notes in 4 groups of 3: 1, 2, 3; 4, 5, 6; 7, 8, 9; 10, 11, 12. In the last measure (m.18), the A motif concludes the movement as well as the entire "Second Introit," using the same tones, an octave higher, as the beginning of the "First Introit."

Ex.57: *Mass III 3.Epiphany*, m.18



Although not the 4th degree of a scale in this case, he still plays with the quick exchange between a note and its raised neighbor – in this case C and C-sharp or notes 7 and 8 in the row. In almost every measure of this movement, those two notes appear consecutively. This is reminiscent of motif B-2.1 which appeared in previous movements.

In the "Epiphany," there is a style of writing which is not customarily associated with Bernstein. The elusive, jagged, flitting pitches occur within a time continuum which is fundamentally circular rather than linear. The shape of the section is cyclic rather than goal-oriented. The pitches act as register patterns – miniature orbits of notes, not melodies. However, the rarified, fragmented character of sound, melody and rhythm combine to give the music an ominous scherzo character.

## IV CONFESSION

### 1. *Confiteor*

The negative emotions of guilt, fear and doubt which were foreshadowed in the "Epiphany," begin to ripen and manifest themselves in conflict with God and religion.

The entire fourth section is a total ambiguity in that the people are not confessing their sins or their faults to God as in traditional confessions, but are confessing dissatisfaction and disillusionment with their religion and their God. They have not come to ask for the customary forgiveness. They have come to ask for answers.

There are six confessors: three white rock singers and three black blues singers. Alternating one rock singer with one blues singer, each bears witness to his or her own doubts, confusion, vices and fears.

The ambiguity of having rock and blues music for a confession coincides with the whole sacrilegious attitude and setting, while bringing the level of musical communication to the language of the temporal people, both white and black.

The conflict between the people and their faith is illustrated musically with harmonic conflict. As in the "*In nomine Patris*," Bernstein uses the relationship of the third,<sup>1</sup> but this time the two keys are at war: major against minor; three sharps against three flats; and an exact opposition of key relationships, that is where *A minor* is the relative minor of *C major*, now there is *A major* against *C minor*. These are the only two keys in all the possible combinations that have the equivalent number of accidentals in their key signatures, and also have this inverse key relationship.<sup>2</sup> They threaten each other in the two bar introduction:

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<sup>1</sup> See this MS., 80.

<sup>2</sup> *I.e.*, *A minor/C majors* no sharps or flats; *A major/ C minors* 3 sharps, 3 flats.



Ex.58: *Mass IV 1.Confiteor* mm.1-2

They go into head to head combat – sopranos and altos (C minor) against tenors and basses (A major) until m.7, where even that division becomes completely entangled.<sup>1</sup>

What could be more conflicting, more contrasting than major against minor? Actually, augmented against diminished and the next battle is using B-flat augmented and G-sharp diminished.

Ex.59: *Mass IV 1.Confiteor* mm.7-20

<sup>1</sup> See this MS., Ex.59, m.7, 89.

Ex. 59: Continued

S. *a 3 pp* Ma - ri - ae sem - per Vir - gi - ni, Mi - cha -

A. *a 3 pp* Ma - ri - ae sem - per Vir - gi - ni, Mi - cha -

T. *pp* Be - a - tae Be - a - to

B. *a 2 pp* Be - a - tae Be - a - to

*pp* (brushes)

C Sn. Dr. *pp*

(15) e - li Arch - an - ge - lo, Jo - an - ni Bap - tis - tae, A - pos - to - lis

e - li Arch - an - ge - lo, Jo - an - ni Bap - tis - tae, A - pos - to - lis

Be - a - to Sa - (a)ncr - is

Be - a - to Sa - (a)ncr - is

(15)

Ex. 59: Continued

*cresc.* *a 2* (20)  
 Pet-ro et Pau-lo, san-ctis, Et vo-bis, frat-res:  
*cresc.* *a 2*  
 Pet-ro et Pau-lo, san-ctis, Et vo-bis, frat-res:  
*cresc.*  
 Omni-bus Et vo-bis, frat-res:  
*cresc.* *a 2*  
 Bass div. Omni-bus Et vo-bis, frat-res: (20)  
*cresc.*  
 Omni-bus Et vo-bis, frat-res:  
*molto cresc.* *fff*  
*pp* *cresc. molto*

Whole-tone scales (motif B-1.3), marked by sudden contrast in dynamics, act as a transition to the "Mea Culpa."

Ex.60: Mass IV 1.Confiteor mm.21-34  
(Motif B-1.3)

*unis.* *ppp* B 1.3  
 Qui - a pec - ca - vi ni - mis  
*unis.* *ppp*  
 Qui - a pec - ca - vi ni - mis  
*ppp*  
 Qui - a pec - ca - vi ni - mis  
*unis.* *ppp*  
 Qui - a pec - ca - vi ni - mis

Ex.60: Continued

The musical score consists of several staves. At the top, there are two staves for vocal parts (Soprano and Alto) with lyrics: "co - gi - ta - tio - ne, ver - bo". Below these are staves for Soprano (S.), Alto (A.), and Tenor (T.) parts, with lyrics: "et o - pe - re:". The piano accompaniment includes a grand piano (p) and a vibraphone (VIB.) part. The score includes dynamic markings such as *ppp*, *pp*, *f*, and *sfz*, as well as performance instructions like *non cresc.*, *accel.*, and *motor on!*. A circled number "30" appears in the vocal staves. A "B 1. 3" marking is present in the piano and vibraphone parts.

Three electric guitars in stretto introduce the "*Mea Culpa*" with a "slightly sinister"<sup>1</sup> 12-tone row based on the first four notes of the preceding whole-tone scale.

<sup>1</sup> Davis, 73.

Ex.61: Mass IV 1. Confiteor, mm. 35-44

Finger snaps (Tenors and Basses)

35

$\text{♩} = 116$  Swinging Double Lydian

(3 GUITARS, off strings)

*mf*

*mf* *cresc.*

T. and B. (Finger snaps)

40

TENOR

*div. ff*

Me a cul-pa,

*p sub.*

Detailed description: This musical score page contains five systems of music. The first system is for 'Finger snaps (Tenors and Basses)' in 5/4 time, starting at measure 35. The second system is for '(3 GUITARS, off strings)' in 5/4 time, also starting at measure 35, with a tempo of 116 and a 'Swinging Double Lydian' mode. It includes a '12 Tone' scale and dynamic markings of *mf*. The third system is for 'T. and B. (Finger snaps)' in 5/4 time, starting at measure 40, with a dynamic marking of *mf* and a *cresc.* instruction. The fourth system is for 'TENOR' in 5/4 time, starting at measure 40, with lyrics 'Me a cul-pa,' and dynamic markings of *div. ff* and *p sub.* The fifth system is for piano accompaniment in 5/4 time, starting at measure 40, with dynamic markings of *mf* and *p sub.*

The finger snapping is immediately associated with *West Side Story*, where it was a trumped-up gesture of "coolness." The ambiguity here is that the text is "*Mea Culpa*" (Through my fault), but the attitude implied by the music and finger snapping is "it's not my fault" – the same attitude expressed by the "Jets" in "Gee, Officer Krupke."<sup>1</sup>

The "*Mea Culpa*" theme uses motifs from the A and B group:

Ex.62: *Mass IV 1. Confiteor*, mm.44-48, 56-59  
(Motifs A-4; A (altered); B)

Parallel Thirds (A-4)



During the "*Mea Culpa*." "The Celebrant blesses the relics of the Acolytes."<sup>2</sup> which ". . . reinforces the negative connotation inspired by their introduction as 'primitive.'"<sup>3</sup> In naming the saints and beseeching them to "pray for me," Bernstein returns in reverse order through the contentious harmonic material with which the movement began.

<sup>1</sup> Leonard Bernstein, *West Side Story*, Vocal Score, New York: G. Schirmer, Inc. and Chappell & Co., Inc., 1957

<sup>2</sup> Bernstein, *Mass*, 71.

<sup>3</sup> Cottle, 58.

## 2. Trope: "I Don't Know"

In its traditional meaning, trope is ". . . the interpolation of a phrase or passage into the authorized service . . ."<sup>1</sup> He uses tropes in *Mass* to raise ". . . thoughts, reactions, objections, questions, doubts, emotions engendered by the liturgy itself . . ."<sup>2</sup>

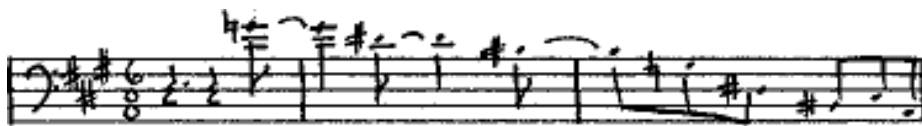
### First Rock Singer (Tenor)

The ambiguity in this confession is that the rock singer is confessing his inability to confess, then saying that what he says he does not feel. The verses contradict one another. He has lost touch with reality, self-awareness and purpose.

If I could I'd confess  
Good and loud, nice and slow  
Get this load off my chest  
Yes, but how, Lord – I don't know.<sup>3</sup>

Throughout this trope, the opening measures of the "*Confiteor*" reappear, as well as hints of the "*Qui peccavi nimirum cogitative verbo et opere*" theme.

Ex.63: *Mass* IV 2.Trope: "I Don't Know," mm.84-86



4

from *Confiteor* mm.3-5



<sup>1</sup> Webster's Third New International Dictionary of the English Language, 1561.

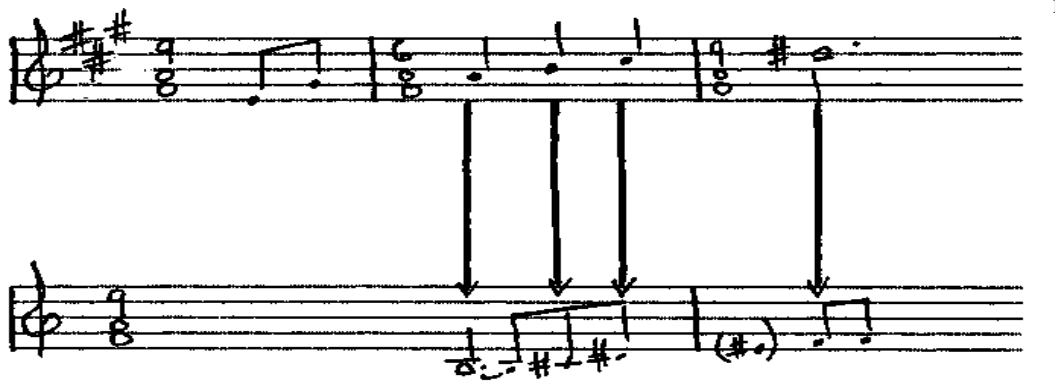
<sup>2</sup> Rosemarie Tauris Zadikov, "Bernstein Talks About His Work," *Time*, September 20, 1971, 42.

<sup>3</sup> Bernstein, *Mass*, 77-78.

<sup>4</sup> This entire theme is repeated in mm.103-104, 146-147, 296-297, and 313-314.

Ex.64: *Mass IV 2*. Trope: "I Don't Know," mm.116-118

From *Confiteor* mm.22-23



3. Trope: "Easy"

First Blues Singer (High Baritone)

In contrast to the first confessor, the First Blues Singer masks his confession in false haughtiness, and states that it is easy to keep yourself together as long as you are willing to give up your standards. As with the first confessor, he is also losing vital parts of his character – his dignity and integrity.

Well, I went to the holy man and I confessed . . .  
Look, I can beat my breast With the best.  
And I'll say almost anything that gets me blessed Upon request . . .

It's easy to stay as cool as autumn rain  
You start by sweeping standards down the well-known drain  
Then swap your zeal  
For nerves of steel  
It's so easy and you feel no pain.<sup>2</sup>

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<sup>1</sup> It also appears in m.143.

<sup>2</sup> Bernstein, *Mass*, 82-84.



### Second Rock Singer (Baritone)

Using the same music as the First Rock Singer, the Second Rock Singer confesses his loss of endurance and direction:

I don't know where to start  
There are scars I could show  
If I opened my heart  
But how far, Lord, but how far can I go?  
I don't know.<sup>1</sup>

### Second Blues Singer (Alto)

With the same music and demeanor as the First Blues Singer, the second displays her loss of soul and caring.

If you ask me to love you on a bed of spice  
Now that might be nice  
Once or twice  
But don't look for sacraments or sacrifice  
They're not worth the price

It's easy to keep the flair in your affair  
Your body's always ready, but your soul's not there  
Don't be nonplussed  
Come love, come lust  
It's so easy when you just don't care.<sup>2</sup>

### Third Rock Singer (High Baritone)

In the style of the first, he confesses his loss of desire.

What I need I don't have  
What I have I don't own  
What I own I don't want  
What I want, Lord, I don't know.<sup>3</sup>

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<sup>1</sup> *Ibid.*, 84-85.

<sup>2</sup> *Ibid.*, 85-87.

<sup>3</sup> *Ibid.*, 87-88.

### Third Blues Singer (Baritone)

Just as saucy as the other blues singers, he demonstrates a loss of meaning and zest for life:

If you ask me to sing you verse that's versatile I'll be glad to beguile you  
For a while  
But don't look for content beneath the style  
Sit back and smile

It's easy to criticize and beat my jive  
But hard to deny how neatly I survive  
And what could give  
More positive  
Plain proof that living is easy when you're not alive.<sup>1</sup>

Although all are losing personal characteristics, the rock singers confessed their self-abasement while the blues singers disguised it with a flippant attitude. In defiance of the Church Choir, which interrupts them with music from the "Confiteor." and the Acolytes, who ". . . enrich the Celebrant's robes with ecclesiastical ornaments."<sup>2</sup> the six soloists sing the first trope together.

The First Rock Singer then presents this challenge to God:

Come on, Lord, if you're so great Show me how, where to go  
Show me now – I can't wait  
Maybe it's too late,  
Lord, I don't know . . .<sup>3</sup>

In this movement, Bernstein is saying that faith is the God within you.

When people lose touch with that, despair sets in and the result is withdrawal from life, by suicide, drugs, or just by becoming passive and uninvolved.<sup>4</sup>

The Street People have begun their assault on the Celebrant and he, unable to supply the needed guidance and answers to the confessors, falls back on the traditional, "God forgive you,

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<sup>1</sup> *Ibid.*, 88-90.

<sup>2</sup> *Ibid.*, 91.

<sup>3</sup> *Ibid.*, 96-97.

<sup>4</sup> Hubert Saal, "A Celebration of the Spirit," *Newsweek*, September 20, 1971, 30.

God be with you."<sup>1</sup> It is obvious by the end of this section that the gap between the Celebrant and his people is widening, and in an attempt to maintain unity with them says: "Let us pray."<sup>2</sup>

### V MEDITATION NO. 1

"At key points in the drama, Bernstein inserts Meditations into the framework as moments of reflection."<sup>3</sup> They tie together ". . . that which has passed and that which is still to come."<sup>4</sup>

In this instance, it ". . . lets us digest the disturbing Confession before the equally unsettling Gloria . . ."<sup>5</sup>

The orchestral "Meditation No. 1" scored for strings, organ and percussion is played while the Celebrant kneels in prayer. The music portrays a man, assailed by doubt, asking for answers to his people's questions and challenges to the Faith. He accomplishes this compositionally by taking the original A or "hope" motif and literally turning it inside out and backwards by the process of retrograde-inversion. Now the "hope" motif has musically and dramatically become the "despair" motif to which Bernstein adds the "Simple Song" theme with one note missing.

Ex.65: *Mass* V Meditation No.1, mm.1-2

original A "hope" motif

retrograde

retrograde-inversion

Motif B "Simple Song"

↑  
missing

<sup>1</sup> Bernstein, *Mass*, 97.

<sup>2</sup> *Ibid.*

<sup>3</sup> Don A. Andre, "Leonard Bernstein's *Mass* as Social and Political Commentary on the Sixties," unpublished dissertation for the D.M.A., University of Washington, 1979, 51.

<sup>4</sup> Paul Hume, "Recorded" *Mass*: Words to Savor," *The Washington Post*, December 12, 1971, E6.

<sup>5</sup> Davis, 73.

The altered A motif receives retrograde treatment in the consequent phrase.

Ex.66: *Mass V Meditation No.1*, mm.8-10

original altered A motif

retrograde

Now the two optimistic and innocent motifs, which have been the pillars of motivic construction throughout the work, are suddenly twisted from within and incomplete in much the same way as the faith, innocence, and assurance of the Celebrant.

The expression of tension is enhanced musically by use of the interval of the 7th, which is also an outgrowth of motif A, in parallel motion as an accompanying bass line.

Ex.67: *Mass V Meditation No.1*, mm.1-14

*Lento assai, molto sostenuto* ( $\text{♩} = 63$ )

Handwritten annotations in the score include:

- sp* (sforzando) above the first staff.
- p* (piano) above the second staff.
- pp* (pianissimo) above the third staff.
- retrograde inversion of A (altered)* written above the third staff.
- f con intensità (sempre f)* written below the first two staves.
- Interval of the 7th used harmonically* written below the first two staves with a double-headed arrow.
- retrograde inversion of A* written below the second staff.
- non cresc.* written below the second staff.
- Org.* (Organ) written above the third staff.

Suddenly, from the depths of despair, the spirit of God, as expressed in the music of the "Tranquillo," seems to provide inspiration, enlightenment and the peace for which the Celebrant is praying. The music creates this effect by switching from a minor modality to a major/Mixolydian modality,<sup>1</sup> and by eliminating the parallel 7ths. The use of the melodic 7th interval in the A-I motif is, again, a sign of love:<sup>2</sup>

Ex.68: *Mass V Meditation No.1*, mm.15-20

In m.25, the Celebrant, represented by the music, can be heard pleading for the Lord to stay and hear his cries of insecurity and to relieve them. This music will be heard later as the theme of "Meditation No. 3 (*De Profundis*, part 1)." Tension builds as evidenced by the increased contrapuntal writing and chromaticism (note the five-bar chromatic climb in the upper line).

<sup>1</sup> See this MS., 57-58.

<sup>2</sup> *Ibid*, 52-53.

Ex.69: Mass V Meditation No.1, mm.24-37

25 *f cresc. molto sf* *Ch. fff ruvido* *sempre molto marcato* *B1-2*

30 *Vln. II f marc.* *Chromatic scale* *sempre cresc.*

*Vla. Chromatic scale*

*Cym. II ff*

35 *fff marcato* *dim. molto* *fff marc.* *dim. molto* *p*

The Holy Spirit of God reveals itself once more, using the "Tranquillo" theme, after which one can almost feel the dialogue between the anguish and the comfort.

Ex.70: Mass V Meditation No.1, mm.46-49

Musical score for Ex.70: Mass V Meditation No.1, mm.46-49. The score is in 3/4 time and features three staves. The top staff is for Organ (Org.) and the middle staff is for Strings (Str.). The bottom staff is for Basses. Dynamics include *f sub.*, *pp sub.*, and *fpp*. The piece concludes with a "Basses *fpp*" marking.

The "De Profundis" theme appears "misterioso" and *ppp* in the double basses with a more relaxed augmented rhythm.

Ex.71: Mass V Meditation No.1, mm.50-53

Musical score for Ex.71: Mass V Meditation No.1, mm.50-53. The score is in 3/4 time and features two staves. The top staff is for Organ (Org.) and the bottom staff is for Basses. Dynamics include *misterioso* and *non cresc.*

The movement ends peacefully with an open G chord, the same one which began the "Simple Song," still with that shadow of a doubt, represented by the C-sharp held over from the last parallel 7th.

Ex.72: Mass V Meditation No.1, mm.55-58

Musical score for Ex.72: Mass V Meditation No.1, mm.55-58. The score is in 3/4 time and features two staves. The top staff is for Strings and Organ (Str. and Org.) and the bottom staff is for Basses. Dynamics include *pp*, *molto dim.*, and *very long*. The piece concludes with an "attaca" marking.

## VI Gloria

### 1. Gloria Tibi

"A group of boys rush up to the Celebrant with a set of Bongo Drums.<sup>1</sup>" and having been rejuvenated by his personal communion with God, he takes the drums and with "joyous excitement"<sup>2</sup> begins his duet with the Boys Choir in this happy and festive "Gloria Tibi." It is significant that he is singing and playing with the children. Throughout *Mass*, they have been and will be the symbol of innocence and purity, and will function always to revive the Celebrant's wilting spirits. Because the Celebrant, free from the institutional ceremony, found a pure one-to-one relationship with God in the last movement, in a sense, he has earned the right to sing with the children. The "love" motif of the 7th is used for the text, "*Spiritui Sancto*" and according to the Bernstein formula,<sup>3</sup> strong dissonance is absent from this movement.

Ex.73: *Mass* VI 1. *Gloria Tibi*, mm.1-25

Vivo  $\text{♩} = 100, \text{♩} = 150$

Celebrant (with joyous excitement, half-whispered)  $\text{mp}$

BOYS CHOIR

Gloria-ti-bi,

Vivo  $\text{♩} = 100, \text{♩} = 150$

3 BONGOS (played by Celebrant)

*f* *dim.* *p* *p marc.*

<sup>1</sup> Bernstein, *Mass*, 100

<sup>2</sup> *Ibid.*, 101.

<sup>3</sup> See this MS., 44



Ex. 73: Continued

c. (10)

Glo-ri-a ti-bi, Glo-ri-a!

BOYS *div. mf*

Glo-ri-a ti-bi, Glo-ri-a ti-bi, Glo-ri-a!

c. (15)

*P. FORTISSIMO*  
Glo-ri-a Pa-tri, Glo-ri-a Fi-li-o,

*mf*  
Glo-ri-a Pa-tri, *cresc.* Glo-ri-a Fi-li-

*p* *cresc.*

*tacet*

c. (20)

*mf* Et (t) *A-1* Spi-ri-tu-i San-cto... *A-1*

*p sub.* *Dolce*  
Spi-ri-tu-i

*p sub.* *p*

Bongo in C

Ex. 73: Continued

The musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "Lau - da - mus te, \_\_\_\_\_". The second staff is another vocal line in treble clef with lyrics "San - cto, \_\_\_\_\_" and "Lau - da - mus, \_\_\_\_\_". The third and fourth staves are piano accompaniment in grand staff notation. The piano part includes dynamic markings such as *dim.*, *p*, *pp*, and *mf*. A bongo part is indicated at the bottom with the text "Bongo in C". There are two circled numbers "25" in the score, one above the first vocal staff and one above the piano staff.

2. *Gloria in Excelsis*

"Embracing [the] boys . . ." <sup>1</sup> the Celebrant attempts to bring the inspiration and joy of the last two movements to the people by shouting in praise: "Glory to God in the Highest and Peace on Earth to Men of Good Will!" "He is interrupted by the [Choir singing] "*Gloria in excelsis.*" <sup>2</sup> What should be the most superlative music turns out to be a highly syncopated and mechanical recitation of the Latin text. Set against the conflicting keys of E major and G minor, <sup>3</sup> the text is subjected to a most unnatural spasmodic accentuation via: a) unaccommodating surface rhythm (implied accents); b) indicated accents; and c) surprise appearances of 1/2 measures within an otherwise cut-time movement:

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<sup>1</sup> Bernstein, *Mass*, 107.

<sup>2</sup> *Ibid.*

<sup>3</sup> A technique similar to the one used in the "*Confiteor.*" See this MS., 88.

Ex.74: Mass VI 2.Gloria in Excelsis, mm.96-111

**Con brio**  $\text{♩} = 100$  SOPRANO, ALTO *ff* (a)

Choir  
TENOR, BASS *ff*

Glo - ri - a in ex-cel-sis De-o, et in  
Glo - ri - a in ex-cel-sis De-o, et in

**PIT. ORCH.**  
*ff con fuoco* *mf*

100 (a) (c) *mp sub.*  
ter-ra pax ho-minibus bo-nae vo-lun-ta - tis. Lau - (u) - da-mus te,  
*mp sub.*  
ter-ra pax homini-bus bo-nae vo-lun-ta - tis. Lau - (u) - damus te,

100 (b)

(b) (b) 105 (b) (c)

A - do-ramus te, Be-ne - di-ci-mus te, Giori-fi- ca - mus te.  
A - do-ramus te, Be-ne - di-ci-mus te, Giori-fi-ca - mus te.

105 *ff sub.*

S.A. (b) 110 (b) (b) (b)

T. B. *ff*  
Gra - ti - as a-gi-mus ti - bi pro - pter ma - gnam  
Gra - ti - as a-gi-mus ti - bi pro - pter ma - gnam

110 *mf*

The institutional structure of the Church seems to block the transmission of "true" faith between the Celebrant and the masses.

### 3. Trope: "Half of the People"

To add ambiguity to paradox, the Street Chorus, using the same music, sings: "Half of the people are stoned/And the other half are waiting for the next election./Half the people are drowned/And the other half are swimming in the wrong direction."<sup>1</sup> They call it Glorious Living and . . . where does that leave you? . . . Nowhere."<sup>2</sup> Not exactly your typical glorification of God.

"During this sequence, the Acolytes place an elaborate stole on the Celebrant's shoulders."<sup>3</sup> thereby highlighting to a greater degree the insensitivity of the ritual to the people.

Of interest is the idea that the stole symbolizes a desire for immortality.<sup>4</sup> Juxtaposition of a sarcastic attitude toward this "Glorious" life in "Half of the People" and a wish to attain the "joy eternal . . . which I lost through the sin of my first parents" does not inspire a positive attitude in the listener.<sup>5</sup>

### 4. Trope: Thank You

This is a reflective movement in which a soprano sings an ABA form ballad of how beautiful religion and worship used to be, when one could know the glorious feeling of saying, "Thank you, God."

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<sup>1</sup> This quatrain was a Christmas present from Paul Simon to Leonard Bernstein. See Bernstein, *Mass*, 112.

<sup>2</sup> Bernstein, *Mass*, 112-113.

<sup>3</sup> *Ibid.*, 113.

<sup>4</sup> Reverend Joseph F. Stedman, *My Sunday Missal*, Brooklyn: Confraternity of the Precious Blood, 1938, 29, cited in Cottle, 65.

<sup>5</sup> Cottle, 65.

Ex.75: Mass VI 4.Trope: "Thank You," mm.200-235

200 All Electronic Instruments *fff squillando* *mp* *pp* *dim.* *rall.* 205 *attacco*

4. Trope: "Thank You"

Meno mosso (Moderato)  $\text{♩} = 72$   
W.W. Quintet *f* *p* *pp* 210 *non stacc.*

Cb. In pit

SOPRANO SOLO 215 *p* *mp* *pp* *p*

There once were days so bright, —

220 *f* *mf* *espr.* *f rhythmically*

— And nights when eve-ry crick-et call seemd right, And I sang Glo - ri - a, —

Ex. 75: Continued

Then I sang Gra - ti - as De - o. I knew a glo - ri - ous feel - ing

225 of thank you - and... Thank you...

230 The bend of a wil - low, A friend and a pil - low, A

235 lov - er whose eyes Could mir - ror my cries of Glo - ri - a...

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The first system (measures 215-224) features a vocal line with lyrics and a piano accompaniment with triplets and a *p* dynamic. The second system (measures 225-234) includes a vocal line with lyrics and a piano accompaniment with *espr.* and *mf* markings. The third system (measures 235-244) has a vocal line with lyrics and a piano accompaniment with *mf*, *cresc.*, and *p* markings. The fourth system (measures 245-254) includes a vocal line with lyrics and a piano accompaniment with *sub. p*, *p sub.*, and *pp* markings.

The innocence of faith and closeness to God are gone and the song asks when did it happen, how did it happen, and why did it happen.

Ex.76: Mass VI 4.Trope: "Thank You," mm.242-254

And now, it's strange... Some-how, though noth-ing

*p*

*mf*

*mf*

3

3

(245) much has really changed, I miss the Glo - ri - a, I don't sing

*f*

*espr.*

*f (as before)*

(250) Gra - ti - as De - o. I can't say quite when it hap-pened, But

*p*

*dim.*

3

3

*espr.*

gone is the... thank you...

*espr.*

*mp*

*p*

"Again, as in the previous tropes, we have questions, vague feelings that something has gone out of our lives and they seem incomplete, unreal. We were awakening to the facts of vanishing ideals."<sup>1</sup>

The "Let us pray" of the Celebrant<sup>2</sup> is once more his only response to questions he cannot answer.

## VII MEDITATION NO. 2

As before, the "Meditation" gives everyone, players and audience, a chance to digest and reflect on the past commentaries of the "congregation."

"Meditation No. 2" is a *passacaglia* with the theme stated in the first twelve measures, followed by four variations, and a sixteen bar coda. The twelve-tone technique applied to the theme seems imminent enough judging from its apparent serialistic quality.

Ex.77: *Mass* VII Meditation No.2, mm.1-12

Andante sostenuto  $\text{♩} = 69$

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

Surge. Perc. + Cym. Via.

*ff* *mf* *mp* *p* *mf* *f* *ff*

*ff* *ff* *meno f* *mf* *p* *mf* *f* *sfz* *dim. molto*

<sup>1</sup> Andre, 53.

<sup>2</sup> Bernstein, *Mass*, 119.



What is not expected is to find that, in actuality, it is note-for-note Beethoven. A comparison of its melodic contour with that of the "Ode to Joy" movement of Beethoven's "Ninth Symphony," mm.730-752 illustrates the point.

The image displays a page of a musical score for the "Ode to Joy" movement of Beethoven's Ninth Symphony. The score is written in G major and 4/4 time. It features vocal parts and piano accompaniment. The lyrics are in German. The score is divided into systems, with measures 730-752 highlighted. The key signature changes from G major to B-flat major (Bb) at measure 741 and to C major (Cc) at measure 748. The piano accompaniment includes various instruments such as Clarinet (Clar.), Flute (Fl.), Horn (Hörn.), and Cello/Double Bass (Violoncellen u. Bassen). The score is marked with dynamics like *pp*, *ppp*, *ff*, and *ffz*, and includes performance instructions like *rit.* and *ffz.*

Ab - nest du den  
Ihr stiret nie - - der Mil - - li - o - - nen?

Such' ihn ü - - ber'm Ster - - nen -  
Schö - - pter, Welt?

Such' ihn ü - - ber'm Ster - - nen-zelt! Brü -  
zelt! Such' ihn ü - - ber'm Ster - - nen-zelt! Brü -  
Such' ihn ü - - ber'm Ster - - nen-zelt! Brü -  
Such' ihn ü - - ber'm Ster - - nen-zelt! Brü -

derl Brü - derl ü - - ber'm Ster - - nen -  
derl Brü - derl ü - - ber'm Ster - - nen -  
derl Brü - derl ü - - ber'm Ster - - nen -  
derl Brü - derl ü - - ber'm Ster - - nen -

This 16-note sequence, of which 5 notes are repeated, yields an 11-tone "row." (Leave it to Beethoven to be way ahead of his time.) Bernstein, however, treats all 16 notes in sequence as the principal "row." Both examples are in 3/2 meter, but he "modernizes" the theme by applying: 1) sequential diminution and augmentation to the spacing between the notes; and, similarly, by 2) consecutively graduating the dynamic of each note.<sup>1</sup>

"Variation I" presents the theme in the bass as it was written metrically by Beethoven, above which Bernstein adds an atonal obbligato counterpoint using intervals prominent in the "row." The variation ends suspensefully with a long trill developing from the gradual increased alteration of the last two notes of the transposed theme, on top of the "leading tone" G-sharp to the last note of the sequence.

Ex.78: *Mass VII Meditation No.2*, mm.13-28

<sup>1</sup> See this MS., 110, Ex. 79

Ex. 78: Continued

Musical score for Ex. 78: Continued. The score is in 4/4 time and features four staves: Violin I and II (Vn. I-2), Viola (Via. Vo.), and Organ. The key signature has one sharp (F#). The Organ part is marked with a forte dynamic (ff). The score includes measures 12, 13, 14, and 15. A circled number '25' is placed above the first measure. The instruction 'sempre cresc.' is written above the Organ staff. The Organ part features a trill in the right hand that continues into the next variation.

The trill continues into "Variation II" and the B-sharp "resolves" to A which is the final note of the sequence, but the 3rd note as well. Its pivotal function is served as this variation builds vertically based on the "row." The A, as the 3rd note, is used as the foundation for a chord built on tones 1,2, and 4. The second measure builds similarly on 5,6, 7, 8 and the third measure on 9, 10, 11, 12 and 13, 14, 15, 16, respectively.

Ex.79: *Mass VII Meditation No.2*, mm.29-31

Musical score for Ex.79: *Mass VII Meditation No.2*, mm.29-31. The score is in 4/4 time and features a single staff for the Organ, marked with a forte dynamic (ff). Above the staff, a 'Row' diagram is shown:  $\overline{1234} \quad \overline{5678} \quad 9 \quad 10 \quad 11 \quad 12 \quad 13 \quad 14 \quad 15 \quad 16$ . The Organ part consists of three measures, each containing a chord built vertically on the notes of the row. The first measure is based on tones 1, 2, and 4; the second on tones 5, 6, 7, and 8; and the third on tones 9, 10, 11, 12, 13, 14, 15, and 16. The chords are marked with 'V' and 'V2'.

"Variation III" quotes the sequence twice in a row as triplets and, under the second set, blaringly announces the famous "Ode to Joy" theme.

Ex.80: *Mass VII Meditation No.2*, mm.32-34

Var. III

14 15 16

*fff* 3

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

"Ode To Joy"

*rall.*

*pp*

org. pedal  $\frac{1}{2}$   $\frac{1}{4}$

Detailed description: This musical score shows Variation III of the Mass VII Meditation No. 2. It consists of two systems. The first system is for measures 32-34, featuring a piano accompaniment with a forte-fortissimo (*fff*) dynamic and a triplet of eighth notes. The notes are numbered 1 through 13. A bracket labeled "Ode To Joy" spans measures 14, 15, and 16. The second system shows a piano solo with a *rall.* (rallentando) marking and a piano (*pp*) dynamic. It includes an organ pedal instruction with a half note and a quarter note symbol.

"Variation IV" is a slow arpeggiation of the theme for piano solo.

Ex.81: *Mass VII Meditation No.2*, mm.35-39

Var. IV Row: 12345 12345678 9 10 11 12

*Più lento*  
*trattenuto*

*Pno. solo*

*pppp* 4 2 1 2 9

*cresc.*

*non rubato*

Detailed description: This musical score shows Variation IV of the Mass VII Meditation No. 2. It is a piano solo piece consisting of three measures. The first measure is marked *Più lento* and *trattenuto* (sustained), with a piano (*p*) dynamic and a *pppp* (pianissimo) dynamic. The notes are numbered 4 and 2. The second measure is marked *non rubato* and has a piano (*p*) dynamic. The notes are numbered 1 and 2. The third measure is marked *cresc.* (crescendo) and has a piano (*p*) dynamic. The notes are numbered 9. The score is titled "Var. IV" and includes a row of numbers: 12345 12345678 9 10 11 12.

Ex. 81: Continued

13 14 15 16

Rall. *coda*

*f* *p subito*

The coda quotes another familiar Beethoven phrase from the *Ninth Symphony*,<sup>1</sup> and concludes the movement with a partial restatement of Variations I and 111.

Ex.82: *Mass VII Meditation No.2*, mm.40-55

40 a tempo primo ♩ = 69 Cel. 2 Vn. Soli *mp* 3

Org. *f* Sargs.+Vibu. *mp* Timp. Cb. *ff* *mp*

(Two altar boys enter, one bearing a large Bible,

Vc. solo *pp* 45 *cresc. un poco*

*p espr.* Vla. *pp* *non cresc.*

the other a censer. The Celebrant censes the book and kisses it.)

<sup>1</sup> See this MS., 113, mm.746-752

Ex.82: Continued

The image displays two systems of musical notation. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with various dynamics including *mf*, *dim.*, *p*, and *pp*. The lower staff contains a bass line with a *pp sempre* marking. A circled number '30' is positioned above the upper staff. The second system also features a grand staff. The upper staff has a treble clef and includes a circled number '35' above it. Dynamics include *ppp*, *ff tutto forza*, and *fff*. A triplet of eighth notes is marked with a '3' below it. The lower staff has a bass clef and includes a *ppp* marking. Below the grand staff, there are two drum parts: 'Sn. Dr.' with a *ppp* marking and 'B. Dr.' with a *molto* marking. The section concludes with the instruction 'attacca'.

"Meditation No. 2" presents a number of ambiguities. For instance, why would the "Ode to Joy" theme be presented in a section of *Mass* which is the antithesis of an ode to joy and why the serialistic treatment of the music? It seems that Bernstein is trying to demonstrate musically, how joy has been twisted and turned to dissonance, as expressed by the soprano in the previous movement. On the other hand, he is placing a seed of hope amidst the discord – the same hope of peace and brotherhood Beethoven so often expressed and believed in.

During the "Coda" of "Meditation No. 2," "Two altar boys enter, one bearing a large Bible, the other a censor. The Celebrant censes the book and kisses it."<sup>1</sup>

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<sup>1</sup> Bernstein, *Mass*, 122.

### VIII EPISTLE: "The Word of the Lord"

The liturgy of the Mass takes a decided turn after the Gloria, and Bernstein's music reflects this. The second orchestral meditation with its quotation from Beethoven on 'Brothers!' takes us immediately to the Epistle which opens with [the Celebrant speaking]the same word, . . . "Brothers":<sup>1</sup>

This is the gospel I preach; and in its service I have suffered hardship like a criminal; yea, even into imprisonment; . . .<sup>2</sup>

In addition to the reading from the New Testament Letters of John (I John 3:13-15) and Paul (1 Corinthians 4:9-13), two contemporary letters are read juxtaposed to the Celebrant's song, "The Word of the Lord," a moving and powerful song warning the desecrators and people in power that the ". . . season of the word of the Lord."<sup>3</sup> will one day come.

The music is derived from a Chilean folk song called "Versos par la Sagrada Escritura" (Verses for the Sacred Scripture).<sup>4</sup> The melody is accompanied by a harp trilling 3rds, 4ths, and 6ths with a Bass Guitar plucking a tritone motif, based on the B motif.<sup>5</sup>

The interval of the third plays an important role in the modulatory scheme. The movement starts in a B-flat tonality, moving to G-flat, B-flat, D-flat (C-sharp) and A before returning to B-flat. The first modulation to G-flat takes place in the B section, when the Celebrant sings, "For the Word was at the birth of the beginning." Lehrman makes a case for the composers attraction to G-flat major in representing "peaceful, elemental moods" and cites this example, as well as three others from the *Kaddish Symphony*, *West Side Story*, and *Serenade*. He also points to the

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<sup>1</sup> Paul Hume, "Wealth of Musical Ideas in Bernstein's 'Mass,'" *The Washington Post*, October 3, 1971, K5. "Brothers" and the text which follows is an obvious reference to the Berrigan Brothers, and Daniel Berrigan, a friend of Bernstein's, who was imprisoned for his opposition to the Viet Nam War. The composer visited him in prison during the writing of Mass. Gordon Davidson, the director of Mass, directed "The Trial of the Catonsville Nine," a play about the travails of the Berrigans. See Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" 6.

<sup>2</sup> Bernstein, *Mass*, 123.

<sup>3</sup> *Ibid.*, 132

<sup>4</sup> Gottlieb, "A Jewish Mass or a Catholic Mitzvah," 6. Bernstein's late wife was raised in a Chilean monastery.

<sup>5</sup> Reminiscent of "Something's Coming" from *West Side Story* – perhaps a literary reference.

"... unpeaceful middle section of the angry '*Non credo*' from the *Mass*, pp. 151-153 which could have been written in G<sup>b</sup>, except that the key signature is spelled F# . . ." <sup>1</sup>

Although the G-flat major section of the "Epistle" is "strong"<sup>2</sup> and positive, it is not exactly "peaceful" as Lehrman characterizes it. If there is a key most representative of peace in *Mass*, it would have to be G major,<sup>3</sup> e.g., the "*Tranquillo*"<sup>4</sup> Hymn to "A Simple Song," "*Dominus Vobiscum*", the "*Tranquillo*"<sup>5</sup> of "Meditation No. 1" and especially the "grace," "tenderness,"<sup>6</sup> and "*molto tranquillo*"<sup>7</sup> of the "*Pax: Communion*." Lehrman uses *Chichester Psalms*<sup>8</sup> to support several arguments within his dissertation. Yet not a word is mentioned about *Chichester's* G major "*Dolce, tranquillo*"<sup>9</sup> in the first movement or the "Peacefully flowing"<sup>10</sup> G major finale. He does make reference to its tonality to support another argument, elsewhere.<sup>11</sup> Compare the similarity in mood and structure in the G major finale of *Mass* and *Chichester Psalms*.

Lehrman uses the middle section of "I Have A Love" from *West Side Story* as an example of the composer's attraction to G-flat major in this type of mood.

In another argument, discussing the same mood, he shows the "I Have A Love" theme plus the "Love Theme" from *On the Waterfront* as examples – both in G major!<sup>12</sup>

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<sup>1</sup> Lehrman, 35.

<sup>2</sup> Bernstein, *Mass*, 125

<sup>3</sup> As mentioned earlier, most likely for its literary representation.

<sup>4</sup> Bernstein, *Mass*, 17

<sup>5</sup> *Ibid.*, 98.

<sup>6</sup> *Ibid.*, 258.

<sup>7</sup> *Ibid.*, 264.

<sup>8</sup> Leonard Bernstein, *Chichester Psalms*, New York: Amberson Enterprises, Inc. and G. Shirmer, Inc., 1965.

<sup>9</sup> *Ibid.*, 17.

<sup>10</sup> *Ibid.*, 36.

<sup>11</sup> See Lehrman, 100.

<sup>12</sup> This researcher is not making a counter-case for G major, nor dismissing the notion that the composer may have a special penchant for G-flat, but trying to put things in perspective, especially where *Mass* is concerned. Four short segments out of a composer's entire *oeuvre* does not an argument make. Little or no evidence supporting conclusions may be acceptable in reviews, but not in dissertations.



In any event, this is just one of numerous sectional, as opposed to transient, modulations influenced by the interval of a third. This has had a significant importance in development since the first three notes of the piece, not only in this movement, but also throughout the work.<sup>1</sup>

### IX GOSPEL-SERMON; "God Said"

As soon as the last words from the preceding movement are sung by the Celebrant: "We wait . . . we wait for the Word of the Lord . . . " <sup>2</sup> a mock " . . . Preacher jumps on a bench, surrounded by his congregants." <sup>3</sup> He begins an antiphonal duet with them, singing the first "Words of the Lord," during which the Celebrant exits to prepare for the Communion.

#### Preacher

God said: Let there be light  
And there was light

#### Chorus (congregants)

God said: Let there be night  
And there was night

#### Preacher

God said: Let there be day  
And there was day . . .

#### Chorus

. . . day to follow the night

#### Preacher

And it was good, brother

#### All

And it was good, brother

---

<sup>1</sup> C to A-flat: "A Simple Song," mm.63-64, 21; F to d minor: "Responsory: *Alleluia*," mm.108-109, 28; F to A-flat: "Kyrie" (First Introit), mm.112-113, 42-43; E to C: "I Don't Know" (Confessions), mm.120-121, 79; B-flat to G-flat: "Epistle," mm.19-20, 125; B-flat to D: "I Believe in God" (Credo), mm.27-28, 168.

<sup>2</sup> Bernstein, *Mass*, 132.

<sup>3</sup> *Ibid.*, 133

Preacher

And it was good brother<sup>1</sup>

The music at first is "light and innocent," and the "Preacher" is pleasantly "pious."<sup>2</sup> Its jazzy quality is not exactly what one would expect for a setting for "The Creation," but by this time in *Mass*, one can begin to expect unusual text settings. However, the real violation of expectation occurs in the text itself when "And it was good . . ." becomes, "And it was goddam good." This profanity and contradiction of the Bible's teachings begins what is actually a parody of a Gospel sermon, based on the creation. It rises to a *crescendo* of syncopated cynicism as it satirizes man's use of religion to justify ". . . conspicuous consumption, excessive taxation (by church and state), extermination and endangerment of whole life forms, proselytizing, birth control, nominative religious practice, and killing in the name of God."<sup>3</sup>

The "Gospel-Sermon" mocks the gospel and uses it as a rationalization instead of a medium for finding truth. The melody begins in a multi-metered, Mixolydian mode accompanied by an off-beat strumming guitar using an harmonic form of the B-1.2 tritone motif, heard in the guitar of the foregoing movement.

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<sup>1</sup> *Ibid.*, 133-134.

<sup>2</sup> *Ibid.*, 133.

<sup>3</sup> Cottle, 69.

Ex.83: Mass, IX Gospel-Sermons "God Said," mm.1-19

**Light and innocent**  $\text{♩} = 144+$   
**Celebrant** (5)

**Preacher (pious)**  $\text{♩} = \text{♩}$   
 God said: Let there be light. And there was

**Street Chorus**  
 $\text{♩} = 144+$  (5)

*p* *B1.2*  
 Tritone used harmonically

Pr. light. Chorus **Mixolydian** God (10)

God said: Let there be night. And there was night. (10)

Pr. *cresc. un poco* (15)  
 said: Let there be day. And there was day... *mf cresc.*

... day (15)

Pr. *mp* *mf* *cresc.*

to fol - low the night.

Next there is a mixture of Ionian, Lydian, and Mixolydian characteristics, which in essence, reduce to a jazzy progression of  $F^7-B^b7-F-B^b7$ .

Ex.84: *Mass. IX Gospel-Sermon: "God Said,"* mm.20-31

The musical score is arranged in three systems, each featuring a vocal line (Pr.) and a piano accompaniment (P.).

- System 1 (mm. 20-24):** The vocal line begins with a circled '20'. The lyrics are "And it was good, broth-er, And it was" on the first line and "And it was" on the second line. The piano accompaniment includes the instruction *f marcato*.
- System 2 (mm. 25-29):** The vocal line begins with a circled '25'. The lyrics are "good, broth-er, And it was good, broth-er, And it was god - dam" on the first line and "good, broth-er, And it was god - dam" on the second line. The piano accompaniment includes a circled '25'.
- System 3 (mm. 30-31):** The vocal line begins with a circled '30'. The lyrics are "good." on the first line and "good." on the second line. The piano accompaniment includes the instruction *molto*.

The "Dance Interlude" continues the same harmonic configurations while spacing the 7ths between the bass and melody to give a bit more biting dissonance, corresponding to the "little less pious"<sup>1</sup> quality to follow.

Ex.85: *Mass*, IX Gospel-Sermon: "God Said," mm.63-71

With each verse, the "Preacher" becomes "always a bit nastier"<sup>2</sup> until the chorus *crescendos* into a howling, "stomping,"<sup>3</sup> *ff* vamp on "And it was good" supporting five, cynical and irreverent verses.

The accompaniment is all B-1.2 motif and the melody line is a rearranged order of the same motif. The harmony becomes "nastier" by transforming the "more biting" sevenths in the "Dance Interlude" into out-rightly "rude" minor seconds.

<sup>1</sup> Bernstein, *Mass*, 137.

<sup>2</sup> *Ibid.*, 139.

<sup>3</sup> *Ibid.*

Ex.86: Mass, IX Gospel-Sermon: "God Said," mm.112-126

Yow!

Yow!

(stomping!)

B 1. 2 B 1. 2

(Chorus) **115** *dim.* - - - *molto* - - -

And it was good, and it was good, And it was good, and it was

*sim.* *dim.* - - - *molto* - - -

*sim.*

**120**

5 SOLI \*

1. God said it's good to be poor,      Good men must not be se -

2. God said take charge of my zoo      I made these creatures for

3. God said to spread His com-mands      To folks in far- a - way

4. God said that sex should re-pulse      Un - less it leads to re -

5. God said it's good to be meek      And so we are once a

CHORUS:

1. good.      God said it's good to be poor,

2. good.      God said take charge of my zoo

3. good.      God said to spread His commands

4. good.      God said that sex should re-pulse

5. good.      God said it's good to be meek **120**

*p stacc.*

\*Stanzas 1, 3, and 5 are sung by male soli; 2 and 4 by female soli.

Ex.86: Continued

1. cure; So if we steal from you, It's just to help you stay  
 2. you: So he won't mind if we Wipe out a spe-cies or  
 3. lands; They may not want us there. But, man, it's out of our  
 4. suits; And so we crowd the world Full of con-sent-ing a-  
 5. week: It may not mean a lot But oh, it's ter-ri-bly

1. Good men must not be se-cure;  
 2. I made this creatures for you;  
 3. To folks in far-a-way lands;  
 4. Un-less it leads to re-sults;  
 5. And so we are once a week;

1. pure. \_\_\_\_\_  
 2. two. \_\_\_\_\_  
 3. hands. \_\_\_\_\_ 1. 2. 3. 4. 5. And it was good!  
 4. dults. \_\_\_\_\_ **B 1. 3**  
 5. chic. \_\_\_\_\_

1. It's just to help you stay pure.  
 2. Wipe out a spe-cies or two.  
 3. But, man it's out of our hands. 1. 2. 3. 4. 5. And it was good, And it was  
 4. Full of con-sent-ing a - dults.  
 5. But oh, it's ter-ri-bly chic.

1. 2. 3. 4.  
 good, And it was good, And it was good, And it was

1. 2. 3. 4.  
 good, And it was good, And it was good, And it was

The "Preacher" continues to lead the chorus in the last verse, singing with "rising arrogance and delight,"<sup>1</sup> while the Chorus echoes him with ever-increasing vociferousness. "They dance, drunk with power."<sup>2</sup> while the "rude" minor seconds now become "heckling" as they jump into the melody line "*tutta forza*."<sup>3</sup>

Ex.87: *Mass*, IX Gospel-Sermon: "God Said," mm. 142-150

The musical score consists of three systems. The first system shows the vocal line for the Preacher (Pr.) and piano accompaniment. The lyrics are: "And it was good! And it was good! Yeah! And it was please, Yeah! Yeah! And it was good! Yeah! And it was". The piano part includes a *marc.* marking. The second system starts at measure 145 and includes the lyrics: "god - dam good! god - dam good!". The piano part includes a *ff* marking and a *tutta forza* marking starting at measure 150. The third system continues the piano accompaniment, with measure 150 circled.

<sup>1</sup> *Ibid.*, 142.

<sup>2</sup> *Ibid.*, 143.

<sup>3</sup> *Ibid.*



"The dance suddenly halts at the appearance of the Celebrant, who is now even more elaborately robed.<sup>1</sup> Suddenly pious again, the "Preacher" sings as he did in the beginning, this time stopping before completing his last God-profaning sentence.

And it was good brother!  
And it was . . .

The orchestra continues with the music from the first "Dance Interlude," "retreating"<sup>2</sup> to an incomplete end.

Ex.88: *Mass*, IX Gospel-Sermon: "God Said," mm.174-186

Pr. *pp* (175) And it was good, broth-er! And it was...  
And it was...  
(175) *pp*  
(179) *pp*  
(180) *dim.* *pp* *attacca*

<sup>1</sup> *Ibid.*, 144

<sup>2</sup> *Ibid.*, 145

This movement has been referred to as resembling "It Ain't Necessarily So" from *Porgy and Bess*<sup>1</sup> and "Gee, Officer Krupke" from *West Side Story*.<sup>2</sup>

## X CREDO

### 1. *Credo in unum Deum*

Sensing the former unruliness of the "congregants," who believe they have cleverly masked their past behavior, the Celebrant, rather than confront, question or admonish them, continues "declaiming"<sup>3</sup> the liturgy.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible. And in One Lord . . .

He is abruptly interrupted by a taped choir singing a loud, mechanized, "rigid"<sup>4</sup> 12-tone monorhythmic chant which is repeated twice as a principle row.

Ex.89: *Mass. X 1.Credo in unum Deum*, mm.1-11

**TAPED CHOIR**  
 Fast, rigid; sempre forte (The Acolytes form a rigid tableau around the Celebrant.)  
 ♩ = 160+ (♩ = sempre)

**Soprano**  
 Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae.

**Alto**  
 Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae.

**Tenor**  
 Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae.

**Bass**  
 Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae.

**12-tone monorhythmic chant:**  
 12 1 2 3 4 5 6 7 8 9 10 11  
 Vi-si-bi-li-um o-mni-um et In-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Christum,  
 al-bi-li-um. Et in u-num Do-mi-num Je-sum Christum,  
 Fi-li-um De-i u-ni-go-ni-tum.  
 Fi-li-um De-i u-ni-go-ni-tum.

<sup>1</sup> Andre, 63.

<sup>2</sup> Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" 7.

<sup>3</sup> Bernstein, *Mass.*, 146.

<sup>4</sup> *Ibid.*

An inversion of the original sequence precedes the return of the principal row. Throughout, various percussion instruments punctuate the unpredictable, non-isometric evasion of metric irregularity both implied and indicated.

Ex. 90: *Mass, X 1. Credo in unum Deum*, mm.16-25

**inversion**

The score consists of two systems of music. The first system (measures 1-12) features vocal parts and percussion. The vocal parts are in Latin: "De-um ve-rum de De-o ve-ro. Ge-ni-tum, non fa-ctum, non-sub-stan-ti-a-lem Pa-tri: Per quem". The percussion parts include Timp., Sn. Dr., Ten. Dr., Cym., W. blocks, and Temple blocks. The second system (measures 13-25) continues the vocal parts and percussion. The vocal parts are in Latin: "o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter nos-tram sa-lu-tem de-scen-dit de cae-lis." The percussion parts include Timp., Ten. Dr., Dr. (snare off), Cym., and Temple blocks.

As before, dodecaphony characterizes the "God is dead" notion.<sup>1</sup> In this movement, God is not dead, but the absolute, "blind"<sup>2</sup> faith in Him and what he is supposed to epitomize is certainly dying.

## 2. Trope: *Non Credo*

The tropes of the "Confession" portrayed doubt and questioning inwardly, directed toward the character of the individual, and the fallibility of man. In contrast, the tropes of the "Credo" hurl these same interrogations and accusations directly at God.

Based on the last six notes of the "*Credo in unum Deum*," which becomes a dogged descending perfect 4th drone, "a male group interrupting the tape" sings "*Et homo factus est.*" followed by its translation, "And was made man."<sup>3</sup> With an arrogant sarcasm, a rock baritone, accompanied by his band, sings at God his resentment at having to believe unknowing and of not being given the same advantage God has in understanding his purpose on earth and in death.

Throughout, are "bitter" fleck appearances of "hope" motif A in the "Fender Bass" and "2 Guitars."<sup>4</sup>

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<sup>1</sup> See this MS., 43-44.

<sup>2</sup> Bernstein, *Mass*, m.24, 151.

<sup>3</sup> *Ibid.*, 149

<sup>4</sup> *Ibid.*

Ex.91: Mass, X 2. Trope: Non Credo, mm.1-15

Ex Ma - ri - a Vir - gi - no: et ho - mo fa - ctus est.  
 Ex Ma - ri - a Vir - gi - no: et ho - mo fa - ctus est.

2 Sn. Dr.  
 2 Cym.  
 Temple blocks

2. Trope: Non Credo

(The Celebrant kneels.)  
*f marc.*

MALE GROUP  
*(interrupting Tape)*  
**STAGE**  
 Et ho - mo fa - ctus est.

ROCK BAND  
 Fender Bass  
*f marc.*

Solo Baritone  
*f* And was made man... *mf (grim)* And you be-came a

(Male Group)  
*mf* And was made man, *p*

2 Guitars  
*A* And was made man, And was made man, *mf* *p*

ROCK BAND  
 Fender Bass *marc. molto* *dim.* *mf* *p*

Ex. 91: Continued

BAR. SOLO

man. You, God, chose to be - come a man. To pay the earth - a

And was made man, man,

And was made man, man,

small so - cial call I tell you, sir, you nev - er were A man at all. Why? - You had the

And was made man.

And was made 10 man.

choice When to live When - To die, And then - Become a god a - gain.

And was made man.

And was made man.

15

15

Gottlieb points to the "possibly yes . . . probably no" refrain and is ". . . strikingly reminded of hassidic disciples at the feet of their beloved Rebbe, wrangling over details of Biblical law and interpretation."<sup>1</sup> Andre,<sup>2</sup> noting a direction in the score for a part of the chorus to sing "yesss"<sup>3</sup> queries whether it may not be a reference to the serpent in the garden of Eden. Probably yes – possibly both.

Ex.92: *Mass. X 2.Non Credo*, mm.23-29

Oh, - Just play it dumb, Play it blind, But when I go Then Will I become a  
 god a-gain? Yes, prob-ably no.  
 Prob- ab-ly no... no... unis.  
 Pos-si-bly yes, Prob - ab-ly no...  
 Guitars  
 (with Sn. Dr. rinehuts)

<sup>1</sup> Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" 6. See discussion of *Mass* as it relates to Jewish concepts this MS., 143-144, 149, 153, 156, 169, 177-178, 179-180, 208.

<sup>2</sup> Andres, 66.

<sup>3</sup> Bernstein, *Mass*, 152, m.26, 50.

The obvious ambiguity of this movement is that a "*Non Credo*" should exist at all, no less in the "*Credo*" section. It is the anti-*credo*, the first outward statement of caustic disbelief.

The more subtle ambiguity exists in that the singer may sound brave on the outside in his one-way confrontation with God, but he is scared to death on the inside, more precisely, scared of death. In his fearfulness, he displays a spiny protective defense, much in the manner of a porcupine. In his heart he *wants* to believe, but lacks the inner strength needed to sustain faith.

I'll never say credo  
How can anybody say credo  
I *want* to say credo . . .<sup>1</sup>

He is immediately cut off as he says the last "credo" by the taped choir, singing the inverted row, twice as loud, and in the seventh bar, three times as fast with increased surface rhythm and activity in the percussion. Tension and urgency are created musically through the intensification of: 1) sound, with indicated dynamics of *ff* and *ff* < in the percussion, and thicker, and more varied percussive timbre; and 2) rhythm, with increased tempo and surface articulations.

### 3. Trope: "Hurry"

The urgency just expressed musically, with the translation of the Latin "*et iterum venturus est*," is carried over into the mood of the next trope, "Hurry" ("and come again").

Another outgrowth of the descending 4th interval between the twelfth and first note of the chant, "Hurry" also uses material from motif B in the form of motif B-2.1, the tritone motif (B-1.2) in retrograde and the retrograde "Simple Song" scale (B-1).

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<sup>1</sup> *Ibid.*, 154-155. Italics added.



Ex.93: Mass, X 3. Trope: "Hurry," mm.1-11

MEZZO-SOPRANO SOLO (*interrupting type*)  
 ♩ = ♩ = 120

**B 1.1**  
 You said you'd come a - gain...  
**B 1.2 retrograde**

Mezzo Sopr.  
 Solo

When? When things got real - ly

Stage  
 instrument *marc.* *dim.* *mp* *f marc.*

*mp* retrograde - Simple Song *cresc.*

rough... So you made us all suf - fer While they got a bit rough - er,  
**B 1** **B 1**

*mp* *cresc.*

**10**

Tough - er and rough - er. Well, things are tough - e rough. So  
**B 1.2** **B 1.2 retrograde**

*dim. molto* *p*

This trope, sung by a mezzo-soprano ". . . is an expression of hostile despair and anguish – a return to the theme of 'where is now thy God?'"<sup>1</sup> This is a reference to Johann von Schiller's question in Beethoven's *Ninth Symphony* which Andre translates freely.

Do you then fall prostrate, O Ye Millions?  
Do you have a presentiment of your Creator?<sup>2</sup>

This trope, as with the others, is interrupted by the taped chanting Choir. Unlike the other entrances, this is a combination of the principal row, alto and bass, together with its inversion, soprano and alto, again with different stress indications than the previous two.

Ex. 94: *Mass*, X 3. Trope: "Hurry," mm. 37-40

The image displays a musical score for a trope and a choir interruption. At the top, a single staff with a treble clef and a *pp* dynamic marking shows the trope melody. The lyrics "Hur - ry and come a - gain," are written below the staff. Below this, a larger score is marked with a box labeled "TAPE" and "(interrupting)". It features a tempo of  $\text{♩} = 80$ . The score is divided into five parts: Soprano, Alto, CHOIR, Tenor, and Bass. Each part has a corresponding vocal line with lyrics. The lyrics for all parts are: "Se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a". Below the vocal parts are five staves for percussion, labeled "PERC.", which contain rhythmic notation.

<sup>1</sup> Andre, 66.

<sup>2</sup> *Ibid.*, 57. See also, this MS., 112-118.

4. Trope: "World Without End"

As the chant builds to an even larger dynamic plateau than before, assisted by *fff* singing and *ff glissando timpani*, the Street Chorus interrupts with an echo of the 5th and 6th notes of the row and the text just heard: "*non erit finis*," followed by the translated: "World without end . . ." and it's contradiction: ". . . at the end of the world."<sup>1</sup> This copies the textual format of the "Trope: *Non Credo*" and is an intervallic inversion of its motif.

Ex. 95: *Mass*, X 3. Trope: X "Hurry," mm.41-44  
 4. Trope: "World Without End," mm.1-4

The musical score consists of four vocal staves and two percussion staves. The lyrics are: "ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni non e - rit fi - nis." The music is in 4/4 time. The vocal parts are marked with dynamics such as *mp*, *cresc. molto*, and *fff*. The percussion parts include *mp cresc. molto* and *ff* markings, along with *gliss.* (glissando) markings for the snare drum and cymbal. The score is divided into measures 1 through 6, with the first measure containing the lyrics.

<sup>1</sup> Bernstein, *Mass*, 160-162.

Ex. 95 Continued

4. Trope: "World without End"

Street Chorus (interrupting tape)

Row: *ff* 5 6 *mf* 5 6 *dim.* *pp*

Non e-rit fi-nis... World without end...

A mezzo-soprano soloist sings the "Trope," which is comprised of the interval of the 5th plus quotations of motif B, particularly the "Simple Song" scale.

Ex.96: *Mass*, X 4. Trope: "World Without End," mm.5-12; mm.39-42.

Mezzo-Soprano Solo *molto less!*

Whis-pers of liv-ing, ech-oes of warn-ing, Phan-toms of laugh-ter on the

edg-es of morn-ing. World with-out end spins end-less-ly on,

On-ly the men who lived here are gone,

Ex. 96: Continued

The image shows a musical score for a vocal and piano piece. The top system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics for the top system are "No one to soil the breeze,". The bottom system also consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics for the bottom system are "No one to oil the seas, » No one to an - y - thing, No one to an - y - thing,". The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *dim.*, and *sempre più p*.

As the "*sempre presto, fff*"<sup>1</sup> taped chant interrupts for the last time, all three soloists can be heard trying to sing out segments of their tropes as if lost in a sea of pounding, dogmatic, electronic chanting. Increased dynamics in the solo voices from *ff* to *fff*: accelerated tempo from *presto* to *prestissimo*; quicker voice entrances; and a new aleatoric element for percussion ("ad lib. very fast, hitting everything in sight")<sup>2</sup> combine as the music builds into a frenetic cacophony, reminiscent of the first movement of the work.

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<sup>1</sup> Bernstein, *Mass*, 164.

<sup>2</sup> *Ibid.*, 166.

Ex.97: Mass, X 4.Trope: "World Without End," mm.58-65

man: \_\_\_\_\_

wings sewn. \_\_\_\_\_

Lord, don't you care? \_\_\_\_\_

ROCK DRUMS

*Più mosso*  $\text{♩} = \frac{3}{4}$  *prec.*  
*Prestissimo* ( $\text{♩} = 120, \text{♩} = 180$ )

*TUTTA FORZA*

u - num ba - pti - ama in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto  
 u - num ba - pti - ama in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

*ad lib. very fast, hitting everything in sight*

Tutti  
Perc.

**Trope 2** *tutta forza*  
 "Non Crede!"

You chose! \_\_\_\_\_ You rose! \_\_\_\_\_ *attacca*

**Trope 3** "Hurry"  
 Hur - ry! \_\_\_\_\_ *attacca*

**Trope 4** "World Without End"  
 Hur - ry! \_\_\_\_\_ *attacca*

Rock Drums

Lord, don't you care? \_\_\_\_\_ *attacca*

**Credo in unum Deum**

re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.  
 re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.  
*sempre ad lib.* *poco accel.*

Tutti  
Perc.

TAPE  
FACET

## 5. Trope: "I Believe in God"

Out of the last note of the inverted chant comes the last tropes "I Believe in God" sung by a "Rock Singer."<sup>1</sup> The texts "Amen! Amen! Amen! I Believe in God . . ." is quickly turned around to: ". . . but does God believe in me?" The text as well as the entire concept of this statement is akin to Bernstein's *Kaddish Symphony*, especially where the Speaker says in "II. Din-Torah":

With Amen on my lips, I approach Your presence, Father. Not with fear,  
But with a certain respectful fury . . .  
You ask for faith; where is your own?<sup>2</sup>

and in "Kaddish 3":

O God, believe. Believe in me.  
Believe . . . believe<sup>3</sup>

Bernstein sees this questioning of God as a

. . . time-honored Jewish tradition . . . the kind of '*Ich-Du*' relationship that Martin Buber talks about. I guess this is typically Jewish and perhaps goes back . . . to the Old Testament in its quality. There's a good deal of personal questioning of God there – even back talk . . .<sup>4</sup>

Gottlieb supports this with his analysis of the "Jewishness" of *Mass*:

This Jewish view of life, of an ongoing interaction between God and Man, is like Martin Buber would have put it: the "I" is part of the "thou" and vice versa. God thus is seen as a never-ending creative force, overcoming chaos in cooperation with man; and the composer's text for the 'Mass' vividly dramatizes this on-going process.<sup>5</sup>

The relationship of *Mass* to both Christianity and Judaism implies an ecumenical element in the work. Its concept is more evident in this movement and will be referred to throughout.

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<sup>1</sup> *Ibid.*, 167.

<sup>2</sup> Leonard Bernstein, and Jack Gottlieb, Record notes to Bernstein's Symphony No.3 "*Kaddish*," in *Leonard Bernstein; The Three Symphonies*, Deutsche Grammophon Recording 2709 077, 4.

<sup>3</sup> *Ibid.*, 6.

<sup>4</sup> "Leonard Bernstein Discusses His Mass With *High Fidelity*," *High Fidelity/Musical America*, February, 1972, 22:2, 68.

<sup>5</sup> Gottlieb, "A Jewish Mass or a Catholic Mitzvah? 4.

Gottlieb states that the "... Jewish penchant for playing with words is exploited<sup>1</sup> ... by Bernstein in *Mass*, an example of which occurs in this movement. The Rock Soloist asks God: "Do you believe in C?" referring to the high C, which the soloist sings together with the letter "C." Simultaneously, the live Choir enters on the note C with: "*Crucifixus etiam pro nobis sub* ..." (crucified for our sake). Obviously, there is paronomasia between the note "C" and "Crucifixion" or "Christ." Cottle represents this section inaccurately, or at least incompletely. He states: "The question asked is, 'Do you believe in Christ?'"<sup>2</sup> That, however, is not the question. Properly stated, it is: "Do you believe in C?" Cottle writes:

It is possible that this soloist is singing a high C and asking if the *audience* believes in that note; but, if that is true, why the Latin counterpoint? "*Crucifixus etiam pro nobis sub* ..." (crucified for our sake) can only refer to Christ.<sup>3</sup>

He implies: 1) that the singer is directing his interrogation toward the audience, 2) that there is some question about the reference of "C" as the note "C," and 3) with a hand written example of the score, indicates it to be a feasible representation of his conclusion. In fact, it is misleadingly short and notationally inaccurate. If Cottle had examined the score in the measures *immediately preceding* his example, he would have found that while one may certainly assume the "C" to contain a double *entendre* with "Crucifixus," its positive identification is with the note.

Ex.98: *Mass* X 5. Trope: "I Believe in God," mm.52-65

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "I believe in F sharp. I believe in G. But does it mean a". A circled "55" is above the vocal line. The piano accompaniment is in grand staff (treble and bass clefs) and is marked "ff".

<sup>1</sup> *Ibid.*, 6.

<sup>2</sup> Cottle, 73.

<sup>3</sup> *Ibid.* Italics added.



Ex.98: Continued

thing to you Or should I change my

key? How do you like A flat? Do you be-lieve In

(♩ sempre)

*sfz* *ff*

C? Do

In strict tempo

*ff* *tutta forza*

CHOIR  
(line) Cru-ci-fi-xus e-ti-am pro no-bis sub...  
Cru-ci-fi-xus e-ti-am pro no-bis sub...

A bit further back, the text reveals that the singer is referring to God, not the audience, when he says:

Who created my life  
Made me come to be . . .  
Are you list'ning to this song –  
I'm singing just for you.<sup>1</sup>

It is unlikely that he is referring to the audience as Creator or Maker. Going back to the example of *Kaddish* as further support, one sees a striking similarity in text between the soloist in *Mass* singing:

Are you list'ning to this song  
I'm singing just for you

and the Speaker in *Kaddish* who says to God:

I will sing this final Kaddish for you  
.....  
Are you listening, Father?<sup>2</sup>

The ambiguity of the entire "*Credo*" is that instead of being a proclamation of faith, it is a testimony to its deterioration. All four singers in this movement want some part of the mystery of God revealed to them before fully investing their faith: The first singer (2. Trope: "*Non Credo*"), the knowledge of God; the second (3. Trope: "Hurry"), the appearance of God; the third (4. Trope: "World Without End"), a miraculous sign from God. The text: "World without end, at the end of the world." is particularly ambiguous. The singer is questioning her ability to believe in a "World without end" when it seems, with the widely existing evil, that the world is coming to an end. The fourth (5. Trope: "I Believe in God"), wants proof that God believes in him. This last

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<sup>1</sup> Bernstein, *Mass*. 168-169.

<sup>2</sup> Leonard Bernstein, and Jack Gottlieb, 4.

singer displays his defiance, when he continues to play after the Celebrant says, "Let us pray." It is the first time the Celebrant has had to shout at the people.

Ex.99: Mass X 5.Trope: "I Believe in God," mm.80-96

The musical score consists of several systems:

- System 1:** Vocal line with lyrics "I'll be-lieve in sug-ar and spice, ——— I'll believe in ev-rything nice; ———". Above the staff is the instruction *pp (smoothly)*. Below the staff is a circled measure number 90.
- System 2:** Piano accompaniment for the first system.
- System 3:** Vocal line with lyrics "I'll be-lieve in you and you and you And who.... Who'll be-lieve in". Above the staff are instructions: *non cresc.*, *pp mezza voce*, and *molto rall.*. Below the staff is a circled measure number 90.
- System 4:** Piano accompaniment for the second system.
- System 5:** Celebrant speaking part with lyrics "Let us pray— Let us pray!". Above the staff is the instruction *Celebrant (speaking)* and a circled measure number 95. The dynamics are *p* and *f*.
- System 6:** Rock Singer part with lyrics "me?". Above the staff is the instruction *a tempo*.
- System 7:** Piano accompaniment for the Rock Singer part. Above the staff is the instruction *a tempo*. The dynamics are *marc. mp* and *p*.

XI MEDITATION NO. 3 (De Profundis. part 1)

The weight of the Celebrant's more elaborate trappings is beginning to be reflected symbolically in the heavy mental burden being placed upon him by the action and attitude of the people.

Following the already established pattern, "Meditation No. 3" is preceded by a section of maximum turbulence. The musical theme is taken from the second half of "Meditation No. 1" (beginning m.25) and is dotted with an ululation of the "hope" motif. The text is taken from the first half of Psalm 130: "From the depths I cried to you O Lord." The melodic contour is a representation of this text.

Ex.100: Mass XI Meditation No.3, mm.1-6

CHOIR BASSES *Largo* (♩ = 80)

De pro - fun-dis cla - ma - vi, clama - vi ad

*ff* (non dim.) *dim.* *molto* *niente*

Org. T.T. Timp.

TENOR *A(altered)* *sfz*

*A(altered)* ad te, Do-mi-ne; Do-mine, au - di vo - ces te, Domine, ad te Domi - ne; Domi-ne, au - di vo - ces te, Domi-ne, ad De pro - fun-dis cla - ma - vi, clama - vi ad

Tel. Tuba Timp.

Ex.100: Continued

The image shows a musical score for a vocal ensemble and piano. The vocal parts are Soprano-Alto, Tenor, and Basses. The piano part is at the bottom. The lyrics are: "De pro-fun-dis cla-cem me-am: De pro-fun-dis cla-div. te, Do-mi-ne, ad te, Do-mi-ne, Domi-ne, Do-mi-ne, cla-". The score includes dynamic markings like *unis.* and *ff*, and performance instructions like *ff* and *ff*. There are also some markings like *A* and *ff* above the vocal lines.

The use of the Psalm text, again makes reference to the Judeo-Christian relationship pointed out in the previous movement. Cottle notes that:

... while "De Profundis" has been a popular text for Christian composers, the second part of Psalm 130 "Expectat anima mea Dominum" [My soul waits for the Lord] can be seen as a characteristically Jewish statement.<sup>1</sup>

Another concept carried over from the last movement is the aleatoric element. Twice the chorus is instructed to sing "... any note ... within the range of a fifth below the first note."<sup>2</sup> The first instance is, appropriately, with the text "*clamavi*" (I clamor); and the second is "*Domine*" (God).

<sup>1</sup> Cottle, 77.

<sup>2</sup> Bernstein, *Mass*, 174.

Ex.101: Mass, XI Meditation No.3, mm.9-11

Any note may be sung within the range of a fifth below the first note.

**Presto** ♩ = 160 (10)

S. 1  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

S. 2  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

A. 1  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

A. 2  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

T. 1  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

T. 2  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

B. 1  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

B. 2  
ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi, cla -

**Presto** ♩ = 160 (10)

Glock.

B. Dr.

Xylo.

Sn. Dr.

Vibes.

1. Dr.

Tamb.

2. Trch.

This resembles the second movement (II *Din-Torah*) "Amens" of the *Kaddish Symphony*. The Speaker, reflecting the mood of the section says: "Forgive me, Father, I was mad with fever."<sup>1</sup>

It is evident that temperatures are rising in *Mass* as well. Following the second aleatoric section, an intensifying *stretto* based on material from the twelve-tone row of the "Credo," builds to clashing dissonance, reminiscent of the "warring chords" of the "*Confiteor*."<sup>2</sup>

Ex.102: *Mass* XI Meditation No.3, mm.32-41

ROW: 4 2 3 4 5

*f* *p* *cresc.*

Sed pe-nes te est pec-ca-to - -rum ve - ni - a, Ut cum re - ve -

Row: 1 2 3 4 5

Sed pe - nes te est pec - ca - to - rum ve - ni - a,

*p*

35 *mf cresc.*

ren - ti - a - ser - vi - a - tur ti - bi.

*cresc.* *mf cresc.* *ff*

35 Ut cum re-ve- ren - ti - a - ser- vi-a-tur ti- bi.

*a Tpls.* *ff marc.*

Tpt. 4, 5, 6

<sup>1</sup> Leonard Bernstein, *Kaddish Symphony*, "II. Din-Torah,"

<sup>2</sup> See this MS., 88-89.

Ex.102: Continued

The musical score consists of several staves. The vocal parts are Soprano, Alto, Tenor, and Bass. The instrumental parts include Tuba (Tuba), 2 Cymbals (2 Cym.), Snare Drum (Sn. Dr.), and Tom Drum (T. Dr.). The lyrics are in Latin. The score includes dynamic markings such as *div.* and *ff*, and a circled number 40. The tempo is marked with a 'Timp. 2' symbol.

"During the foregoing, four altar boys bring the Celebrant vessels for Communion: Monstrance, Chalice, Lavabo-basin, and Sanctum Bell."<sup>1</sup> The music used in this ceremonial communion is the same used for the personal communion with God that the Celebrant had in "Meditation No. 1." But his relationship here with God, is a seemingly impersonal one, being centered on the sacramental objects of the Church. Also, at the end of "Meditation No. 3," he says, "*Memento Domine . . . Remember, O Lord . . . all here present, whose faith is known to thee and for whom we offer up this sacrifice.*"<sup>2</sup> This is a contradiction, since it is obvious from

<sup>1</sup> Bernstein, *Mass*, 181.

<sup>2</sup> *Ibid.*



the preceding movement that, if anything was made known to God, it was their lack of faith. The calm with which he utters these words contradicts the violence of the music preceding it, just as that violence betrays the reverence of the text. The Celebrant's denial of the mood surrounding him, his escape into the ritual action of the liturgy and his desperately calm tone (very much the "calm before the storm"), all presage a growing disassociation with the people and with the innocent simplicity and affability which first drew the people to him.

## XII OFFERTORY (De Profundis, part 2)

Old Testament, Jewish reference is continued in the "Offertory," completing the text from Psalm 130 begun in "Meditation No. 3." "The Boys' Choir files in carrying lit votive candles.

The Celebrant blesses the sacred objects held by the altar boys.

The Acolytes receive them and carry them downstage center to the consecrated square."<sup>1</sup> and the Celebrant leaves. When Moses left for Mt. Sinai, the Israelites took the symbol of the calf, which was supposed to be used for sacrifice, and turned it into a golden idol for worship, dancing around it to a pitch of corybantiasm. When the Celebrant leaves, his people do exactly the same thing, using the golden holy vessels of sacrifice for their idols and, as indicated by the score:

"With the exit of the Celebrant, the ensemble are drawn to the holy vessels and dance around them with fetishistic passion."<sup>2</sup> The present is thematically linked with the past as the melody to which they are "drawn to the holy vessels" is taken from the primitive music of Movement III.

"*In nomine Patris*" (which was also used as the melodic line for the "Chorale: 'Almighty Father'").

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<sup>1</sup> *Ibid.*, 182.

<sup>2</sup> *Ibid.*, 186.

Ex.103: Mass XII Offertory, mm.1-10 compared with III l.In nomine Patris. mm.2-6

BOYS *L'istesso tempo* ( $\text{♩} = 120$ )  
*(with hushed excitement)*

Ex - spec - tat a - ni - ma me - a Do - mi - num

(double Boys if needed)

Ex - spec - tat a - ni - ma me - a Do - mi - num

Expectat a - ni - ma me - a Do - mi - num

Expectat a - ni - ma me - a Do - mi - num

Expectat a - ni - ma me - a Do - mi - num

(non cresc.)

Ma - gis quam cu - sto - des au - ro - ram -

Ma - gis quam cu - sto - des au - ro - ram -

Ma - gis quam cu - sto - des au - ro - ram -

Ma - gis quam cu - sto - des au - ro - ram -

Ma - gis quam cu - sto - des au - ro - ram -

Vib. *p* *mf* *p*

Tuba con. orb. *f*

*In nomine Patris:*

Musical score for "In nomine Patris". The score includes parts for Tenor and Bass (Men), and a piano accompaniment. The lyrics are: "In no-mi-ne Pa-tris, et Fi-li-i." The piano part includes a solo violin or viola part. Dynamics include *p* and *ritmico*.

The eighth-note elongation of the last note accompanying the "Offertory" melody has very much the same mechanistic flavor as the eighth-note figure of the "Confiteor."

Ex. 104: *Mass IV 1. Confiteor*, mm. 12-13

Musical score for "Confiteor". The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and piano accompaniment. The lyrics are: "Ma-ri-ae sem-per Vir-gi-ni, Mi-cha - Be - a - tae Be - a - to". The piano part includes a solo violin or viola part. Dynamics include *pp*, *mf*, and *pp*. The score includes a section marked "truss" and a section marked "4/4".

The

music used for the bacchanalian dance, with the exception of its "updated" orchestration, and its "live" execution, is identical to the ritualistic music of the "*In nomine Patris*." During that movement, the Acolytes first enter carrying the relics typifying the beginning of ritual worship. The orchestration, however, now uses present-day instruments and is performed live instead of taped.

The music and *Mass* have come full circle. Ambiguously, the whole evolution to this point in *Mass* has been, in effect, a counter-evolution, meeting even less the more advanced psychological needs of the people. The people, in turn, rather than having or finding the inner strength needed to sustain faith, are relying on external symbolic representations and ritualism. As the music of the dance accelerates to *Presto Possible*,<sup>1</sup> the dancing becomes feverishly licentious. Suddenly "The Celebrant reappears, wearing a cope. There is a frozen silence, during which the ensemble slowly backs off and exits."<sup>2</sup>

### XIII THE LORD'S PRAYER

#### 1. Our Father . . .

"The Celebrant left alone, goes to the piano, picks out a melody with one finger, searching it out and sings along with it."<sup>3</sup> using the text of the Lord's Prayer. This continues the concept of the Judeo-Christian theme, as the Lord's Prayer is thought by some Jews to be an improvisation by Jesus on the *Kaddish* specifically the *Te Deum* from the *Aleinu*.<sup>4</sup>

As in the first "Meditation," the Celebrant tries to find comfort in the quiet of his own thoughts and away from the restraints of his pious position. A violation of expectation occurs

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<sup>1</sup> *Ibid.*, 190.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 191.

<sup>4</sup> Cottle, 79, and Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" 4.

because the melody he improvises does not have the singable quality that the "Simple Song" had in the first movement, although he tries to recapture its melodic line.

Ex.105: *Mass XIII I. Our Father . . .*, m.1 compared with  
I 2. Hymn and Psalm: "A Simple Song"

Our Fa - ther, who art in heav - en

Sing God a sim - ple song

His loss of innocence has resulted in a loss of inspiration and ability to improvise. Although he is away from his churchly duties, he is still reciting sacred text which inhibits the expression of his inner feelings. Compare the relaxed downward resolutions of the melodic contour in "Simple Song" with the mostly incomplete upward cadences in the "Lord's Prayer." The higher range combined with the "*sempre p*" marking gives the tenor a weak, strained and uneasy quality.

Ex.106: *Mass XIII I. Our Father . . .*, mm.1-10

Celebrant *Slowly, reflectively (as if improvising)* *sempre p*

Our Fa-ther, who art in heav-en, Hal-low-éd be Thy name. Thy kingdom come,

Thy will be done, on earth as it is in heav-en. Give us this day our dai-ly bread

And for-give us our tres-passes As we for-give those who tres-pass a - gainst us.

And lead us not in- to temp-ta - tion. But de-liv-er us from e - vil. A- men.

*(One or two choir-boys enter, watch and listen around the piano... (a bit more motion and sonority)*

*...then, similarly, 3 clarinetists and a guitarist.)*

*(slow again)* *(Leaves piano) fpp*

As the Celebrant plays and sings, "One or two choir-boys enter, watch and listen around the piano . . . then, similarly, 3 clarinetists, and a guitarist."<sup>1</sup> Upon completing the prayer, the Celebrant leaves the piano and is accompanied by the instrumentalists in the singing of the next trope.

## 2. Trope: "I Go On"

In this, the Celebrant describes his condition.  
When my courage crumbles  
When I feel confused and frail  
When my spirit falters on decaying altars  
And my illusions fail<sup>2</sup>

Use of the "Simple Song" motif B accompanies the text in an expression of the unfulfilling youthful idealism.

Ex.107: *Mass XIII* 2.Trope: "I Go On," mm.6-9

The image shows a musical score for a trope. The top staff is a vocal line in treble clef with a common time signature. The lyrics are: "And the dreams we've clung to dying to stay young Have left us parched and old in-stead,". A bracket labeled 'B' is placed under the phrase "Have left us parched and old in-stead,". The bottom staff is a piano accompaniment for two clarinets (Cl. 2) in bass clef. A bracket labeled 'A' is placed under the first measure of the piano accompaniment.

In this most desperate time, this darkness of mind and weakness of body, the Celebrant manages to find that ounce of faith, that small spark of divine influence needed to "go on." Bernstein, as has been seen before, always expresses this found inspiration in a spiritual crisis with the marking of *Tranquillo* in the score.<sup>3</sup> The music has regained its melodic flow.

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<sup>1</sup> Bernstein, *Mass*, 191.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 192.

Ex.108: *Mass XII 2. "I Go On,"* mm.18-27

**Tranquillo**  
(No breath, if possible)

20

C. I go on right then, I go on a - gain. I go

acoustic Guitar  
pp

on to say I will cel-e-brate an-oth-er day... I go - on...

mp p sus.  
(non arp.)

p cresc. mp p Cl. 2 p

In the final measures, the Celebrant sings the *Lauda, Laude* (praise by praising) from the "Simple Song," while "Two altar boys enter to assist the Celebrant in the washing and drying of his hands."<sup>1</sup> The children as always appear in the presence of purity, and the washing of hands symbolizes the cleansing of body and spirit.

#### XIV SANCTUS

With the renewed spirit found in the last movement, the Celebrant ". . . seizes the Sanctus Bell and rings it loudly shouting ..."

Holy! Holy!  
Holy is the Lord God of Hosts!  
Heaven and earth are full of Thy glory!<sup>2</sup>

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<sup>1</sup> *Ibid.*, 193.

<sup>2</sup> *Ibid.*, 194.

"The Boys' Choir rush onstage."<sup>1</sup> and as the Celebrant prepares communion, they sing a joyous *Sanctus* much like the *Gloria Tibi* which occurred after a similar reviving of the Celebrant's spirit.<sup>2</sup> Also similar is Bernstein's use of bongos throughout the movement.

The beginning theme of the *Sanctus* is an outgrowth of the altered "hope" motif,



( Altered motif A )

combined with the concept of the motif B-2.1 play between alternating 4th degrees (in this case F-sharp and F-natural), and the parallel 3rds motive of A-4.

Ex.109: *Mass XIV Sanctus*, mm.7-14

(Motifs A, altered; Motif B-2.1, arrows; Motif A-4)

Boys' Choir I (Throughout the Sanctus, the Celebrant is preparing communion.)  
*div. A (altered)* *F# Lydian* (10)

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

Bells *A-4 parallel 3rds*

*mp* *A (altered)* *sim.* *mp brillante* *mf cresc.*

Boys' Choir II

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

*F# Ionian*

*sempre stacc.* *8va*

<sup>1</sup> *Ibid.*

<sup>2</sup> See this MS., 104-106.

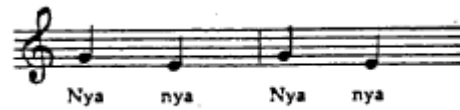


The music has an undeniably childlike quality, but one may wonder what it is, compositionally, that gives it this quality. Turning to Bernstein's Norton Lectures,<sup>1</sup> one finds a possible explanation for why the composer specifically chose these notes for this Sanctus.

Why do our ears select certain notes and not others?

For example, why do children tease one another in a specific singsong way [12]<sup>2</sup>?

[12]



[13]



And which are often used by them in singing games [14]

[14]



Those are the same two notes, only now extended to three notes [15]

[15]

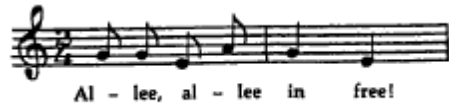


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<sup>1</sup> Bernstein, *The Unanswered Question - Six Talks at Harvard*.

<sup>2</sup> The number in brackets indicates the number of the musical example which appears on the page opposite Bernstein's printed text.

Or perhaps you once yelled, "Allee, Allee, in free!" [16].



Does that sound familiar? Well, again we must ask, why just those notes, in that particular order [17]?

[17]



Research seems to indicate that this exact constellation of two notes (and its three-note variant) is the same all over the world, wherever children tease each other, on every continent and in every culture.<sup>1</sup>

Bernstein explains "why just those notes" by showing their origin in the harmonic series:

... now we can understand and explain that famous worldwide teasing chant [63].

[63]



Because all it is, is a constellation of those first four different overtones [64]



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<sup>1</sup> Bernstein, *The Unanswered Question* – Six Talks at Harvard, 16-17.

with the tonic omitted, or rather, implied . . . But why are they in this different order – G, E, and sort-of-A? Because that is the very order in which they appear in the harmonic series: G, E, and sort-of-A [69].

[69]

1



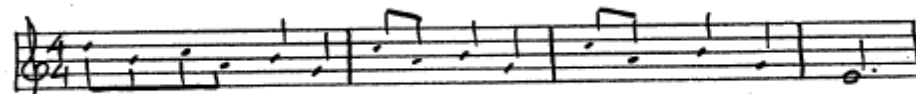
Looking again at the melody of the *Sanctus* theme we see these same three notes used in a similar way,

Ex.110: *Mass XIV Sanctus*, mm.7-10



With its inversion.

Ex.111: *Mass XIV Sanctus*, mm.11-14



The *Osanna* section employs motif A-2.2, a mutation of the "near-miss" motif.

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<sup>1</sup> *Ibid.*, 27.

Ex.112: Mass XIV Sanctus. mm.60-66

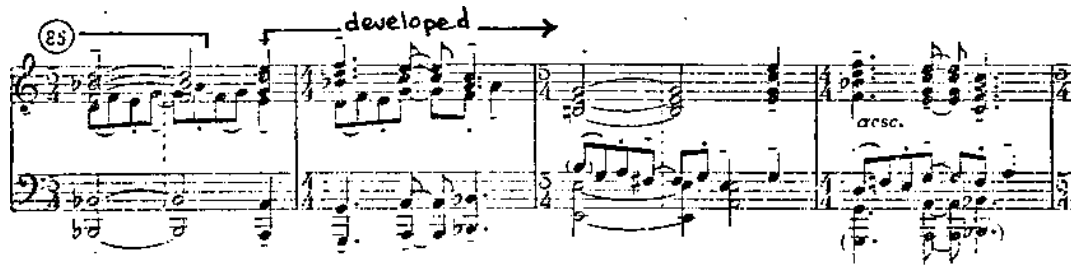
Musical score for Ex.112, Mass XIV Sanctus, mm.60-66. The score includes two vocal staves (I and II) and a piano accompaniment. The vocal parts sing "ni. O - san -" and "na: O - san - na: O -". The piano part includes dynamic markings like *mf* and *molto*, and a section marked "A 2.2".

The "near-miss" *appoggiatura*, with its resolution, becomes a motif in itself for development, accompanied by the permutations of the first theme.

Ex.113 Mass XIV Sanctus, mm.81-88

Musical score for Ex.113, Mass XIV Sanctus, mm.81-88. The score shows a piano accompaniment with dynamic markings *meno pp*, *pp*, *cresc.*, *mf*, and *f*. The score is annotated with "warm and lyrical".

Ex.113 Continued



Following a brief dance, "The Celebrant joyously receives his guitar from the solo Choir-Boy."<sup>1</sup> a gesture immediately correlating this mood with the innocence and purity of the "Simple Song," and proceeds to sing him a "lesson" based on the notes *Mi* and *Sol*, which began the movement – the same E and G referred to by Bernstein in the Norton Lectures as notes used by children for "calling one another," "singing games," and "teasing."<sup>2</sup> The Celebrant incorporates the last two by making the game the actual creation of a song on these two notes and the tease – the play on words between *Mi* and *Sol*, and "Me" and "Soul."

*Mi* or Me is sung on the note E (with the exception of measure 120) and *Sol* or Soul is always sung on G. The music fulfills the meaning of the text,

... means a song is beginning is beginning to grow ...<sup>3</sup>

by actually "growing" a song from the "seeds" of Mi and Sol. What begins to flower is a melodic concatenation of the original A-1, A-2, and A-3 motifs of the "Simple Song," which were themselves born out of the primogenitive "hope" motif which began the work. Notice how the E

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<sup>1</sup> Bernstein, *Mass*, 200.

<sup>2</sup> See this MS., 161-164

<sup>3</sup> Bernstein, *Mass*., 201.

to G which have been discussed are in essence, the first two notes or minor third of the "hope" motif.

Ex.114: *Mass XIV Sanctus*, mm.103-121

Celebrant (to the boy)

105

*mf* *mp*

Mi... Mi...

109

*mp*

c. Mi a-lonc is on-ly inc. But mi with sol

(*mp sempre*)

110 *cresc.* *mf* *f* *sub. p* *A3.1* + *A2*

Me with soul, Mi sol Means a song is be -

*mf* *f* *sub. p* *Tacet*

*cresc.* *p legato*

*Timp. marc.*

Ex. 114 Continued

The image shows a musical score for Ex. 114 Continued. It consists of two systems of music. The first system has a vocal line (C) and a piano accompaniment. The vocal line starts with a circled number 115 and includes the lyrics "gin - ning, Is be - gin - ning to grow, Take wing, and". The piano accompaniment has dynamic markings "non cresc.", "p", and "cresc.". The second system starts with a circled number 120 and includes the lyrics "rise up - sing - ing From me and my soul." The piano accompaniment has dynamic markings "mf cresc.", "f", "fp cresc.", and "mp".

The pun on *Mi* and *Sol* certainly invokes multilayered interpretations both musical and philosophical. Cottle interprets the textual and melodic line as depicting "... the belief that there is an aspect of man that gains purpose through acknowledgment of a relationship to a center point. 'Sol' is to the home tone as the soul is to God . . ." <sup>1</sup> Gottlieb points to the ". . . several levels of meaning, not the least of which is that musical meaning requires at least two tones; one pitch by itself is meaningless." <sup>2</sup> At the climax of the melody, the Celebrant sings the Hebrew "*Kadosh! Kadosh! Kadosh!*" (Holy) on the two-note motif developed in m.83. <sup>3</sup>

<sup>1</sup> Cottle, 82.

<sup>2</sup> Gottlieb quoted in Cottle, 82.

<sup>3</sup> From material in mm.40-41, derived from motif A-2.2 ("Simple Song," mm.13-14) which was a permutation of A-2, born of A.

The Choir answers in chorale form using the same motivic material and language:

Ex.116: *Mass XIV Sanctus*, mm.131-138<sup>1</sup>

(The Celebrant stands at the center of the altar circle. The ensemble brings imaginary gift-offerings to him. Each kneels, places a gift, and then stands, until the entire ensemble has surrounded him. He is no longer visible.)

S. Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -  
A. Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -  
T. Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -  
B. Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -

pp TWICE AS SLOW

135

ot, M'lo chol ha - a - retz k'vo - do.  
ot, M'lo chol ha - a - retz k'vo - do.  
ot, M'lo chol ha - a - retz k'vo - do.

cresc. mf

p cresc. poco a poco mp cresc.

<sup>1</sup> As in the "Almighty Father" Chorale (Ex.50), the drums (in this case, bongos) connect past actions with the present moods.



With the mingling of the Latin Sanctus with its complete Hebrew translation to follow, it is evident now, that Bernstein is reaffirming ". . . in a great new testament, the continuity and validity of the Judeo-Christian philosophy, which has informed our whole Western civilization."<sup>1</sup>

As "The Celebrant stands at the center of the altar circle, the ensemble brings imaginary gift-offerings to him. Each kneels, places a gift, and then stands, until the entire company has surrounded him."<sup>2</sup> Sopranos and basses sing in canon.

Ex.117: *Mass XIV Sanctus*, mm.140-144

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts. All the heav - ens and earth Are full of His  
 Ho - ly, Ho - ly, Ho - ly.  
 Ho - ly, Ho - ly, Ho - ly.  
 Come  $\frac{3}{8}$  \*\*  
 Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts. All the heav - ens and earth Are  
 Bells  
*fp* *fp* *fp* *dim.*  
*fp*  
 \* plus Street Chorus Sopranos  
 \*\* plus Street Chorus Basses

<sup>1</sup> Ralph Thibodeau, "The Media is the Mass," *Commonweal*, October 1, 1971, 18.

<sup>2</sup> Bernstein, *Mass*. 202.

Ex.117: Continued



The Celebrant is now no longer visible and the Choir begins the Hebrew chorale again, but its peaceful quality begins to give way to an ever-increasing, tension-filled *crescendo*, which bursts at the climax of the melody: "*B'shem Adonai*" (In the name of God), which corresponds to the melody of: "From me and my soul" earlier.

The crowd breaks apart, revealing the Altar, and shout-sings "*Sanctus!*, *Sanctus!*" The Celebrant hurries to the altar. "He kneels, and as he grasps the Monstrance, he is interrupted by the "*Agnus Dei*."<sup>1</sup>

#### XV AGNUS DEI

Accompanied by the same theme found in "IV Confession 2.Trope: 'I Don't Know,'" four male soloists of the Street Chorus begin singing an agitated *Agnus Dei*, ". . . probably the only accusatory setting of the 'Agnus Dei' in all of music . . ." <sup>2</sup> The demanding feet stomps after every "*Agnus Dei, qui tollis peccata mundi,*" and the addition of more and more participants, fuels the

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<sup>1</sup> Bernstein, *Mass*, 206.

<sup>2</sup> James Goodfriend, "Opening of Kennedy Center," *Stereo Review*, December, 1971, 27:6, 73.

violent *crescendo* into the angry wild cries of "Dona nobis pacem" (Grant us peace). There is tension in the dissonant 7ths and 2nds created by the quick Scottish-snap bass (mm.30-33) and the spacing of voices (m.35).

Ex.118: Mass XV Agnus Dei, mm.30-36.

The musical score consists of three systems. The first system (mm. 30-33) shows the vocal entries for the first part of the Agnus Dei. The piano accompaniment features a 'Scottish snap' bass line. The second system (mm. 34-36) shows the vocal entries for the second part of the Agnus Dei, marked with 'stamp' and 'fff' dynamics. The piano accompaniment continues with a 'Scottish snap' bass line. The third system (mm. 37-39) shows the vocal entries for the third part of the Agnus Dei, also marked with 'stamp' and 'fff' dynamics. The piano accompaniment continues with a 'Scottish snap' bass line.

Lyrics: A-gnus De-i, A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Do-na no-bis pa-cem!

"During the foregoing, the Celebrant has been trying to continue the consecration. He elevates the Monstrance."<sup>1</sup> and speaks: "*Hoc est enim Corpus Meum!*" (This is My Body!). "He rises and goes toward the Altar."<sup>2</sup> The weight of his vestments, the ritual trappings, the psychological burdens of his estrangement are represented in the music accompanying his movement to the Altar, by heavy, thick, syncopatedly dissonant bass chords marked "Barbaro."

Ex.119: *Mass XV Agnus Dei*, mm.41-46



His way to the Altar is barred by the Acolytes, who up to now have been ". . . essentially the protectors of the Celebrant . . ."<sup>3</sup> and the liturgical continuity. The Celebrant ". . . grasping the Chalice with his other hand . . ."<sup>4</sup> strongly counters the challenge with: "*Hic est enim Calix Sanguinis Mei*" (This is the Chalice of My Blood!). But the Street Chorus demands "*Dona nobis pacem!*" (Give us peace!). "The Celebrant appeals to the ensemble."<sup>5</sup> "*Hostiam pur am! Hostiam sanctam, Hostiam immaculatam!*" (Pure offering, Holy offering, Immaculate offering). But the language of the liturgy is ignored. Using the framework of a theme from "III 1. *In nomine Patris*" (an earlier movement excluding woman), the sopranos and altos of the Street Chorus insist: "*Dona nobis pacem.*"

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<sup>1</sup> Bernstein, *Mass*, 211.

<sup>2</sup> *Ibid.*

<sup>3</sup> Alvin Ailey, Choreographer of *Mass*, quoted in "Mass," *The New Yorker*, June 10, 1972, 26.

<sup>4</sup> Bernstein, *Mass*, 211.

<sup>5</sup> *Ibid.*, 212.

Ex.120: *Mass, XV Agnus Dei*, mm.61-63



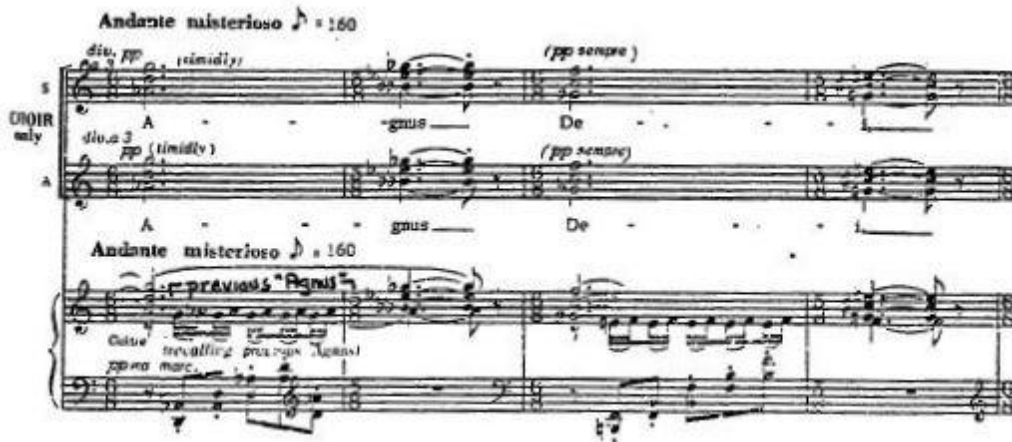
from: "*In nomine Patris*" (transposed)

(circled tones are common to both phrases)



The Street Chorus and Choir join "*tutta forza, fff*"<sup>1</sup> in the "*Agnus Dei*" trope theme. "In a desperate attempt to regain control, the Celebrant elevates the Monstrance above his head,"<sup>2</sup> and as in the past, he is able to subdue their wildness with: "Let us Pray!" "The ensemble kneels instantly."<sup>3</sup> With mysterious timidity, the Church Choir sings, "*Agnus Dei*," while the guitar recalls the previous "*Agnus Dei*."

Ex. 121: *Mass XV Agnus Dei*, mm.91-94



<sup>1</sup> *Ibid.*, 214.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 215.

Still holding the Monstrance and chalice, the Celebrant begins to climb the staircase leading to a distant summit while the Choir threatens with: "*Miserere nobis.*" He calls out: "I am not worthy, Lord."<sup>1</sup> ". . . and his Passion has begun."<sup>2</sup> The Celebrant continues to climb the staircase . . . "with increasing difficulty, stumbling as if under a great burden."<sup>3</sup> The Celebrant's offering of "*Corpus! Calix! Fanem!*" (Body! Chalice! Bread!) is rejected as the Chorus exigently cries "*Pacem! Pacem! Dona nobis pacem!*" (Peace! Peace! Give us peace!). The Choir begins leaving the pews, and mixing with the Street Chorus, singing a blues version of "*Dona nobis pacem.*" "The whole stage is in increasing disarray and turmoil."<sup>4</sup> The Tenor Soloist from "X 2. Trope: *Non Credo*" "harshly"<sup>5</sup> sings above the "*Dona nobis*" blues vamp.

We're not down on our knees, We're not praying  
 We're not asking you please,  
 We're just saying: Give us peace now and peace to hold on to  
 And God, give us some reason to want to!  
 Dona nobis, Dona nobis.<sup>6</sup>

Ex: 122: *Mass XV Agnus Dei*, mm. 179-181

<sup>1</sup> *Ibid.*, 218.  
<sup>2</sup> Saal, 30.  
<sup>3</sup> *Ibid.*, 219.  
<sup>4</sup> *Ibid.*, 223.  
<sup>5</sup> *Ibid.*  
<sup>6</sup> *Ibid.*, 223-224.

More and more Street Chorus people join in until the entire chorus is singing, while the Choir continues the Latin text blues.<sup>1</sup>

Aleatoric writing increases as more instrumental improvisation is directed in the score. The Choir is instructed to ". . . sing increasingly loudly and unrestrainedly."<sup>2</sup> A few blues-shouters, male and female improvise in the highest register.<sup>3</sup> On top of this *fff* mixture, the opening *Kyries* on Quadraphonic tape are added, and members of the pit orchestra are permitted to join in the final blues stanza, ". . . playing anything they wish from the entire musical literature."<sup>4</sup>

Elements reach their maximum: aleatoric writing; dynamic level, *ffff*; vocal and instrumental range, and the blasphemously threatening text.

We're fed up with your heavenly silence  
And we only get action with violence  
So if we can't have the world we desire  
Lord, we'll have to set this one on fire,  
Dona nobis, dona nobis.<sup>5</sup>

Screaming their disgust to God, an unrestrained frenzy builds. "The stage writhes in a Dante-esque kind of infernal nightmare as the entire company goes hysterical with the plea: '*Dona nobis pacem*' [give us peace]."<sup>6</sup> Ironically, the people are most angry and unpeaceful when when wanting peace.

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<sup>1</sup> The Choir, throughout *Mass*, sings Latin text exclusively.

<sup>2</sup> Bernstein, *Mass*, 229.

<sup>3</sup> *Ibid.*, 231.

<sup>4</sup> *Ibid.*, 234.

<sup>5</sup> *Ibid.*, 231-233.

<sup>6</sup> Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" 5.

Ex.123: Mass XV Agnus Dei, mm.239-241

\*[Add opening. KYRIES (quadraphonic tape) on house speakers]

(improvise)

*fff*

We're fed up with your heav-en - ly si - lence, And we on - ly get

*fff*

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

*fff*

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

*fff*

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

*fff*

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

(240)

*fff*

\* If desired, the members of the pit orchestra may join in this final blues stanza, playing anything they wish from the entire musical literature.



Another striking ambiguity of the movement exists in the relationship of the Celebrant to the people. As he is elevated physically to the hierarchy of the Church, he is lowered emotionally in the esteem of the people. The higher he goes, the lower he becomes. The alienation between the church and the people broadens. The evolution of this ambiguity from the beginning of *Mass* reaches its climax in the next movement.

#### XVI FRACTION: "Things Get Broken"

Above the peak "orgiastic cacophony"<sup>1</sup> of the "*Dona nobis pacem*," the now crazed Celebrant screams back, "*Pacem! Pacem! Pacem!*" and ". . . hurls the raised sacraments to the floor. The Chalice is shattered; the Monstrance is smashed."<sup>2</sup>

In the most shocking violation of expectation in the work, the "Fraction," traditionally the breaking of the bread, is now turned into the literal breaking of the ritual objects; the breaking down of the Celebrant and the Mass; and the people breaking away from the Church. Everything is fractured and shattered, as well as the music and the text.

Ambiguity and paronomasia abound as the Celebrant, in a bewildered, delirious and schizophrenic soliloquy, recalls fragments of music and text from themes previously heard throughout the work.

This is an opportunity to witness the interpretative quality of the various motifs and texts (Latin, English, and Hebrew) despite their disparate styles, and to examine the composer's seemingly immediate pun-like associations with these elements. The compositional process by which this develops is best described in what Bernstein has termed "a kind of musical fission."<sup>3</sup>

Each variation [in this case, motif] seizes upon some feature

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<sup>1</sup> Davis, 74.

<sup>2</sup> Bernstein, *Mass*, 237.

<sup>3</sup> Leonard Bernstein, Record notes to Symphony No.2 "The Age of Anxiety," in *Leonard Bernstein: The Three Symphonies*, Deutsche Grammophon, Stereo 2709 077, reprinted from *Boston Symphony Notes*, April 8, 1949, 1.

of the preceding one . . . introducing . . . some counter feature upon which the next variation [motif] seizes.<sup>1</sup>

When the Celebrant hurls down the sacred vessels, shattering them on the floor, the "Entire company falls to the ground."<sup>2</sup> The music following in this first section is from the Beethoven "tone-row" in "VII Meditation No. 2," and one recalls the appropriateness of the original Schiller text.

Ihr stürzt nieder, Millionen?  
[Fall ye prostrate, O ye millions?]

The obvious correlation between the reaction of the Celebrant to his people and the similar reaction of Moses, hurling the tablets of God's Law at his unfaithful, unruly people supports, once again, the Judeo-Christian message of *Mass*.

Gazing down at the broken Eucharistic vessels, the Celebrant sings catatonically.

Ex.124: *Mass XVI* Fraction: "Things Get Broken," mm.6-29

<sup>1</sup> *Ibid.*

<sup>2</sup> Bernstein, *Mass*, 237.

Ex. 124: Continued

The musical score consists of four systems, each with a vocal line (C) and a piano accompaniment (P).  
 System 1: The vocal line begins with a circled measure number 15. The lyrics are "I nev-er no-ticed that. What are you star-ing at? Haven't you". Performance instructions include *non stacc. (lat)*, *(same tone)*, and *sempre p*. The piano accompaniment includes *sfz*, *p*, *Vc.*, *(non cresc.)*, *Cb.*, *Timp.*, and *-Timp.*  
 System 2: The vocal line continues with "ev-er seen an ac-ci-dent be - fore?". The piano accompaniment features *mf*, *sfz*, *dim. molto*, *pp*, *ff*, and *(sempre ff)*.  
 System 3: The vocal line has the lyrics "Look... Is-n't that... odd... Glass shines... brighter..". The piano accompaniment includes *p*, *f dim.*, *molto*, *pp*, *ff*, and *psempre*.  
 System 4: The vocal line starts with "When it's.. broken... I never no-ticed that." and is marked *non stacc.*. The piano accompaniment includes *sf p* and *pp*.

Reference to the red wine being "... sort of brown ... brown ... and blue ..."<sup>1</sup> is explained by Michael E. Moriarty as "... brown like dried blood ..." with "... bits of blue in it as though the water and pus and lymph which flowed from Christ's side were really there."<sup>2</sup>

<sup>1</sup> *Ibid.*

<sup>2</sup> Michael E. Moriarty, "Leonard Bernstein's Mass: Christian Renewal?" *Music Journal*, April, 1972, XXX:4, 61.

The shattering of glass may be seen in its Jewish representation as the destruction of the Temple. "Glass shines . . . brighter . . . when it's . . . broken . . ." may be seen as a translation of Bernstein's philosophy that breakdown is a necessary process of renewal.

It's the whole goal of 'Mass,' where it's going; the climax . . . It's about the breakage of minds, of order, of the mass itself, of the celebrant's faith . . . It's what we all need before we can make our way back to faith and ourselves – an act of self-destruction.<sup>1</sup>

Accompanying the text, "I never noticed that, What are you staring at? Haven't you ever seen an accident before?" is music comprised exclusively of the following notes A through D.



Notice how these same notes are rearranged and transformed into the next motif, "How easily things get broken."

Ex.125: *Mass XVI* Fraction: "Things Get Broken," mm.29-32

This new motif is really the "*Dona nobis pacem*" from the previous movement.<sup>2</sup>

<sup>1</sup> Bernstein quoted in Robert Kotlowitz, "Catching Lenny," *The New York Times*, December 19, 1971, VI, 54.

<sup>2</sup> The lineage of which can be traced back to the beginning of the work in motif A.

Ex.126: *Mass XVI Fraction: "Things Get Broken,"* mm.29-32 Compared to *XV Agnus Dei,* mm.61-63 (transposed)

How eas-i-ly things get bro-ken...

Do - na no-bis pa-cem.

Continuing to use the same notes, A through D, with two chromatic alterations, this second "meno mosso" section is completed.

Ex.127: *Mass XVI Fraction: "Things Get Broken,"* mm.33-45

c. How eas-i-ly things get brok-en.

Tenor drum *fp sempre*

c. *mp* Glass...and brown wine... Thick...like blood... Rich...like hon-ey and blood... Hey... *cresc.* *f* *sub p (parlato)*

*p legato e tenebroso* *cresc.* *fp > fp*

(non cresc.)

Ex. 127: Continued

Although each of the melodic configurations for "How easily things get broken" have been varied, they are linked by rhythmical similarity and a characteristic repetition of the last note on the text, "broken."

Ex. 128: *Mass XVI Fraction*: "Things Get Broken," mm.30-32, 33-35, 43-45

Repetition of the final note in the phrase is a carry-over from the previous theme group.<sup>1</sup>

Bernstein uses this characteristic feature as the basis for his next musical association, where the repeated final D-sharps become, enharmonically, the beginning repeated E-flats, yielding the theme introduced in "X 1. *Credo in unum Deum*," and used throughout the five tropes.

Ex.129: *Mass XVI* Fraction: "Things Get Broken," mm.43-49

The image shows a musical score for Ex.129, consisting of two systems. The first system features a vocal line (marked 'c.') and a piano accompaniment. The vocal line has the lyrics "What are you star-ing at?" and is marked "Twice as fast" with a tempo of  $\text{♩} = 72$  and "ff sub. wild". The piano part includes dynamic markings like *ppp*, *p*, *espr.*, and *pp*. A performance instruction in parentheses says "(The Celebrant hits or kicks percussion instruments on each accent.)". The second system also has a vocal line (marked 'c.') and piano accompaniment. The vocal line has the lyrics "Have-n't you ev - er seen an ac - ci - dent be - fore?" and is marked "(♩ = 108) poco string.". The piano part includes dynamic markings like *ff* and *wild*.

More subtle associations with "X *Credo*" and "XIV *Sanctus*" occur in the *Poco piu mosso* of this movement (m.51). The repeated-note figure persists in this theme group appearing as the first two notes in a "Scottish-snap" rhythm (mm.52, 60 [a]<sup>2</sup>), particularly reminiscent of "X 3.Trope: 'Hurry'."<sup>3</sup>

Other hints of "X *Credo*" are the rhythmic [c] and chordal structure of the syncopated, mordent-like  $\frac{5}{3} - \frac{6}{3} - \frac{5}{3}$  (mm.54-55; 62-63; 77-78; 84 [c1]) or  $\frac{6}{3}$  eight-note figures (mm.59, 67, 70, 72-74,

<sup>1</sup> See this MS, Ex.124, mm.15-20; 29, 179.

<sup>2</sup> Lower-case letters in brackets correspond to Ex.129.

<sup>3</sup> See Bernstein, *Mass*, X 3.Trope: "Hurry," mm.13-15; 17-19; 30-33, 158-159.

81 [c2)]<sup>1</sup> and the ascending double-third scale figures in the bass (mm.68-71 [f])<sup>2</sup> accompanying the repeated E in the vocal part (mm.68-71; 76-77 [e]).<sup>3</sup> "XIV Sanctus" is represented by the four-note descending figures of fourths (mm.54, 62 [b]) and thirds (mm.58, 66 [bl]) which approximate the underlying melodic and rhythmic contour of much of movement XIV,<sup>4</sup> and the thrice-repeated-note "Mi-alone" figure (mm.55, 63, 68-72 [d]).<sup>5</sup>

Ex.130: Mass XVI Fraction: "Things Get Broken," mm.60-70

<sup>1</sup> See Bernstein, *Mass*, X 3. Trope: "Hurry," mm.13-15; 17-19; 21-25, 158.

<sup>2</sup> See Bernstein, *Mass*, X 4. Trope: "World Without End," mm.13-24; 35-44, 161-164.

<sup>3</sup> See Bernstein, *Mass*, X 4. Trope: "World Without End," mm.16-20, 161-162.

<sup>4</sup> See Bernstein, *Mass*, XIV *Sanctus*, mm.6-7, 194.

<sup>5</sup> *Ibid.*



Ex. 130: Continued

The musical score consists of three systems. The first system shows a vocal line (C) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Right! (i) You were right, lit-tle broh-ers, — You were". Above the vocal line, there are performance markings: "sub. f" above the first measure, "[d][e]" above the second measure, and "[f]" above the third measure. The piano accompaniment starts with a forte dynamic "f" and a piano fortissimo dynamic "ff". The second system continues the vocal line with the lyrics "right all a -long. —". Above the vocal line, there are performance markings: "[e]" above the first measure, "[f]" above the second measure, and "5ff z" above the third measure. The piano accompaniment continues with a "f marc." marking. The third system shows the vocal line with the lyrics "right all a -long. —" and the piano accompaniment.

In the midst of this segment, the Celebrant, "parodying himself,"<sup>1</sup> quotes the "Lauda, Lauda, Laude" from the "Simple Song" of movement I.

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<sup>1</sup> Bernstein, *Mass*, m.75, 241.

Ex.131: *Mass XVI* Fraction: "Things Get Broken," mm.73-81

*mf quasi legato* (75) *p subito* (*parodying himself*)  
 So ear- nest, so sol- emn, As stiff as a col- umn, "Lauda, Lauda, Laude."  
*mf*  
*[e]* *ff* *mf*  
 Lit- tle brothers and sis- ters, You were right all a- long. It's got to be ex -  
 cit- ing, It's got to be strong. \_\_\_  
 (80)  
*mf* *ff*

Pivoting on the last note, F, of figure [b], the Celebrant, using different text, sings music from "VI 1. *Gloria Tibi*" (mm.85-100), "XIII 1. Our Father" (same text, mm.97-102) and "X 1. *Credo in unum Deum*" (mm.103-105). The orchestra continues with "X 4. World Without End" (mm.105-108):

Ex.132: Mass XVI Fraction: "Things Bet Broken," mm.85-109

*(He defiles the altar.)*  
*p stacc.*  
C. Shat-ter and spar-ter, Frick-er and plat-ter,  
(85)

90  
C. What do we care? ————— We won't be there: —————  
Xylo. Marimba Xylo, Mvca

*(He picks up one Altar-candle and smashes it against the edge of the Altar; then smashes the other.)*  
p  
C. What does it mat-ter? ————— What does it... mat-ter...  
Vibraphone Xylo, Mvca dim.

100  
C. Our ————— Fath-er, ————— who art in heav-en,  
7/8 7/8 7/8

Ex.132: Continued

*pp* *sub. cresc. molto* (105)  
 Have-n't you ev-er seen an ac-ci-dent be-fore?  
 Timp.  
 Twice as slow  
 (He smashes something else; then he stops suddenly.) ♩ = 132  
*pp*  
 3 Tom-toms

Again, the last F-sharps of m.109 prompt the next two F-sharps, returning once more to the music of "VIII Meditation No. 2" which began the "Fraction."

Ex.133: *Mass XVI* Fraction:"Things Get Broken," mm.108-119

Twice as slow (110)  
 (He smashes something else; then he stops suddenly.) ♩ = 132  
*pp 8 ad lib.*  
 Lis-ten...  
 (Strgs. oon sord.)  
*pp*

Ex.133: Continued

The image displays two systems of musical notation. The first system consists of a vocal line (C) and a piano accompaniment. The vocal line includes the lyrics "Is - n't that odd..." and "We can... be... so still...". Above the vocal line, there are markings "Finger Sup" and a circled measure number "115". The piano accompaniment features markings "rit. molto" and "Più lento ♩. 108". The second system also consists of a vocal line and piano accompaniment. The vocal line includes the lyrics "So still and numb..." and "How eas - i - ly things get qui - er.". Above the vocal line, there are markings "mf esp. legato" and "p". The piano accompaniment features markings "sempre pp" and "mf esp.". The key signature is one sharp (F#).

The pitch of the repeated note, B on "quiet" in m.119 is used an octave higher as the beginning note of the *Adagio* introduction to the *Andante* "lullaby." However, the actual motif is transferred to the bass part as a constant musical reminder for "quiet." The Celebrant proposes that God is not dead but "very ill."

Ex.134: Mass XVI Fraction: "Things Get Broken," mm.117-129

**Plù lento**  $\text{♩} = 108$

*mf cresc.* *legato* *p*

C. How eas - i - ly things get qui - et.

**120 Adagio**  $\text{♩} = 36$   
(trancato) *legato* (trancato)

*fp*

C. Qui - et... God is ver - y ill... We must... all be ver - y still...

**125**

*poco meno fp* *dim.*

C. His voice... has grown so small, Al - most... not there at

**Andante** ( $\text{♩} = \text{preu.} = 108$ )

*ppp*

C. all.  
Viol.  
Vln.  
Vc. *ppp*

Cradling the broken Monstrance, the Celebrant sings a lullaby, comforting God to sleep and urging the "sons of men" to keep God alive through prayer.

Ex.135: *Mass XVI Fraction: "Things Get Broken,"* mm.130-151

The musical score is presented in three systems. The first system shows the vocal line and piano accompaniment for measures 130-134, with the lyrics "Don't you cry...". The second system covers measures 135-139, with the lyrics "Lull - a - by... Sleep... Sleep...". The third system covers measures 140-144, with the lyrics "Shh...". The piano accompaniment includes parts for Violin I, Violin II, and Viola, all marked "sempre ppp". The score is in common time (C) and features a vocal line and piano accompaniment. The vocal line includes the lyrics "Don't you cry...", "Lull - a - by... Sleep... Sleep...", and "Shh...". The piano accompaniment includes parts for Violin I, Violin II, and Viola, all marked "sempre ppp". The score is divided into three systems, with measures 135 and 140 circled.

Ex.135: Continued

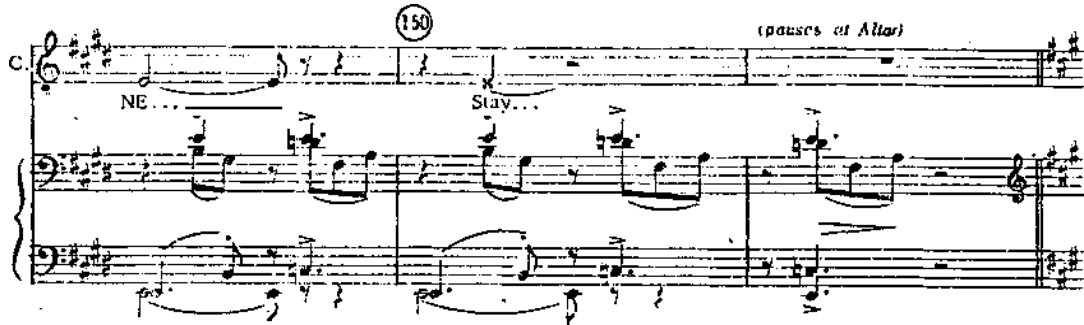
C. *dim.*  
Pray, pray... You sons of men.... Don't - let... Him die a -



(149) *Andante come prima* (♩ = 108)  
(He walks again.)  
gain... Stay, oh - stay... DO - - MI - -



(150) (pauses at Altar)  
NE... Stay...





Whether heard as being influenced by Marc Blitzstein's

"lullaby," in *No For An Answer*.<sup>1</sup>

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lyrics are "Ba - by don't you cry. Ba - by don't you". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

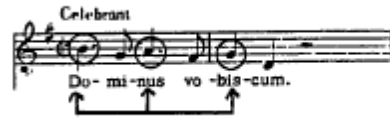
Handwritten musical score for the second system. The vocal line continues with the lyrics "cry ba - by ba - by don't you cry". The piano accompaniment continues with the same rhythmic pattern, ending with a fermata over the final measure. The score is marked with a 9/8 time signature in the final measure of the piano part.

Or the famous nursery rhyme, "Three Blind Mice" (which probably accounts for its childlike association), it is compositionally linked with "II 2. *Dominus Vobiscum*," (God be with you.) both melodically and textually.

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<sup>1</sup> Marc Blitzstein, "No For An Answer," mm.1-7 in Lehrman, 97.

Ex.136: *Mass* II 2. Thrice-Triple Canon, mm.1-2



There is a correlated reference to "*Domine*" in the "lullaby" (mm.148-149). The concept of putting God to sleep is similarly employed in the *Kaddish Symphony*.

Rest, my Father. Sleep, dream.  
Let me invent your dream, dream it  
With you, as gently as I can.  
And perhaps in dreaming, I can help you Recreate your image,  
and love him [man] again<sup>1</sup>

During the lullaby, the Celebrant has been walking toward the altar. At its conclusion, he pauses and suddenly ". . . lunges at the Altar with a cry - - - wreaks violence upon it - - rips up the Altar cloths – waving them like streamers."<sup>2</sup> The music Jumps back to the theme of the *Poco piu mosso*, then segues to circus-like music as the Celebrant "...leaps onto the Altar and dances on it like a madman possessed by fury, pain and high glee."<sup>3</sup> "He begins to tear the vestments from his body."<sup>4</sup> showing them to everyone claiming:

. . . there is nothing  
But me under this  
There is nothing you'll miss!<sup>5</sup>

Throwing his garments to the crowd he challenges them.

Put it on, and you'll see  
Any one of you can be  
Any one of me!<sup>6</sup>

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<sup>1</sup> Bernstein, "*Kaddish 2*," *Kaddish Symphony*.

<sup>2</sup> Bernstein, *Mass*, 246.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*, 247.

<sup>5</sup> *Ibid.*, 248.

<sup>6</sup> *Ibid.*, 248-249.

The one beat *stretto* of the theme over a vamp bass, brings to mind *Candide*'s "Glitter and Be Gay," which applied the same technique.

Ex.137: *Mass XVI* Fraction: "Things Get Broken," mm.196-208 compared to *Candide* "Glitter and Be Gay," mm.68-71<sup>1</sup>

The musical score is divided into three systems, each with a circled measure number:

- System 1 (Measure 196):**
  - Vocal Line:** *poco a poco cresc.* (showing his turn) "see? Take a look, there is noth - ing But"
  - Piano Line:** Glock., Small Org. *p marc.* *poco a poco cresc.*
- System 2 (Measure 200):**
  - Vocal Line:** (He throws them to the crowd.) *mf sempre cresc.* "me un - der this, There is noth - ing you'll miss! Put it on, and you'll"
  - Piano Line:** Accompaniment for the vocal line.
- System 3 (Measure 70):**
  - Vocal Line:** *cresc.* "ha! Ha... ha ha ha ha! Ha ha ha ha ha ha"
  - Piano Line:** *cresc.* Accompaniment for the vocal line.

<sup>1</sup> See "Glitter and Be Gay," *Candide*, mm.119-122.

Music from the *Poco piu mosso* returns as the Celebrant ". . . leaps off the Altar."<sup>1</sup> Sections continue to be linked by common pitches, as evidenced by the note G which ends the preceding section and begins the present one.

As in the first statement of this theme, a brief reference to "XIV *Sanctus*" (m.106) appears, this time with the original text, punning musically and literally with the phrase before it.

Ex.138: *Mass XVI Fraction: "Things Get Broken,"* mm.210-216

Common tone, B-flat, links the charge into the *Agnus Dei-Dona nobis pacem* theme, which originated in "IV 2. Trope: 'I Don't Know.'"

Ex.139: *Mass XVI Fraction: "Things Get Broken,"* mm.217-222

<sup>1</sup> Bernstein, *Mass*, 249.

Ex.139: Continued

220 *mf* (2 + 3) (3 + 2) (stamp)

Sing it, pray it, Where's that mumbo and jum-bo I've heard for hours?

*mf*

*sempre stacc.*

Darting back and forth between the various divisions of the now mute and motionless cast (solo singers, Gospel Preacher, "Non Credo" soloist, Acolytes, Choir, Street Chorus), the Celebrant prods them with questions about their past brazen attitudes and actions.

Ex.140: Mass XVI Fraction: "Things Get Broken," mm.223-235

(He runs to one, then another, of the solo singers... 225 ... to the Gospel Preacher...)

Pray-ing and pout-ing, Bray-ing and shout-ing lit-a-nies, Chant-ing e-pis-tles,

Bounc-ing your mis-sals On your knees... Go on whin-ing,

*molto marc. e forte*

Chimes

Ex.140: Continued

...to the Acolytes...

Pin - ing, moaning, in - ton - ing, Groaning ob - scen - i - ties? Why have you stopped

*ff* *stridente*

...to the choir...

pray - ing? Stopped your Ky - ri - e - ing?

(2 + 3) (2 + 3)

(230) (235)

The characteristic descending contour from F to G-flat in mm.232 through 235 (originally used in "XV Agnus Dei" for the demanding text, "*Dona nobis pacem!*"), also has its roots in the descending scale figure from "World Without End" in "X Credo," and is used here as the transitional element leading to the "Cadenza."

Ex.141: Mass XVI Fraction: "Things Get Broken, mm.236-239

Where is your crying and com -

*fff* *marcato*

plain - ing? Where is your ly - ing and pro - fan - ing?

(G<sup>b</sup> (F<sup>b</sup>))

The Celebrant's Cadenza is a veritable stream of fragmented recapitulation. Musical and textual fission and paronomasia is more compressed and rapid. All the themes or their fragments have been previously represented in the work. A complete list showing associations between themes and their origins follows the musical example. Puns are underscored and bracketed lower-case letters are used for musical reference.

Ex. 142: *Mass XVI Fractions: "Things Get Broken,"* mm.243-279

Cadenza [a]

(245) (He kneels in front of the consecrated square and becomes again catatonic, ignoring everyone and singing only for and to himself to the end of the sequence.) [b] ppp (without nuances)

Let there be and there was.. God said: Let there Be - a-tam Ma-ri-am semper

Vir-gi-nem, Be - a-tam miss the Gio-ri-a, I don't sing Gra-ti-as agimusti-bi

(Suddenly quite gay, clapping his hands on the off-beats, like an idiot.)

pro-pter ma-gnam Gio-ri-am tu-am-en... A-men. A-men. I'm in a hur-ry.

(246) And come a-gain. When? You said you'd come... Come love, come lust.

(247) It's so eas-y if you just don't care. Lord, don't you care... if it all ends to-

day... pro-fun-dis cla-ma-vi Cla-ma-vi ad te, Do-mi-ne, ad Do-minum,

ad Dom... A-do-nai don't know. I don't no-bis... Mi-se-re-re no-bis...

(275) (back to his catatonic stance. He seems to be seeking his guitar.)

Mi-se... mi... Mi-a-lose is on-ly me... But mi... with so...

(Utterly fatigued, he sinks to the floor.)

(rall.)\_molto\_ \_al\_ \_

[a] IX Gospel Sermons "God Said" —> IV 1. Confiteor Let there be [light] —> Be—a—tam

[b] IV 1. Confiteor —> VI 4. "Thank You"  
Be-a-tam —> Be-a-tam [I] miss the Gloria

[c] IV 4. "Thank You" —> VI 2. "Gloria in Excelsis"  
I don't sing Gratias [Deo] —> I don't sing Gratias agimus tibi

[d] VI 2. "Gloria in Excelsis" —> X 5. "I Believe in God"  
Gloriam tu-am —> Gloriam tu-amen

[e] X 5. "I Believe in God" —> X 3. "Hurry"  
Amen, Amen —> I'm in a hurry and come again

[f] X 3. "Hurry" —> IV 3. "Easy"  
You said you'd come —> Come love come lust

[g] IV 3. "Easy" —> X 4. "End of the World"  
It's so easy when you just don't care —> Lord don't you care

[h] X 4. "End of the World" —> XI "De Profundis"  
If it all ends today —> De profundis clamavi

[i] XI "De Profundis" —> XIV Sanctus  
Ad te, Domine, ad Dominum, ad Dom —> Adonai

[j] XIV Sanctus —> IV 2. "I Don't Know"  
Adonai —> I don't know

[k] IV 2. "I Don't Know" —> VI 2. "Gloria in excelsis"  
I don't know —> I don't nobis . . . Miserere nobis

[l]3 VI 2. "Gloria in excelsis" —> XIV Sanctus  
Miserere nobis . . . Mi-se...mi —> Mi alone is only me

[m] XIV Sanctus  
But mi . . . with so . . . Me with s . . . mi . . .

Unable to say the word "soul" in mm.278-279, the Celebrant begins a *Lento molto* "dirge"<sup>1</sup>  
adapted from the music of "V Meditation No. 1."

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<sup>1</sup> *Ibid.*, 252.



Ex.143 Mass XVI Fraction: "Things Get Broken," mm.280-309

*Lento molto* ♩ 40

C. Oh, I sud-den-ly feel every step I've ever taken, And my legs are  
(Dance-like, with a steady tread.)

285

C. lead. And I sud-den-ly see ev-ery hand I've ever shaken. And my arms are

290

C. dead. I feel ev-ery psalm that I've ev-er sung Turn to worm- wood, wormwood on my tongue.

295

C. And I...won-der, Oh, I...won- der, Was I ev-er real-ly young?—

Ex.143: Continued

Più lento ♩=50

*p dolce*

c. It's odd how all my bo- dy trem- bles, Like

*non cresc.*

*pp subito* (705) *mp*

c. all this mass Of glass on the floor. How fine it would be to rest my head, And

*più sonore* *dim.* *p* *mf* *pp*

c. lay me down, Down in the wine, Which nev-er was real-ly red...

The musical score consists of three systems, each with a vocal line (C) and a piano accompaniment. The first system begins with a tempo marking of 'Più lento' and a quarter note equal to 50 (♩=50). The vocal line starts with a 'p dolce' marking. The piano accompaniment includes a 'non cresc.' marking. The second system features a 'pp subito' marking above the piano part and a circled measure number '705'. The vocal line has an 'mp' marking. The third system includes 'più sonore' and 'dim.' markings above the piano part, and 'p', 'mf', and 'pp' markings below it. The lyrics are: 'It's odd how all my body trembles, Like all this mass Of glass on the floor. How fine it would be to rest my head, And lay me down, Down in the wine, Which never was really red...'.

The movement concludes with music from "VII Meditation No. 2" and "XV Agnus Dei." the same music which began this movement.

Ex.144: Mass XVI Fraction: "Things Get Broken," mm.310-320

(He slowly stands and descends the pit steps. He pauses at the bottom.)

310 Ancora meno mosso  $\text{♩} = 100$  rall. — — — sempre — — molto — — Adagio  $\text{♩} = 80$

Soprano

... But sort of... brown... And let not... an-other word... Be spoken... Oh... How

315

320 (He disappears into the pit.)

eas-i-ly things get broken.

pp

sfp

dim. as slowly and as long as possible into silence.

attacca

The Celebrant descends the pit steps and disappears as the orchestra sustains the A Major/C minor polytonal chord found throughout "IV 1. *Confiteor*" – a chord which may be viewed as symbolic of the Celebrant's confessions during the "Fraction."

"In a work that goes from one gripping scene to another, this is one of the longest and most moving."<sup>1</sup>

<sup>1</sup> Saal, 30.

## XVII PAX: COMMUNION ("Secret Songs")

A sustained silence follows the descent of the Celebrant, allowing reflection upon the dramatic and musical extremes which have just taken place.

The silence is broken by the "hope" motif which begins the music of the "Epiphany." Although the music is virtually identical, with the exception of an omitted fifteenth measure, its quality no longer evokes guilt, doubt or fear, but rather, a fresh awakening of hope and affirmation. Several devices accomplish this transformation. 1) The instrument has been changed from an electronic oboe to a flute. Throughout *Mass*, the flute has been associated with positive feelings, as in the solo passages of "A Simple Song" and the "*Kadosh*" of "*Sanctus*," as well as its prominent use orchestrally in "*Gloria Tibi*"<sup>1</sup> and "The Word of the Lord." 2) Rather than coming from an intangible quadraphonic tape which ". . . darted about among the four speakers."<sup>1</sup> the flute player is on stage, and completely visible. The melody is not "darting." 3) The measure, omitted in this version, contained an ominous *sforzando* chord cluster for electric piano with tam-tam.<sup>2</sup> The tones emanating from the flute here are completely pure and unadulterated.

On the last three notes of the flute (again, the original three-note "hope" motif beginning *Mass*), the Boy Soprano, who was heard at the beginning with the Celebrant, sings the first phrase heard in "A Simple Song." Now the words have been changed to: "Sing God a *secret* song, Lauda, Laude."<sup>3</sup>

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<sup>1</sup> Bernstein, *Mass*, 66.

<sup>2</sup> See Bernstein, *Mass*, 66, m.12.

<sup>3</sup> Bernstein, *Mass*, 255. Italics added.

Ex.145: *Mass XVII Pax: Communion*, mm.13-21

The substitution of the word *secret* is an obvious reference to the last prayer of the Roman Catholic Offertory, the "Secret," or prayer over the gifts. According to one explanation, *Secret* is an abbreviation for *oratio super secreta*, i.e., the prayer said over that part of the gifts brought by the faithful which was set aside (*secreta*) for the sacrifice.<sup>1</sup> Although the specific prayer varies according to the church year, it is always the same in structure and design. It is in the plural and usually expresses the idea of God sanctifying and transforming the offered gifts, that they may be a help for the lives of those offering them.<sup>2</sup> One prayer, in particular, shows the appropriateness of this reference to the drama of *Mass*.

Lord, we beseech thee, accept these offerings, and restore us to thy favour,  
subduing, with merciful violence, even rebel wills like ours.<sup>3</sup>

Beginning a fluent improvisation-like melody, a boy crosses the stage slowly among the fallen, frozen multitudes and stops beside a man of the Street Chorus. As he does this, the flute begins playing what sounds like an awakening heartbeat.

Ex.146: *Mass XVII Pax: Communion*, mm.28-36

The image shows a musical score for Ex.146. It consists of two staves. The top staff is a vocal line in G-clef with a key signature of one flat (F major/D minor). The lyrics are: "Lau - dē, De - -um, Lau-da - te E - - um." The bottom staff is a piano accompaniment in F-clef with a key signature of one flat. It features a rhythmic pattern of eighth notes, often grouped in pairs and slurred, creating a heartbeat-like effect. The music is in 4/4 time.

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<sup>1</sup> Joseph Putz, *My Mass*, Westminster, Maryland: The Newman Press, 1961, 52.

<sup>2</sup> Rev. Thomas McMahon, *The Mass Explained*, St. Paul, Minnesota: Carillon Books, 1978, 63.

<sup>3</sup> Ronald Knox, *The Mass in Slow Motion*, New York: Sheed & Ward, 1948, 88.

Ex.146: Continued

The man echoes the boy with "Lauda, Laude," and they embrace one another and sing in unison.

Ex.147: *Mass XVII Pax: Communion*, mm.46-48

From a distance, a soprano answers, overlapped by the echo of a tenor. With this, "Two chains of embraces begin to form, one originating with the Boy, the other with the Man."<sup>1</sup> Chains of musical *stretto* accompany the embraces, and two more chains are formed beginning with the soprano and tenor, as gradually more and more voices join, until everyone is singing.

<sup>1</sup> Bernstein, *Mass*, 258.

Ex.148: *Mass XVII Pax: Communion, mm.66-74*

Bopr. Solo 2  
E - um. Lau - da,

Tenor Solo 2  
De - um, Lau - da - te  
*gradually joining in* *swarmly*  
Lau - da,

*cresc. poco a poco* (70) *mf*

Sop. Solo 2  
Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te De - um, Lau - da,

Ten. Solo 2  
E - um. Lau - da, Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te

SOPRANOS, ALTO  
*cresc. poco a poco* *mf*  
Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te De - um, Lau - da,

Street Chorus  
TENORS and BASSES (*gradually joining in*)  
*mp* (*swarmly*) *cresc. poco a poco* (70) *mf*  
Lau - da, Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te

Sop. Solo 2  
*cresc.*  
Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te E - um. Lau - da, *mf* *cresc.* *mf* *mf* *cresc.* *mf*  
*mf* *cresc.* *mf* *mf* *cresc.* *mf*  
*mf* *cresc.* *mf* *mf* *cresc.* *mf* *mf* *cresc.* *mf* *mf* *cresc.* *mf*

Ten. Solo 2  
De - um, Lau - da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te

SOPRANO, ALTO  
*cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf*

Street Chorus  
TENOR, BASS  
*mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf*

De - um, Lau - da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te

The use of *stretto* as a climactic device at the end of a work is almost a Bernstein trademark and may be found on the final pages of numerous works, including *Chichester Psalms* (which, like *Mass*, is also followed by a chorale), *West Side Story*, *Candide*, *Kaddish Symphony*, *The Age of Anxiety*, *On the Waterfront*, and *Trouble in Tahiti*.

The symbol of a child as purity and innocence is once more employed as it was in "II 1. Prefatory Prayers" (mm.137-173); "VI 1. *Gloria Tibi*"; and "XIV *Sanctus*." One is reminded also of the biblical reference, "... and a little child shall lead them."<sup>1</sup> The Kiss and Touch of Peace and its relationship to the Roman Mass is explained by McMahan.

The risen Christ always greeted his disciples with the words, "Peace be with you," and so this greeting of Christ is now given to the people. The accompanying sign or kiss of peace is very old indeed. We read about it in the account of the Mass by St. Justin in the year 150 A.D., "After finishing the prayers, we greet each other with a holy kiss." It has taken many forms down the centuries. At one time the "pax," as it was known, was a representation of the Lord's passion, and was kissed by the priest and afterwards passed around to be kissed by the congregation. Finally the rite was reduced to the kissing of the altar, and the kiss of peace given by the clergy to one another at a High Mass. Now it has been restored, and should convey a deeply felt sign of friendship, peace and reconciliation with one another.<sup>2</sup>

Biblically, the greeting of "Peace be with you" goes back to the Old Testament books of Samuel ("And thus you shall salute him: 'Peace be to you, and peace be to your house, and peace be to all that you have'")<sup>3</sup> and even further back to Exodus ("And Jethro said to Moses, 'Go in peace.'")<sup>4</sup>

The Old and New Testament references again point to the ecumenical message of *Mass* through Judeo-Christian traditions.

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<sup>1</sup> Isaiah 11:6.

<sup>2</sup> Mc Mahon, 71.

<sup>3</sup> 1 Samuel 25:6.

<sup>4</sup> Exodus 4:18.



The music gradually dies down, and "All turn toward the Celebrant who has unobtrusively reappeared . . . dressed simply as in the beginning."<sup>1</sup> All the voices whisper to him, "Pax tecum," and the Boy Solo takes his hand, teaching him the melody everyone has been singing. The Celebrant answers in canon until the last two notes, which are sung in unison with the boy.

Ex.149: *Mass XVII Pax: Communion*, mm.105-120

Meno mosso, molto tranquillo, *p dolce e sereno*  
 Lau-da, Lau-da, Lau-da, Lau -

Sop. Solo 3  
 Ten. Solo 3

(105) te-cum.  
 Meno mosso, molto tranquillo *F1* (♩ = 120)  
*pp mo marc.* *pp sempre legato*

Boy solo  
 (sempre legato)  
 de. Lau-da, Lau-da, Lau-da-te De-um.  
*Celebrant dolce e sereno* (sempre legato)  
 Lau-da, Lau-da, Lau-da, Lau - de. Lau-da, Lau-da, Lau-da-te

Hp.  
 Cl *pp*

<sup>1</sup> Bernstein, *Mass*, 264.

Ex.149: Continued

Boy solo  
 Lau-da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te  
 C. De - um. Lau - da, Lau - da, Lau - da - te E - um.  
 110  
*slentando*

Boy solo  
 E - um. Lau - da, Lau - dē, Lau - da - te  
 C. Lau - dē De - um, Lau - da - te E - um. Lau - da, Lau - dē, Lau -  
 115  
*colmo* *pp* *dim.* *pp* *ppp*  
 ♩ = 50 *sempre piu calma*

Boy solo  
 De-um, De-um, E-um, Lau - da.  
 C. da - te De-um, E-um, Lau - da.  
 120  
*morendo* *pppp*  
**Adagio**

SOPRANO  
 Entire Company  
 pp sempre  
 Al - mighty  
 Adagio  
 120  
 Fl. f  
 Harp, Vla. CL. *pppp* Strings and Organ

Under their sustained last note, the entire company sings the Chorale: "Almighty Father," from "III 2. 'Prayer for the Congregation.'"

Ex.150: *Mass XVII Pax: Communion*, mm.120-124

The musical score is for the chorale "Almighty Father" from the Mass XVII Pax: Communion, measures 120-124. It is marked "Adagio" and begins at measure 120. The score is written for a Boy solo, Cello (C.), and the Entire Company. The lyrics are "Lau - da. Al - mighty Fa - ther, in - cline thine ear:". The score includes dynamic markings such as "pppp", "pp sempre", and "pp div. unis.".

As the chorale is being sung, the entire cast begins to exchange embraces and kisses of peace, and boy sopranos descend into the audience, ". . . bringing the touch of peace to the audience."<sup>1</sup> and whispering "Pass it on."<sup>2</sup> The chorale ends in unison, and a voice is heard saying, "The Mass is ended; go in peace."<sup>3</sup>

<sup>1</sup> *Ibid.*, 266.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

Ex.151: Mass XVII Pax: Communion, mm.134-140

*dolce* (135) *ppp*  
And fill with grace All who  
*dolce* *ppp*  
And fill with grace All who  
*dolce* *ppp*  
And fill with grace All who  
*dolce unis.* *ppp*  
And fill with grace All who

(135)

(140) Voice: The Mass is ended;  
(on tape) go in peace.  
dwell in — this place. A - men.  
dwell in — this place. A - men.  
dwell in — this place. A - men.  
dwell in — this place. A - men.  
(143)

## CHAPTER IV

### THE CRITICS' REVIEWS

Since some articles, reviews, and dissertations about Bernstein have been written by persons with professional or personal associations with the composer, it is important to state that the researcher's opinion of *Mass* is a purely musical one. He has no vested interest in the work, no professional or personal connection with the composer, and no other motivation for defending the work than its musical content. Personal opinions regarding the reviews of *Mass* are in contrast to a musical evaluation of the work. The researcher has disagreed fervently with some musical evaluations by reviewers of works and performances he has attended, as does anyone who has decisive musical tastes.

In preparation for the writing of this dissertation, over 150 articles specifically dealing with *Mass* have been read, compiled and categorized. It would be impossible to present and evaluate the myriad separate and conflicting opinions regarding the work. Therefore, an effort has been made to present a cross-section of these varied opinions. A selected number of reviews, both positive and negative have been presented as a springboard for discussion. For this discussion, relevant material from other reviews have been included.

#### Harold Schonberg in The New York Times

Harold Schonberg's review<sup>1</sup> was probably the most influential and certainly the most referred to article by other writers. Schonberg begins:

There were heated arguments about the John F. Kennedy Center for the Performing Arts even before it opened. Tonight, the big palace on the Potomac was officially inaugurated, with a performance of Leonard Bernstein's *Mass* in the Opera House. Because of the nature of the music, still one more element about the center will be

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<sup>1</sup> Harold C. Schonberg, "Bernstein's New Work Reflects His Background on Broadway," *The New York Times*, September 9, 1971, 51.

controversial. Indeed, the arguments had started with the first public rehearsal last Sunday.<sup>1</sup>

His statement was accurate. The controversy was documented earlier in this paper<sup>2</sup> and has been highlighted in numerous articles:

The most controversial score of the nineteen-seventies may turn out to be Leonard Bernstein's "Mass" . . . audiences were profoundly moved, critics were unimpressed, and a number of theologians went into shock.<sup>3</sup>

Leonard Bernstein's "Mass" may go down in the history books as the most successful failure – or failed success, if you like – of all time.<sup>4</sup>

Your opinion of its [*Mass's*] ultimate end may depend upon which writer you have read on the subject.<sup>5</sup>

The most pertinent criticism on the Mass was sharply divided.<sup>6</sup>  
"Mass" . . . received thousands of words pro and con . . .<sup>7</sup>

Predictably, it [*Mass*] turned out to be a very controversial creation. Critics and laymen are polarized in their appraisal of its purely musical merits.<sup>8</sup>

Is Leonard Bernstein's "Mass" . . . a great work, or a fiasco? Some said great; some said awful.<sup>9</sup>

"Mass" moves people strongly, both pro and con, and this is a healthy sign of vitality . . . . In the case of this piece, it seems to me familiarity is going to breed much more love than contempt . . .

The controversy about what it all means undoubtedly will continue.<sup>10</sup>

. . . the complex work is sure to cause controversy . . .<sup>11</sup>

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<sup>1</sup> *Ibid.*

<sup>2</sup> See this MS., 10.

<sup>3</sup> "Mass," *The New Yorker*, June 10, 1972, 25.

<sup>4</sup> Alan M. Kriegsman, "The Success That Failed," *The Washington Post*, June 6, 1972, G3.

<sup>5</sup> Paul Hume, "Recorded 'Mass,': Words to Savor," *The Washington Post*, December 12, 1971, E1.

<sup>6</sup> Frank Getlien, Kennedy Center: "Something Has to Happen in A Building That Big," *The New York Times*, September 12, 1971, IV, 3.

<sup>7</sup> Ellen Pfeifer, "Bernstein's Mass," *The Boston Globe*, December 24, 1971, 11.

<sup>8</sup> Andre Unger, "Reflections on Bernstein's 'Mass,'" *Reconstructionist*, November 19, 1971, 19.

<sup>9</sup> Elliot Norton, "The Press and the Kennedy Center," *Boston Record American*, September 14, 1971, 41.

<sup>10</sup> Irving Lowens, "Extraordinary 'Mass' Comes Back in Glory," *The Evening Star*, June 6, 1972, B.

<sup>11</sup> "Bernstein's 'Mass' A Theatrical Hit as Opener of Kennedy Center, D.C.," *Variety*, September 15, 1971, 74.

. . . one of the more controversial theater pieces of our time . . .<sup>1</sup>

Bernstein states:

I did not write "Mass" to be controversial.  
It was written to be stimulating, provocative and moving.  
I don't write works for money or to instigate controversy.<sup>2</sup>

Schonberg's review continues:

There were those who dismissed the Mass out of hand as vulgar trash, saying derisively that it was worthy of the building. There were those who were distressed about the treatment of the Catholic liturgy, especially the moment where the Cross is destroyed. There were those who said that Bernstein had put his finger exactly on what ails the Church today, and that his Mass was a relevant commentary on religious problems.<sup>3</sup>

Schonberg's accuracy on this is questionable. He uses the phrase, "There were those . . ." but never says who those are. This may be viewed as a minor point except for the fact that in the extensive reviews compiled by the researcher, not one referred to *Mass* as "trash" (not even John Simon's review),<sup>4</sup> or "dismissed" it as such. But the statement was curiously repeated four months later in *The New York Times* by an anonymous author:

The Bernstein work has been renounced by some critics as vulgar theatrical trash and praised by others as a modern masterwork.<sup>5</sup>

As in the Schonberg review, a vague phrase, ". . . by *some* critics . . ." is used instead of a specific name (or in this case, names). The adjective, "vulgar" is used by Schonberg himself, among other critics, *e.g.* Simon, Cheryl A. Forbes,<sup>6</sup> Herman Berlinski,<sup>1</sup> Julius Novick,<sup>2</sup> not all of  
of

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<sup>1</sup> Raymond Ericson, "No Sense of Panic Now," *The New York Times*, June 25, 1972, II, 13.

<sup>2</sup> John Gruen, "Bernstein Talks About His New 'Mini- Mass,'" *Los Angeles Times*, December 31, 1972, CAL, 50.

<sup>3</sup> Schonberg, 51.

<sup>4</sup> John Simon, "'Mass' Hysteria," *New York Magazine*, July 17, 1972, 46. See this MS., 272-280.

<sup>5</sup> "Bernstein's Mass to Play at Met For 4 Weeks Starting June 26," *The New York Times*, January 11, 1972, 32.

<sup>6</sup> Cheryl A. Forbes, "Bernstein's 'Mass': No Word From the Lord," *Christianity Today*, October 8, 1971, 41.

whom use it negatively. Schonberg's comment regarding the ". . . moment where the Cross is destroyed . . ." is inaccurate and shows a basic misunderstanding of the Mass and what he was witnessing. It was not a cross that was destroyed but a monstrance, which is ". . . a receptacle in which the consecrated Host is exposed for adoration."<sup>3</sup>

In his third paragraph, Schonberg states:

And there were those, especially among the youthful members of the audiences, who screamed and applauded and cheered and cried and said it was the most beautiful thing that they had ever heard.<sup>4</sup>

Beside the fourth use of the ambiguous phrase, "there were those," Schonberg uses the plural, "audiences." One must wonder how many performances are being referred to (the review was dated Sept. 8, the night of the opening), and how could he possibly ascertain that ". . . those . . . who screamed and applauded and cheered and cried, and said it was the most beautiful thing that they had ever heard." were especially the young? If Schonberg had conducted some kind of a private survey, it would have been responsible of him to have shared it with his readers.

In paragraphs four and five, Schonberg comments on Bernstein's form and style:

The text of the Bernstein Mass follows the Catholic liturgy, from the Kyrie through to the Agnus Dei. But that is only the framework. Additional texts have been supplied by Bernstein and Stephen Schwartz. In some of the orthodox sections of the Mass, Bernstein has created a stylized, chantlike settings [*sic*], on the order of what Stravinsky did in his "Symphony of Psalms."

Elsewhere, there is a wild melange of everything. One can hear rock, Broadway tunes that echo "West Side Story" and "Fancy Free," raga, Beatles, ballads, Copland, chorales, revival-meeting tunes, hymns and marching bands.<sup>5</sup>

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<sup>1</sup> Herman Berlinski, "Leonard Bernstein's Mass and the Music of the 'Religious' Counter-Culture," *Midstream*, January, 1972, 18:1, 76.

<sup>2</sup> Julius Novick, "Bernstein's Mass Production," *Village Voice*, July 6, 1972, 48.

<sup>3</sup> *Webster's New World Dictionary of the American Language*, Cleveland and New York: The World Publishing Company, 1962, 953.

<sup>4</sup> Schonberg, 51.

<sup>5</sup> *Ibid.*



This is the most frequently discussed and often criticized musical aspect of Bernstein's *Mass* – its eclectic style.<sup>1</sup>

Comments ranged as widely about Bernstein's use of eclecticism in *Mass* as they did about the work in general and usually fell within three categories: 1) from negative to nasty criticism, 2) from passive acknowledgement to a list of styles employed or specific pieces supposedly pirated, and 3) from positive to praising criticism for its mastery. The following are examples of some of the criticisms in each category:

### Category 1

Variety it has in abundance, but where is the unity in this variety?<sup>2</sup>

As demonstrated throughout the musical analysis, the unity is in the thread of melodic, rhythmic and harmonic development which occurs from the very first notes of the work to its completion.

The juxtaposition of styles and forms – from rock to liturgy to schlock – intended and claimed as an advantage, doesn't produce one.<sup>3</sup>

The score is so crammed with various turns of musical expression, it cannot establish a coherent esthetic identity.<sup>4</sup>

As pointed out in the earlier analysis of the work, the score is ". . . crammed with various turns of musical expression . . ." which establishes its esthetic identity quite clearly – it is eclectic.

The question is whether Bernstein's opting for simplicity, for eclecticism and sharply contrasting sectionalization really works. Do the sudden shifts in style help lead us into a more feeling experience of the message of togetherness and humanity that "Mass" attempts to convey? I don't think so.<sup>5</sup>

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<sup>1</sup> Although eclecticism was discussed earlier as a basis for musical analysis (see this MS., 49, *et passim*), the emphasis in this section will be on the critical remarks.

<sup>2</sup> Alice S. Mandanis, "Critique of the Mass," Letter to the Editor, *The Washington Post*, October 4, 1971, A21.

<sup>3</sup> Sylvie Drake, "Another Look at 'Mass' Production," *Los Angeles Times*, January 15, 1973, IV, 9.

<sup>4</sup> Frank Segers, "Bernstein's Mass a Medley of Styles, and its Message Nearly Fog-Bound," *Variety*, July 5, 1972, 54.

<sup>5</sup> Don Heckman, "Its Reach Exceeds Its Grasp," *The New York Times*, November 21, 1971, XI, 1.

In *Mass*, the "sudden shifts in style" are always used for contrast and dramatic effect.<sup>1</sup>

"Theatrical music must tantalize and persuade a listener to a point of view; and in order to do so, it must draw upon a wide range of musical resources. In other words it must by its very nature, be eclectic."<sup>2</sup> These sudden shifts are precisely intended to "help *lead* us into a more feeling experience of the message of togetherness and humanity" by setting up contrasts of fragmented with unified, dissonant with consonant, darkness with light, and anguish with triumph.

The very arrogance of his self-assumed familiarity with all these idioms – rock, jazz, blues, "classical" orchestration, choral scoring, Broadway-style melody writing – is enchanting, even though his reach clearly exceeds his grasp.<sup>3</sup>

It's odd that Heckman should view arrogance as "enchanting," however, it is even more odd to use the term "self-assumed," which ignores the fact that Bernstein's familiarity with these idioms, and more, is openly recognized and assumed by even his harshest critics. The researcher's analysis supports not only a familiarity with idioms far exceeding the number above, but in many cases a knowledgeable intimacy.

Bernstein hasn't changed. He's still eclectic. He's still trying to beat out Rogers and Hammerstein. His complaint aches on. He's still derivative. *Only*. Only now, instead of snatching from Debussy, Ives, Mahler – whoever is handy – he's reduced to chasing after that questionable charisma which propels Burt Bacharach, Chad Mitchell and Andrew Lloyd Webber into the crowded firmament of triviality.

Since Bernstein cannot – obviously – become a great composer (should I have omitted "great"?), his only salvation lies in aping someone, if not good, then interesting.<sup>4</sup>

It is unclear what Evans means when he says, "beat out Rogers and Hammerstein," but there is certainly no evidence in the score to indicate that Bernstein was "aping" Rogers and

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<sup>1</sup> See this MS., 42-44.

<sup>2</sup> Jack Gottlieb, Record notes from Leonard Bernstein's Symphony No.3 "*Kaddish*," Deutsche Grammophon, Stereo, 2709 077, adapted from an article published in *Perspectives of New Music*, Fall-Winter, 1965.

<sup>3</sup> Heckman, XI, 1.

<sup>4</sup> Brad Evan, "Mass Hysteria," *National Review*, March 31, 1972, 357.

Hammerstein or any of the others mentioned. As was demonstrated by the analysis, musical ideas were developed from original motifs. For Evans to state that Bernstein is not a great composer is his prerogative. But to imply that he should not even be considered a composer, places Evans' review into his own "crowded firmament of triviality" {should one have omitted "review"?).

## Category 2

There is hardly a musical idiom that is not present, from the sacred to the profane, from anthems and hymns . . . to opera, gospel, rock, blues and jazz, from evocations of medieval plainsong to twelve-tone rows.<sup>1</sup>

The modern, eclectic work, reminiscent at times of Mr. Bernstein's "Candide" and "West Side Story" is a one-hour and 45 minute stereophonic combination of orchestral music, dance, choral interludes, rock bands, soliloquies, and incense burning.<sup>2</sup>

He [Bernstein] calls the style eclectic and it is – with folk songs, blues, Latin settings, rock, Hebrew, atonal and Bernsteinian alternating in set pieces tho not blending together.<sup>3</sup>

His [Bernstein's] setting incorporated the Latin text, solemn chorales, rock music, brass bands, dancers, blues singers and a boys' choir which even played kazoos.<sup>4</sup>

. . . an eclectic, ecumenical, multiracial, multipurpose pageant . . .<sup>5</sup>

The music covers wide territory: Stravinsky "Le Noces" right at the beginning and several times thereafter; blues; spirituals; rock; jazz; Broadway; renaissance a capella; Anglican; Mahler; Copland western.<sup>6</sup>

Hairsplitting shifts of styles juxtaposed action painting the way Bernstein did with war and peace in "Chichester Psalms."<sup>7</sup>

Some discernible classical sources in the "Mass" are Beethoven, Mahler, Stravinsky, Charles Ives, Carl Orff. Beethoven is evoked in the second orchestral interlude called Meditation No. 2, which is based "on a sequence by Beethoven."

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<sup>1</sup> Hubert Saal, "A Celebration of the Spirit," *Newsweek*, September 20, 1971, 29.

<sup>2</sup> Thomas Pepper, "Kennedy Center Has Glittering Opening," *The Baltimore Evening Sun*, Final Ed., September 9, 1971, A1.

<sup>3</sup> Linda Winer, "Making it Official with Bernstein's 'Mass,'" *Chicago Tribune*, September 9, 1971, II, 1. 1971, 3.

<sup>4</sup> "Kennedy Center Fills Cultural Gap, Nat'l Symphony Now Has Home," *Philadelphia Inquirer*, September 9, 1971, 3.

<sup>5</sup> Clive Barnes, "Animated Ailey Troupe Infuses Piece With a Ritualistic Power," *The New York Times*, September 9, 1971, 51.

<sup>6</sup> Michael Steinberg, "Bernstein's Mass' at JFK Center," *The Boston Globe*, September 9, 1971, 29.

<sup>7</sup> Winer, II, 1.

Ives is invoked in the chaotic overlay of marches, songs, voices, electronic instruments, electric guitars in the *Dona Nobis Pacem* . . . Ives used disparate elements in his music, but rarely with such dramatic punch.<sup>1</sup>

. . . his [Bernstein's] scoring comes out sounding surprisingly Bartokian; one small flute figure that appears at the close of "Things Get Broken" is very nearly a rip-off from Bartok's "Concerto For Orchestra."<sup>2</sup>

Many reviews, such as the last three above, listed specific composers or compositions as "sources" for the music of *Mass*. Almost invariably, the name of Carl Orff or his *Carmina Burana* appeared, and was often stressed as a significant "influence":

Bouquets are dropped to a score of composers; most significant is the influence of Carl Orff on Bernstein's use of choral and percussive effects.<sup>3</sup>

. . . "De Profundis," full of *Carmina Burana*- [Orff] like polyphony, percussion, and dark brass . . .<sup>4</sup>

The assortment of musical styles it uses – rock beats, sweet jazz, ballads, brassy marches, hymns, and vampy blues, twelve-tone rows, delicate woodwind quintets, faint echoes of Stravinsky, loud echoes of Orff – has great appeal that largely deserved to take the first-night audience by sentimental storm, as it did.<sup>5</sup>

The choir in the background – cloaked figures seated in tiers – represents the institutional church and will then sing a Latin hymn often suggesting Carl Orff.<sup>6</sup>

Musically, *Mass* ranges from the nethermost regions of Orff to typical show tunes . . .<sup>7</sup>

. . . most of it [*Mass*] sounds like reminiscences of "West Side Story" with snatches of Stravinsky (Oboe solo in Epiphany), Orff, Mahler, jazz rock, blues all put together in a super-slick manner.<sup>8</sup>

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<sup>1</sup> Howard Klein, "A Cornucopia of Genius," *The New York Times*, November 21, 1971, XI, 1, 12.

<sup>2</sup> Heckman, XI, 10.

<sup>3</sup> S. Jenkins and J.W. Freeman, "Washington," *Opera News*, October, 1971, 36:2, 21.

<sup>4</sup> David Lubin, "Mass," *Rolling Stone*, February 17, 1972, 54.

<sup>5</sup> William Bender, "A Mass For Everyone, Maybe," *Time*, September 20, 1971, 42.

<sup>6</sup> Robert A. Parker, "Bernstein's 'Mass' and Carmines' 'Joan,'" *America*, October 14, 1972, 292-293.

<sup>7</sup> Simon, 46.

<sup>8</sup> Pfeifer, 11.

Bernstein's score is full of borrowings, derivations, and reminiscences; he writes, at various moments, in the styles of a "Carousel," "Porgy and Bess," "Carmina" and the "Consul."<sup>1</sup>

. . . influences from (among others) Kurt Weill, Stravinsky, Orff, Mahler, Penderecki, Beethoven, Ives, Blitzstein, and Bernstein's own earlier works.<sup>2</sup>

The enthusiasm of the choruses and their exuberant affirmations seem no less sensational than Carl Orff's setting of the *Carmina Burana*.<sup>3</sup>

. . . the universal horror at the reminiscences of Orff overlooks the possibility that this may have been purposive, designed to evoke certain (unpleasant) associations.<sup>4</sup>

"Carmina Burana" makes what may be a parody appearance . . .<sup>5</sup>

A sharpened professional could pick out a spot of Copland here, a swash of Orff's *Carmina Burana* there (a little too acquisitive, this), even a suggestion of *Parsifal*, but in the end, nobody but Leonard Bernstein could have written this score.<sup>6</sup>

It is always the easiest thing in the world to look for influences of this or that composer (in this case, Mahler and Carl Orff come to mind), but detections of influences are not important. In fact, I was surprised by the real originality of the score."<sup>7</sup>

It would seem by this overwhelming concurrence that Bernstein was influenced by Carl Orff's *Carmina Burana*. Yet the researcher, who is on intimate terms with both works,<sup>8</sup> was unable to detect the stylistic correlation that the reviewers perceived, either in his recollection of the music or in his examination and reexaminations of the scores. This was a perplexing difference of opinion, which was finally resolved to the satisfaction of the researcher by Bernstein:

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<sup>1</sup> Novick, 45.

<sup>2</sup> Eric Salzman, "The Bernstein Mass On Record," *Stereo Review*, March, 1972, 28:3, 82.

<sup>3</sup> Michael E. Moriarty, "Leonard Bernstein's Mass: Christian Renewal?" *Music Journal*, April, 1972, XXX:4, 23.

<sup>4</sup> David Hamilton, "Mass and the Press," *High Fidelity/Musical America*, February, 1972, 22:2, 75.

<sup>5</sup> Donal Henahan, "Music: Bernstein's Mass Opens Engagement at Met," *The New York Times*, June 29, 1972, 34.

<sup>6</sup> Irving Kolodin, "The Bernstein-Ginastera Premieres at Kennedy Center," *Saturday Review*, September 25, 1971, 75.

<sup>7</sup> Winthrop Sargeant, "Missa cum Laude," *The New Yorker*, July 8, 1972, 58.

<sup>8</sup> The researcher has given at least sixteen professional performances of *Carmina Burana* (both as instrumentalist and conductor) and has conducted three performances of *Mass*.

Has he [Bernstein] adapted the music of Gershwin, Stravinsky and/or Orff to his "Mass?" "Orff is a composer I simply don't know ... as for the rest, that's built into every artist. There's hardly a page of Beethoven you can't find some Haydn in. The sources of any artist lie in the history of the art he's inherited."<sup>1</sup>

To learn of Bernstein's unfamiliarity with any segment of music is surprising, however, his statement is substantiated by the fact that he has neither performed nor recorded any of the works of Carl Orff.<sup>2</sup> Further support came from one reviewer who stated:

. . . he [Bernstein] deserves special credit for being able to set a Latin text without sounding like Carl Orff, a challenge that few composers have managed to meet in our time.<sup>3</sup>

### Category 3

His [Bernstein's] goal is to find new ways to use the existing vocabulary. For this he has been derided in the halls of musical academe as "eclectic," "derivative" and so on. This might just as easily have been said in their times of Bach or Mozart, though Bernstein has not been so immodest as to say so<sup>4</sup>

Mr. Bernstein comes as close as anybody could to blending these disparate styles into a satisfying whole, and if his success at the end is less than complete, it may be because it is utterly impossible to fuse all phases of today's music into a single coherent two-hour work. But the attempt is vigorous, exciting, and often exhilarating.<sup>5</sup>

In a sense, in allowing himself all these idioms to compose in, Bernstein has at last integrated his musical personality . . . In the "Mass" he throws everything into the pot, pulling his own diverse nature together, perhaps for the first time, musically.<sup>6</sup>

. . . musically, the juxtaposition of seemingly incongruous styles is not only defensible,<sup>7</sup> but in Bernstein's case inevitable and wholly reflective of his

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<sup>1</sup> Jeannette Smyth, "Joy and Paranoia," *The Washington Post*, May 31, 1972, B1. Quoted from Bernstein's response to questions from the members of the National Press Club in Washington, D.C., May 30, 1972.

<sup>2</sup> See "Discography" in Jack Gottlieb, *Leonard Bernstein: A Complete Catalogue of His Works*, New York: Amberson Enterprises, Inc., 1978, 35-43.

<sup>3</sup> Joseph McLellan, "Bernstein's 'Mass' for the Me Generation," *The Washington Post*, September 18, 1981, WE, 11.

<sup>4</sup> Lon Tuck, "The Classical Leonard Bernstein," *The Washington Post*, October 15, 1978, L9. Bernstein has said so. See this MS., 49-50.

<sup>5</sup> Herbert Kupferberg, "Broadway Would Applaud This Rousing 'Mass,'" *The National Observer*, September 18, 1971, 14.

<sup>6</sup> Klein, XI, 11-12.

<sup>7</sup> For an analytical defense of the juxtaposition of "seemingly incongruous styles," see this MS., 63.

Confused time.<sup>1</sup>

Bernstein has brought a sense of development to the work through the interrelationship of melodic themes, the development of thematic material and an unquestioned gift for dramatics . . .<sup>2</sup>

The interrelationship of melodic themes and the development of thematic material is a major thrust in the analysis of Chapter III of this dissertation and is supportive of Heckman's statement.

*Mass* is overwhelming in its size and in its beauty. It is actually one remarkable tableau that keeps changing as it provides the framework for a variety of musical styles.<sup>3</sup>

The solemn 100-minute work, glorifying the human spirit, never relinquishes the simplicity of its visceral appeal which is electrified by an original theatrical form and a musical inventiveness that never flags.

Only Bernstein, with his unflinching humanism and his musical range that extends from Broadway to ballet and to symphonic composition, could have composed it.<sup>4</sup>

*Mass* moves in an unbroken line from beginning to end. But Bernstein scatters through it a brilliant array of musical forms and styles whose variety builds, without interrupting, sustained emotional power.<sup>5</sup>

Leonard Bernstein's "Mass" is indisputably an opus of extraordinary skill and imagination, blending a vast spectrum of styles, idioms, forms and media into a totality that even its most vehement detractors admit is exceptionally effective.<sup>6</sup>

Leonard Bernstein's "Mass" . . . is a theatrical tour de force, musically and theologically eclectic.

The musical style of "Mass" moves from the impeccably formal to rock to blues to jazz, invariably with a powerfully melodic quality.<sup>7</sup>

. . . the work combines a dazzling variety of styles and boundless vitality: rock songs, Broadway ballads and choruses, hymnody, serial and classical idioms – all wedded to kaleidoscopic stage pictures of tremendous energy, ingenuity, and stunning technical expertise.<sup>8</sup>

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<sup>1</sup> Donal Henahan, "Mass: Is It Leonard Bernstein's 'Parsifal'? Or . . ." *The New York Times*, July 9, 1972, 9.

<sup>2</sup> Heckman, XI, 10.

<sup>3</sup> Parker, 292.

<sup>4</sup> Saal, 29.

<sup>5</sup> Paul Hume, "Bernstein's Mass: 'A Reaffirmation of Faith,'" *The Washington Post*, September 9, 1971, C3.

<sup>6</sup> Kriegsman, G3.

<sup>7</sup> "Bernstein's 'Mass' A Theatrical Hit as Opener of Kennedy Center, D.C.," 74.

<sup>8</sup> Peter Davis, "Bernstein Mass, Kennedy Centre," *The Times*, September 11, 1971, 9.

A great deal of to-do has been made of the eclecticism of *Mass*, but that is no indictment of a musical piece in this time. The question is how well the elements are blended, and to what purpose. Mr. Bernstein's score is a minor miracle of skillful mixing, mortising together folksy ballads, blues, rock, Broadway-style song and dance numbers, Lutheran chorales, plain chant and bits of 12-tone music.<sup>1</sup>

Just as Tchaikovsky, Stravinsky, Beethoven and so many other composers used folk melodies and styles in their compositions to create a national flavor in their music, so Bernstein uses the same technique. But Bernstein lives in a "melting pot" country which necessitates incorporating many styles to obtain the same result, that is, to achieve the same communication with his countrymen as other composers whose country consisted of people with one basic nationality.<sup>2</sup> He accomplishes this not by representing various nationalistic styles of music, such as Italian, Jewish, Polish, Chinese, Anglo Saxon, African, but by representing the different styles of music, sacred or secular, to which a cross-section of the population might listen, *e.g.*, Jazz, popular, blues, classical, romantic, contemporary. Bernstein should no more be castigated for his variety of styles than other composers who used folk melodies or styles which were representative of their country and people.

John Ardoin states that:

. . . at this stage in music history, and especially for the American composer, eclecticism is surely a viable aesthetic style, for it mirrors a pluralistic country, a land of immigrants who forged what we term "American."<sup>3</sup>

Thomas Willis applies the same concept to his observations on *Mass*:

The music . . . remains a varied potpourri.  
Just as the staging parodies – but does not satirize – America's religious life, so its music imitates our cultural pluralism.<sup>1</sup>

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<sup>1</sup> Henahan, "Music: Bernstein's *Mass* Opens Engagement at Met," 34.

<sup>2</sup> Bernstein addressed the problem of nationalism in American music in his Harvard Bachelor's Thesis of 1939, "The Absorption of Race Elements into American Music." Reprinted in Leonard Bernstein, *Findings*, New York: Simon and Schuster, 1982, 36-99.

<sup>3</sup> John Ardoin, "Leonard Bernstein at Sixty," *High Fidelity/Musical America*, August, 1978, 28:8. 57.



Ardoin also discusses the eclectic dichotomy between the secular and sacred Bernstein:

This dichotomy has bothered many, particularly critics who are uncomfortable around music they cannot put into a niche. For them, Bernstein will always be the square peg. They tag him "eclectic," using the word pejoratively, but Bernstein wears it like a badge of honor. What his detractors have overlooked are [sic] the astonishing sense of continuity that stretches from *Jeremiah* to *Songfest* and the individual voice that has personalized it all, no matter where it was derived from.<sup>2</sup>

Leonard Marcus discusses Ardoin's reference to the "eclectic tendencies in Leonard Bernstein's music and particularly to that apotheosis of eclecticism, *Mass*":<sup>3</sup>

*Mass* incorporates idioms from the Renaissance to rock and does so not timidly, but blatantly. But one does not get the same feeling here that one gets upon hearing a Gershwin idea falter and the composer in effect asking himself, "Let's see, what would Tchaikovsky have done to continue?" Rather, Bernstein seems to be proclaiming: "Here is music – all music – and it's all part of our language, all one."

Yet "eclecticism" still seems to be a pejorative term. It implies a lack of originality, the inability of a composer to speak consistently in his own voice.<sup>4</sup> But why should a composer be expected to ignore the variety of musical dialects that are familiar to twentieth-century ears, that are part of our common musical language? Twentieth-century avant-garde literature – the divine punning of Joyce or Eliot – assumes that the reader is familiar with references from Latin to Hebrew, from contemporary literature to works thousands of years old.

Authors write with the knowledge that movable type has long since made the world's literary treasures available to their potential readers. Few composers have yet realized that the phonograph has done the same thing for music.

Today, music from Japan to Africa, from Byrd to "Bird," has become part of our culture, and any of it should be available to a composer without his having to duck critical bricks. Perhaps someday, when our aesthetics have caught up with the twentieth century, it will.<sup>5</sup>

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<sup>1</sup> Thomas Willis, "Bernstein 'Mass' in the Flesh Can Make an Ally of Anyone," *Chicago Tribune*, June 25, 1972, II, 7.

<sup>2</sup> Ardoin, 57.

<sup>3</sup> Leonard Marcus, "Bernstein and Eclecticism," *High Fidelity/Musical America*, August, 1978, 28:8, 4.

<sup>4</sup> See this MS., 48.

<sup>5</sup> Marcus, 4.

Marcus points to Humorist/mathematician Tom Lehrer ". . . who once observed that, in academe, stealing the ideas of one man is called plagiarism but stealing the ideas of many is called scholarship."<sup>1</sup>

Quite the opposite value judgment pertains in music. When a composer builds his music on the foundation of a single style, we study and admire the development of his personal language. But when he bases his style on a variety of musics, he is condemned for a lack of originality, for – in a word – eclecticism.

When I was a student it was fashionable to denigrate George Gershwin's serious music as a little bit of Ravel, a little bit of jazz, a little bit of Shostakovich. Shostakovich, too, was accused of being a little bit of Prokofiev, a little bit of Mahler. As for Mahler, few of us had heard much more than the First Symphony, but it was easy to demean him as the most eclectic of all: a big bit of Wagner, a big bit of marching band, a big bit of folksy music, even a little bit of kitchen sink. Didn't these guys have anything original to say?<sup>2</sup>

Eric Salzman comments:

The business of originality and who-stole-what- from-whom is one of these bits of modern-critical baloney that really must go. It isn't where you got it from that counts, but what you do with it!<sup>3</sup>

Bernstein states:

I suppose when the critics hurl the epithet at me, they mean something worse than eclectic. They mean derivative, in the sense that I have somehow consciously gone and stolen or plagiarized music or music style from other people, which is, of course, a thing that I'm not capable of doing. That is the music I'd throw away . . . .<sup>4</sup>

Following some background notes on Maurice Peress and *Mass*. Schonberg's critique continues:

Orthodox religion, implies the text of the Bernstein Mass, certainly has not stopped the butchery in Vietnam. Nor has it supported the pacifistic endeavors of the Berrigan brothers.<sup>5</sup>

The text never implies that orthodox religion is responsible for these things. It more accurately points to heads of government or moguls ("All you big men of power.")

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*

<sup>3</sup> Salzman, 82.

<sup>4</sup> Walter Wager, "Bernstein – A Teacher Too," *The New York Times*, June 11, 1972, II, 15.

<sup>5</sup> Schonberg, 51.

The "Dona Nobis Pacem" – "Give us Peace" – of the Mass is a strong antiwar statement.<sup>1</sup>

Any statement about peace would be antiwar.

It is at this point that the Celebrant goes mad. He breaks the Cross, despoils the altar, rids himself of his vestments.<sup>2</sup>

Schonberg repeats his earlier error in calling the Monstrance a Cross.

What the world needs, says the Mass, along with Ludwig van Beethoven about 150 years ago, is the brotherhood of man. To emphasize the point, there is a great laying on of hands when choir boys descend into the audience and press the flesh of everybody in sight.<sup>3</sup>

This pressing of flesh, as Schonberg refers to it, is the Kiss of Peace, ". . . the earliest of Christian gestures and the very gesture which the Church herself has just returned to the liturgy."<sup>4</sup>

Regarding amplification as a "fashionable technique," Schonberg remarks that:

Everything is amplified, as at a rock concert – . . . and there also is lavish use of four track pre-recorded tape. The result can be ear-splitting.<sup>5</sup>

Again, Schonberg is vague. True, the result of so much amplification can be ear-splitting.

However, the question is: "Was it?" With the exception of the final bars of the opening "Kyrie Eleison," which, as pointed out earlier, the composer intended to reach a painful volume,<sup>6</sup> this researcher did not experience ear-splitting levels at the performances he attended.

Schonberg says:

. . . in his more serious music, Bernstein has tended to sound derivative . . .<sup>7</sup> The serious musical content is pretentious and thin, as thin as the watery liberalism that dominates the message of the work.<sup>8</sup>

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

<sup>4</sup> Moriarty, 61. See this MS., 208.

<sup>5</sup> Schonberg, 51.

<sup>6</sup> See this MS., 40.

<sup>7</sup> *Ibid.*, 47-48.

<sup>8</sup> Schonberg, 51.

He has stated before that the message of *Mass* is the need for the brotherhood of man. This may be a liberal concept in the true sense of the word,<sup>1</sup> but hardly a "watery" one.

Schonberg continues:

For love and the brotherhood of man will not solve our problems. Better housing, jobs for everybody, and adherence to the Bill of Rights will do a lot more.<sup>2</sup>

It would seem that love and the brotherhood of man might be a panacea for most of our problems, except cynicism. Kolodin caricatures the absurdity of Schonberg's comment:

Noting that one of my colleagues has intimated that the *Mass's* plea for faith and love is not much antidote to these troubled times, may it be suggested to Bernstein and Schwartz that their next collaboration be called *Priorities, Priorities?* It could begin with "The National Debt" (*adagio lamentoso*), go on to "Bring the Boys Home" (*presto accelerando*), deal at length with "To Bus or Not to Bus" (*largo, quasi politico*), and end, of course, with the "Labor-Management" Rondo.<sup>3</sup>

Bernstein reacted to Schonberg's statement:

He [Schonberg] said something like, "Oh, it's all very well to talk about peace, and make great antiwar statements, and about the brotherhood of man. But is this going to stop any wars, is this going to get the unemployed any jobs, what's the use of it? Well, I mean, those are the most useless questions in the world.

The point is, art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed. This work of art does not have to say anything about war. It can be a Beethoven quartet, out of which you emerge changed. And because people are changed by art – enriched, ennobled, encouraged – they then act in a way that *may* affect the course of events . . . by the way they vote, the way they behave, the way they think.<sup>4</sup>

Schonberg criticizes *Mass* as:

. . . a pseudo-serious effort at rethinking the *Mass* that basically is, I think, cheap and vulgar. It is a show-biz *Mass*, the work of a musician who desperately wants to be with it.<sup>5</sup>

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<sup>1</sup> According to *Webster's New World Dictionary of the American Language*. . . liberal implies tolerance of others' views as well as openmindedness to ideas that challenge tradition, established institutions, etc." 843.

<sup>2</sup> Schonberg, 51.

<sup>3</sup> Kolodin, 75.

<sup>4</sup> Gruen, CAL, 26, 50.

<sup>5</sup> Schonberg, 51.

Characterizations such as these prompted Bernstein to comment before the National Press Club in Washington:

. . . I face you, the press, with a mixture of joy and paranoia. I've become very wary of the press . . . I keep reading about myself and not recognizing myself . . . Not only am I misquoted by the yard, but also misrepresented. A certain segment of journalists have this image of me, a sort of Broadway Jazzy-Joe showman fellow . . . I keep saying there must be something behind this. I do some soul-searching, and I just can't find it in me.<sup>1</sup>

Lowens also disagreed with Schonberg's statement:

. . . this [*Mass*] is not a "pseudo-serious effort at re-thinking the Mass that basically is . . . cheap and vulgar." It is a serious attempt to come to grips with the basic problems of all religion, of the relationship of man to God (and God to man), and as such, it is very moving. "Mass" does have moments of vulgarity-but how could it be otherwise when those on the stage are the surrogates for those in the audience?

And this is not just a hard-boiled attempt to achieve commercial success by "a musician who desperately wants to be with it." "Mass" is a fierce attempt by a musician of transcendent gifts to speak directly to all of us through music.<sup>2</sup>

Alan M. Kriegsman also remarked on Schonberg's comment:

. . . Bernstein's ambitious creation may well deserve such epithets as Harold Schonberg's "cheap and vulgar," for instance, particularly if one grants that cheapness and vulgarity may also have their uses in a work of art.<sup>3</sup>

Schonberg concludes:

So the Mass is with it – this week. But what about next year?<sup>4</sup>

In 1972, one year later, *Mass* returned to the Kennedy Center, then to the Metropolitan Opera.

Schonberg did not review it. Lowens did, and responds to Schonberg's question directly:

This is "next year," and "Mass" not only came back home to the Kennedy Center last night in glory, but demonstrated once again it is an extraordinary work, a "theater piece for singers, players and dancers" that runs on without an intermission for close to two hours without a dull moment.<sup>5</sup>

Hume concurred:

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<sup>1</sup> Smyth, B1.

<sup>2</sup> Lowens, B.

<sup>3</sup> Kriegsman, 63.

<sup>4</sup> Schonberg, 51.

<sup>5</sup> Lowens, B.

No slender thread of meaning, social or liturgical, has been lost since "Mass" was last seen. Today it seems more powerful than before.<sup>1</sup>

What about in ten years? Schonberg did not review this performance either. With the growing threat of nuclear war and total annihilation, the message of love, faith and brotherhood seemed to have increased in significance.<sup>2</sup> Bernstein was also concerned with the relevance of *Mass* today. He found it:

"... as topical as ever ... I was expecting to have some disappointment, a feeling that it was dated." In fact he found its relevance increased. "Oh God, yes. Today the problems are cosmic. There are the neutron bombs and the MX missiles, the ethnic problems and the generation problem. And peace? In 'Mass' the 'Dona nobis pacem' is more urgent because everything is 10 times more parlous than before."<sup>3</sup>

Lon Tuck's review noted:

When the Kennedy Center started producing a new version of Leonard Bernstein's *Mass* for its 10th anniversary, the immediate concern for most involved, including the composer, was that *Mass* would have lost steam since it was first produced at the opening of the Kennedy Center in 1971. Would the shock effects, seemingly hot off the television screens, the Bernstein derived from the protest movements then riding so high have lost their punch, much like the causes themselves, in this more complacent time?

But it was emphatically clear at the opening Saturday night of the new *Mass*, almost 10 years to the day of when the piece opened the center, that the answer to this question is an almost unanimous "No." *Mass* is no worse for wear than Verdi's *Requiem* after the resolution of Italian nationalism or Beethoven's drum and brass fanfares in the *Missa Solemnis* after Napoleon.<sup>4</sup>

McLellan observes in his review of *Mass* that:

Bernstein is talking about breakdown as a process of renewal. It was a timely theme in the year before Watergate when "Mass" was composed for the opening of the Kennedy Center – and unfortunately, it is still a timely theme 10 years later.

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<sup>1</sup> Paul Hume, "Return of 'Mass,'" *The Washington Post*, June 6, 1972, B3.

<sup>2</sup> The researcher attended the performance in Washington, D.C., September 12, 1981 and in New York City at the Metropolitan Opera, July 21, 1972.

<sup>3</sup> Paul Hume, "Leonard Bernstein: 'Today We Just Have to Do 'Mass' And Do It Better . . .'" *The Washington Post*, September 6, 1981, L6.

<sup>4</sup> Lon Tuck, "Bernstein's New *Mass*: Music Triumphs Over Erratic Sound System," *The Washington Post*, September 14, 1981, C1.

Perhaps it is really timeless and Bernstein is finally playing in the major leagues with Bach, Mozart, Haydn and Beethoven . . . "Mass" is very much music of the present moment . . . "Mass" is still a work of enormous cumulative power . . .<sup>1</sup>

Ralph Thibodeau's review addresses the same topic

. . . Bernstein has created here a valid work or art which is at the same time a popular triumph. Its relevance can be diminished only by the elimination of the serious questions to which it speaks: war, poverty, racism and bigotry of all sorts, and the incredible crassness and indifference to these real human problems by hierarchs of church and state alike.

If Bernstein makes use of too many merely faddish elements to get his point across, so be it: even Christ spoke in parables which fisherman could understand. And if there is critical animosity to a musical with a message, again so be it: Verdi spoke hugely but subtly for Italian nationalism a hundred years ago, but we still hear the music in his operas. The crux of the problem of the *Mass*, in fact, lies in this very question: can the musical values of the work sustain it after its social and political relevance has passed? A non-answer: not even Verdi could have predicted the answer to such a question about *Aida*. But as a complete entity, the *Mass* will live while we live. It is a fitting tribute to the memory of a man who thought deeply about the quality of life.<sup>2</sup>

Lowens states:

I have a hunch that Harold Schonberg ultimately is going to have to eat his words. I'm not prepared to say that "Mass" is a masterpiece, but there's no question in my mind that it's a brave attempt at one. And even Schonberg is going to have to concede it's an absolute smasher of a theater piece.<sup>3</sup>

It is curious that Schonberg never reviewed any of the revivals of *Mass* as a comparative study.

Perhaps he did not want to be faced with Lowens' hunch. It is also curious that Lowens was not prepared to call *Mass* a masterpiece in this June, 1972 article, but was quoted by the *Baltimore*

*Evening Sun* nine months earlier as having said: "I'm very impressed – it's undoubtedly

Bernstein's greatest work, a florid masterpiece."<sup>4</sup> However, Frank Getlein (art critic of *The*

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<sup>1</sup> McLellan, WE, 11.

<sup>2</sup> Ralph Thibodeau, "The Media is the Mass," *Commonweal*, October, 1, 1971, 18.

<sup>3</sup> Lowens, B.

<sup>4</sup> Irving Lowens in "Kennedy Center Opens; Bernstein 'Mass' Hailed," *Baltimore Evening Sun*, September 9, 1971, A3.

*Washington Evening Star*) says in his *New York Times* article that: "The Washington Star's Irving Lowens called it a 'noble failure', but his review was long on nobility, short on failure."<sup>1</sup>

Schonberg's review of *Mass*, upon close examination is quite contradictory. For example, Schonberg says:

1) "The audience is suffused with peace and love,"<sup>2</sup> 2) "Leonard Bernstein's *Mass* . . . is a very chic affair,"<sup>3</sup> 3) "The best sections of the *Mass* are the Broadway-like numbers . . . Bernstein at his best always has been a sophisticate, a composer of skillful lightweight music . . ."<sup>4</sup> and 4) "Fortunately about two-thirds of the *Mass* is gay and lighthearted."<sup>5</sup>

Yet Schonberg concludes: "At times the *Mass* is little more than fashionable kitsch. It is a pseudo-serious effort at rethinking the *Mass* that basically is, I think, cheap and vulgar."<sup>6</sup>

Although Schonberg states that "The musical ideas *all* are Bernstein . . ."<sup>7</sup> he says later on that "His more serious music sounds derivative."<sup>8</sup>

#### John Simon in *New York Magazine*

John Simon reviewed the New York premiere of *Mass* which took place at the Metropolitan Opera in the summer of 1972. His review begins:

If you had six colored chalks, a piece of pavement, and no knowledge of perspective, would you undertake to paint the Isenheim Altar? No. If you were suffering from frostbite, had several dead keys on your piano, and could not read music, would you perform the *Appassionata* in Carnegie Hall?

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<sup>1</sup> Lowens in Getlein, 3.

<sup>2</sup> Schonberg, 51.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.* Italics added.

<sup>8</sup> *Ibid.*



No. If you were Leonard Bernstein, would you compose a Mass that is not only a setting of the Roman Catholic Mass but also "a theater piece for singers, players and dancers"? Certainly. And the result is on display at the Metropolitan Opera House."<sup>1</sup>

Simon implies here that Bernstein is ill-equipped to even attempt a work of this kind. Evans is the only other reviewer who agrees with Simon regarding Bernstein's compositional ability.<sup>2</sup> In fact, other reviewers commented that Bernstein is the *only* one who could have attempted this work:

No living composer except Bernstein could have written a work like this, with its blend of classical and popular idioms, both handled with the ease of a master.<sup>3</sup>

Only Bernstein, with his unflinching humanism and his musical range that extends from Broadway to ballet and to symphonic composition, could have composed it.<sup>4</sup>

. . . the musical score itself, which is a sophisticated, sometimes quite brilliant, pastiche of a sort that no one but Bernstein is capable of producing today.<sup>5</sup>

Simon continues:

This theater-mass would not bring anyone a step closer to religious sentiment; but it could easily drive people out of the theater in droves.<sup>6</sup>

Not only is this statement presumptuous, but totally incorrect. The *Mass* did indeed bring people closer to religion, as is documented in the following:

Sen. Humphrey said when someone asked him if he had cried, "Oh, my gosh, yes, of course," dabbing at the edges of his eyes.

He said it was "both entertainment and a religious experience. "

Rep. Ron Dellums (D—Calif.) said he thought it was "extraordinary. I felt he [Bernstein] was bringing religion back to reality."

Mrs. Frank Church, wife of the Idaho Democratic senator, came out saying, "I cried my eyes out." Sen. Church asked, "What can we do in the Senate chamber that can compare with that?"

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<sup>1</sup> Simon, 46.

<sup>2</sup> See this MS., 218.

<sup>3</sup> McLellan, WE, 11.

<sup>4</sup> Saal, 29.

<sup>5</sup> Henahan, "Mass: Is It Leonard Bernstein's 'Parsifal'? Or . . ."9.

<sup>6</sup> Simon, 46.

Wildly enthusiastic about the Mass was Alvaro Castellon, minister counselor of the Nicaraguan embassy, who said that "As a Catholic I have seen many many masses in my life, but nothing like this. We feel it portrays the transition of the church, both in music as well as in feeling."<sup>1</sup>

In a letter from Mrs. Joseph Kennedy to Bernstein, she said:

What a soul-stirring experience for us all . . . and how timely and inspirational was your message.<sup>2</sup>

Writing to the editor of *The New York Times*, Rev. Fernand Cassista states:

I would like to admit (along with many others, I'm sure) that I too appreciate the effort and the scope of Mass. It has been for me the cause of much inspiration. It has compelled me to examine my own beliefs and also the great mystery and salvific event which is the Mass.

Painfully but hopefully, Mass may be for the music of the future, what Vatican II has been and will be for the Church.<sup>3</sup>

. . . the pastor of a church in a diocese near Washington wrote a letter to say, "I hope every pope, bishop, priest and layman existing in the 20th century will come to know it [*Mass*] either by choice or coercion, and to believe it to be inspired by The Most High God."<sup>4</sup>

Standing ovations and packed houses at *Mass* performances were also documented in reviews and contradict Simon's statement that the work ". . . could easily drive people out of the theater in droves:

Although critics were generally harsh on Mass, audiences at all eleven performances gave the show long, boisterous standing ovations.<sup>5</sup>

All joined in a 10-minute ovation for Bernstein and his "Mass" . . .<sup>6</sup>

People were still applauding when I left.<sup>7</sup>

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<sup>1</sup> Margaret Crimmins, Myra MacPherson, Judith Martin, Dorothy McCardle and Nancy L. Ross, "Congress at the Center," *The Washington Post*, September 9, 1971, C3.

<sup>2</sup> Paul Hume, "Mass" and the Church," *The Washington Post*, June 4, 1972, G2.

<sup>3</sup> Rev. Fernand Cassista, H.S., Letter to the Editor, "Of Bernstein, Boulez, Henze – and Mozart," in "Music Mailbag," *The New York Times*, August 20, 1972, 20.

<sup>4</sup> Hume, "Mass' and the Church," G2.

<sup>5</sup> Forbes, 40.

<sup>6</sup> Kennedy Center Opens; Bernstein 'Mass' Hailed," A3.

<sup>7</sup> Winer, 4.

Last night as on two previous evenings the audience shouted its enthusiasm for everyone, but above all, for Bernstein.<sup>1</sup>

The opening-night reception of "Mass" at Kennedy Center in September, 1971, was to say the very least, tumultuous.

The curtain calls were endless, and hundreds of cameras flashed, recording the moment.<sup>2</sup>

As at Monday night's preview, the audience stood up en masse, shouting "Bravo!" over and over again. A standing ovation went on for 15 minutes with some people shouting, others crying, but everyone applauding as hard as he could.<sup>3</sup>

. . . Mr. Bernstein wept during tumultuous ovations and some members of the audience were also moved to tears by the performance. . . . The first preview was for the general public, and they applauded and cheered thunderously for 20 minutes . . . this performance elicited 10 minutes of applause . . .<sup>4</sup>

The initial audience reception for this two-hour "Theater Piece for Singers, Players, And Dancers" was little short of ecstatic: 20 minutes of uninterrupted bravos for the composer . . .<sup>5</sup>

. . . regardless of what the critics may think of it [*Mass*], it is clearly a popular success; at a preview performance two days before the opening, the audience cheered the weeping Mr. Bernstein and his beaming cast for 20 minutes after the final notes.<sup>6</sup>

As in the article above, Simon also mentions the personal behavior of Bernstein on stage following the performance. Ending a sketchy synopsis of the denouement, Simon says:

The old Celebrant, or his spirit, returns, and as members of the cast join in a love-in<sup>7</sup> (consisting of almost as much hugging and kissing as went on among Bernstein, the cast, and the co—creators down to the lighting designer during curtain calls), the new and old Celebrant exchange meaningful glances from opposite sides of the stage, which may or may not be Life and Death.<sup>8</sup>

It was this type of critique which reviewer Elliot Norton was referring to when he wrote:

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<sup>1</sup> Hume, "Bernstein's Mass: 'A Reaffirmation of Faith,'" 3.

<sup>2</sup> Gruen, "Bernstein Talks About His New 'Mini Mass,'" CAL, 26.

<sup>3</sup> Crimmins, *et al.* C3.

<sup>4</sup> Nan Robertson, "Glittering Audience Attends Kennedy Center's Opening," *The New York Times*, September 9, 1971, 1.

<sup>5</sup> Davis, 9.

<sup>6</sup> Clifford A Ridley, "Capital (Ruffles) Center (Flour-ishes)," *The National Observer*, September 18, 1971, 14.

<sup>7</sup> Simon is referring to the Kiss of Peace. See this MS., 237, 264.

<sup>8</sup> Simon, 46.

There is no reason why critics of "Mass" or his [Bernstein] other works should be in any way concerned with the composer's public or private behavior when they set out to evaluate what he has written. Probably most of them are not. But there must be a reason why they attack him so bitterly.<sup>1</sup>

Alan Kriegsman also wonders why some reviewers are so personally antagonistic:

The negative opinion is especially interesting in its bitterness of tone.

Some commentators sound as if they felt not merely disappointed, but victimized, as if, in some sense or other, they'd been "had." Even if one discounts a portion of this as journalistic overkill, there's still a residue of resentment that begs for explanation.<sup>2</sup>

Norton continues:

"Mass" is either good or bad or somewhere in between. The reviewer's professional obligation is to pass judgment on it with some objectivity. To rage at the composer for his "hugging and kissing" is boyish. If Bernstein is guilty of bad taste in his public behavior, so is the critic who takes out personally what he should treat professionally.<sup>3</sup>

Simon discusses taste in the music of *Mass*:

Some of this music, with better and more secular lyrics, might work handily in a musical comedy; some of it is merely derivative and attitudinizing drivel. The trouble is not so much that it is eclectic or disparate, as that it is banal, inappropriate and rather vulgar. And that it is set to ideas by Bernstein and lyrics by Bernstein and Stephen Schwartz that are simplistic, pretentious, pedestrian and not a little distasteful.<sup>4</sup>

As was pointed out in Norton's comment above, the critic can be as guilty of the same things in his writing that he claims the work reviewed to be. Simon's review is a case in point. He describes some of Bernstein's music as being "merely derivative and attitudinizing drivel," yet a comparison between Simon's article and that of Evans, written four months earlier, would show that Simon not only seemingly derived the title of his article from Evans (also entitled "Mass Hysteria"), but also the same "attitudinizing" tone. Simon accuses Bernstein of being ". . .

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<sup>1</sup> Elliot Norton, "Leonard Bernstein and Alan Titus," *Boston Record American*, September 15, 1971, 30.

<sup>2</sup> Kriegsman, G3.

<sup>3</sup> Elliot Norton, "Leonard Bernstein and Alan Titus, 30.

<sup>4</sup> Simon, 46.

inappropriate and rather vulgar . . . and not a little distasteful."<sup>1</sup> yet Simon concludes his review with the following:

The overriding sense conveyed is that of self-indulgence: this work, clearly a refugee from show business, has, like immigrants from certain countries, dropped several syllables from its name and doubled its final consonant: the way, for example, Kastenbaum becomes Kass, masturbation becomes *Mass* . . .

Bernstein's Celebrant advocates "sing[ing] God a simple song . . . for God is the simplest thought of all." (I think that word was "thought"; it may have been "sod" or "sot," but I'm pretty sure it was "thought.")<sup>2</sup> Strange what laboriously stylish extravaganzas, what elaborately twisted shows better suited to gay bars, it takes to proclaim the simplicity of God.<sup>3</sup>

This researcher does not have the qualifications to discuss the suitability of *Mass* to gay bars, yet it seems that the review itself is far more "inappropriate," "vulgar" and "distasteful" than *Mass* could ever be considered.

With regard to its proclaiming simplicity using complexity, it must be understood that *Mass* uses complexity in order to contrast it with simplicity, just as dissonance is used in contrast to consonance.

Those who are not familiar with *Mass* might construe Simon's characterization of "vulgar" and "distasteful" as being pornographic, or as the use of "four-letter words." There is no pornography, and "And it was God damn good" is as close to swearing as it gets.

Even if the work had text, choreography, or music that might be thought of as "vulgar" or "distasteful," it would not necessarily make the work itself "vulgar" or "distasteful," no more

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<sup>1</sup> *Ibid.*

<sup>2</sup> It is understandable that Simon might have misunderstood a word in the text, but how could he have misunderstood a word which does not exist at all? It wasn't "thought," "sod," "sot" or anything else. The text is: "For God is the simplest of all." Yet Simon was pretty sure it was "thought." What compounds this curious error is the fact that this particular musical phrase was important enough to have been emphasized by its immediate repetition. (See Bernstein, *Mass*, m.13-19,18.) Simon must have sensed its importance, yet had he any doubt of its textual content on first hearing, surely he should have been able to verify it on the second hearing. Perhaps this indicates that he might have heard other things related in this review which did not, in fact, exist.

<sup>3</sup> Simon, 46.

than the Bible is considered "vulgar" or "distasteful" literature just because it describes vulgar or distasteful acts or events.

Yet, in the formal meaning of the word, *Mass* can be considered vulgar, *i.e.* " . . . of, belonging to, or common to the great mass of people in general."<sup>1</sup>

### Donal Henahan in The New York Times

Donal Henahan recognized and understood this commonplace quality in the work when he said:

Like Mahler – and Joyce and Eliot and most other significant 20th-century artists you might mention – the composer of *Mass* perceives that there is something divine in the commonplace – in popular song, folk wit and wisdom, clichés, and everyday conversation. And in religious myths. The Bernstein *Mass*, like few other musical works in history, sets out consciously to embrace the ordinary and to apotheosize it.<sup>2</sup>

Henahan believes that *Mass* failed to accomplish this goal – not as a fault of: 1) the musical score which he calls "... sophisticated, sometimes quite brilliant . . . ,"<sup>3</sup> 2) the over-all conception which ". . . though not entirely original (what is?) brings into play within two hours a prodigious number of potentially fertile ideas, and lets them romp together in the same theatrical sandbox,"<sup>4</sup> 3) employing mixed spiritual media (" . . . Christian and Hebraic ritualistic elements"),<sup>5</sup> or 4) the juxtaposition of seemingly incongruous styles which "... is not only defensible, but in Bernstein's case inevitable and wholly reflective of his confused time." Henahan proposes that:

What cripples *Mass* at last, however, is less its failure to find a workable way to reconcile popular and classical musical traditions than its inability to persuade the sympathetic listener that the banalities have been given a meaning beyond their obvious current worth in the world. When Mahler quotes a German parade-ground tune in the middle of a symphonic paragraph, we are jarred by the commonplace, but it triggers uncommon emotional reactions; when *Mass* quotes the commonplace, however, as in its recurrent

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<sup>1</sup> *Webster's New World Dictionary of the American Language*, 1638.

<sup>2</sup> Henahan, "Mass: Is It Leonard Bernstein's 'Parsifal'? Or . . ." 9.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

allusions to the style of fiftyish musicals, we are unmoved, simply because what surrounds the allusion is itself too depressingly commonplace.<sup>1</sup>

The researcher cannot agree with Henahan's conclusion that "we are unmoved," both from a personal reaction to the work, and from the documentation presented earlier of audiences upon audiences that were moved greatly by *Mass*. However, Henahan at least presents an intelligent and logical reason why he was unmoved. He does not allow it to cloud his appreciation of the positive aspects which he sees in the work and which were analytically supported in Chapter III.

Chapter I documented the difficulty in categorizing *Mass*. Henahan relates the concept of Bernstein's work:

. . . most closely, not to recent operatic history, but to the genre's prenatal period. With its preachy tone, its heavy symbolisms and its overtones of moral certainty, *Mass* puts one in mind rather strikingly of the musical morality dramas of the late 16th century. If you need to pigeonhole *Mass*, think of it as a modernization of Cavalieri's "Rappresentazione di anima e di corpo."<sup>2</sup>

Again, rather than just blurting out a category, and leaving it at that, Henahan supplies his reader, not only with the reasons for his judgment, but also a specific piece of music as a concrete example of his abstract thought. Henahan realizes that it is not necessary to pigeonhole *Mass*, but provides an educated approximation for those who do feel the need to categorize it.

Clear perspective is sustained as Henahan continues his review:

It is, of course, possible for honest men to disagree about a work as ambitious as *Mass*. We all bring to it our own eccentric expectations, hopes – even our own stern demands, which may not coincide in any way with those of the composer or other listeners. Bernstein should, however, succeed in commanding anyone's respect for his continued openness, his unrepentant insistence on disclosing himself to us as an artist. Compared to his bravery in this regard, most contemporary composers strike one as intolerably timid, and at least in this way demonstrably minor. Dip into Bernstein at any point – "The Age of Anxiety," the "Kaddish" Symphony, *Mass*, or even "West Side Story" – and you hear a man desperately crying out his vision of our common predicament. If his vision seems too limited or his powers of deep communication too slight, we must always keep in

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*

mind that to a later time Bernstein may loom most formidably as the perfect spokesman of mid-century American music. Certainly no one since Ives has felt quite so much at home in the skin of his own culture while at the same time possessing the historical and intellectual breadth to move outside that skin when he thinks it necessary to his purposes.<sup>1</sup>

In his next paragraph, Henahan discusses taste:

The word "taste" is frequently dropped into any discussion of Bernstein's music, and figures inevitably in any mention of his *Mass*. But taste is another of those vague concepts that we can most usefully apply to the past; history shows that it is virtually pointless to try to legislate about taste in our own time. To many of their contemporaries, Mozart and Wagner were in bad taste. There are, in fact many ways in which *Mass* can be perceived as Bernstein's "Parsifal," and while one is inclined to think its weaknesses lie in just such similarities to the symbol – heavy, sanctimonious masterwork, a perfect Wagnerian or perfect Bernsteinite might easily shrug that observation off as the raving of a retrograde rationalist.<sup>2</sup>

Henahan concludes:

Whatever we or later observers may decide, however, nothing can diminish the significance of *Mass* as a major effort by a protean composer. This sounds like a work wrenched out of the artist almost against his own will like something that he had to do for us, whether we like it or not. That is admirable in any artist, of course. *Mass* is Bernstein's attempt to embrace, in one tear-stained bear-hug, us, our children, God, and our common dilemma. Mahler, wherever he is, will appreciate the effort.<sup>3</sup>

The high quality of Henahan's review was praised in a letter to the editor of *The New York Times*. It read:

Of all the pros and cons which I have read and studied concerning Leonard Bernstein's *Mass*, Donal Henahan's commentary is the most honest, just and mature. I fully agree with Henahan's comments and especially I congratulate Bernstein for a work of art.<sup>4</sup>

Contrasted to the reviews of Schonberg, Simon, Evans, and others, the intelligence, accuracy, wide perspective, fairness, and most of all honesty of Henahan's review is most refreshing and encouraging.

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

<sup>4</sup> Cassista, 20.



### Paul Hume in The Washington Post

The author of the greatest number of articles on *Mass* was Paul Hume. His first article, covering the Washington premiere, emphasized the philosophical and religious aspect of the work and neglected the musical ones. Explaining this imbalance in an article one month later, Hume says:

The impact of Leonard Bernstein's "Mass" is so strong when experienced as total theater – which is what Bernstein himself calls it in the subtitle – that it's easy to discuss its theological, social and political meanings at length.

And because the work moves so strongly in each of those areas, the early comments about "Mass" tended to slight its purely musical content.<sup>1</sup>

Hume, not above reviewing his own material and providing supplemental enhancement, further realized the musical sense upon which some of the analysis in Chapter III is based:

But a minute study of the score demonstrates, in a long line of meticulously considered details, the wealth of musical ideas upon which the entire work is constructed, and the subtle marvels of interwoven thematic materials that form its astonishingly rich fabric.<sup>2</sup>

Hume describes the contrast between the opening "Kyrie" and the "Simple Song" as "One of the first and loveliest inspirations . . ." He analyzes the music of this section:

Following the elaborate "Kyrie," and "Christe eleison" sung by four voices on tape, which mounts in contrapuntal confusion as tenor, alto, and bass follow the soprano, each on his own line, the voice of the Celebrant is heard for the first time.<sup>3</sup> Not only does he call for men to "Sing God a simple song," but when the [sic] reaches the line, "For God is the simplest of all," he is supported by the simplest of chords, the C-major triad.<sup>4</sup>

### Cheryl Forbes in Christianity Today

Forbes' describes the same music as:

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<sup>1</sup> Paul Hume, "Wealth of Musical Ideas in Bernstein's 'Mass,'" *The Washington Post*, October 3, 1971, K5.

<sup>2</sup> *Ibid.*

<sup>3</sup> The actual order following the soprano solo is: bass second soprano and alto; tenor and baritone. There are four entrances, but six separate voices. For a more detailed analysis see this MS., 35-44.

<sup>4</sup> *Ibid.*

*Kyrie eleison*, a pre—recorded twelve—tone soprano duet . . .<sup>1</sup>

One must wonder from where Forbes gets this – certainly not from the score or aurally. It is not twelve-tone, and it is most definitely not a duet. (It *is* prerecorded.) The bass solo entrance immediately following the soprano solo could not possibly have been mistaken for anything else except by someone who has no concept of voice ranges, in which case it should not enter into their discussion of the work. If Forbes had checked the score or the libretto, she would have seen the voice entrances in the "Kyrie" clearly marked.<sup>2</sup> One would assume that Forbes had access to a score or libretto, since in discussing the "Agnus Dei," she quotes what she claims is:

Bernstein's stage directions to be 'menacing, wild, barbaric, and relentless express exactly the congregation's attitude.'<sup>3</sup>

The inaccuracy of Forbes review does not end here. She says:

The priest tries to praise God, but the choirboys take him from his task with stunts and acrobatics while they continue to sing the *gloria patri*. The symbolism is apparent. The children vie for the celebrant's favor and attention with look-at-me hand motions just as human beings, Bernstein seems to say, vie for God's favor.<sup>4</sup>

The "priest" is not praising God when the children appear. He is completing a meditation following the mentally challenging "Confiteor" in which, for the first time, he is unable to provide sustenance for his congregation's doubts, questions and fears. The children don't "take him from his task," he welcomes them with "joyous excitement"<sup>5</sup> when they present him with a set of bongos. It is he who initiates the music of the "Gloria Tibi" (not the *gloria patri*. as Forbes entitles it). If any symbolism is "apparent," it is that a child or children represent innocence, purity, and joyfulness, not selfishness as Forbes' interpretation would imply. Six movements later

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<sup>1</sup> Forbes, 40.

<sup>2</sup> See Bernstein, *Mass*, 1-17 or Leonard Bernstein *Mass*, Libretto, New York: Amberson Enterprises, Inc., Publisher, 1971; G. Schirmer, New York and London, Sole Agent, 1.

<sup>3</sup> Forbes, 40. This quotation does not appear in the published score, libretto, or the booklet included in the record album.

<sup>4</sup> *Ibid.*

<sup>5</sup> See Bernstein, *Mass*, 101; and this MS., 104-106.

in *Mass*, when the Celebrant has been disillusioned even further by his people during the dance in the "Offertory," Hume comments that:

Only the choir boys with their loyal, innocent affection sustain the Celebrant at this point.<sup>1</sup>

Forbes continues with a description of the "Agnus Dei" which she says is:

. . . suggestive of the Israelites in the golden calf orgy, with Moses holding the twelve tablets and looking down on the people from the mountain top.

This episode epitomizes the charge made by *New York Times* critic Harold Schonberg that the show is "vulgar . . . pretentious and thin, as thin as the watery liberalism that dominates the message of his work."<sup>2</sup>

Forbes, from the beginning of her review, seems to have a problem in providing accurate information. She continues this trend with "Moses holding the *twelve* tablets" instead of the correct number, *two*. She goes on to misquote and misunderstand Schonberg. The order of Forbes' quotation implies that the comment "vulgar" precedes "pretentious and thin . . .," etc. in which case it is referring to paragraph two, where Schonberg *himself* does not call the show vulgar, but says:

*There were those* who dismissed the *Mass* out of hand as vulgar trash . . .<sup>3</sup>

At the end of his review, Schonberg does say that the work is a ". . . pseudo-serious effort at rethinking the *Mass* that basically is . . . cheap and vulgar."<sup>4</sup> If Forbes meant to extract from this quotation, the word "vulgar" should have followed the "pretentious and thin." But it would still be incorrect since Schonberg never said that the *show* was "pretentious and thin" – he said that Bernstein's *serious music* in *Mass* (as opposed to the "gay and light-hearted" music which he claims is "fortunately, about two-thirds of the *Mass*") is "pretentious and thin, as thin as the

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<sup>1</sup> Hume, "Wealth of Musical Ideas in Bernstein's 'Mass,'" K,5.

<sup>2</sup> Forbes, 41.

<sup>3</sup> Schonberg. Italics added.

<sup>4</sup> Schonberg, 51.

watery liberalism that dominates the message of the work."<sup>1</sup> (Not "his work" as misquoted by Forbes, which could possibly suggest all of Bernstein's compositions.) If Forbes believes that this scene is "suggestive of the golden calf orgy" and "epitomizes" Schonberg's charge, then one would have to conclude that she views the concept of the golden calf orgy scene in the Bible as "vulgar . . . pretentious and thin."

Forbes describes the Celebrant's reaction to this scene:

The celebrant screams "let us pray," and the orgy abruptly ends. As he descends the stairs he throws down the elements, crying "how easily things get broken," "An accident, it was only an accident," he says while he tramples the bread and wine into the ground.<sup>2</sup>

The celebrant does not scream, "let us pray." He screams, "Pacem!" – three times.<sup>3</sup> He also does not say, "An accident, it was only an accident." He says "Haven't you ever seen an accident before?" – two times.<sup>4</sup>

Reviewing this section, Forbes states:

The sequence is meant to be tragic; instead, the celebrant is merely pathetic in his childish agony. He cries, babbles, and whines through sixteen tedious minutes.

He desecrates the altar, plays in a sandbox (how unsubtle, Mr. Bernstein), and finally (thankfully) descends into the orchestra pit and exits.<sup>5</sup>

If Forbes found this movement "tedious," perhaps it is because she seems to view it as one big childish temper tantrum. Forbes missed the symbolism of the "unsubtle sandbox" which is not a child's sandbox at all but:

"... a tiny altar made of sand, which represents earth, the primitive beginning."<sup>6</sup>

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<sup>1</sup> *Ibid.*

<sup>2</sup> Forbes, 41.

<sup>3</sup> Bernstein, *Mass*, 237

<sup>4</sup> Bernstein, *Mass*, 237-238, 239

<sup>5</sup> Forbes, 41.

<sup>6</sup> Alvin Ailey (choreographer of *Mass*). in "*Mass*," in "The Talk of The Town," *The New Yorker*, June 10, 1972, 27.

Compare Forbes' assessment of this scene to Hume's who says:

For 17 minutes, in a miracle of text and music, Bernstein and Schwartz weave together one of the greatest episodes in any lyric theater. Fragments of music from the very beginning of "Mass" up to this point are picked up, used, and discarded. A little, withering line from the "Gloria," a sequence of words or notes from the "Credo," and especially, those poignant lines in the orchestral meditations [the ones Schonberg called "pretentious and thin"] return to remind us of their original shapes, as they, like so many other things, "get broken."<sup>1</sup>

Or Davis':

The fragmented recapitulation is perhaps the most extraordinary moment in *Mass*: It draws upon all the important musical themes heard previously, until the Celebrant distills his despair into a moving dirge set to the poignant [same descriptive Hume uses] strains of the first Meditation.<sup>2</sup>

The analysis in Chapter III supports both Hume's and Davis' summary.<sup>3</sup>

Forbes review continues:

In places *Mass* is shocking, almost blasphemous. At one performance a woman yelled: "This is pagan, not Christian . . . It is sacrilegious." She then left, sputtering.

It is unclear whether the author actually heard the yelling woman at one of several performances she attended, or whether this is a quotation from a third party, in which case the party should have been identified. At this point, one must weigh Forbes' credibility on the basis of her entire review, the accuracy of which, at best, is questionable.

As to *Mass* as blasphemous, it must be reiterated that, according to Bernstein, the intention of *Mass* is the reaffirmation of faith. Hume states:

The central message of *Mass* and its crucial challenge is the place and function of religion in a world of violence. The hope of reconciliation held out in its final moments

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<sup>1</sup> Hume, "Wealth of Musical Ideas in Bernstein's 'Mass,' K,5.

<sup>2</sup> Peter G. Davis, "The Religious Composer," in "Three Faces of Lenny," *High Fidelity/Musical America*, February, 1972, 22:2, 74.

<sup>3</sup>See this MS., 177-203.

underscores Bernstein's program note that says, "the intention of Mass is to communicate as directly and universally as I can a reaffirmation of faith."<sup>1</sup>

Forbes informs us that:

Reaction of Catholics was mixed, but most felt horror and despair, according to Father Hartke, Catholic University's drama head.

He told *Christianity Today* he had received numerous telegrams from throughout the country. He said of Bernstein: "It appears to me that this is a mind that neither understands nor believes in the mass . . . This work and I are worlds apart."<sup>2</sup>

The Reverend Robert Hovda, a priest, and an editor at the Liturgical Conference in Washington and a writer for *Liturgical Conference Magazine*, responded to Forbes' remark:

As soon as the curtain had dropped on the very first performance of "Mass," we were assured by two outstanding priest professors from the Catholic University that Bernstein had failed and that his failure was due to the fact that he simply didn't understand Catholic liturgy. The clear inference was that some people do understand it, namely, Catholics . . . especially clergy.

Now if Catholics, especially clergy, do understand their liturgy, then one would suppose that their celebration of it would come across with at least as much care and respect and reverence as Bernstein's 'Mass' revealed and communicated. But it doesn't. Except in rare instances, it simply doesn't.<sup>3</sup>

When asked whether the Catholic church or Jewish religious groups, had found the work offensive, Bernstein answered:

Actually, I expected a great deal of flak from both the Catholics and the Jews. To my amazement, there was very, very, little. I've had one or two complaints from Jewish groups saying, 'Why don't you do the same for your own people?' And there was a small percentage of what might be called the conservative Catholic faction, which expressed itself through letters to me, and through reviews and articles in Catholic publications, which spoke of . . . well, "What right does Bernstein have to write a Mass?!"

What they did not understand was that I was *not* writing a Mass. "Mass" is not a Mass. It is a theater piece *called* "Mass." That's very important to know. I wouldn't dream of writing that piece to be performed as a Mass in a church or cathedral. But, by far, the vast majority of the Catholic press was not only favorable, but went beyond my wildest expectations – I'm just embarrassed to even quote any of it. Besides, if there had been a

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<sup>1</sup> Hume, "Bernstein's Mass: 'A Reaffirmation of Faith,'" 3.

<sup>2</sup> Forbes, 41.

<sup>3</sup> Reverend Robert Hovda, in Hume, "'Mass' and the Church." For additional quotations on the religious impact of *Mass*, see this MS., 273-275.

real offense to the Catholic church, I don't think I would have received an invitation to conduct a concert at the Vatican this summer."<sup>1</sup>

It must be understood that *Mass* is not criticizing the Catholic Church, or other organized religions and their trappings, but rather indicating man's over-reliance on them, as a crutch for faith, or as a substitution for a personal faith.

Michael E. Moriarty points out that it is not blasphemy to question, doubt or criticize the established church or religion, but rather a process of renewal:

This is a Mass that is more than a Mass, it is an examination of the Mass, an examination of the process by which the Church renews itself, a paradigm for the self-renewal of civilizations. This is an affirmation of Christian Peace which transcends even its own doubts in its renewed discovery of itself. Bernstein is wise to have realized the importance of the Church's attempt to reform, to have incorporated that reform into the Mass, and to have shown the power which follows naturally from serious attempts to revitalize.

There is a lesson here, one for Western civilization itself. There is no need to fear the examination of the foundations on which we rest, those foundation themselves will allow the survival of what is good. And the members of individual Christian sects need not fear the momentary lapse into the ritual of the Black Mass, for that moment is the moment of examination and renewal in their own religion and the guarantee that their religion is more than a carrier of traditions, more than a ritual, more than a museum show-piece. That moment is the return to openness and inquiry which characterize a healthy institution, a healthy civilization, a healthy religion. Bernstein has vindicated the most abstract and the most exciting of dramas in the west: the Mass.<sup>2</sup>

This supports Bernstein's statement:

The intention was never to offend but to seek, to probe and to attempt to find a resolution.

What is involved is not desecration, but probing – what would happen if we didn't have this cup, this vessel?<sup>3</sup>

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<sup>1</sup> Bernstein in Gruen, "Bernstein Talks About 'Mini-Mass,'" CAL, 50.

<sup>2</sup> Moriarty, 61.

<sup>3</sup> "Bernstein Plans to Tour 'Mass' Abroad," *Los Angeles Times*, June 1, 1972, IV, 19, quoted from Bernstein's response to questions from the members of the National Press Club in Washington, D.C., May 30, 1972.

*Mass* may be seen as a reflection of religion, the Holy Scriptures, and faith. Bernstein takes this reflection and holds it up to itself in a self-evaluating way. In effect, he is using the framework of the Mass to examine the value of the Mass and man's relationship to it.

Was Bernstein at all concerned that *Mass* might offend others religiously? John Gallen, S.J., teacher of pastoral theology at Woodstock College in New York, indicates that he most definitely was:

. . . he suffered from an ample dose of sensitive delicacy concerning the impact of his piece on the religious feelings of others. There would be too much suffering portrayed in *Mass* for some; others would cringe at the simple Joy of reconciliation which it celebrated, thinking it saccharine.

Bernstein's apprehension focused on the real possibility that the deathly religious crisis of baritone "Celebrant" Alan Titus during *Mass* would perplex and even anger Catholics who came to hear the Eucharistic liturgy of their ancient tradition expressed in the music of American-Jewish Bernstein late in the 20th century. Wryly, some might think that yet another "new liturgy" would exhaust the patience of tradition-minded and devout folk.

And so he put out feelers. Bernstein's discreet and insightful chief of staff, Harry Kraut . . . phoned to ask whether a Judgment in terms of Roman Catholic liturgy might be made, based on a careful reading of the libretto and attendance at a dress rehearsal.

Three days before the formal christening of the Kennedy Center, therefore, I shared a delightful dinner with Bernstein in his Watergate rooms and went immediately afterward with him to the adjacent center for the rehearsal.<sup>1</sup>

Forbes, while acknowledging Bernstein's intention of "reaffirmation," finds his conclusion "unconvincing. "

The congregation, singing *laude, laude*. [should be *lauda, laude*] resolve the spiritual crisis without God, whose voice is never heard. This emptiness drives the celebrant mad – and leads the congregation to rely on human emotion for salvation.<sup>2</sup>

Did Forbes really expect to hear the voice of God? The fact that it was never heard, does not mean that the crisis was resolved without God, or that it could not be felt within the music.

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<sup>1</sup> John Gallen, "II: The 'Mass' – Successful Liturgy?" in "Bernstein's 'Mass' Opens Kennedy Center," *America*, October 2, 1971, 229.

<sup>2</sup> Forbes, 41.



Relying on human emotion, (the "God-is-what-the-best-of-man-is")<sup>1</sup> for salvation is what *Mass* is all about. The following Bernstein statement affirms this:

. . . there are so many indications of Spenglerism, of the decline of the West, of the possible end of the Faustian western civilization as we have known it.

Who knows? But every once in a while I get a little flash that this may be true, and it fills one momentarily with despair, but then something happens which cancels that, which obliterates it, and I suppose what that something is, is the built-in hope that we all have, the sense of hope and preservation and a belief in the infinite improbability of man.

. . . I refer you once again to *Mass*. That's what it's all about. You go through an enormous amount of despair in the piece, and protest, agony, and you come out believing that tomorrow will come, and you have recovered faith somehow. That's what faith is. It's a very mystic thing. It's a – if you wish, it's a belief in – in a miracle. But there is nothing in the world more miraculous than the reappearance of the sun every morning.<sup>2</sup>

Forbes' review concludes:

"Go in peace, the mass is ended," Bernstein concludes. But no peace is found in this "reaffirmation of faith." Man's restlessness remains.<sup>3</sup>

To the very end, Forbes quotes inaccurately. The work concludes with: "The Mass is ended; go in peace."<sup>4</sup> Forbes' expectations for *Mass* are even more demanding than Schonberg's, for instead of looking for solutions to problems of "Better housing, jobs for everyone, and adherence to the Bill of Rights,"<sup>5</sup> she was expecting *Mass* to bring peace and alleviate the restlessness of mankind.

Gallen would dispute the conclusion of Forbes pointing to Aelred Graham:

Aelred Graham notes in his interesting new book, *The End of Religion*, that "religious insight is imparted only superficially by words; what moves and stimulates others is a *presence*. Not an appearance on the stage of a strong, self-confident 'personality,' but an actualization in flesh and blood of existential truth."<sup>6</sup>

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<sup>1</sup> Bernstein's 'Mass' A Theatrical Hit as Opener of Kennedy Center, D.C." 74.

<sup>2</sup> Bernstein in Wager, II, 18.

<sup>3</sup> Forbes, 41.

<sup>4</sup> See Bernstein, *Mass*, 267.

<sup>5</sup> Schonberg, 51

<sup>6</sup> Gallen, 229.

Gallen asserts that *Mass* ". . . forcefully illustrated Graham's point."<sup>1</sup>:

*Mass* is the statement of a believer and artist about what it means to live as a religious man in our time. *Mass* is what Bernstein says it is and what all liturgy should be: a "celebration." Its triumph is that it dares to affirm and to revel in the manifold experience of the Holy One. But it does not do so naively. *Mass* is filled with all the anguish and crisis and challenge of belief. So, like the experience, the music becomes shattering, the "Celebrant" is brought to the edge of his senses and of nonbelief, tearing liturgical vestments from himself in a frenzy of painful, tormented doubt. Eucharistic vessels are smashed too, but not in sacrilegious attack upon God. Standing before the Mysterium tremendum as a flesh and blood man of doubt, the Celebrant is appropriately crushed, and his world subjected to entire upheaval. Everything fades in this violence; even hope, and therefore sanity, seem to disappear. Exhausted silence reigns.

It is then that Leonard Bernstein, believer and artist, shines through most brilliantly. Peace reasserts itself: not ignorant or simple-minded peace, innocent of worry and struggle and attack, but the more precious gift of peace that exists and endures in the midst of horror. Cynics will not like the exchange of the ancient "Pax" during *Mass* any more than they like it at a Christian liturgy. But its impact startles and shakes us. We remember again that it is both difficult and glorious to celebrate and be at peace, always to sing Laudate amidst the alien forces that press.

Bernstein's *Mass* is, in Graham's sense, a religiously successful work. It achieves *presence* in expressing for us the meaning of death and rising. And so it brings us, in the midst of turmoil, to peace.<sup>2</sup>

#### David Hamilton in High Fidelity Magazine

Hamilton's article is appropriately entitled "Mass and the Press."<sup>3</sup> It attempts to accomplish, in a capsulized and more informal way, the same goal as this document, that is, to examine the relationship between the music of *Mass*, and what was said about it in the press.

Hamilton tells us that he did not hear Leonard Bernstein's *Mass* at the Kennedy Center until near the end of its two-week run, and by that time had been ". . . amply supplied, both a first hand and by word- of-mouth accounts of reviews, with the impression of others.":

The prevailing comment could be summed up in one word, "hodgepodge," and although subsequent reading of a wide selection of reviews suggests that this is an exaggeration of what was said, it still seems to me that there has been widespread failure

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*

<sup>3</sup> Hamilton, 74.

to understand just what Bernstein was up to in *Mass*, regardless of whether the review was pro or con.<sup>1</sup>

It had been attempted herein to document this failure, where it occurred by comparing the remarks of critics to a formal analysis of *Mass*.

Hamilton first discusses the question of category, of genre. He, with this researcher, the composer, and most reviewers who have discussed it, have stated that *Mass* is a prototype which defies established categorization. Hamilton explains why attempts such as "Leonard Bernstein's setting of the traditional Roman Catholic Mass" (Don McDonagh, *Financial Times*, London), "troped Mass" (Don Heckman, *The New York Times*), and "musical" (Robert Craft, *New York Review of Books*) are inaccurate.

Getting back to the idea of *Mass* as a "hodgepodge" – or Schonberg's term, "wild melange," Hamilton asserts:

Hardly anyone writing on *Mass* seems to have considered the possibility that Bernstein was using stylistic variety for a conscious purpose, let alone that there is a careful stylistic structure in the work.<sup>2</sup>

An effort had been made in this document to fill the void Hamilton speaks of by pointing out the conscious purposefulness of Bernstein's eclecticism and stylistic structure.<sup>3</sup>

Hamilton indicates that Davis, in his review of the recording, refers to some of Bernstein's integrative devices,<sup>4</sup> but Hamilton adds ". . . there are more."<sup>5</sup> He writes:

. . . to anyone who thinks this [*Mass*] is just a string of songs, I recommend the exercise of tracing the two ascending fourths of the "Lauda" motive (and the seventh they add up to) throughout the score,<sup>6</sup> or an exploration of the musical puns that match the verbal ones in the *Fraction*<sup>7</sup> (which title is itself a pun).<sup>1</sup>

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<sup>1</sup> *Ibid.*

<sup>2</sup> *Ibid.*, 75.

<sup>3</sup> See this MS., 47-58, 216-226, *et passim*.

<sup>4</sup> Davis, "Three Faces of Lenny."

<sup>5</sup> Hamilton, 75.

<sup>6</sup> See this MS., 50-58, *et passim*

<sup>7</sup> See this MS., 177-203.

The devices which Davis and Hamilton indict are discussed exhaustively in Chapter III.

Hamilton comments:

One searches in vain through the reviews for acknowledgement of this aspect of Bernstein's craftsmanship – although obviously reviewers writing under the pressure of same-night deadlines were at a disadvantage with respect to finer details. Much easier to discern are the sources of Bernstein's eclecticism, although some of the lists reached a bit far; I don't really hear any "raga" (Schonberg) or any musical reminiscence of Berio's *Sinfonia* (Martin Bernheimer, in the *Los Angeles Times*), while the universal horror at the reminiscences of Orff overlooks the possibility that this may have been purposive, designed to evoke certain (unpleasant) associations.<sup>2</sup> After all, if you are going to write a piece in which stylistic eclecticism is the governing idea, you are inevitably going to use a lot of known styles; what matters is what you do with them.<sup>3</sup>

Hamilton's point regarding the dearth of reviews recognizing Bernstein's integrative craftsmanship is well taken, and has been documented. However, the "deadline" excuse he offers reviewers is weak, considering that even reviewers who were not under the pressure of a deadline failed to recognize it. While almost all recognized his eclectic style, and some praised the virtuosity and mastery of its use, almost none seemed to understand how it was accomplished musically.

Hamilton felt that the weakest aspect of *Mass* were the lyrics in that they did not seem, in his opinion, to be comparably "intriguing and sophisticated" with the music. But he qualifies his statement:

At least they didn't write the line one writer quoted (and from which he developed an entire trope of contemporary significance): "Haven't you ever seen an acid head before?" (for "acid head," read "accident"!)<sup>4</sup>

Hamilton next addresses Schonberg's review and, after making the same correction as the

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<sup>1</sup> Hamilton, 75.

<sup>2</sup> For an in-depth discussion and survey on the question of Orff's "influence," see this MS., 220-222.

<sup>3</sup> Hamilton, 75. For related discussions on eclecticism, see this MS., 47-58, 217-219, *et passim*.

<sup>4</sup> Hamilton, 75.

researcher made regarding the Cross and the Monstrance,<sup>1</sup> he turns to Schonberg's comment on the message of *Mass*:

What about the "message"? Harold Schonberg put it fairly accurately: "What the world needs, says the *Mass*, along with Ludwig van Beethoven about 150 years ago, is the brotherhood of man." Later on, he questions the value of this: "... love and the brotherhood of man will not solve our problems. Better housing, jobs for everybody, and adherence to the Bill of Rights will do a lot more."<sup>2</sup>

Hamilton questions Schonberg rhetorically:

. . . are the idealistic and the pragmatic so mutually exclusive? . . . Doubtless brotherly love isn't enough, but its opposite is one of the problems we have to contend with. If *Mass* gets that message across to a few people, it will have achieved something. And was Beethoven wasting his time in the Ninth Symphony?<sup>3</sup>

To conclude, Hamilton addresses the question of taste:

There remains the question of taste – is *Mass* a piece of slick Broadway hokum, or a sincere expression of a crisis of faith? I can't answer that for you, because it is a question of taste, although masquerading as a question of fact; all those words are value-loaded. To me it asks its questions clearly, and it asks them with music as well as with words, in some hundred minutes of never-boring inventiveness. That in itself is quite an achievement – there aren't many pieces that long these days, and most of them are padded and/or boring and I am full of respect for it, even granting some obvious weaknesses. "Original," in some conventional sense, it may not be – but anyone can kill musical time with previously unheard sounds. *Mass* is rather an original conception, and worth meeting on its own terms; it does not merit dismissal on the basis of someone else's hurried first hearing.<sup>4</sup>

The researcher concurs with Hamilton whose closing remark, in fact, emphasizes one of the basic needs for this study which was expressed by the writer at the outset of this dissertation.<sup>5</sup>

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<sup>1</sup> See this MS., 215-216.

<sup>2</sup> Hamilton, 75.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> See this MS., 10.

CHAPTER V  
SUMMARY AND CONCLUSIONS AND  
RECOMMENDATIONS FOR FURTHER STUDY

Summary and Conclusions

The purpose of the researcher was to analyze Leonard Bernstein's *Mass* in order to examine his eclecticism; and, based on both the analysis and the composer's own perceptions of the work, to evaluate comments made by music critics in reviews of *Mass*.

*Mass* was analyzed descriptively and stylistically and musical reviews were gathered and categorized. The reviews were explicated for their positive and negative points of views, and statements made by critics were questioned, refuted, or defended based on the researcher's analysis and the composer's own musical and philosophical perceptions of the work.

There are ample examples documenting the controversiality of *Mass*, praised by some critics and condemned by others.<sup>1</sup> And there has also been justification of the statement that *Mass* had been neglected in terms of its musical analysis.<sup>2</sup>

Differences between audience response to *Mass* and its critical evaluations, between analytical conclusions and critical conclusions, and among the critical reviews themselves have been discussed. The audience response to *Mass* was overwhelmingly positive.<sup>3</sup> Conclusions drawn from the musical analysis, hereinafter referred to as analysis, were also positive. Yet critical evaluations were mixed. The question which naturally arose was, "Why the discrepancy?"

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<sup>1</sup> See this MS., 213-217.

<sup>2</sup> See this MS., 1-2, 299-304 and Peter G. Davis, "The Religious Composer," in "Three Faces of Lenny," *High Fidelity/Musical America*, February, 1972, 22:2, 74.

<sup>3</sup> See this MS., 234-236.

It was shown and must be emphasized that these differences were not merely differences of opinion based on taste. Many of the conclusions in the negative reviews of *Mass* were based on statements that were inaccurate, musically insupportable, or totally without basis in fact, whereas the positive reviews were based on accurately extracted information, as well as a greater appreciation for the compositional devices at work, which were subsequently brought out in the analysis.

Also, there seemed to be a general misunderstanding on the part of some reviewers as to the concept of *Mass* and its intention.<sup>1</sup> Some viewed it as Bernstein's attempt to write his own Mass, either as a substitute for the Roman Catholic Mass or as another in a long history of musical settings of mass texts. *Mass* is neither of these. *Mass* is not a mass, but a theater piece about a Mass. This fact is under-scored by the subtitle, "A Theater Piece For Singers, Players and Dancers" and has been stressed repeatedly by the composer:

You see, I have not written a Mass. I have written a theater piece about a Mass. It cannot be performed in a church as a Mass. Yet it is still a deeply religious work.<sup>2</sup>

It is a mass, but one is in the theater. In that theater it is as if one were assisting at or attending mass, in varying degrees. There is also a sub-text, simultaneously and concurrently, that consists of what might be going on in your mind or anyone else's during the Mass.<sup>3</sup>

The intention of *Mass* was not to be controversial,<sup>4</sup> or to offend religion or anyone's religious beliefs, as has been implied by some writers. *Mass* is more a reflection of religion.<sup>5</sup> The intention

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<sup>1</sup> *Ibid.*, 248-249.

<sup>2</sup> Bernstein, in Rosemarie Tauris Zadikov, "Bernstein Talks About His Work," *Time*, September 20, 1971, 42.

<sup>3</sup> "Bernstein Has Written a Mass for the Kennedy Center," *The Washington Post*, July 27, 1971, B1.

<sup>4</sup> See this MS., 215, n.4.

<sup>5</sup> See this MS., 246-248.

of *Mass* was as Bernstein stated, "To communicate as directly and universally as I can, a reaffirmation of Faith."<sup>1</sup>

Reviewers who were critical of Bernstein's eclectic style either mistakenly interpreted it for being derivative,<sup>2</sup> failed to see how it aided in communicating "directly" and "universally" the drama and message of the work,<sup>3</sup> or missed how the eclecticism was held together by carefully controlled thematic continuity.<sup>4</sup> David Hamilton speaks of the integrative elements at work in *Mass* which hold the eclecticism together.<sup>5</sup>

The fact that most critics did not hear these integrative elements can only be accounted for logically by three explanations: 1) that the reviewer was unable to hear them, which would point to a shallowness in the depth perception of his listening, analytical ability, or musical instincts, 2) that the integrative elements were heard, but, for some reason other than a musical one, were concealed, or ignored in the review, or, 3) that they in fact do not exist, which would reduce the contents of this manuscript, the examples, and the score to a mere allusion or delusion.

Bernstein's philosophy on the eclecticism in *Mass* was expatiated on extensively.<sup>6</sup> Only when when critics appeared to have written reviews which were assaults rather than carefully reasoned analyses did Bernstein provide rebuttals. These were examined in the manuscript and deemed to have been well founded.

Along with establishing *Mass* as a prototype, there was one particularly cogent and impressive finding which emerged in the musical analysis. It was the discovery of the inner working and bonding of Bernstein's eclectic style, and how, in the great historic tradition of

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<sup>1</sup> *Ibid.*, 243-247.

<sup>2</sup> *Ibid.*, 47-48, 223-224, 236-237.

<sup>3</sup> *Ibid.*, 222-224.

<sup>4</sup> *Ibid.*, 248-250 and Davis, 73.

<sup>5</sup> David Hamilton, "Music," *The Nation*, October 4, 1971, 318.

<sup>6</sup> See this MS., 47-48, 50, 221, 226. For additional Bernstein comments see also Paul Hume, "After 'Mass' . . ." *The Washington Post*, May 31, 1972, B11.



predecessor composers, Bernstein made use of his own motifs and themes, and transformed them in ways which were appropriate to the spirit of the work. Bernstein mixes styles as a master chemist mixes chemicals. Chemicals with totally unlike properties and characteristics, when mixed in the proper way, can produce a completely new and usable compound with its own set of characteristics and properties. It is in this synthesis of music and its method that the innovative genius of Bernstein can be discovered. The technique was not haphazard or without self-examination and concern for possible pitfalls. Bernstein reflects:

Occasionally I worried as I was working on *Mass* that the eclecticism of the work might militate against it. As a matter of fact, I remember one day when I played over the first five minutes and thought: "Good Lord! There are so many body blows from so many different directions; have I destroyed the piece before it's barely begun, in the first five minutes?" And yet I knew that that was the essence of the work, the eclecticism of it; it had to be. But it had to be very carefully handled, so that the eclecticism worked positively and not negatively, as a pastiche. And because the stylistic variety was applied so consciously, I can't judge the work; I'm much too close to it to know whether *Mass* is a good piece or a bad piece. All that I can judge are the reactions to it: that is, the reactions of audiences and the cast. And I already knew in rehearsal, even before we had done it in front of an audience, that the eclecticism was working. It's a matter of timing, which is very difficult, and a matter of making certain key moments work. If they don't work, then neither the next five minutes nor the next hour will work. By "key moments" I mean those moments where there is a sense of shock, where the eclecticism is most apparent. Someone told me that, for him, *Mass* was two hours of constant shocks, surprises that were always surprising and never became predictable after a certain point: "Oh yes; I see what he's going to do now; he's going to switch on me and do the following predictably surprising thing." But actually, I never used these "surprises" for their sheer shock value; they all came from somewhere very deep. And this, I feel, is the essence of the work's eclecticism.<sup>1</sup>

There seemed to be an unrealistic expectation of the work. There were critics whose demands on *Mass* were analogous to the demands of the Street Chorus in the "Agnus Dei" movement of *Mass* who demanded that God bring peace and restore faith to the world.

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<sup>1</sup> "Leonard Bernstein discusses His Mass With High Fidelity," *High Fidelity/Musical America*, February, 1972, 22:2, 68-69.

These critics, like Schonberg, actually expected the message of Bernstein's work to solve the problems of faith, war, unemployment, etc. – to give answers and find solutions.<sup>1</sup> One may wonder why critics would expect more of Bernstein's music in affecting the political-socio-religious status of the world than of their own reviews. If one were to make a compilation of what the critics expected of *Mass* it would be a work which brought peace, restored faith, and alleviated the restlessness of mankind,<sup>2</sup> solved unemployment, housing and discrimination,<sup>3</sup> revealed God in the flesh, or at least his voice,<sup>4</sup> comforted the afflicted and afflicted the comfortable,<sup>5</sup> and a host of other impossibilities, not the least of which would have been that no series of notes in the score resembled any other series written in all of music history, including those of Bernstein himself.

If some critics were disappointed that *Mass* did not, in the end, provide answers to the questions it posed, perhaps it is not so much disappointment in the work itself, but in the realization that the answers have still not been discovered by anyone.

Peace reasserts itself at the end of *Mass*, not as the arbitrary happy ending and the phony solution through Love, Love, Love, Love inherited from the Victorian melodrama, not the stoppage of conflict,<sup>6</sup> ". . . not ignorant or simple-minded peace, innocent of worry and struggle and attack, but the more precious gift of peace that exists and endures in the midst of horror."<sup>7</sup>

*Mass* does not proclaim answers, but does suggest we begin with each other by embracing the God in one another and finding the God in ourselves.

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<sup>1</sup> See this MS., 228-229.

<sup>2</sup> Cheryl A. Forbes, "Bernstein's 'Mass's No Word From the Lord," *Christianity Today*, October 8, 1971, 41.

<sup>3</sup> Harold C. Schonberg, "Bernstein's New Work Reflects His Background on Broadway," *The New York Times*, September 9, 1971, 51.

<sup>4</sup> Forbes, 41.

<sup>5</sup> Jack Anderson, "Leonard Bernstein's 'Mass,' Metropolitan Opera House, June 28-July 22, 1972," *Dance Magazine*, August, 1972, XLVI:8, 78-79.

<sup>6</sup> Eric Bentley, ". . . 'A Kind of Group Therapy at a Bargain Rate?'" *The New York Times*, July 9, 1972, II, 9, 12.

<sup>7</sup> John Gallen, "II: The 'Mass' – Successful Liturgy?" *America*, October 2, 1971, 229.

Commenting on the broad spectrum of criticism *Mass* received, Elliot Norton wrote:

Paul Hume of the Washington Post called "Mass" "a shattering experience that signally honors its creator and the memory of the man for whom the [Kennedy] Center is named."

In a carefully reasoned, beautifully composed piece of fine critical journalism, he described and analyzed it and, allowing for its faults, praised heroically what is, after all, a heroic attempt at new creative work in a great cause: to honor the memory of President Kennedy, to inaugurate creatively the first national cultural center and, perhaps, to usher in a whole new era for the arts in America.

Some of its dissenters were incisive and apt. Some others, like a few of the architecture critics, were unpleasantly personal, waving their personal pronouns like pirate flags, shouting for attention at the expense of artists whose meanest merits they can not match.<sup>1</sup>

C.J. Mc Naspy commented:

In England poet laureates have a way of composing eminently forgettable odes for ceremonial events. Here in America, when we impose such burdens on our unofficial architect and musician laureates we insist on much more. Could any builder have met the complex and conflicting demands of a cultural center for the nation's capital? And think of the burdens Bernstein had to bear when he agreed to write something for the center's opening: those of competing ideologies, the love of J.F.K., the horror of violence, the love of the Berrigans and peace, the amorphousness of contemporary arts, the whole synesthesia "thing," not to mention the crises in religious, civic and social faiths. One would be hard put to find other American artists who might have come closer to achieving the impossible.<sup>2</sup>

One might also be hard put to find a style other than eclecticism to meet such contrasting demands.

*Mass* did not solve the problems of unemployment, housing, war, etc., but it perhaps attained the highest goal a work of art can – it touched and moved people.

The point is, art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed. And because people are changed by art – enriched, ennobled, encouraged – they then act in a way that *may* affect the course of events . . . by the way

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<sup>1</sup> Elliot Norton, "The Press and the Kennedy Center, *Boston Record*, September, 14, 1971, 41.

<sup>2</sup> C.J. Mc Naspy, "I: Against Odds, It Came Off Well," in Bernstein's 'Mass' Opens Kennedy Center," *America*, October 2, 1971, 229.

they vote, the way they behave, the way they think. I did not write 'Mass' to be controversial. It was written to be stimulating, provocative and moving.<sup>1</sup>

### Recommendations for Further Study

Despite the large contributions Bernstein has made in composition, conducting, and music education, there has been a dearth of scholarly research on him and his music. Further research into any of those topics is sorely needed.

Certainly, the method adapted for this study could be used to examine and compare any of Bernstein's other works with its reviews. *Candide* might prove especially interesting considering the critical transformation that has taken place from the work's premiere to the present.

An analysis of Bernstein's use of eclecticism in one or more of his works would repay close scrutiny and further research could be conducted on a number of topics discussed in this study, *e.g.*: 1) Tracing the birth and development of motifs in other Bernstein works,<sup>2</sup> 2) The relationship of keys to mood in his music,<sup>3</sup> 3) The influence of Jewish tradition in his music,<sup>4</sup> 4) A comparison between Bernstein's *Mass* and Carl Orff's *Carmina Burana*,<sup>5</sup> 5) The influence of jazz in Bernstein's music,<sup>6</sup> 6) His use of modes,<sup>7</sup> and 7) An analysis of his Norton Lectures.<sup>8</sup>

In the light of numerous errors, misinformation and poor analytical quality encountered in some of the reviews of *Mass*, one might wish to conduct an evaluation of one or more critics' reviews over a specified period of time in order to determine their overall accuracy.

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<sup>1</sup> Bernstein, in John Gruen, "Bernstein Talks About His New 'Mini-Mass,'" *Los Angeles Times*, December 31, 1972, CAL, 26.

<sup>2</sup> See this MS., 48-58, *et passim*.

<sup>3</sup> *Ibid.*, 119-120.

<sup>4</sup> *Ibid.*, 135. n.1. *et passim*.

<sup>5</sup> *Ibid.*, 22-222.

<sup>6</sup> *Ibid.*, 122-124. *et passim*.

<sup>7</sup> *Ibid.*, 36, 57-60, 71, 77-78, 101.

<sup>8</sup> *Ibid.*, 53-55, 161-163

Finally, the researcher believes that a serious and scholarly investigation needs to be made of music criticism. Some of the questions to be addressed should be: 1) What is the *raison d'etre* of criticism and its goals? 2) What is the scope of criticism, its responsibilities, limitations, and primary concerns? 3) What are the various theories of criticism, and what do contemporary critics say criticism should be? 4) What should be the criteria for a review, *i.e.* of what elements should judgment and musical description consist? 5) What are the necessary qualifications or prerequisites a reviewer must possess? 6) Which reviews or reviewers meet these criteria and are setting high quality standards of musical criticism? 7) What is or should be the relationship between the reviewer and the artist? 8) Should the artist-as-critic have a more active role in musical journalism? 9) What are the merits of criticism? 10) Is criticism relevant, *i.e.*, does it really affect or improve the arts or is it self-serving? 11) What are the faults and abuses of criticism? 12) How much power can a review, reviewer or the press possess and how much can it influence the future of the artist? 13) Should critics view the artist as the means and their articles as the end or should the article be the means and the artist the end? Which critics demonstrate which philosophy in their writing? 14) What role does cynicism play in criticism? 15) What influence does the reading audience have on critics and how much emphasis is place on "good copy"? What influence does the listening audience have? 16) What should the function of a daily newspaper be in musical criticism? 17) Is there or should there be a difference between musical criticism and musical journalism?

The researcher believes that somehow, some way, music critics, as all responsible journalists and their journals, should be held more accountable for what they present in print. Who, for

instance, was Schonberg accountable to when he wrote the following remark referring to Bernstein in his review of *Mass*:

Love and the brotherhood of man will not solve our problems. Anyway, the ones who talk loudest about universal love are generally the ones who are the greatest haters.<sup>1</sup>

Bernstein does talk loudly about universal love, so Schonberg, by implication places Bernstein among the greatest haters. If *Mass* is anything, it is honest and it is sincere:

"Honesty" is usually a rather meaningless word as applied to a piece of music, but I can't help being impressed by *Mass*'s unabashed two-fold sincerity. As a composer, Bernstein has worked with many styles and he could have adopted any one of them for *Mass*: instead he chose the hard way, gathering everything together, and forged a pliant unity from what might have been chaotic diversity. Emotionally, too, Bernstein has left himself wide open – *Mass*'s very candor makes it extremely vulnerable and a sitting duck for the cynical. This is a work that stakes everything. I can think of few creative acts in recent times that take so many risks and achieve so much.<sup>2</sup>

. . . the work projects the irresistible sincerity of a man who has searched his own soul relentlessly, finding in it doubt, faith, pride, humility, and love. It's simplicity is not calculated to appeal to the jaded and cynical.<sup>3</sup>

Did Schonberg bother to investigate Bernstein's writing and philosophy through the years before coupling him with the great haters? If he had, he might have come across this credo, written by Bernstein in 1959 and it just might have changed his mind:

I believe in people. I feel, love, need, and respect people above all else, including the arts, natural scenery, organized piety, or nationalistic superstructures. One human figure on the slope of an Alp can make the Alp disappear for me. One person fighting for truth can disqualify for me the platitudes of centuries. And one human being who meets with injustice can render invalid the entire system which has dispensed it.

I believe that man's noblest endowment is his capacity to change. In this he is divine. Armed with reason, he can see two sides and choose: he can be divinely wrong. I believe in man's right to be wrong.

I believe in the potential of people.  
I cannot rest passively with those who give up in the name of "human nature." Human nature is only animal nature if it is obliged to remain static. Human nature must, by

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<sup>1</sup> Schonberg, 51.

<sup>2</sup> Davis, 74.

<sup>3</sup> Hubert Saal, "A Celebration of the Spirit," *Newsweek*, September 20, 1971, 30.

definition, include among its elements the element of metamorphosis. Without growth there is no godhead. If we are to believe that man can never achieve a society without wars, then we are condemned to wars forever. This is again the easy way. But the laborious, loving way, the way of dignity and divinity, presupposes a belief in people and in their capacity to change, grow, communicate, and love.

I believe in man's unconscious, the deep spring from which comes his power to communicate and to love. For me, all art is a combination of these powers; art is nothing to me if it does not make contact between the creator and the perceiver on an unconscious level. Let us say that love is the way we have of communicating personally in the deepest way. What art can do is extend this communication, magnify it, and carry it to vastly greater numbers of people. In this it needs a warm core, a hidden heating element. Without that core, art is only an exercise in techniques, a calling of attention to the artist, or a vain display. I believe in art for the warmth and love it carries within it, even if it be the lightest entertainment, or the bitterest satire, or the most shattering tragedy. For if art is cold it cannot communicate anything to anybody.

I believe that my country is the place where all these things I have been speaking of are happening in the most manifest way. We must believe strongly, more strongly than before, in one another – in our ability to grow and change, in our power to communicate and love, in our mutual dignity, in our democratic method. We must observe taste in not exploiting our sorrows, successes, or passions. We must learn to know ourselves better through art. We must rely more on the unconscious spirit of man. We must not enslave ourselves to dogma. We must believe in the attainability of good. We must believe in people.<sup>1</sup>

Bernstein, through the years, has remained consistent in this philosophy for in 1978, he reiterated:

. . . I would like to be remembered as someone who made music for his fellow human beings. Not just as someone who made music, not how well or badly, but that I made music for my fellow human beings.<sup>2</sup>

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<sup>1</sup> Leonard Bernstein, "This I Believe," January, 1959, in Leonard Bernstein, *Findings*, New York: Simon and Schuster, 1982, 137-139.

<sup>2</sup> Bernstein in Paul Hume, "Musings of The Maestro, *The Washington Post*, August 25, 1978, C7.

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