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THE VOCAL MUSIC OF LEONARD BERNSTEIN: JEWISH INTERPRETATIONS AND APPLICATIONS

GEOFFREY B. FINE

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College - Jewish Institute of Religion
School of Sacred Music
New York, New York

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Dr. Mark Kligman, Advisor

The Vocal Music of Leonard Bernstein: Jewish Interpretations and Applications

Geoffrey B. Fine

Number of Chapters: Six

Contribution of the Thesis: A different view of Leonard Bernstein. The standard picture of Bernstein's life depicts him as a great musical figure who, as it were, is also Jewish. This is subtly, but importantly, different from considering him as a Jewish figure. By focusing on Bernstein as a Jew, I hope to show how he proceeded to infuse, meld, and synthesize Jewish ideas and principles into his music and his life.

Goal of the Thesis: By focusing on Bernstein's Judaism and relationship with G-d and how these issues affect all aspects of his life, particularly his musical output, I hope to show that Bernstein's relationship with his Judaism was central to who he was as a person generally and as a composer specifically. I will even commend Bernstein's way of integrating his Judaism into his music as a role model for other contemporary Jewish artists.

How It is Divided:

Chapter 1 (Introduction): Description of the Jewish foundations of Bernstein's early life, as well as identification of some of the Jewish works that will be considered later in the study.
Chapter 2: Exploration of the Jewish background of Bernstein from the view of Bernstein himself. These self-declarations provide a candid look at the different ways that "Jewishness" is expressed in his life and in his music.
Chapter 3: Bernstein as a "Jewish Hero."
Chapter 4: A musical and textual analysis of Jewish elements within the symphonic works of Bernstein as devised by two specialists.
Chapter 5: Identification of Jewish elements in some of Bernstein's non-symphonic vocal works.
Chapter 6 (Conclusions): A comparison of Bernstein's use of Jewish materials with those of Ernest Bloch and Arnold Schoenberg. Summary view of Bernstein's ability to integrate Jewish ideas and musical elements into universally appealing works, some of which can also be incorporated into Jewish worship.

What Kind of Materials were Used: Articles, books, CDs, dissertations, internet articles, movie and video footage, musical scores, prayer books, program notes.

To My Grandfather, Ilia Friedman (1908-1986)

TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION

Leonard Bernstein was a larger-than-life figure. He was more recorded, more photographed, more videotaped (in rehearsals and in performances) than any other classical artist. His presence looms large in musical theater, as well as in classical conducting; he was the most widely known teacher of classical music around the world via music books and publications, television and radio broadcasts for more than forty-five years since 1943, when he substituted for Bruno Walter with the New York Philharmonic. It is inconceivable that any American who has seen a musical, on stage or in the movies, does not know the tunes from *West Side Story*, the most well known of his works.

However, the standard picture of Bernstein's life depicts him as a great musical figure who, as it were, was also Jewish. This is subtly, but importantly, different from considering him as a Jewish figure. I have selected an area that offers a fresh look at Bernstein. My work focuses on Bernstein's Judaism and his relationship with G-d, and how these issues affect all aspects of his life, particularly his musical output. In this way, I hope to show that Bernstein's relationship with his Judaism was central to who he was as a person generally and as a composer specifically. I will even suggest that Bernstein's way of integrating his Judaism into his music can serve as a role model for other contemporary Jewish artists. In this introduction, I will describe the Jewish foundations of Bernstein's early life, and will identify some of the Jewish works that will be considered later in this study.

Bernstein's father, Samuel Bernstein, emigrated from the Ukraine to New York City in 1908. He was a descendent of a long line of Hasidic Rabbis who followed the teachings of Israel ben Eliezer. This Hasidic rabbi taught that all things in life should be celebrated and that time should be taken to enjoy the simple things in life. He also emphasized songs, dancing, and clapping over formalized worship. In this Hasidic environment,

> the more abandoned one's emotion as one sang, shouted, rocked and leapt into the air, the more one was worshiping God; the more one identified with God. The founder of Hasidism [Baal Shem Tov] taught that music heightened spiritual awareness and made it easier to appreciate the beauty of the world.[1]

From childhood, then, Bernstein was exposed to and impressed by Hasidic music, both in his home and at the local Hasidic synagogue. As early as age three, he not only listened to Hasidic music in synagogue, he also accompanied it at home on the piano.

Bernstein's father moved to Boston around 1914 after attaining a job at Frankel and Smith, a wig and beauty-supply company. Moving up the company ladder, he eventually opened his own company and moved the family from Mattapan to Roxbury, Massachusetts in 1927. Because of the increasing pressure to become more Americanized, rather than joining the local Hasidic shul the family joined Mishkan Tefila, a Conservative synagogue, where they attended services regularly. Bernstein grew up attending services, intrigued by the organ and choir, and he begged the music director, Professor Solomon G. Braslavsky, for lessons. Braslavsky, seeing the budding musical

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[1]Meryle Secrest, *Leonard Bernstein: A Life* (New York: Vintage Books, a division of Random House, Inc., 1994), 4.

talent in the young Bernstein, readily agreed. Bernstein also had a very fine voice and, as the cantor for the youth services, he became familiar with and comfortable in hazzanut-style chanting of prayer. From the age of eight, he was enrolled in the synagogue's Hebrew school, where he spent two hours every day after school. While there, his near-perfect photographic memory allowed him to excel in his Jewish education and to live as a knowledgeable, practicing Jew.

At nine years old, Bernstein began taking piano lessons and, a year later, his father bought a piano for the house. As he frequently does in his autobiographical writings, Bernstein expresses his personal feelings in religious terms: "I remember touching it [the piano] . . . and that was it. That was my contract with life, with God. From then on . . . I had found my universe, my place where I felt safe."[2] At age eleven in 1929, he entered the Boston Public Latin School, and two years later began taking piano lessons at the New England Conservatory. At thirteen, Bernstein was bar mitzvahed at Mishkan Tefila. Because of his strong musical abilities, he led most of the service, both the congregational responses and the chanting of prayers. And, when it came time for him to deliver his speech on the Torah portion of the week, he aroused universal admiration when he presented it in both English and Hebrew. His parents rewarded him for his efforts with a new Chickering grand piano and a trip along the Panama Canal.

It is clear from this description of Bernstein's early years that he had extensive exposure to a Jewish way of life in the home and at synagogue. Yet, after his bar mitzvah, Bernstein slowly but persistently began to turn away from his Jewish upbringing as he

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[2]Ibid., 15.

developed his own individual and musical persona. But he never strayed too far from, nor forgot, his Jewish roots. Over the years his musical output was dotted with obvious, consciously Jewish works: *Hashkivenu (1945)*; arrangements of *Yigdal (1950)*, *Simchu Na (1947)*, and *Reena (1947)*; the Ballet Suite *Dybbuk, Suite No. 1 (1974)*; and his Symphony No. 1, *Jeremiah (1942)*, Symphony No. 2, *The Age of Anxiety* (1949), and Symphony No. 3, *Kaddish* (1963). Other examples, including several of his secular and sacred vocal works, can be seen as representing less obvious, perhaps unconscious, Jewish influences that can be adapted today in a Reform or liberal Jewish context or worship service: "Greeting" from *Arias and Barcarolles* (1988) can be used at a *bris* or a baby naming, "My House" from *Peter Pan* (1950) at the dedication or rededication of a synagogue or the dedication of an addition to a synagogue. For life-cycle or holiday events which call for a psalm to G-d, Bernstein wrote several usable psalm settings, including "A Simple Song" from *Mass: A Theatre Piece for Singers, Players and Dancers* (1971), which incorporates Psalm 121; "Psalm 148" (1935), an unpublished Psalm with words adapted by the composer; and "Psalm 23" (1965) from *Chichester Psalms*.

Having described Bernstein's Jewish upbringing, the question arises about how to define Jewishness. Is it actions that we continue to do from generation to generation — observing the rituals, going to synagogue, doing *mitzvot* — that make us "Jewish"? Or, is it something more: seeing the world through Jewish eyes, being spiritually aware of G-d's presence and G-d's involvement in all that we do — in other words, incorporating Judaism and G-d into our modern, secular lives? As an analogy, take a pizza pie: Is

Judaism to be represented as merely one slice of the pie, individual, yet surrounded by many other slices that represent other facets of our lives, and no more important than any of the others? Or should we represent Judaism as, say, the mushrooms — present in every slice and constituting a defining ingredient of the whole (hence, a "mushroom pizza") — something which affects our decisions, our creativity, and our everyday experiences in a significant way?

In order to discover how this "Jewishness" exists and functions in Leonard Bernstein's life, it is important, first, to observe Bernstein in a larger, non-Jewish context and, second, to consider the historical, cultural, environmental, and psychological issues relating to the complexities of being Jewish.

Bernstein in the Musical World at Large

Bernstein offered a unique source of creative energy in the world of music for more than fifty years. He was the most prominent American-born conductor in the world, and a dominant personality in American classical music as conductor, performer, and to a lesser degree, composer. His impact on both classical music lovers and on the popular culture was explosive. His charisma, charm, wit and ability as a speaker, as well as an insightful interpreter of music, propelled him to superstar status. People's reactions to his concerts had the excitement one ordinarily associates with rock stars or sports stars — he drew people into the world of classical music by the thousands. Bernstein is credited as the most recorded American conductor in the world. He signed contracts with some of the top international musical recording companies: Columbia Masterworks and

Columbia, RCA Victor and RCA, London Records, Sony, Polygram Classics, and Deutsche Grammophon.

Initially, Bernstein envisioned a career as a concert pianist. He studied piano privately with Helen Coates, who subsequently became his mentor and personal secretary, as well as with the great pianist Heinrich Gebhard. At Harvard he studied with Walter Piston, and at the Curtis Institute of Music he studied with Isabella Vengerova. In 1937 he had the opportunity to see the celebrated conductor Dimitri Mitropoulos at work with the Boston Symphony Orchestra. After this experience, Bernstein became fixated on the art of conducting and decided to shift his intention from a career at the keyboard to a career at the podium. He started his conducting studies with Fritz Reiner at the Curtis Institute of Music. Later he became the musical protégé of Serge Koussevitsky, the celebrated Music Director of the Boston Symphony Orchestra. At Tanglewood, the summer home of the BSO, Bernstein studied privately with Koussevitsky, and was subsequently named as his conducting assistant. While conducting at Tanglewood, he also met one of his many life-long friends and mentors, the composer Aaron Copland.

Bernstein's big conducting break came in 1943 when he substituted, on a few hours' notice, for the ailing conductor Bruno Walter. The difficult concert was a live broadcast heard by millions of listeners. Bernstein's flawless performance, as well as his new interpretive details of Schumann, Strauss, Wagner, and Miklos Rozsa, gained him great celebrity. Guest conducting invitations began to pour in from all over the world, and he received his first contract offer from RCA Victor. That same year, he was also named as Assistant Conductor of the New York Philharmonic Orchestra.

From 1945-1947, Bernstein was the Music Director of the New York City Symphony Orchestra, and from 1951-1956 he was the head of the conducting faculty at Brandeis University. In 1957 he became the Music Director of the New York Philharmonic, holding that post for eleven years. The Philharmonic was radically changed during his tenure — from a schedule of five months to a year-round institution, with a commensurate increase in salary for the members, and by its emergence as a much-loved institution in New York among music fans as well as people who previously had not listened to classical music. The love and respect that Bernstein had for the Philharmonic is apparent when one considers that more than half of his 400-plus recordings were made with this orchestra. Together, they also made annual tours, ultimately playing hundreds of concerts in 70 cities in 35 countries. Bernstein also conducted the greatest orchestras of the world, in London, Paris, Prague, Amsterdam, Tel Aviv, Jerusalem, Milan, Vienna, Dresden, Leningrad, and (near the end of his career) Berlin. And wherever he conducted, he epitomized the highest level of artistry, which affected musicians and listeners alike.

Bernstein was also a great performing artist in his own right. Whether he was on the podium or at the piano, Bernstein could stir up the emotions of everyone present. His original performance style on the podium was part dance, part showmanship — but all soul. However, the concert stage was not the only place where Bernstein chose to spread his musical message.

On television, he was seen both on the Omnibus documentary series and on his own Young People's Concerts series, where he talked about music and musicians in a

language that could be understood by his audiences. He was also one of the first musicians to support and promulgate the music of American composers like Copland, Cage, and Ives. He did several television specials for NBC and CBS, endorsing both classical music, and the pop culture music of the time, including the Beatles and the Beach Boys. Bernstein wrote extensively on the subject of music and his philosophy of music in books such as *The Joy of Music* (1959), which incorporated his Omnibus lectures; *The Infinite Variety of Music* (1966); *Findings* (1982); and *The Unanswered Question*, which was based on six lectures he gave in 1972-73 at Harvard University, his alma mater. Through all these mediums, Bernstein forged an increasing appreciation for music performance and education.

Bernstein as a composer has also made his mark on society. While his total compositional output is relatively small, the variety of genres for which he composed is astonishing. In his earliest period, he only wrote works for piano, violin, and clarinet. Later he diversified, writing songs and song cycles, choral works, piano works, chamber ensembles, ballets, symphonic and orchestral works, film scores, and theater works.

His best known works are not in the classical tradition; they are his theater works, including: *On the Town* (1944), *Wonderful Town* (1953), *Candide* (1956), the immensely popular *West Side Story* (1957), and *1600 Pennsylvania Avenue* (1976), written for the U.S. Bicentennial. These works were, and continue to be, popular due to the fact that Bernstein created an entirely new musical language for the Broadway stage. Rather than imitating what was already established in American musical theater, Bernstein created musicals that incorporated a new classical spin on theatrical performance. The

quintessential example of this is *West Side Story*, which includes a simple theatrical plot (the star-crossed lovers story) combined with a complex, classical score. Other lesser-known compositions for the stage include the incidental music for *The Birds* (1939) by Aristophanes, which Bernstein wrote while a student at Harvard University; *Peter Pan* (1950) by J. M. Barrie; *The Lark* (1955) by Jean Anouilh, as adapted by Lillian Hellman; and *The Firstborn* (1958) by Christopher Fry.

Within the classical realm, fewer of Bernstein's compositions are familiar. Some exceptions are: Overture to *Candide* (1956), *Chichester Psalms* (1965) and, later in his career, *Arias and Barcarolles* (1988) for two singers and piano duet (or chamber/string orchestra). Bernstein's other classical music is more likely to be remembered for the interesting groupings of voices and instruments, or for the unusual format of his compositions: *Prelude, Fugue and Riffs* (1949) for solo clarinet and jazz ensemble; *Trouble in Tahiti* (1951), an opera in one act; *Shivaree* (1969) for double brass ensemble and percussion; *Slava!* (1977), a "political" overture for orchestra in honor of Mstislav Rostropovich; and *Missa Brevis* (1988) for singers and percussion.

It is interesting to note that Bernstein's theatrical works have always been in great demand and continue to be performed on a regular basis throughout the world. His classical compositions are another case entirely. While there are now commemorative festivals which do feature his classical music, such as the Beethoven/Bernstein Festival in Bonn, Germany, or similar events in London and Israel, his classical music for the most part is now rarely programmed. The simplest explanation for this would be that the classical works are not as good as the theater works, but this is by no means agreed upon.

I suspect that one factor in the relative neglect of his "serious" music is that this repertoire shows too much of a serious, highly personal, even idiosyncratic side of Bernstein, a side that people are not used to seeing from the flamboyant, irrepressible, life-embracing conductor/performer. In his first and third symphonies, for example, if a listener does not share his particular struggles with G-d, or if his argumentative style of relating to religious issues is not one's own, one can experience an unpleasant sense of self-consciousness, even of embarrassment — as if the composer/lyricist was showing something private in a public setting, rather than voicing the personal in all of us. It takes work to understand and to relate to the deeply individual level of spiritual struggle which is portrayed in the symphonies. In contrast, with the theater pieces, cultural history does most of the work for us: we come to the theater already long prepared to appreciate the story of Romeo and Juliet, or even of Candide. This may turn out to be one of the many ingredients that lessens the appeal of the so-called serious works for the "universal" audience.

Jewish Identity in a Non-Jewish World

A great many books and articles have been written over the past century on the complexity of being Jewish.[3] It serves as an example of where history, sociology, psychology, and theology meet. Here, I will provide only the briefest sketch of what I

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[3]General background for this topic is well presented in Frederic V. Grunfeld, *Prophets Without Honour: A Background to Freud, Kafka, Einstein and Their World* (New York: Holt, Rinehart and Winston, 1979).

take to be the main elements of being Jewish in a non-Jewish world. Bernstein, as a Jew, would have had to struggle with many of these issues.

Anti-Semitism. The degree and kind of anti-Semitism in the surrounding culture has always been one of the central facts of Jewish life. Whether or not Jews were permitted free access to various professions, places to live, participation in cultural events, or even whether their physical safety was at risk — all these have made a tremendous difference in how individuals felt about being Jewish and about what choices they had available to them. In Inquisitional Spain, the only way to be Jewish was to be utterly secretive about it, on pain of deportation or death; however, conversion allowed one to remain in one's country, albeit in an inferior social position. In Mahler's Vienna, prestigious conducting jobs were reserved for Christians, but as a converted Jew and "baptized" Christian of extraordinary talent, Mahler was able to gain a post; a mere thirty years later conversion would not have saved him. In 20th Century America, surely the most physically comfortable and safe place Jews have ever resided, "restricted" neighborhoods and clubs, and limitations on promotion in industry have existed in every region of the country. This has affected, sometimes in subtle ways, how people feel about being Jewish, and even what sorts of jobs and geographical regions they have gravitated to.

Secularism vs. Religion. When the Enlightenment began to affect the Jewish communities in "Ashkenazic" Europe, a new category appeared in Jewish life: the possibility of being a secular Jew. Previously, there had been a wide range of piety and religious knowledge among Jews, but the distinction had not yet been made between

Judaism as a religion (what German Jews called "Germans of the Mosaic Persuasion") and either "cultural," "racial," or "ethnic" Judaism. For Jews in the Diaspora, there was a progressive weakening of the centripetal forces of traditional Orthodoxy, which had kept Jews more similar to one another and more different from their gentile neighbors. Now Jews had the opportunity to achieve some level of acceptance and to climb the ladder of success. However, the price for becoming established was great; Jews were on the brink of assimilationism.

Assimilationism. Since the Enlightenment, Jews in various parts of the world have been granted political equality (sometimes, alas, only temporarily), which has allowed the rewards available in the host cultures to lure them out of the Jewish "cocoon" of the shtetl or the Jewish quarter of a city. One of the main psychological effects of centuries of anti-Semitic attitudes, which seems to have become prominent only when assimilation was an option, was a sense of embarrassment or shame about things Jewish.[4] It can be said that many Jews have absorbed some of the anti-Semitic prejudices and therefore, even if they want to stay Jews, wish to be less like Jews and more like everybody else. Since religion is the primary bearer of Jewish tradition, being less religiously observant tends to go with being more easily assimilated.

Provincialism vs. Cosmopolitanism. Once assimilation is an option, the individual is in a position of psychological conflict. On the one hand, there is the appeal of family, tradition, close community, secure identity, and fidelity to one's group of

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[4]The comedian Jackie Mason illustrates this idea of shame and embarrassment of Jews in a joke that contrasts a gentile and a Jew exiting the theater. The gentile says, "That guy is funny," while the Jew says, "Too Jewish!"

origin. These argue for retaining some kind of Jewish identity, even if not pushed by anti-Semitism (Hitler's definition of a Jew was, after all, much more inclusive than that of most traditional Jews today). On the other hand, not only because Jewish history is so full of imposed restrictions, but also by the sheer arithmetic of being a small minority, there is a tremendous appeal to turn one's attention to the opportunities of a "wider world," especially for individuals who possess great talent, whether intellectual, financial, physical, or artistic. Who would not prefer to have an audience of the whole country rather than just of a Jewish community which may constitute only one percent of the total population? Depending on the particular circumstances, gaining this larger audience will require more or less assimilation. Being ethnic can sometimes be a way of gaining the large audience, e.g., American Jewish comedians (although most of them changed their names and some of them, like George Burns or Jack Benny, made few or no overtly Jewish jokes). Sometimes, however, masking one's Jewishness seems necessary, e.g., American movie actors (whose Jewishness, sadly enough, one typically has to discover by reading some kind of "Guess Who's Jewish" book).

The question here is not the current "crisis of continuity" debate which so occupies American Jews. Our discussion of issues of historical change and the complicated options for Jews is designed to sketch the context in which individuals, and especially talented ones like Leonard Bernstein, make their choices about what place, if any, their Judaism will have in their lives and works.

Having looked at Bernstein in the larger, universal context, the question of how particularism and universalism play out in his life and music will be investigated and

developed over the course of this paper. The next four chapters will address this question from different vantage points. Chapter 2 will explore the Jewish background of Leonard Bernstein from the viewpoint of Bernstein himself. These autobiographical declarations provide a candid look at the different ways that Bernstein's "Jewishness" is expressed in his life and music. Chapter 3 will focus on Bernstein as a "Jewish hero" in a number of ways: for his contributions to Jewish life and culture, for his representation of the Jewish people to a national and international audience and, perhaps most importantly, for his provision of a model of how to synthesize particularistic and universalistic elements in music. In Chapter 4, I will describe the analyses of the Jewish elements in the symphonic works of Bernstein which have been devised by two specialists. Their conclusions lead me to develop, in Chapter 5, my own identification of Jewish elements in some of Bernstein's other, non-symphonic works. In Chapter 6, I will place Bernstein in the context of two other Jewish composers, Bloch and Schoenberg, and summarize my views of Bernstein's special ability to integrate Jewish ideas and musical elements into universally appealing works, some of which can also be incorporated into Jewish worship.

CHAPTER 2

A JEWISH BACKGROUND OF LEONARD BERNSTEIN

Bernstein, while currently known more as an "American" ("universalistic") than as a "Jewish" ("particularistic") composer, may actually be seen more appropriately as occupying a midpoint on the continuum of particularistic and universalistic approaches. We will use the distinction between universalism and particularism as a way to understand Bernstein's lifelong struggle with G-d and with Jewishness. It is important to begin with some working definitions.

According to Isaacs and Olitzky, in Jewish particularism "[t]here is a focus on Israel's unique relationship with God rather than God's general relationship with the world."[5] This is in contrast to the philosophic concept of universalism, described in the *Encyclopedia of Religion and Ethics* as:

> The setting aside of the belief that a nation or race is privileged to enjoy the special protection and favor of God, or to a deity when it recognizes as peculiarly its own; and contemplates all nations and races as standing, actually or potentially, in one and the same relation to one and the same God.[6]

In Jewish terms, universalism rejects the election of the Jews as the Chosen people, and instead sees the role of the Jewish people as being a light to the nations; what Jews are

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[5]Ronald Isaacs and Kerry Olitzky, *A Glossary of Jewish Life* (New Jersey: Jason Aronson Inc., 1992), 207, quoted in Steven I. Weiss, "The Bloch *Sacred Service*: A Composition for Jews or a Composition for Humankind?" (M.Sac.M. Thesis, Hebrew Union College-Jewish Institute Religion, 1996), 32.

[6]James Hastings, *The Encyclopedia of Religion and Ethics* (New York: Charles Scribner's Sons, 1928), 529, quoted in Weiss, 32.

"chosen" for is to be the bearers of the message of G-d's relationship to all humanity. Leonard Bernstein attempts to fuse together these divergent concepts. On the one hand, he keeps coming back to Jewish particularism through the perpetual struggles (and resolutions) that virtually define his relationship with G-d, and that compel him to return over and over again to the use of Jewish themes, texts, and musical elements in his works. On the other hand, Bernstein is an avowed universalist who needs to offer his musical and philosophical message to the whole world.

The foregoing leads to the question, can something be both particularistic and universalistic at the same time? "This question is addressed by Eugene Borowitz, one of the premiere Jewish theologians of the twentieth century. Borowitz says the answer is yes, Jews must be particularistic while giving a universal message."[7] Borowitz fervently supports "a bipolar faith, one dialectically juxtaposing the importance of particular instances to that of ideal universals."[8] Moreover, he describes particularism as a necessary source for universalism:

> I retain my strong universalism, because of my Jewish faith — that is, because I am a particularist. . . . We cannot surrender, in the name of humankind, our vigorous commitment to our distinctive faith without thereby surrendering the very mandate that alone can now require us to dignify all human kind.[9]

In other words, a "pure" universalism is self-canceling.

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[7]Weiss, 35.

[8]Eugene Borowitz, *Renewing the Covenant: A Theology for the Postmodern Jew* (New York: The Jewish Publication Society, 1991), Borowitz, 183.

[9]Ibid., 187.

Leonard Bernstein's universalism expresses itself through his overt appeals to worldwide brotherhood, peace, and mutual respect for all, and through the fact that the vast majority of his works are directed toward a general, rather than a Jewish, audience. His persistent use of Jewish materials in these universalistic works is partly an instance of the dictum that a writer must write what he knows. And, as Borowitz notes above, universal aims are in fact achieved through the *medium* of particular materials or actions. So we might say that it makes sense to build any building with local stone, even if it is the UN Building!

But Bernstein does something else, at least in his symphonic works: the narrator — who is both Bernstein himself and, by identification, the listener — is engaged in *arguing* with G-d, a particularly Jewish mode of relating to the Deity. This mode of an intimate relationship is, interestingly, not something he is *proposing* as a model for the world at large — it is not part of his avowed universalism — but it is Leonard Bernstein's own way of relating to G-d. Moreover, this mode arose historically from the ideology of particularism which cites the Jewish people as the Chosen People; it is our covenant with G-d which entitles us to this intimate, "familial" way of interaction. Thus, in addition to the clear universalism expressed in Leonard Bernstein's music and writing, and in his life as an American cultural ambassador to the world, there is the remnant of Jewish particularism in the form of the depicted relationship with G-d. From this we may infer that Bernstein's use of Jewish materials is not simply due to their being psychologically available or handy, but also that he holds them to have intrinsic value as ways of relating to the divine.

Many biographers of Bernstein, such as Burton Bernstein, Shirley Bernstein, Marc Blitzstein, Henry Brandon, Humphrey Burton, Michael Freeland, Jack Gottlieb, Peter Gradenwitz, Irene Heskes, Artur Holde, Abraham Lubin, Joan Peyser, and Meryle Secrest have each created a different portrayal of Bernstein's life, depending on the goal of the author. Some talk about Bernstein the composer while others focus on his conducting career. Still others delve into his personal life, in an attempt to expose his infidelity, bisexuality, neuroticism, and egotism. One can see that Leonard Bernstein is described subjectively by each author in the hope that their book will be an added contribution to our overall knowledge of the man. Yet a gap remains in regard to acknowledgment of and critical study of Bernstein's Jewishness.

In these days of multiculturalism, it seems surprising that most of Bernstein's biographers treat his Judaism more as a single ingredient rather than as a powerful motive and meaning in his life. Yet few studies have explored Bernstein's Jewish side and its contribution to his music. A partial exception is *Leonard Bernstein: A Life,*[10] in which biographer Meryle Secrest is able to see past the façade of myth and celebrity that is attached to Bernstein, to reveal a more personal and private portrait. Unlike other biographers, who merely hint at Bernstein's Jewish background and its significance in his life and music, Secrest's entire first chapter is dedicated to Bernstein's Jewish upbringing, depicting a powerful Jewish foundation and perspective in his psyche. Yet even Secrest tends to view the "Jewish influence" more as a static, historical matter than as an active, lifelong struggle with identity.

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[10]Secrest.

Bernstein's Self-Declarations on His Jewish Identity

For most of this century, Jews felt that embracing American culture was a way of assimilating and not drawing attention to themselves; particularism was downplayed in a very real attempt to remain anonymous and less Jewish-identified. Today, however, the pride and recognition awarded to people's differences greatly encourages new ways of identifying particularism. Today, when reviewing books and articles written by Leonard Bernstein, one can approach the Jewish aspects of Bernstein's psyche, whereas in the past critics overwhelmingly emphasized Bernstein's more universalistic endeavors. Bernstein's personal stories and ideology are imbued with Jewish witticisms, Yiddish quotes, biblical quotes, and touching Jewish midrashic tales. Through his use of this material one can see how he valued Judaism and incorporated it, in various forms, into his life and his creative endeavors.

What better place to begin to observe Bernstein's Jewish identity than through his own words and interpretations of life. In his book *Findings* (1982),[11] he collects letters, poems, speeches, interviews taken from several journal articles, and his private philosophy of life, and presents them, unedited, to the reader. In the Preface, Bernstein explains what this book means to him and also how it represents his outlook on life based on Judaism:

> These *Findings* are in no way to be construed as memoirs; they are indeed *findings* of past feelings and ideas ranging through an adolescent and increasingly adult lifetime.[12] . . . I note with equal surprise that almost as

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[11]Leonard Bernstein, *Findings* (New York: Simon and Schuster, 1982).

[12]Ibid., 9.

> much material in this volume stems from my feelings of Jewishness as stems from the musical universe I inhabit.[13]

There are many examples of Bernstein's Jewishness presented throughout the book.

One way to interpret Bernstein's Jewishness is to discover Judaic sources that have influenced his life. The very first article in *Findings*, entitled "Father's Books," finds a young Bernstein of seventeen writing a composition for his English class at the Boston Latin School. In it, he goes into great depths on a subject that obviously had great personal meaning and which he respected as a child growing up in a practicing religious household, the relationship his father had with the Talmud:

> Why can the Talmud supplant all other literature for him [my father]? Because, first of all, his mind is adapted to the study of the Talmud; his studious nature is sated by nothing less erudite than the Talmud. Because, secondly, the Talmud is sufficiently diversified to offer every type of literary material. Because, lastly, the Talmud has been his food since he could first read; he has become part of it, and it of him. And, because of his diligent study, his work has flourished materially, and he is a leader in his field — living proof that the wise man combines the spiritual and material in order to ensure a solid life.[14]

At twenty-one, Bernstein wrote his Bachelor's Thesis at Harvard entitled, "The Absorption of Race Elements into American Music." This thesis explored the core features necessary in creating an "American sound." Bernstein rejects the idea that all American music stems from one particular musical source. As a Jewish, as well as a contemporary, American composer, Bernstein writes on a subject to which he is personally tied; he states that there is not one group of people in America, with their

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[13]Ibid., 10.

[14]Ibid., 13-14.

subsequent musical characteristics (their definitive musical sound), who should be considered the sole and exclusive model for the "American" musical sound. He states: "If one seeks to develop any one folk art, he is not characteristically American. He is faced with a situation in which there is no common American musical material."[15] This study further addresses the fusion of many folk music origins, including two popular types, jazz music (influenced by the Negro spiritual), and folk music (represented by English, Irish, and Scottish music) in order to create an "American" musical sound:

> Hence the American composer makes use of either or both of these elements, depending upon his ancestry. The jazz influence [of Negro music] is common to all Americans; the New England influence [English/Irish/Scottish] only to those for whom it is a heritage but, being so universal, can be anybody's heritage. Add to these the tempering influence of each individual composer's own heritage, and the result is a personal, yet American, musical style, with jazz as the ultimate common denominator.[16]

From this example, one can get a better sense of Bernstein's later compositional style: clearly, he was touched by the influences of both jazz and Negro spirituals and by folk music. The former is visible in his use of rhythms, time signature manipulations, and intervallic jumps. The latter is seen in his extensive use of ballad form (strophic treatment of texts) and strict, regimented formats, including mirrored form and tripartite form. Musical examples of this style abound in Bernstein's compositions: "America," "One Hand, One Heart," and "Tonight" from *West Side Story*, to name a few. According to Bernstein's own philosophy of American music, one's own heritage, in this case his

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[15]Ibid., 39.

[16]Ibid., 40.

Jewish heritage, must also be employed. These influences include Jewish modes, fragments of cantillation or hazzanut, Jewish motivic material, and liturgical texts which can be incorporated into one's compositions. This religious influence, combined with jazz and folk origins, can be seen in Bernstein's setting of psalm texts, in his arrangements of the prayers *Yigdal* and *Hashkivenu*, and, more subtly, in the *niggun*-like song *Piccola Serenata*. His success at combining all these elements represents his definition of a "personal, yet American, musical style."[17]

In January, 1954, the 36-year-old Bernstein was asked to write, along with many others (including Eleanor Roosevelt), a credo for a book called, *This I Believe*. His creed, "The Mountain Disappears," shows his views on humanity, the potential of people to change and succeed, patriotism and, most intriguingly, man's unconscious thought:

> 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.[18]

One can apply this idea of unconscious thought to all his particularistic works, including Bernstein's Jewish works. It seems clear that Bernstein's objective in creating an art form is not to emphasize either a universalistic or an underlying particularistic message, but to achieve contact, on all levels, with the perceiver. Bernstein appreciates the unconscious mind and may, in fact, unconsciously incorporate Jewish thematic material

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[17]Ibid.

[18]Ibid., 138.

into many of his compositions as a way of struggling with and of retaining a Jewish identity.

Many of Bernstein's works can be defined as Jewish works or works with Jewish subjects: *Hashkivenu (1945)*; arrangements of *Yigdal (1950)*, *Simchu Na (1947)*, and *Reena (1947)*; the Ballet Suite *Dybbuk, Suite No. 1 (1974)*; and his symphonies, Symphony No. 1, *Jeremiah (1942)*, Symphony No. 2, *The Age of Anxiety* (1949) and Symphony No. 3, *Kaddish* (1963). Other of his works began as particularistic, Jewish-themed works, but were then modified in an attempt to achieve a more universalistic, American appeal. The musical *West Side Story* is an example. Consider these excerpts from Bernstein's diary logs:

> New York, Jan. 6, 1949. Jerry R. Called today with a noble idea: a modern version of Romeo and Juliet set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics. Former: Capulets; latter: Montagues. Juliet is Jewish. Friar Lawrence is a neighborhood druggist. Street brawls, double death — it all fits.[19]

The working title for the new production was *East Side Story*.

> Beverly Hills, Aug. 25, 1955 . . . We're fired again by the Romeo notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and have come up with what I think is going to be it: two teen-age gangs, one the warring Puerto Ricans, the other self-styled "Americans." Suddenly it all springs to life. I hear rhythms and pulses, and — most of all — I can sort of feel the form.[20]

Why the sudden switch from Christian/Jewish to Puerto Rican/American? Perhaps Bernstein and his collaborators could see that in the climate of America in 1957

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[19]Ibid., 144.

[20]Ibid., 145.

it was not timely to introduce a Christian/Jewish love story. If the first story had been used, it would have involved intermarriage issues and the use of insulting stereotypes and bigoted language, not to mention the problems of how the public and critics would view a Jewish composer writing such a religious-political musical. As a universalist, Bernstein's music was a vehicle for bringing all people together, not for pushing them further apart. By changing the characters from Christian/Jewish to Puerto Rican/American, Bernstein depicted a cultural, rather than religious controversy. This was probably deemed a more acceptable, appealing pairing for an American audience (although today, some Puerto Ricans find the musical culturally insulting and they therefore see it as politically incorrect). Finally, Bernstein would have been musically obligated to incorporate Jewish and Christian themes into the musical. However, once the decision had been made to proceed with the Puerto Rican/American version, Bernstein made a conscious choice to abandon any overt Jewish elements, and to retain only the rhythms, intervals, time signature variations, and Ballad forms (of Negro, jazz, and English music) that represented his American musical style. This elimination or downplaying of Jewish elements is apparent in all of his musical theater endeavors,[21] which are curiously his most popular and financially successful works. Yet, perhaps because of their popularity over other works that he deemed more significant — like his three Jewish-themed

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[21]An exception is the Jewish-sounding "I am so Easily Assimilated" in *Candide*, although it is assigned to an old gypsy woman. Certainly the title is ironic in this context — and the song may actually represent a conscious comment on Bernstein's own "assimilation."

symphonies, which are not as often presented or remembered — Bernstein was actually rather bitter about the success of his theatrical works over his other compositions.

In 1959, Bernstein was honored at a ceremony of the America-Israel Cultural Foundation for his contributions to the cultural interchange between Israel and the United States. His speech, entitled "The Whole Megillah," abounds with Jewish thought and Jewish expressiveness. He first acknowledges his father (a very Jewish way of honoring parents, as seen in the Torah),[22] and then calls himself "a chip off the old Tanach."[23] He continues by citing a part of the Book of Esther where Mordecai is honored by being taken throughout the kingdom on horseback — ironically, by Haman, the man sworn to killing Mordecai and, indeed, all the Jews. Bernstein then links this story to his own Jewish identity in the following way:

> . . . and here am I, like Mordecai, feeling the strangeness of royal apparel, the King's horse, the crown — in short, being honored. But ultimately, I am little old Mordecai, who goes back after all the shouting has died down, to sit, and hope, in the king's gate [meaning in G-d's place]. In some very important part of me, I will always be that exiled, frightened little boy of ten, singing the Megillah, and praying for a chance to make music in my lifetime.[24]

At the end of his speech, Bernstein quotes a touching story from the Book of Kings, when G-d appears to Solomon and asks him what he wants. Solomon responds, "Give thy

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[22]This connection to our parents demonstrates the Jewish extension of our ultimate connection with G-d.

[23]Ibid., 164.

[24]Ibid., 166-167.

servant an understanding heart, to discern between good and bad." Bernstein, in his closing words fervently expresses a Jewish creed to live by:

> . . . that [having an understanding of right and wrong] is indeed my prayer, keeping Solomon as my model:
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> To be strong of will, but not to offend;
> To be intimate with my fellow man, but not to presume;
> To love, but not to be weakened by loving;
> To serve music, but not to forget humanity for the music;
> To work, but not to destroy oneself in working;
> To rest, but not to be idle;
> To be a proud and grateful American, but also to be a proud and grateful Jew;
> To give, but also to receive;
> To create, but also to perform;
> To act, but also to dream;
> To live, but also to be.
>
> This is not an easy undecalogue. My prayer is for the wisdom to observe it; and to be worthy of your most deeply cherished honor.[25]

In 1963, Bernstein made a speech at a dinner in Boston which honored his father. In that speech, his relationship to his father, to G-d, and to Judaism are explored:

> . . . my father is primarily the Creator, because he caused me to exist. This is the child's conception; but we immediately realize that this is a perfect image of God. To the child, the father is God, the model to be followed, in whose image he was created. And as the child grows up, he retains all his life, in some deep, deep part of him, the stamp of that father-image whenever he thinks of God, of good and evil, of retribution. . . .[26] I think that probably the greatest gift my father bestowed on us children was to teach us to love learning. He was, in our house, *Chachmah* [wisdom]; he was the flaming angel in charge of it. A child may or may not have Understanding, *Binah*, the more female, intuitive side of Wisdom; if he doesn't have it he will never have it, for it cannot be learned. But *Chachmah* can be learned, and I think that is probably the foundation of all

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[25]Ibid., 167.

[26]Ibid., 173-174.

> Jewish living and culture — that learning can be learned; and it is certainly the sense in which I call my father a great Jew. He made it possible for his children not to love wisdom, to love the actual seeking after it. Of course, he may have ruined our lives in the process, because, as we all know, it's the desire to know too much that starts all the *tsuros*. And yet, I wouldn't have it any other way.[27]

From this extended excerpt, one can see the active role that Judaism has played in the life of Leonard Bernstein. Underneath the culturally Jewish Leonard Bernstein (who constantly responds with Yiddish phrases, quotes witticisms from the Talmud, Torah and other Jewish books of knowledge, and who aligns himself with Jewish organizations and communities), lies another Jewish Leonard Bernstein: a man with the need to explore, contemplate, and wrestle with his relationship to G-d and to Judaism. Several things elicited this need for Bernstein to wrestle with his Jewish identity. Anti-Semitism was a main outside influence that provoked him to proceed cautiously but steadily as a Jewish composer. Another outside influence must have been the lure of a world-wide audience. As an inside influence from his early days, Bernstein struggled with an over-bearing but well-meaning father who urged him to appreciate, respect, and live his Judaism. It is no wonder that Bernstein struggled with Judaism so much given these influences upon him.

Using Bernstein's own examples, one can take a fresh look at him as a Jewish man struggling to recognize the "Jewishness" within himself and to apply it in his daily life — in his speeches, compositions, letters, poetry, and music. He proceeded, both consciously and unconsciously, and through both universalistic and particularistic approaches, to infuse, meld, and synthesize Jewish ideas and principles into all areas of

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[27]Ibid., 174-175.

his life. These examples, drawn from his own writings, depict a passionate, expressive Jewish side of Bernstein which burned fiercely within him, and which was released through the many expressive channels that he commanded throughout his life.

CHAPTER 3

LEONARD BERNSTEIN AS A "JEWISH HERO"

In "Leonard Bernstein: Musician and Jew,"[28] Irene Heskes seems ready to proclaim Bernstein a "Jewish Hero." She offers a portrayal of him as a Jew extraordinaire in addition to being a composer, musician, pianist, and conductor. In particular, he is identified as a great contributor, not only to society in general but to Jewish society in particular. Heskes focuses on: (1) the significant contributions that Leonard Bernstein has made to Jewish life and culture wherever and whenever the opportunity arose, and (2) Bernstein's representation of the Jewish people to an international audience. I think that this author, who is Jewish herself, has limited her view of Bernstein as the ultimate Jewish hero solely to his Jewish *accomplishments*. Because Heskes does not locate the Jewish issues within a larger framework, she fails to give a true and accurate representation of Bernstein — particularly, a view of him as a modern Jew who is struggling and grappling with his Jewish identity, and, of how unease with his Jewishness plays out in his compositions and in his life. While her efforts, as compared to most biographers, to recognize Bernstein's Jewish accomplishments should be observed and appreciated, they must be weighed against the idea that she has a "Jewish Hero" agenda — that is, she is attempting to create the ultimate Jewish Hero by focusing

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[28]Irene Heskes, "Leonard Bernstein: Musician and Jew," *The Reconstructionist* 27, no. 14 (1961).

only on Bernstein's Jewish *actions*, and not, more importantly, the impetus *behind* the actions.

There is no denying that Bernstein's contribution to Jewish life was extensive. His spectacular debut occurred as a last-minute substitute for the ailing conductor Bruno Walter at Carnegie Hall in 1943. It was a conducting breakthrough, as it marked one of the first times that a "young American Jew" was making good in one of the nation's "cultural temples" which, until that time, had been overwhelmingly occupied by Europeans. Two weeks after this success, Bernstein "chose to lead the Philharmonic in a performance of Ernest Bloch's *Three Jewish Poems*."[29] One must understand the boldness of Bernstein's decision to program an overtly Jewish work so early in his career. Prior to Bernstein's tenure, the programming of identifiably Jewish works was conspicuously lacking even at the New York Philharmonic, with its largely Jewish audience. This break with the programming of traditional, "war-horse" repertoire opened the doors for conductors to select particularistic music (in this case, the music of Jewish composers) and allowed this music to make a significant mark in the classical music world. Clearly, Leonard Bernstein had "not blushed while presenting the music of very many Jews and with very many more Jewish performers, in this county and throughout the world, and on the radio, television, and in recordings."[30]

In his early years, Bernstein had already begun to break ground by creating and by exposing the world to Jewish works. As early as 1935, the young Bernstein was setting

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[29]Ibid., 28.

[30]Ibid., 30.

his own adaptation of psalm lyrics to music, which resulted in *Psalm 148*, a fusion of sacred texts with music in the styles of Elgar, Franck, Gounod, and Rossini (including a direct quote from Rossini's *Stabat Mater*). In 1945, he "fulfilled a commission from the Park Avenue Synagogue in New York for a musical setting of the traditional *Hashkiveinu* prayer."[31] Written for Cantor David Putterman and first conducted by Max Helfman, it demonstrates Bernstein's understanding and knowledge of Jewish prayer, coupled with his mastery of modern compositional technique. Early in his career, he even had a desire to write an opera about the 18th Century Polish Ghetto. Unfortunately, his multi-talented abilities led him to other projects before he could create such a unique opera.

Bernstein also made significant contributions in education. When he first came to Tanglewood, he was the student. Later he taught there, and found in Tanglewood a place where like-minded Jewish musicians, such as Aaron Copland, could gather to learn from one another. In 1949, when Brandeis University was established, Bernstein was invited to assist in its musical programs. As one reporter put it, "Brandeis University was a logical place for a man who had so firmly allied himself with Jewish causes and the Jewish community."[32] Even today, annual Bernstein concerts are presented at both of these institutions as ways of acknowledging his contributions to music and Judaism.

BETA (Bernstein Education Through the Arts Fund) is another way that Bernstein's memory and accomplishments have come to be recognized. Established by Bernstein in 1990 (in the last year of his life) with a $100,000 prize he received from

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[31]Ibid., 28.

[32]Ibid.

Japan, it is a non-profit philanthropy dedicated to using the arts as a means of encouraging the love of learning. The approach is based on the Jewish lesson *chachmah*, or wisdom, that he learned from his father as a boy. A national school network has been created to pursue Bernstein's philosophies, learning models, and strategies for continuous innovation and improvement in education. The following excerpt from the school's brochure introduces the objectives for this method of learning:

> For his achievements as conductor, composer, performer and teacher, Leonard Bernstein is recognized as one of the most influential artists of the Twentieth Century. The passion he brought to his work sprang from his conviction that the arts, far from being a form of elitist amusement, are essential to the well-being of both the individual and society. Central to Leonard Bernstein's teaching was his belief that education be concerned not merely with imparting received knowledge, but in cultivating a lifelong appetite for new discovery. In particular he was keen to demonstrate that the processes of the arts both draw upon and illuminate learning in a variety of academic disciplines. Thus learning with the artistic process as a model can become a foundation for innovative curricula and teaching techniques.[33]

As Jews have always placed great emphasis on learning and higher education, this last gift of Bernstein, the gift of continuing education for children, is particularly noteworthy. The school system is not specialized as a school *of* the arts. It is open to all children from all backgrounds and covers the full range of subjects. However, it uses the particular lens of the artistic process to illuminate the universal body of learning. The school embodies two of his principles: (1) the Jewish goal of continually bettering oneself through a lifelong appetite for new discoveries through education, and (2) the musician's view that

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[33]Bernstein Education Through the Arts, "The Objectives for the Leonard Bernstein Center," [site on-line]; available from http:\www.bernstein.org; Internet; accessed 4 June 1997.

life should be viewed through processes of the arts since they demonstrate and draw upon both universalistic and particularistic thought.

Heskes shows how Bernstein has also been a representative of the Jewish people to an international audience. As early as 1946, he conducted a concert in post-war Munich, Germany, which captured the attention of the entire world. He then went to Dachau and "performed with 17 former inmates on a broken upright piano to a cheering throng."[34] We might say that this was an early example of what would now be called "in your face" politics. By these dramatic actions, Bernstein conveyed both that "we're still here" and that we will not let the world forget the Shoah. In 1947, following the end of the British mandate, Bernstein toured Palestine. The media covered the visit, and dubbed Bernstein an American Jewish hero. The following year he returned, during the critical War of Independence, to perform and to meet the people throughout Israel. It is easy ". . . to understand why Bernstein became a hero of that war without ever carrying a gun."[35] The power of music and Jewish diplomacy will never be underestimated again. This diplomacy was also carried out by performances in Russia, Latin America and, later in his career, at the tearing down of the Berlin Wall. (Who would have thought that a day would come when a Jewish conductor would be asked to conduct Beethoven's *Symphony No. 9* for Germany's reunification or, for that matter, be recognized as one of the world's greatest conductors of the Beethoven symphonies?) Wherever he went, Bernstein represented the American Jew as an emissary of good-will.

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[34]Heskes, 28.

[35]Ibid.

Bernstein used his Jewish awareness to actively and successfully pursue the advancement of Jewish artistry:

> Fortunately, there are some Jewish musicians who have actually taken upon themselves the obligation to advance actively the cause of Jewish musical life wherever they find an opportunity. In relative oblivion, they encourage as well as teach and assist other Jewish musicians; they perform much of the classics of Jewish music as well as newer compositions; they collect, arrange, and republish much Jewish music that would otherwise fall into neglect or be lost entirely. And, while Bernstein's compositions for the synagogue are still few, he has shown great interest in Jewish liturgy and often expresses a desire to contribute much more to devotional music.[36]

Heskes summarizes her description of this aspect of Bernstein's career by saying: "As a Jewish man of much sincerity and intellectual substance, he has applied the advantages of his professional good fortune toward advancement of notable projects of Jewish musical significance."[37]

While I applaud Heskes's identification of many of Bernstein's Jewish accomplishments, it reads like an accolade. Her idealization of Bernstein creates a three-fold problem. First, she overstates his Jewish advances and innovations in the classical music world. For example, she cites Bernstein as being the first to establish particularistic music of Jewish composers in the classical music world. But what about earlier Jewish composers? Ernest Bloch's *Sacred Service*, for example, was written in 1930. This work clearly made an impact on classical music at the time and may have influenced later Jewish conductors, including Bernstein, to perform compositions of

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[36]Ibid., 29.

[37]Ibid., 30.

other Jewish composers. Second, she neglects to show Bernstein's constant inner *turmoil* about Judaism and therefore misses a psychological point about his creativity. Heskes seems to believe that Bernstein's Jewish commitment accounts for his "Jewish output," whereas it is my view that it is his Jewish *ambivalence* which is the driving force in his life. Third, her 1961 article considers Bernstein a composer who is interested in creating Jewish works, and expresses hope that he will write more Jewish music, including sacred music. Unfortunately for all of us, the remaining nearly thirty years of Bernstein's life produced no further music written expressly for the synagogue.

While Bernstein was not a practicing, religious Jew (and at times defiantly rebelled against Judaism, by eating *treif* on Yom Kippur, for example), I am keenly aware that he was an intelligent, informed, learned, secular Jew down to his very soul. As a modern Jew who struggled with his Judaism and found a way of projecting that struggle into his compositions, I would say that Bernstein was successful. He created a way of defining, adapting, and incorporating his Judaism into music, within the larger secular world that surrounded him. In this way, his approach can serve as a model of how a Jewish musician can adapt to an ever-changing world.

CHAPTER 4

INTERPRETATIONS OF JEWISH ELEMENTS IN LEONARD BERNSTEIN'S THREE SYMPHONIES

Jack Gottlieb and Abraham Lubin provide some of the best scholarly interpretation of the Jewish side of Leonard Bernstein's compositions. Gottlieb began working with Bernstein as his general musical assistant in 1958. A notable composer, teacher, writer, and performer of Jewish music in his own right, Gottlieb worked closely with Bernstein for more than twenty-five years. During that time, he became one of the world's leading authorities on the interpretation and cataloging of Bernstein's music. Abraham Lubin was born in London and received his Hazzan certificate there, from the Jews College Cantorial School. He is a specialist in Jewish music and the history of Jewish music. Lubin has contributed articles on Jewish music to several Jewish music periodicals, including several articles on Jewish interpretations of Leonard Bernstein's compositions. In contrast to Irene Heskes, whose work focuses upon Leonard Bernstein's life and his contributions to Jewish cultural life, Gottlieb and Lubin observe the specific Jewish characteristics that have contributed to creating the Bernstein musical style. While many of Bernstein's works clearly relate to Jewish themes, Gottlieb's and Lubin's research helps to pinpoint what it is that makes these works "Jewish," based on both musical and textual interpretation and analysis. Their Jewish musical observations include the influence of liturgical texts, motivic and rhythmic material, cantillation, and Jewish modes upon Bernstein's music. For our purposes, we will concentrate on

Gottlieb's interpretations of Bernstein's Symphony No. 1, *Jeremiah* (1942) and Symphony No. 2, *The Age of Anxiety* (1949), and on Lubin's interpretations of Symphony No. 3, *Kaddish* (1963), as these pieces cogently represent one important paradigm of Bernstein's music which will serve as a model for later analysis.

Symphony No. 1, *Jeremiah*

In the Program notes for Symphony No. 1, *Jeremiah* (1942), Bernstein writes,

> The symphony does not make use to any great extent of actual Hebrew thematic material. The first theme of the scherzo is paraphrased from a traditional Hebrew chant, and the opening phrase of the vocal part in the Lamentation is based on a liturgical cadence still sung today in commemoration of the destruction of Jerusalem by Babylon. Other resemblances to Hebrew liturgical music are a matter of emotional quality rather than of the notes themselves.[38]

While Bernstein sees simply an emotional Jewish quality to his music, Jack Gottlieb, after thorough analysis, suggests a much greater pull towards liturgical motives than Bernstein is consciously aware of. After conferring with the composer Max Helfman, Gottlieb attempted to uncover specific liturgical sources. His conclusions stem from an investigation of two specific sources of genuine Hebraic material: the cantillation of the Bible, and the liturgical chant of the synagogue. According to Gottlieb, the *Jeremiah* Symphony is fashioned almost exclusively on the following three components:

> Ashkenazic cantillation used for chanting the Prophetic portion on the Sabbath (Haftorah cantillation), the mode of chanting Lamentations on

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[38] Leonard Bernstein, *New York Philharmonic Notes*, (March 29, 1944), quoted in Jack Gottlieb, "The Music of Leonard Bernstein: A Study of Melodic Manipulations (With Original Compositions) 'Sonata for Piano' 'Pieces of Seven'" (D.M.A. diss., University of Illinois, 1964), 217.

> Tisha b'Av in commemoration of the destruction of the Temple, and finally, on several nussach motives for festival and penitential prayers.[39]

The "Prophecy" theme uses the final phrase of nussach from the Amidah for festival mornings for its first half, followed by a phrase from the K'rovah mode, which is typically used as a poetic expansion of the Amidah, for its second half. This motif can be seen in both the first and third movements (see Appendix A, No. 1).[40] The opening theme of the "Profanation" movement incorporates Ashkenazic Haftorah cantillation. The variations of the cantillation are kept to a minimum and include: one added extension of the theme, one interpolation of the theme, and rhythmical variation and distortion. Despite these changes, the cantillation is certainly kept well intact and is easy to identify (see Appendix A, No. 2).[41] Finally, the third movement's motives can be traced to the Ashkenazic cantillation based on Lamentations 1:1, the liturgical-penitential mode used on S'lichot (Service of Forgiveness), on cantorial improvisation and, to a lesser degree, on the use of a single High Holy Day mode (included here, not as an example of a motif that is employed, but only to illustrate the stressing of the upper appoggiatura within the motif; see Appendix A, No. 3).[42]

From the examples above, it is clear that Bernstein, seemingly unconsciously, has included in *Jeremiah* a foundation of liturgical sources based on cantillation and Jewish

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[39]Gottlieb, "The Music of Leonard Bernstein," 218.

[40]Ibid., 219.

[41]Ibid., 220.

[42]Ibid., 221.

modes. Several renowned musicologists and critics agree. The Jewish musicologist Israel Rabinovitch wrote: "It is worthy of note, too, that right from the beginning, Bernstein submitted to the fascination which Jewish themes held for him."[43] Albert Weisser, another Jewish musicologist, wrote that *Jeremiah* is "a work of undoubted brilliance and felicitous lyricism" which "evokes a happy mixture of the Hebraic and the American."[44] Somewhat more generally, Artur Holde said, "In his symphonic poem *Jeremiah* he expressed a fervor which seemed to spring from a powerful religious impulse."[45]

Symphony No. 2, *The Age of Anxiety*

In the program notes for his Symphony No. 2, *The Age of Anxiety (1949)*, Bernstein writes:

> The essential line of the poem (and of the music) is the record of our difficult and problematical search for faith. In the end, two of the characters enunciate the recognition of this faith — even a passive submission to it — at the same time revealing an inability to relate to it personally in their daily lives, except through blind acceptance.[46] . . . I was merely writing a symphony inspired by a poem and following the general

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[43]Israel Rabinovitch, *Of Jewish Music* (Montreal: The Book Center, 1952): 302, quoted in Abraham Lubin, "The Influence of Jewish Music and Thought in Certain Works of Leonard Bernstein," *Journal of Synagogue Music* 3 no. 3 (Sept., 1971): 22.

[44]Albert Weisser, *The Modern Renaissance of Jewish Music* (New York: Bloch Publishing Company, Inc., 1954): 159, quoted in Lubin, 22.

[45]Artur Holde, *Jews in Music* (London: Peter Owen, 1960): 344, quoted in Lubin, 22.

[46]Leonard Bernstein, *Boston Symphony Orchestra Notes* (April 8, 1949), quoted in Gottlieb, "The Music of Leonard Bernstein," 226.

> form of that poem. Yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem — details that had "written themselves," wholly unplanned and unconscious. Since I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score.[47]

Here, Bernstein expresses two very personal traits: his continuing struggle with faith and its theological meaning in our time, and his acknowledgment of unconscious thought as a powerful force in his compositions.

Gottlieb, rather than taking an exclusively motivic, musical approach to the symphony, looks critically at the text by W. H. Auden as a way of exploring what questions of faith occur and how this faith is expressed in a Jewish manner. Gottlieb also makes one musical connection, between a specific text and its motivic counterpart at the conclusion of the symphony, which he suggests literally spells out the name of G-d.

In the last part of the original "Masque" by Auden, Gottlieb finds many allusions to faith that can be interpreted as Jewish. Using the following quotes by the character Rosetta, he places the poem in a Jewish context by focusing on issues of exile, conformity to the ways of gentiles and its consequences, Diaspora issues, and faith in G-d's omniscience and omnipresence:

> . . . You'll build here, be/Satisfied soon, while I sit waiting/On my light luggage to leave if called/For some new exile . . .[48]

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[47]Bernstein, *Boston Symphony Orchestra Notes*, quoted in Gottlieb, "The Music of Leonard Bernstein," 226.

[48]This and the quotes which follow are from W. H. Auden, *The Age of Anxiety* from the *Collected Longer Poems* (New York, 1975): 344 ff., quoted in Jack Gottlieb, "Symbols of Faith in the Music of Leonard Bernstein," *The Musical Quarterly* 10 no.2 (December 1980), 46-47.

> . . . I'd hate you to think/How gentile you feel . . .
>
> You're too late to believe. Your lie is showing,/Your creed is creased. But have Christian luck./Your Jesus has wept; you may joke now, . . .
>
> . . . for we are His Chosen,/His ragged remnant with our ripe flesh/And our hats on, sent out of the room/By their dying grandees and doleful slaves,/Kicked in corridors and cold-shouldered/At toll-bridges, teased upon the stage,/Snubbed at sea, to seep through boundaries,/Diffuse like firearms through frightened lands, . . ./But his people still.
>
> . . . Though I fly to Wall Street/Or Publisher's Row, or pass out, or/ Submerge in music, or marry well,/Marooned on riches. He'll be right there/With His eye upon me./Should I hide away/My secret sins in consulting rooms,/My fears are before Him; He'll find all,/Ignore nothing.

Gottlieb points out that this specifically suggests Psalm 139:

> Where could I go to escape from You?/Where could I get away from Your presence?/If I went up to heaven, You would be there,/If I lay down in the world of the dead,
>
> You would be there./If I flew away from beyond the east or lived in the furthest place in the west,/You would be there to lead me,/You would be there to help me.[49]

And Auden's poem reaches its climax at the end:

> Though mobs run amok and markets fall,/Though lights burn late at police stations,/Though passports expire and ports are watched,/Though thousands tumble . . . *Sh'ma Yisrael,/Adonai eloheinu, Adonai echad.*[50]

Having completed his exhaustive textual analysis, Gottlieb turns to motivic significance. In his brief musical analysis of *The Age of Anxiety*, he makes a case for only one Jewish motif, yet he finds this motif essential to the symphony. Looking at the end of the symphony, he suggests that coming to terms with faith and "finding" G-d is

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[49]Gottlieb, "Symbols of Faith," 47.

[50]Auden, in Gottlieb, "Symbols of Faith," 47.

epresented by four notes formed into two intervals of the fourth (see Appendix A. No. 4).[51] Following the tradition of the Kabbalists, who search for a secret, deeper meaning to life's questions, Gottlieb puts forth the notion that these four notes represent G-d and that, at the end of the symphony, one has accepted faith and G-d:

> In the mystical practice of the Kabbalah, the letter *yod* (י) is considered to be the supreme point of the letter *vav* (ו). They are manifestations of the same divine emanation. The two D-flats correspond, then, not to two letters (*yod* and *hei*) but to two revelations of one concept. The Hebrew etymological root of Ye-ho-vah is *hayo* (from *l'hiyot*, "to be" or "to exist"). "He was, He is, and shall be," an expression of eternity, in Hebrew is sounded as *Hu hayah*, *Hu hoveh*, *Hu yih'yeh*. From these tenses, an ideogram evolved for another name of G-d: *Yah-veh*.[52]

Gottlieb's ideogram appears thus:

A♭	D♭	A♭	D♭	
ה	ו	ה	י	(reading right to left)[53]

He goes on to say that "Bernstein's musical equivalent of the 'something pure' is thus triumphantly proclaimed, at the conclusion of the Symphony."[54] To support this idea, Gottlieb concludes by saying:

> Everything points to it: Auden's words, Bernstein's heritage, the notes themselves . . . The acceptance of faith in *The Age of Anxiety* is not blind. In the heart of the composer it is always the Jewish faith, pure and simple.

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[51]Gottlieb, "Symbols of Faith," 48.

[52]Ibid.

[53]Ibid.

[54]Ibid., 49.

(Perhaps not so simple.) Bernstein, deliberately or unintentionally, cannot be otherwise[55] (see Appendix A, No. 5).[56]

Symphony No. 3, *Kaddish*

In contrast to Gottlieb, who focuses on motivic and textual analyses, Abraham Lubin takes a philosophical and theological approach to Bernstein's Symphony No. 3, *Kaddish*. He begins:

> Whereas in his *Jeremiah Symphony* Bernstein made enormous use of Jewish musical sources, with the *Kaddish Symphony* he creates his own themes and musical motifs which have absolutely nothing to do with any particular Jewish musical origins whatsoever. It is, however, in the philosophical and theological implications of this work that we detect the influence of Jewish thought and traditions.[57]

One use of the traditional text of the Kaddish prayer is its recitation by the Jew on the occasion of the death of a beloved member of the family. The prayer is not about death; it is a sanctification and adoration of G-d and a supplication for life and peace. The main message of this prayer, then, centers around our need to reaffirm our belief in G-d, who has the power over life and death. For Bernstein, this prayer offers

> . . . a point of reference and departure whereby he could express his own personal credo as it were, in relationship to his philosophy as a Jew and as a member of the human race.[58]

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[55]Ibid., 50.

[56]Ibid., 48.

[57]Lubin, 9-10.

[58]Ibid., 10.

> Moses to the Hasidic sect, there is a deep personal intimacy which allows things to be said to God that are almost inconceivable in another religion.[64]

The relationship of a Jew to G-d is a family relationship, and a disagreement is a family quarrel, with all that implies in both style and content.

This struggle and turmoil around faith and G-d comes to a resolution when the Speaker (Bernstein), pleads in humble and subdued tones:

> Forgive me, Father, I was mad with fever./Chaos is catching, and I succumbed./Have I hurt you, Father? Forgive me . . .[65]/We are one, after all, you and I:/Together we suffer, together exist./And forever will recreate each other.[66]

Lubin clearly considers this piece a philosophical and theological work without any apparent Jewish *musical* elements. The texts offer the most intimate personal expressions of faith, through Bernstein's passionate original thoughts and through a Jewish liturgical text, the Kaddish. The music, though it contains few Jewish musical elements, still provides a background of conflict and resolution, through Bernstein's innovative use of 20th Century musical antagonists, atonality and tonality:

> Musically this dualism is illustrated by the dramatic contrast between intensely chromatic textures (which border on the edge of atonality) and simple, expressive diatonicism. For example, there is a particularly anguished outburst by the speaker in the middle of the "Din Torah". . . It is commented upon by agonized, non-tonal music which culminates in an eight-part choral cadenza of vast complexity. But immediately after this,

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[64]Gottlieb, "The Music of Leonard Bernstein," 243.

[65]Bernstein, *Kaddish*, 46, quoted in Lubin, 11.

[66]Bernstein, *Kaddish*, 87, quoted in Lubin, 12.

> the speaker begs God's forgiveness and tries to comfort Him; and the ensuing lullaby is explicitly tonal, with gentle modulations.[67]

In *Kaddish*, Bernstein's original texts, more than in his other symphonies, are most informative, as they expose the most personal view of Bernstein's inner Jewish conflict. On closer consideration, it seems appropriate that Bernstein did not use Jewish musical elements in this symphony. They would have softened his powerful message and the expression of his inner turmoil, conflict, and resolution, since most Jewish musical elements would introduce modal *tonality*, which would musically be in opposition to what the composer is trying to establish textually. The use of atonality, in this case through diverse twelve-tone rows, balanced by tonal sections (but still free of traditional Jewish musical material), forces the listener to treat the music as background and to focus exclusively on the Jewish text of the Kaddish and the introspective comments of the composer. Moreover, it brings to traditional Jewish expression a modern musical language. Bernstein cannot use traditional Jewish *atonal* materials because they do not exist — atonality is the contemporary component that Bernstein brings into the Jewish dialogue. But then he cannot use traditional Jewish tonal materials either, because that would set up an opposition: Jewish=tonal vs. non-Jewish=atonal. Thus, he *must* leave Jewish musical material out of the tonal sections lest he equate tonal with Jewish and atonal with non-Jewish, when what he wants to do is equate atonal with conflict and tonal with resolution. As Jewish composers have done over the centuries, he incorporates new idioms into the expression of traditional texts and spiritual concerns.

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[67]Gottlieb, "The Music of Leonard Bernstein," 243.

In analyzing Bernstein's "Jewish" symphonic works, both Jack Gottlieb and Abraham Lubin have located the Jewish musical and textual components which allow one to label these pieces as "Jewish" on an even more critical, insightful level. With the advantage of being specialists in Jewish music interpretation — and in Gottlieb's case, from his added personal involvement and observations of Bernstein — they have drawn from their vast knowledge of liturgical texts, motivic material, cantillation, and Jewish modes, and have applied them to Bernstein's symphonic compositions. Yet, while these analyses correctly identify the role of Jewish musical elements in the larger works of Bernstein, they only begin to touch upon the psychological issue, the depth and complexity of his need to employ Jewish musical elements in his compositions.

Jewish musical elements permeate Bernstein's repertoire. They range from the more apparent in his symphonic works and sacred songs, to the almost cryptic in some of his secular songs. Gottlieb does not address the issue of faith in Bernstein's *Jeremiah* Symphony, as his purpose is to provide a comprehensive, exhaustive, Jewish musicological analysis, which tells us much about the Jewish technical components in Bernstein's music but does not address the underlying reasons for their use. When Bernstein was asked later in life about faith within his works and in the *Jeremiah* Symphony in particular, he replied:

> . . . In a sense, I suppose, I am always writing the same piece, as all composers do. But each time it is a new attempt in other terms to write this piece, to have the piece achieve new dimensions, or even acquire a new vocabulary. The work I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith. Even way back, when I wrote *Jeremiah*, I was wrestling with that problem. The faith

> or peace that is found at the end of *Jeremiah* is really more a kind of comfort, not a solution.[68]

Bernstein's first symphony expresses a concern that he returns to again and again: struggling with and maintaining faith in a fair and loving G-d in contemporary times. Gottlieb and Lubin come closest to understanding Bernstein's "Jewishness" in their analyses of his second and third symphonies. Here, while still focusing on the Jewish musical components, they were also able to interpret the psychological and religious issues of Bernstein's life-long preoccupation with faith, covenant (the man-G-d relationship), and renewal. Using as a foundation these apt musical, psychological, and religious portrayals of Bernstein's symphonic works, we will now proceed to describe and interpret the Jewish musical components in Bernstein's other, non-symphonic works.

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[68]Leonard Bernstein, interview by Berlin Press, press conference, Berlin, August 1977.

CHAPTER 5

INTERPRETATION OF JEWISH ELEMENTS IN LEONARD BERNSTEIN'S VOCAL AND CHORAL COMPOSITIONS

Taking Gottlieb's and Lubin's approach to musical analysis, I have expanded on their discoveries by searching through another genre of Bernstein's, his vocal works, both sacred and secular, to uncover both similar and different Jewish musical elements. I will now discuss these vocal works, to support my idea that Bernstein, both consciously and unconsciously, was driven inevitably to use Jewish musical elements in his compositions as a way of communicating and expressing his innermost ideas and struggles. The following pieces will be considered: *Hashkivenu* (1945), *Yigdal* (1950), "A Simple Song" from *Mass: A Theatre Piece for Singers, Players and Dancers* (1971), "Psalm 23" from *Chichester Psalms* (1965), "My House" from *Peter Pan* (1950), *Piccola Serenata* (1979), "Greeting" from *Arias and Barcarolles* (1955), and "When My Soul Touches Yours" from *Two Love Songs* (1949).

In discussing the symphonic works, there was no ambiguity about whether the text was sacred or secular, and little doubt about whether it was "Jewish." Similarly, there was no doubt that these symphonic works were not works for the synagogue, both because the forces required far exceed the resources of almost all congregations, and because the texts, even when liturgical, do not constitute a "service" (compare this to Bloch's *Sacred Service*, which has only the first problem). However, as we examine the vocal works, some important questions of sacred versus secular are raised: How should

these pieces be labeled? Should some be considered "sacred" works, because they use sacred texts and are written in a particularistic way, specifically for the synagogue, while others are labeled "secular" works, because they were written for universalistic purposes, even though they also use sacred texts and/or Jewish elements (Jewish motifs, cantillation, etc.)? Or, could these latter pieces be seen as a blending of the sacred and the secular in *content*, while relying on the performer or the environment to specify the *context* — and, therefore, the meaning — in which to communicate the songs' ideas? Or, should the pieces not be labeled at all, and instead be appreciated simply for their artistic and communicative value? As with the concepts of particularism and universalism presented earlier, it is important to look at some general definitions of sacred and secular music, in order to see how Bernstein's songs fit these definitions.

Dr. Lawrence Hoffman, a Professor of Jewish Liturgy at the Hebrew Union College - Jewish Institute of Religion, presents an interesting argument about what qualities define music as sacred as opposed to secular. He contends that sacred music is not to be labeled simply by what it *is* — either in terms of its lyrics or its music — but by what it *does*; that is, how it is used contextually to communicate its message:

> Worship is just one of the goals that Judaism and Christianity define among their favored religious activities. To the extent that music performs 'felicitously' in a sacred cause, it is sacred music; to the extent that the cause is worship, it is liturgical sacred music. And the type of worship act that the music is intended to facilitate depends entirely on the theological presumptions of the tradition in question.[69]

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[69]Lawrence Hoffman, *The Art of Public Prayer: Not for Clergy Only* (Washington D.C.: The Pastoral Press, 1988), 246.

In examining different types of sacred music, Hoffman uses the example of "Hatikvah" as a piece whose sacrality is not based on its text, which is secular. There is also nothing particularly Jewish-themed about the music, other than its being written in a mode that resembles the Jewish *Magen Avot* mode. The piece becomes sacred when both the performer and those who hear it associate the anthem as a symbol or representation of their country's ideals. Thus, Hoffman says, the music becomes sacred based on how it is used, and not on how it may have originally been written. While it is probably more accurate to say that this piece is *patriotic* by context, rather than *sacred*, I believe Hoffman's principle is valid.

I agree with Hoffman's general concept of sacred music as being sacred in terms of how it is used in context — when both the performer and those that hear it mutually connect it to a symbol or representation of their ideals. However, as a musician, I also believe that the incorporated Jewish elements, such as text, motivic/rhythmic material, cantillation, and Jewish modes are equally important in creating a Jewish sacred work. The vocal pieces to be analyzed can be considered "Jewish" and "sacred" because they meet the requirements of both terms: they incorporate Jewish elements as a symbol of Bernstein's relationship to and struggle with G-d, and they can be presented and can function in a Jewish context, both in the synagogue worship service and in concerts in the synagogue, where both the performer and the listener can connect them to Jewish ideals.

Bernstein's *Yigdal* and *Hashkivenu*, according to Hoffman's definition, fully qualify as liturgical sacred works. Each of them were written specifically for the synagogue using sacred texts, Jewish motifs, and modes along with Bernstein's 20th

Century musical style. When used within the context of a Jewish liturgical worship service, they can be considered both "liturgical" and "sacred." In this sacred space, both the cantor and the congregation can experience these songs as genuine Jewish prayers.

But what about the other six songs? While "Psalm 23" and "A Simple Song" both incorporate sacred texts and Jewish thematic material, can they be considered sacred songs? These first two works may be considered *Jewish* sacred songs only when they are used as such in a synagogue. Neither one was written specifically for the synagogue. The *Chichester Psalms* was commissioned by the Very Reverend Walter Hussey for Chichester Cathedral; "A Simple Song" was commissioned by Mrs. John F. Kennedy for the opening of the John F. Kennedy Center for the Performing Arts and is from *Mass*. The twenty-third psalm ("The Lord is my Shepherd") is familiar to Jews and was composed in Hebrew. Bernstein's musical setting is reminiscent of a simple Hebrew folk-melody. Because it is similar to another type of Jewish music, it can be more easily appreciated and integrated into worship services, perhaps in the *Yizkor* service or at funerals. "A Simple Song" is based on the slightly lesser-known Psalm 121 ("I will lift up my eyes to the hills from which comes my help"). Written originally for the theater stage and composed in English, its language and musical interpretation is, again, something easily identifiable and memorable to the public. In an American Reform or Liberal worship context, "A Simple Song" can be used as an anthem or included in an ecumenical service.

And what about those pieces which don't incorporate sacred texts, but can be seen as incorporating subtle Jewish elements — can these really operate as sacred works?

How should we label "My House," *Piccola Serenata*, "Greeting," and "When My Soul Touches Yours"? While I admit that these songs are generally considered secular, I feel that it was the genius of Bernstein to create songs that can have both secular and sacred appeal. When these songs are sung in a secular space they mean one thing, when they are presented in a synagogue they can mean quite another. When Jewish elements in these seemingly secular works are revealed, a cantor can creatively incorporate the songs into different parts of a worship service, thus establishing a Jewish context for the songs. Today's Reform movement features a climate of experimentation with music and ritual. All of these songs can readily be incorporated into a Jewish context to support established as well as newly adapted rituals, services, and life-cycle events. "My House" can be sung in a ceremony for the dedication of a sanctuary or the addition to a synagogue. *Piccola Serenata* can be used as an opening niggun for a service, or as a teaching example of a contemporary Hasidic melody. "Greeting" can effectively communicate joy and happiness at a baby naming or at a *bris*. "When My Soul Touches Yours," a piece that is analogous to a sacred interpretation of *Song of Songs*, can address our struggle with and contemplation of G-d in a High Holiday service, or as an anthem in a Yizkor service. It is my hope that liturgists and religious practitioners who want to work innovatively with our rituals might turn to Bernstein as a resource for expressive, contemporary Jewish music.

Bernstein's music, whether conspicuously Jewish-identified or not, combines form, style, and structure very effectively. His form is precise and detailed; his style is attractive, modern, and innovative; and his structure is tight and methodically constructed. In other words, Bernstein takes the time to really explore what he wants to

communicate before composing it and then does so in a very holistic, well-constructed way. My goal for this chapter is to identify the uniquely Jewish elements within these works as a way of making them accessible in a Jewish context. For this reason, I will give less attention to their non-Jewish qualities. The Jewish elements that I will focus on in each piece are: text, motivic/rhythmic material, cantillation, Jewish modes, form, and context.

Hashkivenu

Bernstein's *Hashkivenu* was written in 1945, commissioned by Cantor David Putterman of the Park Avenue Synagogue. It incorporates Jewish elements through the use of context, text, form, motivic/rhythmic material, and an adaptation of Jewish modes.

The text is a liturgical prayer in Hebrew and appears in the Jewish worship service as the second blessing after the Evening Shema. It is a prayer for retiring at night, asking G-d to protect us in our travels to our homes late at night, and to provide peace in our lying down in darkness and in our rising up again the next day. The text is divided into three sections, the first and last focusing on the word *shalom* (peace), while the middle section focuses on a supplication for protection:

I.

Cause us to lie down in peace, O Lord our God, and to rise up again unto life, O our King. Spread over us the canopy of Thy peace, Improve us with the good advice from Thy presence and save us for Thy name's sake.

II.

Shield us, and remove from us: enemy, pestilence, sword, famine and sorrow. Remove the adversary from before us and from behind us. Shelter us in the shadow of Thy wings. For Thou art our protecting and

saving God, and a gracious and merciful God King; Guard our going forth and our coming in, for life and peace, now and forevermore.

III.

Spread over us Thy canopy of peace. Blessed art Thou, Lord, who spreads the canopy of peace over us and over all His people Israel and over Jerusalem.[70]

Bernstein's form for *Hashkivenu* is clearly dictated by the three textual divisions. Each division is further divided into sub-divisions which create an overall mirrored structure for the piece. The following schematic outline, created by Jack Gottlieb, shows the brilliant architectural structure in both the outer and inner design (see Appendix A, No. 6).[71] This architectural structure and balance in Jewish musical settings is nothing new; it is a way of creating a classical, noble Jewish stature for a liturgical text. The idea of raising Jewish music to a higher, more sophisticated level parallels text settings by earlier Jewish composers: Lewandowski, Janowski, Bloch, and Freed, whose settings have become standards by which newer music is measured, and by their contemporaries: Davidson, Gottlieb, Sharlin, Steinberg, and Weill, to name a few.

Bernstein also explores Jewish materials in *Hashkivenu* based on motifs and rhythms. The division of the piece into three sections is dramatically characterized and reinforced by specific motivic ideas. In the first and third sections (the "peace" sections), Bernstein establishes an almost chant-like tonal melody, simple and flowing, based on a four-part fugue (preceded by bi-tonal introductory chords, perhaps symbolizing the

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[70]Rabbi Hayim Halevy Donin, *To Pray as a Jew: A Guide to the Prayer Book and the Synagogue Service* (New York: BasicBooks, a division of Harper collins, 1980), 163.

[71]Jack Gottlieb, "The Choral Music of Leonard Bernstein, Reflections of Theater and Liturgy," *American Choral Review* 10 (1968): 170.

encroaching night and darkness; see Appendix A. No. 7).[72] The second section (the "supplication/G-d's intervention" section), in contrast, offers sharp, syncopated phrases and augmented intervals (see Appendix A. No. 8).[73] These rigid melodic and rhythmic designs further emphasize Bernstein's careful structuring of the piece and show how they, along with the motivic structure, fit beautifully into the creation of a prayer that emphasizes the "balanced periods of Hebraic liturgic writing, noted for its literary parallelisms."[74]

Bernstein also borrows motifs from his *Jeremiah* Symphony and applies them to his *Hashkivenu.* The same bi-tonal chord construction that opens and closes the *Jeremiah* Symphony is found at the beginning of many sections in *Hashkivenu.* From the "Profanation" movement of *Jeremiah*, symbolic of the destruction and chaos brought on by corruption within the priesthood and the people, Bernstein takes another motif and inserts it into the turbulent second section of the *Hashkivenu*, symbolic of our supplications and G-d's intervention (see Appendix A, No. 9).[75] Finally, Bernstein uses a motif that occurs at the beginning and end of *Jeremiah*, as well as at the end of *The Age of Anxiety* and of *Kaddish*, consisting of a descending fourth followed by a whole or half-

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[72]Ibid., 168.

[73]Ibid., 169.

[74]Ibid., 171.

[75]Ibid., 171.

step (see Appendix A, No. 10).[76] Gottlieb identifies this motif in Bernstein's symphonic works and other Jewish-themed works as a "faith motif":

> The motive permeates the liturgy of High Holy Day music, where it is fraught with ritual and doctrinal significance. Furthermore, the motive, used as a final cadence, is endemic in the Three Festivals of Sukkot, Passover, and Shavuot.[77]

The musical examples in Appendix A, No. 11[78] highlight the High Holy Day and Festival motifs, respectively. In *Hashkivenu*, this faith motif occurs in sections one and three.

The faith motif is equivalent to a leitmotif, which Bernstein turns to again and again in association with faith and Judaism. I have identified it not only in *Hashkivenu*, but also in five of the seven other vocal works which will be discussed later in this chapter.

Finally, Bernstein adapts Jewish materials in the form of the Jewish modes. Staying in the rigid style of this composition, the key changes are kept to a minimum, with four of the six keys being modal:

E Phrygian/CM - DM - C Lydian - E Lydian - A Mixolydian - DM - E Phrygian/CM

While Bernstein does not use the Jewish modes (*Magen Avot*, *Adonai Maloch*, and *Ahavah Rabah*) for *Hashkivenu*, his use of modes, particularly the E Phrygian mode, should be noted. This mode comprises the largest sections (the first and third sections) of

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[76]Jack Gottlieb, "Symbols of Faith," 51.

[77]Ibid., 52-53.

[78]Ibid., 51, 53.

the piece and functions like the Jewish *Yishtabach* mode (similar to the Magen Avot, differing scalarly only by the use of a lowered 2nd; see Appendix B, No. 1).

Yigdal

Five years after writing *Hashkivenu*, Bernstein again wrote a piece specifically for the synagogue. *Yigdal* was written in 1950 for the United Synagogue Commission on Education. This piece incorporates Jewish elements through the use of context, text, motivic/rhythmic material, and Jewish modes.

Yigdal is a poetic hymn that consists of thirteen lines and is a representation of the Thirteen Principles of Faith that Maimonides elaborated in his *Commentary on the Mishnah*. This Jewish creed is usually sung at the conclusion of a Shabbat Morning Service or an Evening Festival Service. Bernstein, rather than using all thirteen lines, sets the first two lines and the closing line. The result is a three-voice round based on the following text :

I.
Magnified and praised be the living G-d; His existence is eternal.

II.
He is One and unique in His unity; He is unfathomable, and His Oneness is unending.

III.
Blessed is His glorious name to all eternity.[79]

[79]Translation from Central Conference of American Rabbis, *Gates of Prayer: The New Union Prayerbook* (New York: Central Conference of American Rabbis, 1975), 732.

Jewish motivic/rhythmic material is represented in three ways. First, when Bernstein indicates a tempo for the piece, he writes "fast, like a Hora." Bernstein imagines this piece as an uplifting, Hasidic dance; *Yigdal* draws us into the dance as a way of expressing our exuberant praise of G-d. Second, the rhythms, pulsing with syncopations in a folk-like melodic line, can be identified with Jewish folk-dance melodies and Klezmer melodies. Finally, the use of the faith motif is stated here no less than three times.

Bernstein uses the Jewish *Magen Avot* mode in this piece. Traditionally, this mode is the proper Jewish mode for the chanting/singing of *Yigdal*. Un-traditionally, however, Bernstein also includes contemporary compositional devices as a way of challenging the traditional Jewish mode. He adds extra notes to chords in order to achieve an authentic jazz sound, and he uses extensions of the mode (into the *Yishtabach* mode) by regularly replacing the II chord with a ♭II chord throughout the piece. He also ends this piece on the dominant, without a typical modal resolution. Perhaps this, too, is a contemporary word-painting device; the ending tells one to bless G-d's glorious name to all eternity (see Appendix B, No. 2).

"A Simple Song" from *Mass: A Theatre Piece for Singers, Players and Dancers*

Mass premiered on September 8, 1971 at the opening of the Kennedy Center for the Performing Arts in Washington, D.C. This piece incorporates Jewish elements through the use of text, form, motivic/rhythmic material, and Jewish modes.

The text is inspired by and expounds upon Psalm 121. The middle of the piece (Section C) actually quotes from the psalm. Around this, Leonard Bernstein and Stephen Schwartz have woven words that express the joy of singing before G-d all the days of one's life. Before exploring other Jewish textual ideas, I feel I must digress for a moment and discuss why this song can be interpreted in a Jewish way. The question that comes to mind is: can one label this as a Jewish song, when it comes from what looks to be a Catholic Mass? Gottlieb defends the "Jewishness" of this theatrical piece in an article entitled, "A Jewish Mass or a Catholic Mitzvah?"[80] In it, he begins by focusing on why Bernstein would put a Jewish spin on man's relationship to G-d through the vehicle of a Catholic Mass:

> . . . Bernstein has imposed upon it [*Mass*] a decidedly Jewish *weltanschauung*. And in order to accept this, the listener first had to decide for himself if a musician, in the fullest sense of that word, is qualified also to be a theologian. Or is this man a victim of a kind of megalomania? In any case, the roots for the philosophic theme date from his "Kaddish" Symphony of 1963 which has a spoken text written by the composer. The Speaker, representing humanity, says of the Divine, "Together we suffer, together exist and forever will recreate each other." 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, over-coming chaos in cooperation with man; and the composer's text for the "Mass" vividly dramatizes this on-going process.[81]

Gottlieb, it seems to me, is saying that *Mass* is an obvious "next step" composition that continues the story of Bernstein's Jewish relationship with G-d. If this is the case, and

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[80]Jack Gottlieb, "A Jewish Mass or a Catholic Mitzvah?" *Journal of Synagogue Music* vol. 3, no. 4 (Dec., 1971).

[81]Ibid., 4.

the philosophic theme dates back to his *Kaddish* Symphony (clearly a Jewish-themed work), why use the Catholic Mass, and not another overtly Jewish vehicle, such as a Jewish worship service, as a setting? Gottlieb provides an answer:

> If one regards classical Judaism as a religion of law and traditional Catholicism (that is, prior to Vatican II) as a religion of dogma, it might then be said that the one tells us what to do, while the other tells us what to believe. Blind faith is not as acceptable to the Jew as it has been to the Catholic. The Latin Missal ironically, then, is a more commodious vehicle for Bernstein than the Hebrew Siddur since it affords him the doctrinal targets for doubts, questions and even ridicule. . . . Sections of church prayer do, of course, originate in synagogue prayer. Psalm fragments liberally dot the landscape in "Mass," for example, in the prefatory sequence; and the De Profundis (part of the Offertory in "Mass") is Psalm 130 in its entirety. The Lord's Prayer is derived from the Kaddish prayer, the Te Deum from the Aleinu, and the Sanctus grows directly out of the Kedushah. Bernstein explicitly stresses this latter kinship in a magical transformation from Latin to Hebrew — a particularly poignant moment that is both stunning for its theatricality and religiously moving for its unexpectedness.[82]

Gottlieb also argues for *Mass* as a Jewish theatrical piece, through examples both of obvious and of subtle Jewish content. In the Offertory scene, golden ritual artifacts are brought in and danced around while the Celebrant is gone. Gottlieb suggests that this scene represents the dancing around the Golden Calf while Moses is away receiving the Ten Commandments. Later in the piece, there is a scene where the Celebrant returns and takes the golden ritual artifacts and smashes them before all the people. Gottlieb contends that this recalls the idea of Moses smashing the tablets of the Ten Commandments at Sinai.

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[82]Ibid., 4-5.

Examples of more subtle Jewish content include something that has been discussed at length in this thesis — the special ability of the Jew to personally confront and argue with G-d. There are many scenes in *Mass* where people argue openly and violently with G-d: Trope: "Half of the People" (a quatrain written by Paul Simon, that represents the beginning of disgruntledness with G-d), Gospel-Sermon: "God Said" (represents man's disgust with G-d in His decisions to let man run wild), Agnus Dei (man challenging G-d for not giving peace; this is the climax of the *Mass*). Gottlieb finds another subtle Jewish idea in a scene that is reminiscent of Talmudic disputation. In Trope: "Non Credo," the whole section focuses on the words of the Credo, with God taking the form of a man and then choosing to take the form of a God again. The people singing want to be assured that when they die, they will also become God-like — and the surprisingly Jewish answer? Possibly yes, probably no. Gottlieb states, "One is strikingly reminded of Hasidic disciples at the feet of their beloved Rebbe wrangling over details of Biblical law and interpretation."[83]

Finally, Gottlieb finds musical quotes from Bernstein's other two Jewish-themed symphonies: "The clarinets which accompany the song 'I Go On' remind us of the opening of the 'Age of Anxiety'"[84] and "One of the dances suggests the 'Profanation' Movement of the 'Jeremiah' Symphony."[85] From Gottlieb's arguments, the idea of significant Jewish components within the larger non-Jewish Mass can be established and

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[83]Ibid., 6.

[84]Ibid., 7.

[85]Ibid.

identified. I am persuaded by Gottlieb's analysis. However, it seems to me that Bernstein does not *add* Jewish elements to the *Mass*; they are already there, since Catholicism borrows much from Judaism. Instead, in *Mass* the Jewish elements are slightly underlined, or at least *consciously appreciated* by the composer. In contrast, a non-Jewish composer would either ignore these Jewish elements or include them unknowingly and minimally.

Besides the previously mentioned textual use of Psalm 121, the words *Lauda, Lauda, Laude* are repeated three times (in the two B sections and in the Coda). This intoning is representative of the words *Kadosh, Kadosh, Kadosh*, which are said in the Amidah. It is interesting to note that in the "Sanctus" section of the *Mass*, Bernstein gives special attention to these words by changing the Latin text back into Hebrew text for the words *Kadosh, Kadosh, Kadosh*. Since *Kadosh, Kadosh, Kadosh* means *Holy, Holy, Holy* and ties into the mystery inherent in G-d's essence, what better place to use this phrase then in a song that offers praise to G-d through the sweet, reverent song of praise.

Many details can be discerned through analyzing the structure and nuances of "A Simple Song." The piece opens with an introduction, followed by a link by the piano. Next, there are sections A B C B A, and another link by the piano. The piece concludes with a coda. Within this format:

introduction - link - A - B - C - B - A - link - coda

one sees an overall arch form. This form is identical to Bernstein's setting of *Hashkivenu*. According to Gottlieb, and confirmed by my own observations, this is a favorite and often-repeated formal structure for Bernstein, creating the form specifically

to match the format of the text, regardless of its Jewish or non-Jewish content. The overall structure of the piece, like his *Hashkivenu*, is meticulously crafted to create a symmetrical, balanced form that beautifully accompanies and accentuates the text.

There are also Jewish motivic ideas to consider. For cantillation symbols, the *munach - zarkah*, as it is chanted in Torah trope, is seen in mm. 35-38, and 57-60. In mm. 4-5, 7-8, 61-62, and 75-78, the harmonic progression IV-I is applied (which is a common conclusionary cadence in *Magen Avot* mode). The faith motif (scale tones 5-2-1) can be identified in mm. 28, 30, 39, 45-46 (in inversion), 53 (in inversion), 61, 68, and 75. There are also rhythmical and metrical accentuations (the use of the triplet motion throughout the piece, the coda with its improvisation-like melodic line, and the shifting of meter between 4/4 and 3/4) that suggest standard hazzanut-type passages (see Appendix B, No. 3).

"Psalm 23" from *Chichester Psalms*

Chichester Psalms was one of just two works completed by Bernstein between 1957 and 1971. The second movement sets both Psalm 23 and Psalm 2. For the purpose of analysis, I will focus only on the first four verses of Psalm 23. Written in 1965, *Chichester Psalms* was commissioned for Chichester Cathedral in England. The principal melodic material for *Chichester Psalms* was adapted from the composer's unsuccessful Broadway musical, *The Skin of Our Teeth*. By coincidence (or was it *beshert*?), the Hebrew texts, and not English or Latin translations of the text, syllabically matched the rhythm of the music. Appendix A, No. 12 shows the music as it is found in

the second half of the boy alto's solo, but with the original text from *The Skin of Our Teeth.*[86] It is interesting to note that this "secular" music works very well within a religious musical framework. This serves as a good example of (a) my claim that some of Bernstein's non-religious works can be used in a religious context, (b) Bernstein's special gift of the ability to write music that works so well both secularly and religiously, and (c) how context is what finally determines what is sacred.

"Psalm 23" incorporates Jewish elements through the use of its choice of text, context, and motivic/rhythmic material.

The first thing one notices about the *Chichester Psalms* is that they are set in the original Hebrew. Since an Anglican Cathedral commissioned the work, it is somewhat surprising that Bernstein would consciously and deliberately use Hebrew instead of English or Latin. In addition to allowing for a coupling of the existing Broadway music to appropriate syllables in the words, the Hebrew texts add a more ancient, authentic reading of the psalms. This was Bernstein's first work since the creation of the *Kaddish* Symphony which, being a choral composition composed in Aramaic (closely related to Hebrew), may have been an influence on Bernstein's decision to use Hebrew for the Chichester. Finally, it would not be out of character for Bernstein, when asked by the Anglican Church to create a piece for a cathedral, to include a little "reverse anti-Semitism" in his work, revealing his Jewish roots through Hebrew, the language of the Jews.

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[86]Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), 348.

Psalm 23 is an affirmation of covenant with G-d. While it talks about death, the overall message is a positive one — that our belief in and relationship to G-d does not end, even in death. Just as in the *Kaddish* Symphony, Bernstein's struggle with and delight in his relationship with G-d is explored here. The twenty-third Psalm is chanted, sung, or spoken in the context of a Jewish memorial service, at a funeral, and in the Yizkor Service during Festival Holidays. The text of the prayer, as it is used in Bernstein's setting, is as follows:

> The Lord is my shepherd, I shall not want.
> He makes me lie down in green pastures,
> He leads me beside still waters. He restores my soul.
> He leads me in right paths for the sake of His name.
> The Lord is my shepherd, I shall not want.
> Even when I walk in the valley of the shadow of death,
> I shall fear no evil, for You are with me;
> With rod and staff You comfort me.
> The Lord is my shepherd, I shall not want.[87]

Jewish motivic/rhythmic material can be identified in many places in "Psalm 23." The faith motif appears in three places: mm. 12-13, 25-26, and 25-27; it is developed and expanded in three places: mm. 41-42, 42-43, and 55-56. It also is given a place of prominence at the beginning and at the end of the first and last movements of the overall *Chichester Psalms* (see Appendix A, No. 13).[88] Bernstein again creates a very structured, thought-out form, both in the sense of form/text coordination, and by placing his faith motif in each of the three sections of the *Chichester Psalms*.

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[87]Translation from Central Conference of American Rabbis, 546.

[88]Gottlieb, "Symbols of Faith," 51.

While "Psalm 23" does not exhibit any other specifically Jewish motivic/rhythmic material, I identify it with a "Jewish style." I think this is due to both its melodic form and its orchestration. The melody line is simple and begs to be sung deliberately and honestly, without added vocal embellishment or prepared interpretation. This simple, honest writing pervades Jewish folk song settings.[89] Bernstein's orchestration also draws me to Jewish conclusions: the opening is sung by a boy solo accompanied by solo harp. My first association to this is a Jewish one — King David accompanying himself on his lyre. Later, full strings join to accompany the duet. Again, I draw a Jewish conclusion — string instruments accompanying the Levites glorious chanting in the Temple. While these impressions are clearly subjective, I feel that they are important because they promote the idea that pieces which are not originally written specifically for a Jewish context can nevertheless be used there (see Appendix B, No. 4).

Some of the reviewers have made similar interpretations. Indeed, the Bishop of Chichester said he ". . . had seen David dancing before the Ark."[90] The Dean of Chichester, who had commissioned the work, said, "I am especially excited that [the *Psalms*] came into being at all as a statement of praise that is ecumenical. I shall be tremendously proud for them to go around in the world bearing the name of Chichester."[91] Other reviewers heard something entirely different. One English critic

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[89]Three settings that move me in the same way as "Psalm 23" include *Eili, Eili* by Zahavi (arranged by Max Helfman) and arrangements of *Oseh Shalom* by Nurit Hirsch and by Jeffrey Klepper.

[90]Burton, 349.

[91]Ibid.

wrote the Psalms off as a "shallow experience,"[92] offering "slick professionalism and not much else."[93] Besmond Shawe-Taylor of the *Sunday Times* observed that Bernstein was "a religious composer of the kind Luther must have had in mind when he grudged the devil all the good tunes."[94] It is hard to tell here where this critic's own sympathies lie. Presumably, he is as ambivalent as Luther, but not as anti-Semitic. Abraham Lubin's observation is an especially poignant Jewish view:

> . . . the choice of Psalms and the spirit of the entire work again reveals an anguish and a restless concern on the part of the composer. In the midst of his despair, however, he tries to look for answers through the exploration of the Psalms as it relates to his faith.[95]

"My House" from *Peter Pan*

"My House" is from the incidental music to the M. Barrie play *Peter Pan*, which opened at the Imperial Theater in New York on April 24, 1950. In the play, the piece is simply a lovely ballad about building a house of love for all who dwell in it. Yet, it has intrinsic Jewish qualities that can be mined for a religious application. The piece incorporates Jewish material through the use of text, cantillation, Jewish modes, and motivic/rhythmic material.

In "My House" both the text and the music were composed by Leonard Bernstein. While the text functions secularly within the context of the play, to me there seems to be

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[92]Ibid.

[93]Ibid.

[94]Ibid.

[95]Lubin, 12.

a sacred/religious resonance to this particular house that can apply in a Jewish context. It might even be called an unconscious decision on Bernstein's part — for a composer so occupied with matters of faith and spirituality, it would not be surprising for this to be so. In the opening, Bernstein writes of the need to find faith:

> Will you build me a house?
> A house that really will be mine!
> Then let me give you my design:
> A simple scheme of the house I dream of.[96]

Towards the end of the piece, the words reflect his continuing struggle to create the house as a sacred space:

> Make the floor of faith,
> Make the walls of truth,
> Put a roof of peace above;
> Only build my house of love."[97]

Cantillation and Jewish modes are also fused into this expressive piece. The Torah trope *mapach* can be seen in mm. 8, 9, 10, 12, 13, 14, 20, 21, and 22. This becomes an integral melodic motif throughout the A and A1 sections, which comprise the most expansive sections of the piece. The Jewish mode *Adonai Malach* (similar to major but with a negotiable lowered 7th, in this case a B♭) can be identified in the Introduction section (both in the piano and vocal introductions). There is a harmonic pull which allows for the eventual modulation from C *Adonai Malach* to F Major at the beginning of the A section. The closing of the Introduction section also ends with a typical *Adonai*

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[96]Leonard Bernstein, "My House," *Song Album* (New York: Jalni Publications, Inc.), 68.

[97]Ibid., 70.

Malach cadence, 4-3-1-1. It should also be noted that Jack Gottlieb considers this motif one of many *Ur-motifs* (primary motives) that Bernstein incorporates into his compositions. This ur-motif ". . . acts as a cadential figure (subdominant, mediant, tonic), and, most important, it is a prime element in the melodic line, not merely an incidental one . . ."[98] The see-sawing back and forth between tonic and subdominant (that is, the progression I-ii) which occurs continuously in the A and the A1 sections of the piece is a typical chord succession in *Adonai Malach.* Finally, the concluding harmonic progression of the piece (ii-I) is a typical conclusionary progression in *Adonai Malach.* The faith motif of Bernstein can also be identified in this piece in mm. 14-15 in the vocal line, and in m. 19 in the accompaniment (see Appendix B, No. 5).

Piccola Serenata

Piccola Serenata was written in 1979 to commemorate the 85th birthday of Bernstein's colleague, conductor Karl Böhm. It was originally sung for Böhm in Salzburg by Christa Ludwig with James Levine at the piano. The entire piece is comprised of nonsense syllables, something which Bernstein has used in other compositions such as *Mass*, *Silhouette* (Galilee), and "Mr. and Mrs. Webb Say Goodnight" from *Arias and Barcarolles*. In the context for which it was written, *Piccola Serenata* is a little gem that makes you laugh aloud and tap your feet. In a Jewish context, it can have a more substantial role, serving as an example of material inspired by

[98]Gottlieb, "The Music of Leonard Bernstein," 34.

the Hasidic *niggunim*. This piece incorporates Jewish material through the use of text and motivic/rhythmic material.

One kind of Hasidic *niggun* uses no words, but only a set of nonsense syllables. These wordless niggunim are ranked the highest among the various kinds of niggun. . . . because they are believed to create the purest sound, a prayer without the *need* for words. Because of their purity, these niggunim are said to rise closest to G-d. Some common nonsense syllable combinations include: "di ga di ga dum," "bim bam," and "lai lai lo." Niggunim are generally in an arch form (ABA) repeated over and over in a mantra-like chant as a way of coming into spiritual contact and communing with G-d.

Looking at Bernstein's *Piccola Serenata*, one can immediately see the influence of the Hasidic niggun. The piece is in ABA form, set completely on nonsense syllables, placing it in the highest category of niggunim. The syllables include "da ga da ga dum," lai la lai la lo," "na ni na ni no," and "bam bi bam bi bo." In a synagogue, the piece can be introduced as an opening greeting to a worship service, or as an anthem or sermon anthem (perhaps on the holiday of *Purim*). Choosing to fashion this piece after a Hasidic niggun may have been a subtle way for Bernstein to brandish his Jewish identity before Böhm, a suspected Nazi sympathizer.[99] Nevertheless, the piece itself is utterly charming, and can easily be removed from its possible original political context. Or, from another perspective, knowing its original politics may give it additional meaning in a Jewish context.

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[99]Böhm's possible Nazi past is discussed briefly in Joan Peyser, *Bernstein: A Biography* (New York: Beech Tree Books, 1987), 373.

Jewish motivic/rhythmic material can be seen throughout the piece. The key centers move from C minor, to C major, and back to C minor. Playing with the minor/major key centers is a typical approach in niggunim with an ABA form, although in most niggunim the play is between *relative* minor/major and not *parallel* minor/major. The B section has a higher tessitura, which is another common element employed in Hasidic music. The rhythmic material is also characteristic of niggunim: fast moving 16th note phrases (mm. 4, 12, 20, 23, and 29) are coupled with smoother proceeding phrases (mm. 5, 8, 21, and 24). Finally, the syncopated rhythms (mm. 7-8, 17-19, and 23-24) and accentuations (stresses, *staccati*, accents, and *subiti p* or *f*,) round out the characteristics found in niggunim. From a motivic standpoint, the faith motif can be identified in the vocal line in mm. 10-11, and in the accompaniment in mm. 32-33.

The only thing that is not common in this niggun-like piece is the piano accompaniment. Many niggunim are chanted a capella, as a way of keeping the sound pure and unspoiled by instrumental accompaniment.[100] Here, Bernstein breaks with tradition and writes an accompaniment. The accompaniment opens with both a typical Hasidic introductory rhythm and typical chord progressions. Throughout the piece, the style of the accompaniment is simple, sparse, and acts as an echo to the melody line. The harmonies that Bernstein chooses, on the other hand, including an extensive use of the lesser-used mediant, sub-mediant, and sub-tonic, create a complex, contemporary musical statement. The brilliance of this piece, then, stems from the juxtaposition of a

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[100]In traditional Orthodox settings, of course, the use of niggunim during religious services or on Shabbat would preclude those with accompaniment.

contemporary harmonic structure over an established, traditional Jewish musical form, the niggun (see Appendix B, No. 6). This kind of juxtaposition has an illustrious history in Jewish music from biblical times to contemporary Israeli composers and, indeed, this is one of the principal ways in which Jewish music has evolved and become so richly diverse over the centuries.

The last two pieces to be analyzed are "Greeting" from *Arias and Barcarolles*, and "When My Soul Touches Yours" from *Two Love Songs*. I have chosen to analyze these pieces together, as neither piece incorporates any of the specific Jewish materials mentioned in previous examples. However, I would label them as "Jewish" based on their content and on the context for which they were written.

"Greeting" from *Arias and Barcarolles*

The lyrics and music of "Greeting" were originally written in 1955 by Bernstein to commemorate the birth of his son Alexander. Alexander was Bernstein's second child and only son. The piece is an expressive, sentimental lullaby:

> When a boy is born, the world is born again,
> And takes its first breath with him.
> When a girl is born, the world stops turning 'round,
> And keeps a moment's hushed wonder.
> Every time a child is born, for the space of that brief instant,
> The world is pure.[101]

Surprisingly, Bernstein chose not to incorporate any type of Jewish material into the musical setting of this piece, even when it was revised in 1988. However, one can see

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[101]Leonard Bernstein, "Greeting," *Arias and Barcarolles* (New York: Jalni Publications, Inc.), 36-37.

Jewish ideas at work within the lyrics. As a Jew, Bernstein appreciates and celebrates the miracle of life-cycle events. Birth is a time when Jews are challenged to stop and experience G-d and G-d's miracle of creating life. Each stanza of "Greeting" exemplifies this idea. Or does it? Can this really be labeled a Jewish idea, or is it merely a religious idea? Further analysis of the last verse may clarify my position.

In the last verse, a clearly Jewish idea is established: when a child is born, he or she and the world is pure from sin. Judaism, unlike Christianity, does not accept the concept of Original Sin (the belief that all people have inherited Adam and Eve's sin when they disobeyed G-d's instructions in the Garden of Eden). Judaism affirms the inherent goodness of the world and its people as creations of G-d. Thus, this last verse can be seen to support a specifically Jewish perspective on birth (see Appendix B, No. 7).

"When My Soul Touches Yours" From *Two Love Songs*

"When My Soul Touches Yours," composed in 1949, is based on the German text by Rainer Maria Rilke (1875-1926) with an English translation by Jessie Lamont. That same year, Bernstein finished two of his large works: Symphony No. 2, *The Age of Anxiety*, and *Prelude, Fugue and Riffs* for solo clarinet and jazz ensemble. It is my contention that "When My Soul Touches Yours" contextually parallels the ideas of faith and the search for faith that are so convincingly presented in his Symphony No. 2.

Before exploring Bernstein's faith, one must look to Rilke. Rilke and Bernstein are similar in that both struggled continuously with their faith. While Bernstein embraced (albeit in a questioning, searching way) Judaism, Rilke rejected Christianity, the Catholic

form as well as the Protestant form to which he belonged by birth and tradition. Yet, he was a devout, religious man who believed passionately in humanity and in G-d, just like Bernstein:

> . . . There are such wonderful ways of grasping God, and if I watch humanity I think that it is only a question of keeping ready for it the countless possible ways of catching hold of him or of being surprised by him.[102]

J.R. von Salis summarizes Rilke's religious views this way:

> With his profound belief in the existence of God Rilke combined rejection of the Christian faith, because it seemed to him that Christianity had declared eternal warfare against the world and its creatures; it had made the world evil and the enjoyment of love suspect. The God who was always revealing himself in his creatures, in their suffering and in their joy, that God he sought and loved.[103]

Rilke wrote "Love Song" early in his career (in 1907) while living in Paris. It is set in his collection entitled "New Poems," and represents, to me, the search for the essence of G-d in his everyday life endeavors.

From everything that has already been said about Bernstein's affinity for an underlying spiritual-religious level, it seems clear to me that the appeal of this "Love Song" poem lay in the intense underlying idea of faith and belief in G-d's interaction with mankind. Bernstein takes this poem and creates a contemplative piece, that opens a dialog between himself and G-d.

This composition, like many others presented in this chapter, offers an intensity of

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[102]Found in J. R. von Salis, *Rainer Maria Rilke: The Years in Switzerland* (Berkeley and Los Angeles: University of California Press, 1964), 266.

[103]Ibid., 270.

expression that works in tandem with the questioning, thought-provoking text. While Bernstein does not use any of the established Jewish elements here, there are some interesting Jewish ideas and religious motifs that can be connected to the piece in the following way.

It seems reasonable to assume that the melody line represents the composer and, by extension, man (as was clearly the case in works already discussed), or even the people Israel. The melody line interacts with the accompaniment as the singer does with the object of his love. If we make the assumption that the accompaniment represents G-d the song is about the relationship between man (or Israel) and G-d and, hence, may be used in a religious context. In making such a speculative assumption, we are following in the Jewish tradition which invites us to see all deep relationships as having a counterpart in our relationship with the Divine. This tradition enjoins us every Shabbat to sing *L'cha Dodi* to welcome, rather literally, the Sabbath Bride. It also sees the *Song of Songs* both as about earthly love and as about Israel's love for G-d.

The following is a musical counterpart to the foregoing (textual) interpretation of "When My Soul Touches Yours" as a religious song. First, I propose that we view the chord cluster G A♭ B♭ C D, which opens the piece, as representing G-d. Indeed, it may not be too fanciful to suppose that Bernstein might have played such a "musical game" in which the first and last notes represent the "G" and "D" of G-d, and the intermediate notes represent the hyphen — given both the history of Western music (of which Bernstein was well aware) and his own long personal history of word games, invented languages, etc. From this vantage point, we may say that we are introduced to "G-d"

through this chord cluster, which appears three more times, whenever the singer is back in touch with the object of his longing: in mm. 3, 11-12, and 24-27. Around this "G-d chord" are other chord clusters (mm. 8, 9, 12, and 22), representative of the singer when he is away from the object of his longing — this is the time when the singer is actively searching for G-d.

Second, Bernstein borrows a motif from the beginning of "A Simple Song" (mm. 2-3) where the text says, "Sing G-d a simple song . . ." The notes involved are D C♯ B A G♯ F♯. In "When My Soul Touches Yours," two similar motifs, E♭ D C B♭ A♭ G (m. 4) and G♭ F E♭ D♭ C♭ B♭ (m. 20) can be found (the only difference intervallically between the motifs being a M2 rather than a m2 between the fourth and fifth notes). It is my contention that Bernstein borrowed this motif because of its associated text which exemplifies faith in G-d by singing praises to G-d — this belief, or faith, in G-d is the focus of the singer when he asks the questions: in m. 4 ("How can I tune it then to other things?") and m. 20 ("And whose the magic hand that holds the bow?"), respectively.

Finally, in mm. 13-15, the welding together of man and G-d in a covenant of faith is poignantly portrayed by setting an imitation effect into motion: the voice begins, followed two-and-a-half beats later by the right hand of the accompaniment, followed a half-beat later by the left hand of the accompaniment. Through all these contemporary musical techniques, Bernstein continues his struggle to embrace and represent G-d and to understand the role that G-d plays in all that is created (see Appendix B, No. 8).

CHAPTER 6

CONCLUSIONS

As a Jewish composer, Bernstein created a unique method (consciously and unconsciously) of retaining and incorporating his "Jewishness" within his compositions. His Jewish-identified music (like Symphonies No. 1 and No. 3) shows the genius of Jewish particularism used to a universalistic effect. His small number of sacred instrumental and vocal works for the synagogue also clearly project an image of a thoughtful Jewish composer. Still other pieces (like many of his secular vocal works) can also be seen as more subtly incorporating particular Jewish themes while retaining their universal emphasis. Throughout his life, Bernstein strove, on one hand, to be universal (in his expression of music this meant offering something that everyone might understand and enjoy) and, on the other hand, to incorporate particularistic materials (from jazz, African-American, folk, and Jewish cultures) as a way of making the music exclusively his own. His life-long ability to incorporate the Jewish within the universal — or to express the universal through the Jewish — is truly unique, especially when compared with other Jewish composers of his time. In order to illustrate Bernstein's unique approach to Judaism, let us compare him to two other contemporary Jewish composers, Ernest Bloch and Arnold Schoenberg.

Bloch was born in 1880 in Geneva, Switzerland, and was raised in a Jewish home. He went to synagogue and was well aware of liturgical songs, both in the synagogue and at home; his father hummed the tunes while working in the family's clock shop. For the

Like Bernstein, Ernest Bloch was not a traditionally observant person, but he found a way to express himself as a Jew. The Jewish side came from deep within Bloch's soul, and when he chose to explore it, I think he, like Bernstein, discovered how powerful, consciously or unconsciously, one's ethnic identity can be. On the subject of his Jewishness, Bloch wrote:

> . . . I believe that those pages of my own in which I am at my best are those in which I am most unmistakably racial, but the racial quality is not only in folk-themes; it is myself! . . . Racial feeling is certainly a quality of all great music, which must be an essential expression of the people as well as the individual.[104]

Although much of his total output is not particularly ethnic, Bloch is known today almost exclusively for his Jewish works. We might say that history (at least so far) has placed him at the particularistic end of a "Jewish Composers" spectrum. This, of course, is not the place where a composer of varied, generalist works would want to end up. For a composer with universalist ambitions to be thought of as a "Jewish Composer" would, unfortunately, be an automatic demotion. (Consider the following parallel situation: "She is the greatest female poet of our decade." Such a statement, rightly or wrongly, would be experienced as being "damned with faint praise.") Most composers would like to be considered composers who are Jewish, rather than "Jewish composers." This is doubtless a part of their conflict about whether to work extensively with identifiably Jewish materials.

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[104]Alexander Knapp, "The Jewishness of Bloch: Subconscious or Conscious?" *Proceedings of the Royal Music Association* (1970-71): 101, quoted in Weiss, 18.

Arnold Schoenberg, in contrast to Bernstein and Bloch, represents the universalistic end of the spectrum. He is universalistic in two senses. First, until late in his life he had no particular interest in either himself or his works being identified as Jewish. Second, his major contribution to 20th Century music was the creation of an entirely new set of fundamental "laws" of musical composition. His 12-tone method was conceived as an alternative to the laws of tonality which had governed Western music for centuries. You cannot get much further from specific ethnic concerns than that.

Schoenberg was born in 1874 and grew up in Vienna. Throughout his early years he, like Bloch, experimented with compositional technique that did not include Jewish themes. Schoenberg gradually developed a new 12-tone system approach that was viewed at the time as extremely radical by almost everyone except Schoenberg himself. Most critics were harsh and only Gustav Mahler stood up publicly for Schoenberg's dynamic, thought-provoking compositions.

Compared with Bernstein, Schoenberg experienced a great deal of anti-Semitism while growing up. In 1898, at the age of 24, he converted from Judaism to Lutheranism, perhaps in an attempt to thwart the anti-Semitic attacks against him; the effort was not successful. In 1910, he was verbally and physically attacked when giving off-campus lectures in theory and composition at the Vienna Academy of Music. In 1920, he was experiencing so much personal anti-Semitism that he became involved in politics and rallied for a Jewish national homeland. In 1933, when Hitler came to power, he lost all of his academic positions (due to his Jewish heritage as well as being an avant-garde artist) and fled to Paris.

In Paris, thirty-one years after converting to Lutheranism, Schoenberg reconverted to Judaism. Perhaps his dismissal from Berlin and the ensuing extermination of the Jews (including his brother, relatives, and friends) made him reconsider his conversion. Or, maybe he had a struggle with faith and felt a need to return to the solidarity of his race at that horrific time. Perhaps the guilt associated with assimilation into Lutheranism and the abandonment of his Judaism was just too much for him as he saw what was being done to the Jews. Whatever the exact reasons, his return to Judaism led to a period of time devoted to the composition of works with Jewish programmatic content, similar to Bloch, but in newly created musical styles.

Schoenberg used Jewish themes in two ways. First, he combined his 12-tone serial elements with more tonal elements. These new tonal elements consisted of authentic Jewish material; however, they were extremely short, fragmented, and rather difficult to identify. These fragments ("motives") were then expanded using the 12-tone serial methods. Second, he introduced *Sprechsange*, or spoken-song, into his works. Sprechsange designates that a word should actually be spoken on a pitch, as opposed to a word being sung on a pitch, thus emphasizing the word and de-emphasizing the music.[105] It is this new emphasis on text that can be loosely associated with his Judaism. Schoenberg was very interested in the speaking of words, and used the Bible and liturgical texts as sources. He used both of these methods in his Jewish compositions

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[105]Schoenberg's form of *Sprechsange* grew out of Jewish chants and cantillation, which are logogenic processes, i.e., they emphasize the importance of the words over the music. This is in contrast to liturgical compositions, which are phonogenic, i.e., which focus more on the sound or the music over the words.

written from 1938-1950: *Kol Nidre* (1938), *A Survivor from Warsaw* (1947), a Hebrew setting of Psalm 150 (1950), a sketch for *Israel Exists Again* for chorus and orchestra, and an opera, *Moses und Aron* (begun in 1932 but never completed, although its two finished acts are performed).

Schoenberg's Jewish compositions are few and the Jewish *musical* content within them is very difficult to identify, as it is veiled behind his newly created techniques, Sprechsange and the 12-tone serial system. When I think of Schoenberg, I do not think of a Jewish composer but of a composer who happened to be Jewish. He is, however, a great contemporary artist who created two entirely new systems with which to experiment. Unlike Bernstein or Bloch, Schoenberg's Judaism was not an important positive aspect of his life until the advent of Nazism; he seemed embarrassed or ashamed of it. He preferred a universalistic approach in both his life and his music, emphasized by creating universalistic methods that are as far from any identifiable particularistic elements as possible. How different his ideology was from Bernstein's Harvard thesis about the fundamental necessity of using one's ethnicity in music!

Leonard Bernstein was a great teacher in many ways; he was a great musician who offered the world the finest examples of conducting, lecturing, and composing. He was also a fine humanitarian who fought endlessly for the causes of peace, human dignity, and the rights of all peoples. But perhaps Bernstein's greatest gift to the world was his ability to share his personal self so uninhibitedly. In his refusal to de-Judaize himself as a musician, he can be seen as a role model for all Jews who struggle to identify and integrate Judaism into their daily lives while still successfully living in a larger, mostly

gentile, world. At the beginning of his career, several of his friends, including Aaron Copland, tried to persuade him to change his obviously Jewish name and to downplay his Jewish background.[106] Bernstein strongly refused — his need to struggle and to retain his ties to his Judaism were too great. The rich outcome of this struggle has been detailed in this thesis. While hardly a complete picture of Bernstein, it does offer new insights into a side of Bernstein which is rarely explored.

In the past, American Jews have had a choice between the rewards of the general, non-Jewish culture, which include status, freedom, and economic advantage; and the rewards of being Jewish, including history, family ties, tradition, familiarity, and identity. It is my hope that Leonard Bernstein will be recognized as a significant contemporary model of a man who did not accept this false choice, but who in much of his music embraced both options. It is my further hope that Bernstein's music will find a place, not only on the concert and musical theater stages, but also on a regular basis in the contemporary progressive synagogue, whose Jewish music is open to such a diversity of musical styles.

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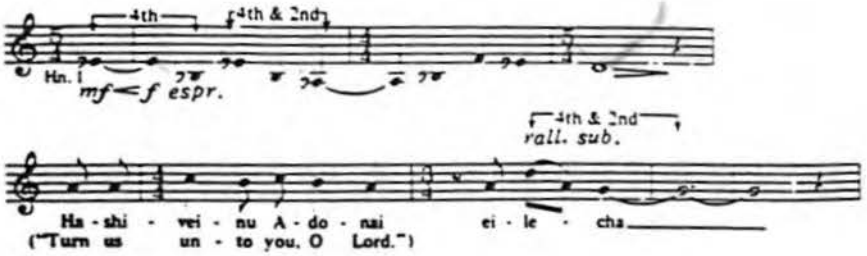
[106]Aaron Copland's father's original name, Kaplan, was mistakenly transcribed as Copland by a British immigration official. He never changed it back. Aaron Copland's wonderful music is as un-Jewish sounding as his Anglicized surname.

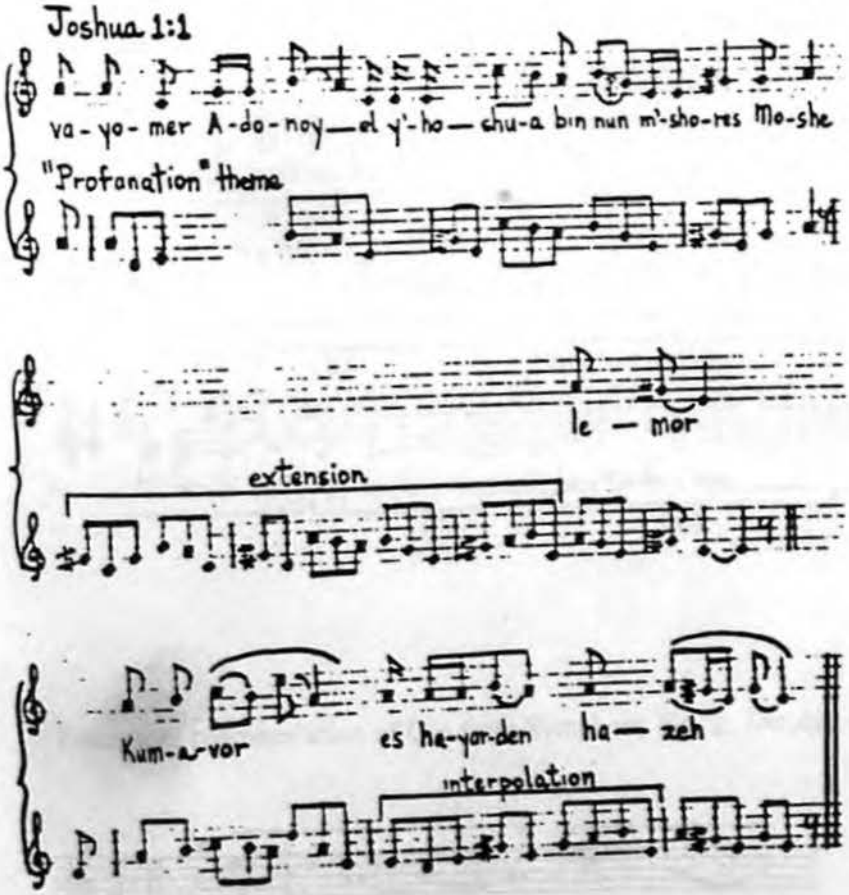
APPENDIX A
MUSICAL EXAMPLES

1. Amidah Cadence/K'rovah Mode compared to "Prophecy" theme in Symphony No.1, *Jeremiah*
2. Haftorah cantillation compared to "Profanation" theme in Symphony No. 1, *Jeremiah*
3. Lamentations cantillation, S'lichot (Penitential) Mode, and High Holy Day modes compared to Third Movement of Symphony No.1, *Jeremiah*
4. Four-note representation of G-d from Symphony No. 2, *The Age of Anxiety*
5. Four-note representation of G-d in the context of the score of Symphony No. 2, *The Age of Anxiety*
6. Overall Schematic Structure of *Hashkivenu*
7. Motif for Sections I and III of *Hashkivenu*
8. Motif for Section II of *Hashkivenu*
9. Comparison of *Hashkivenu* motif borrowed from *Jeremiah* motif
10. Jack Gottlieb's "Faith" motif
11. Origins of the "Faith" motif from the High Holy Days and Festival Liturgy
12. Excerpt of Psalm 23 from *Chichester Psalms* with original text
13. Examples of the "Faith" motif at the beginning of Movement I and at the end of Movement III of the *Chichester Psalms*

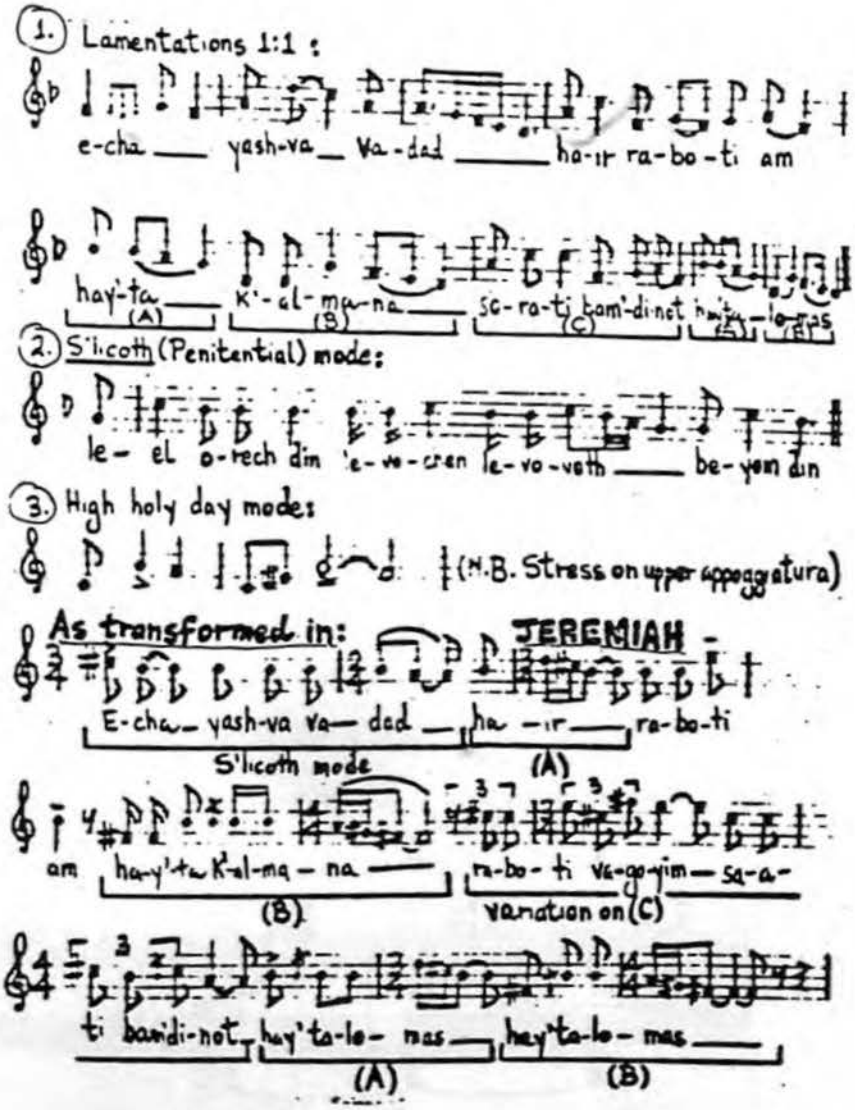
1. Amidah Cadence/K'rovah Mode compared to "Prophecy" theme in Symphony No. 1, *Jeremiah*



2. Haftorah cantillation compared to "Profanation" theme in Symphony No. 1, *Jeremiah*

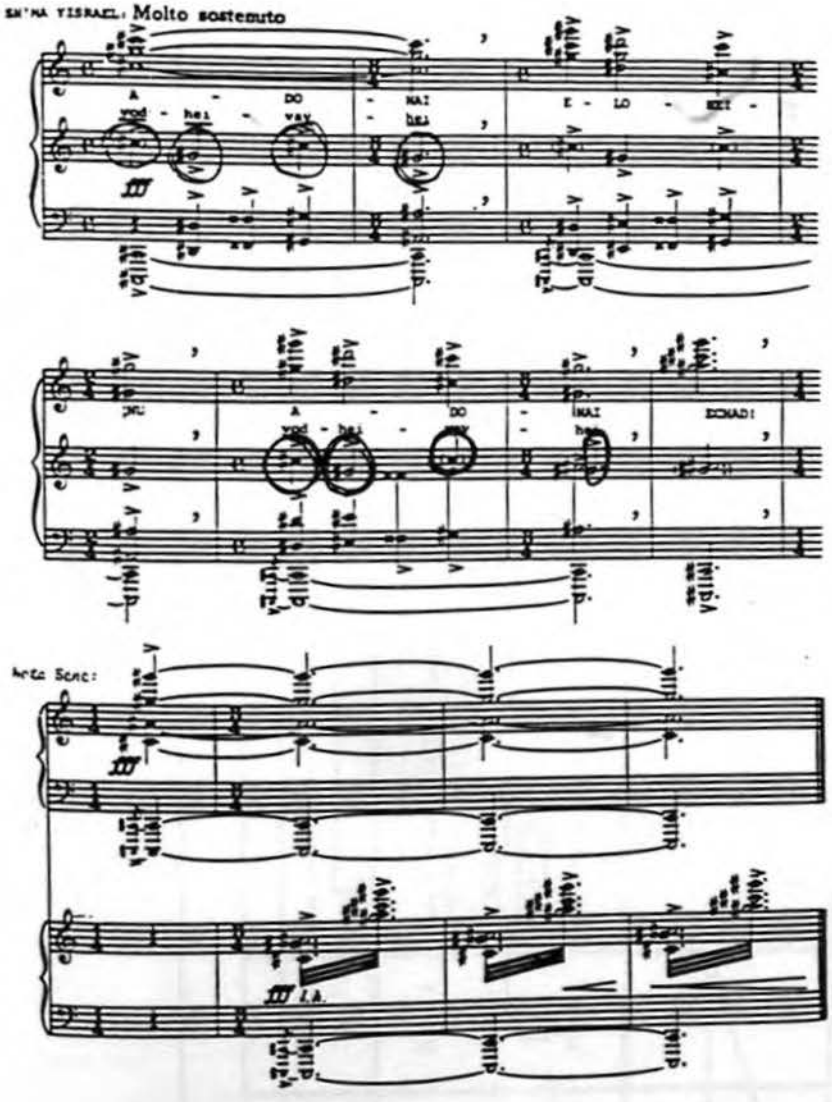


3. Lamentations cantillation, S'lichot (Penitential) Mode, and High Holy Day modes compared to Third Movement of Symphony No.1, *Jeremiah*



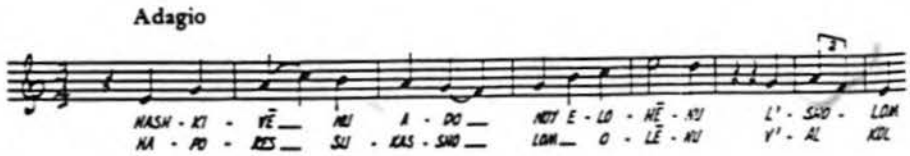
4. Four-note representation of G-d from Symphony No. 2, *The Age of Anxiety*

5. Four-note representation of G-d in the context of the score of Symphony No. 2, *The Age of Anxiety*

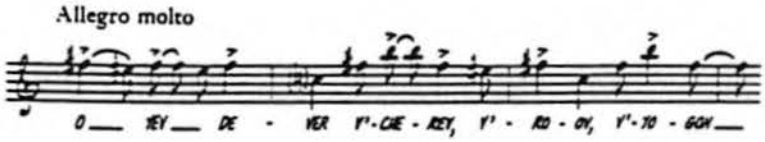


6. Overall Schematic Structure of *Hashkivenu*

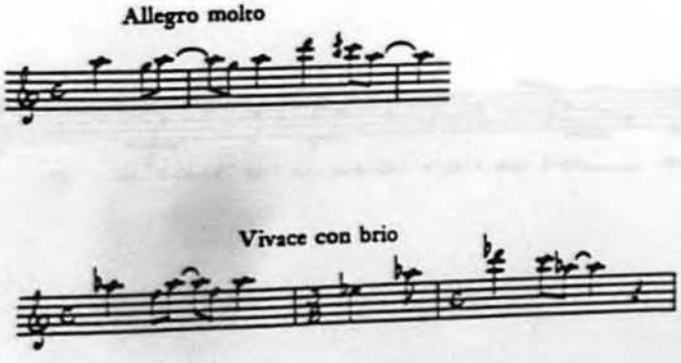
7. Motif for Sections I and III of *Hashkivenu*



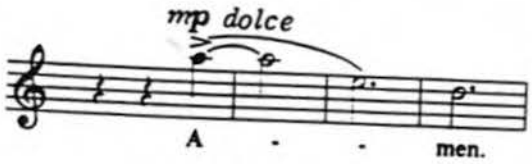
8. Motif for Section II of *Hashkivenu*



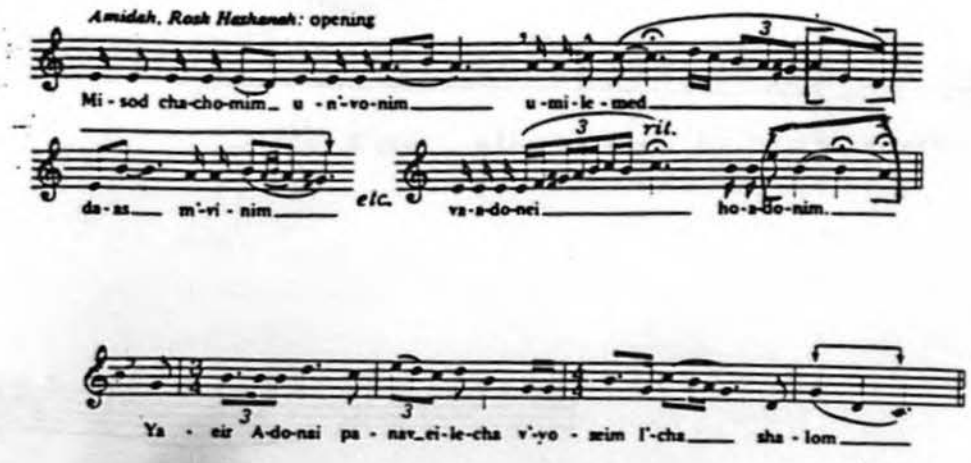
9. Comparison of *Hashkivenu* motif borrowed from *Jeremiah* motif



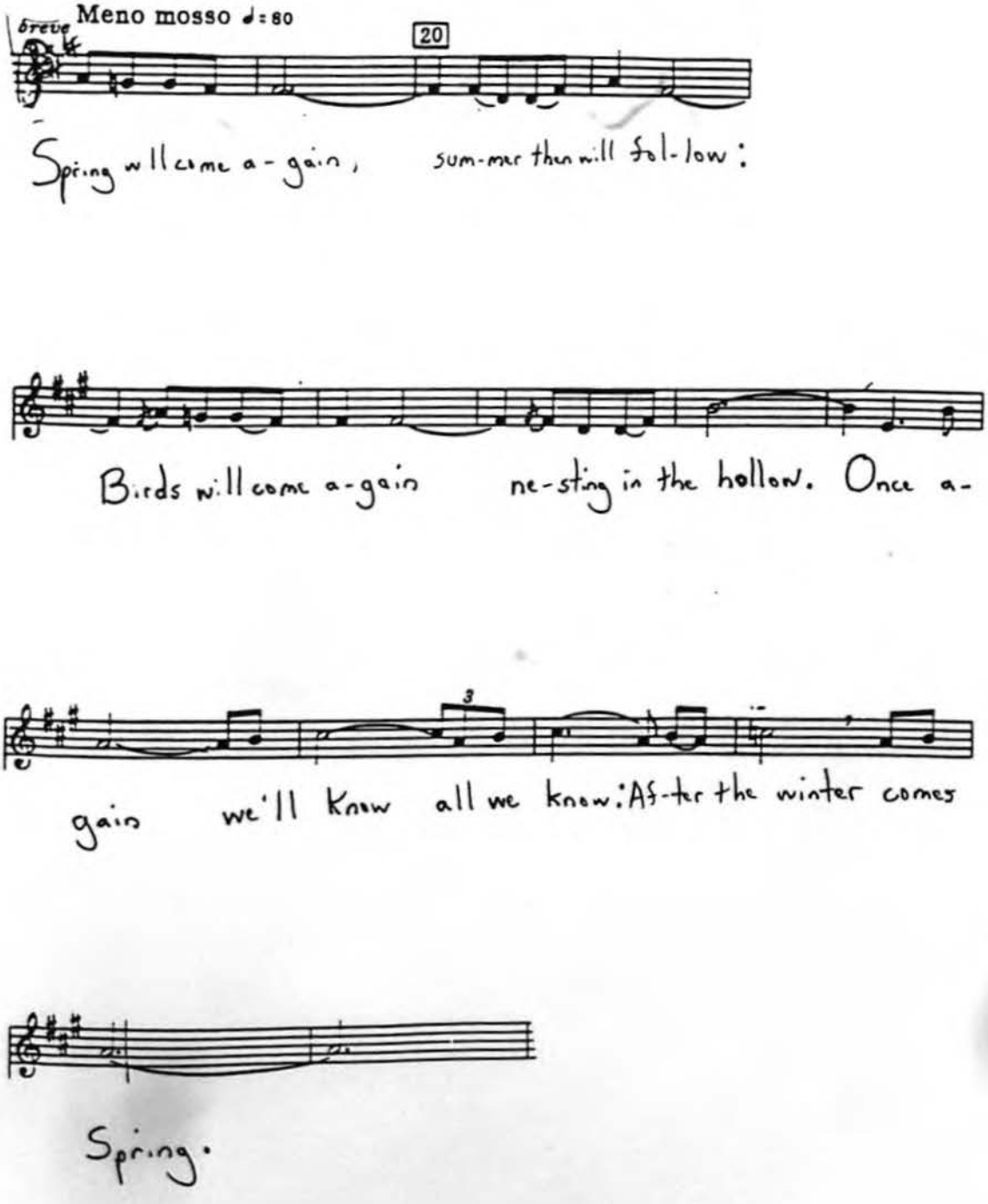
10. Jack Gottlieb's "Faith" motif



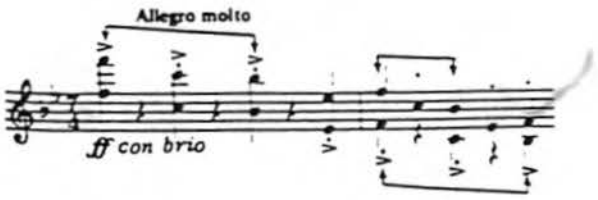
11. Origins of the "Faith" motif from the High Holy Days and Festival Liturgy

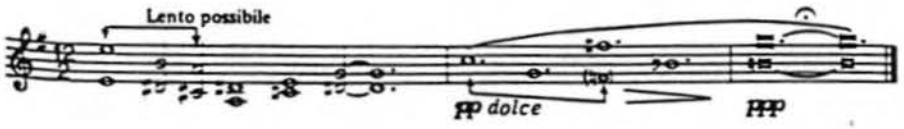


12. Excerpt of Psalm 23 from *Chichester Psalms* with original text



13. Examples of the "Faith" motif at the beginning of Movement I and at the end of Movement III of the *Chichester Psalms*





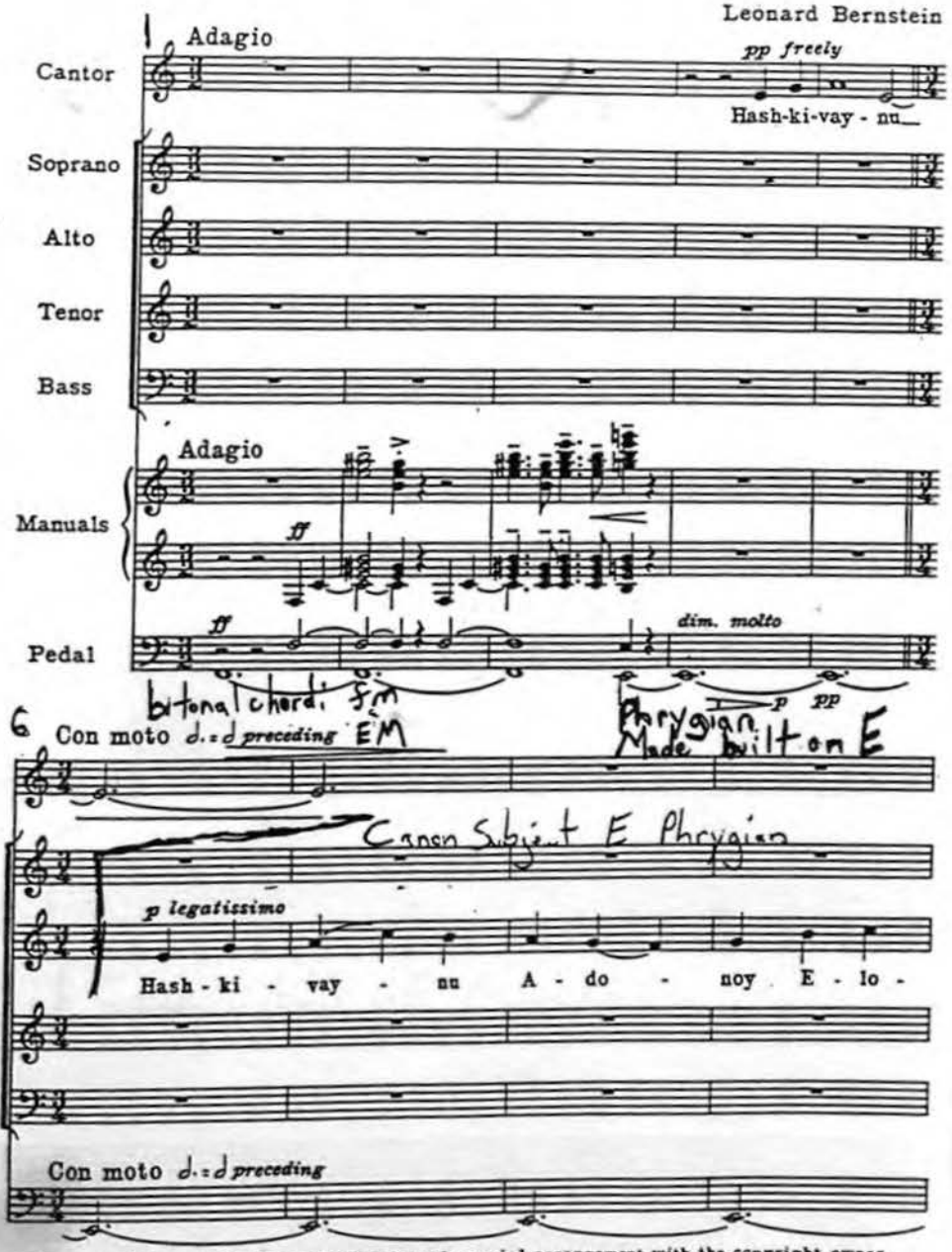
APPENDIX B
EXAMPLES OF JEWISH ELEMENTS AND HARMONIC ANALYSES

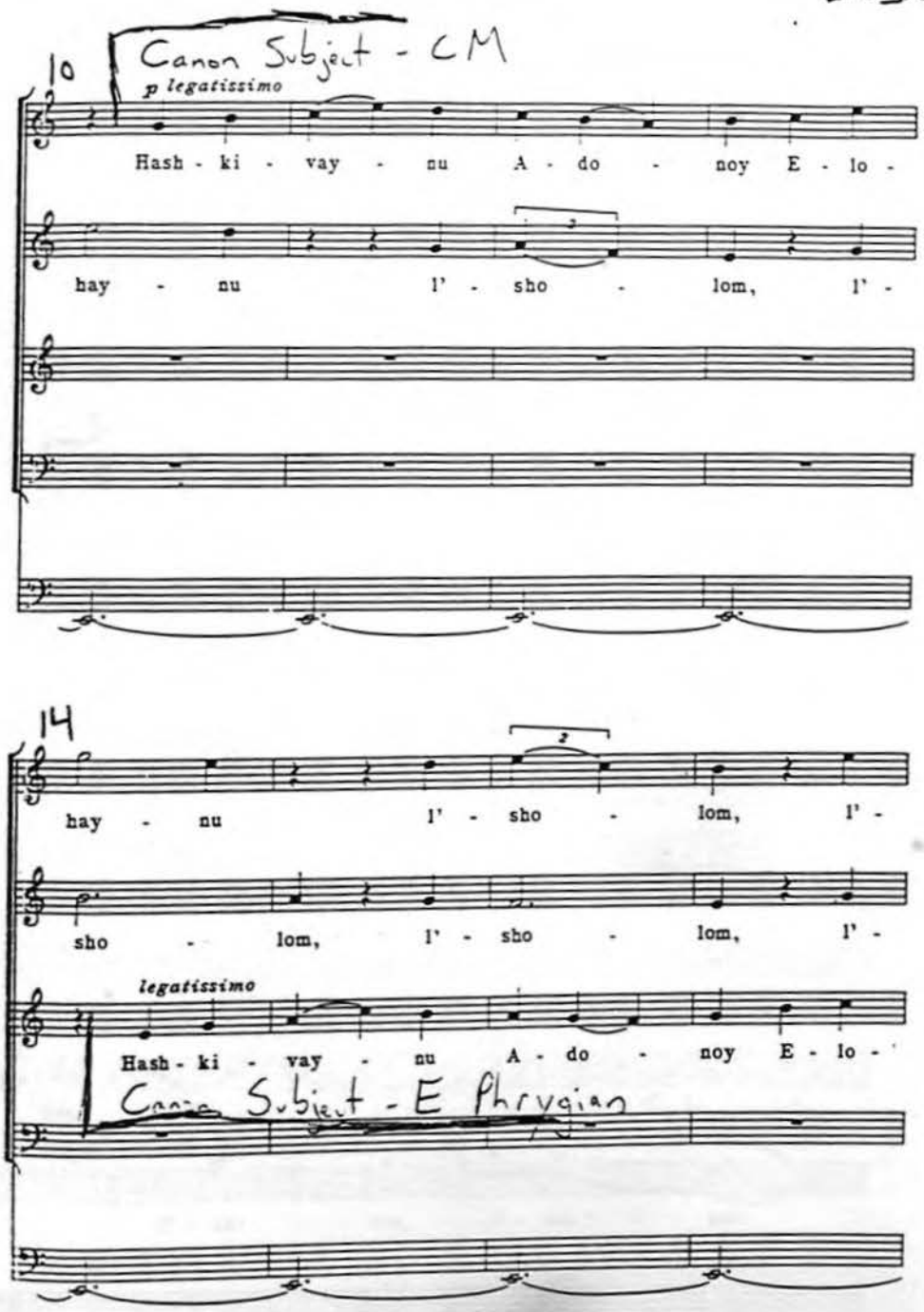
1. *Hashkivenu*
2. *Yigdal*
3. "A Simple Song" from *Mass: A Theatre Piece for Singers, Players and Dancers*
4. "Psalm 23" from *Chichester Psalms*
5. "My House" from *Peter Pan*
6. *Piccola Serenata*
7. "Greeting" from *Arias and Barcarolles*
8. "When My Soul Touches Yours" from *Two Love Songs*

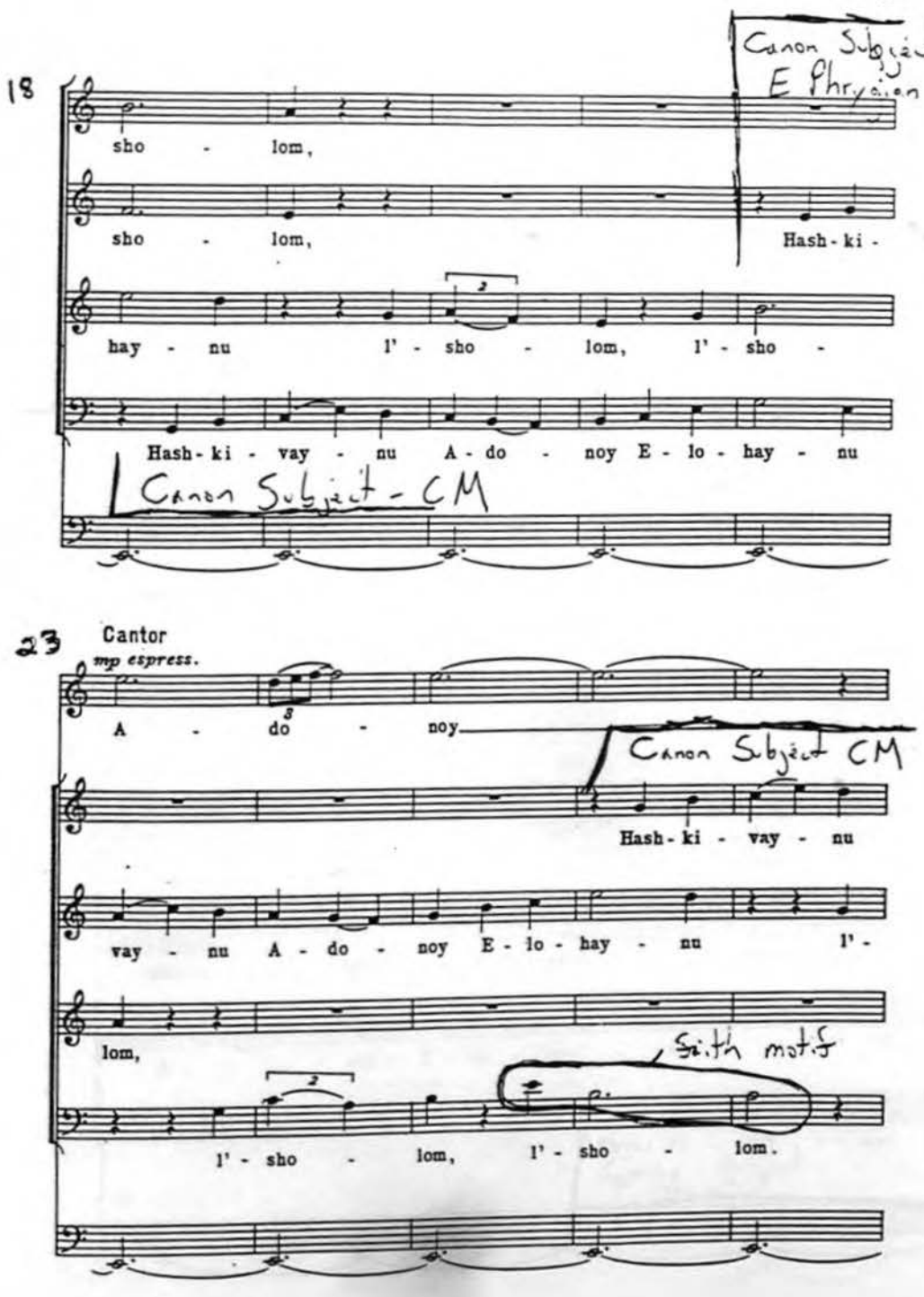
Hashkivenu

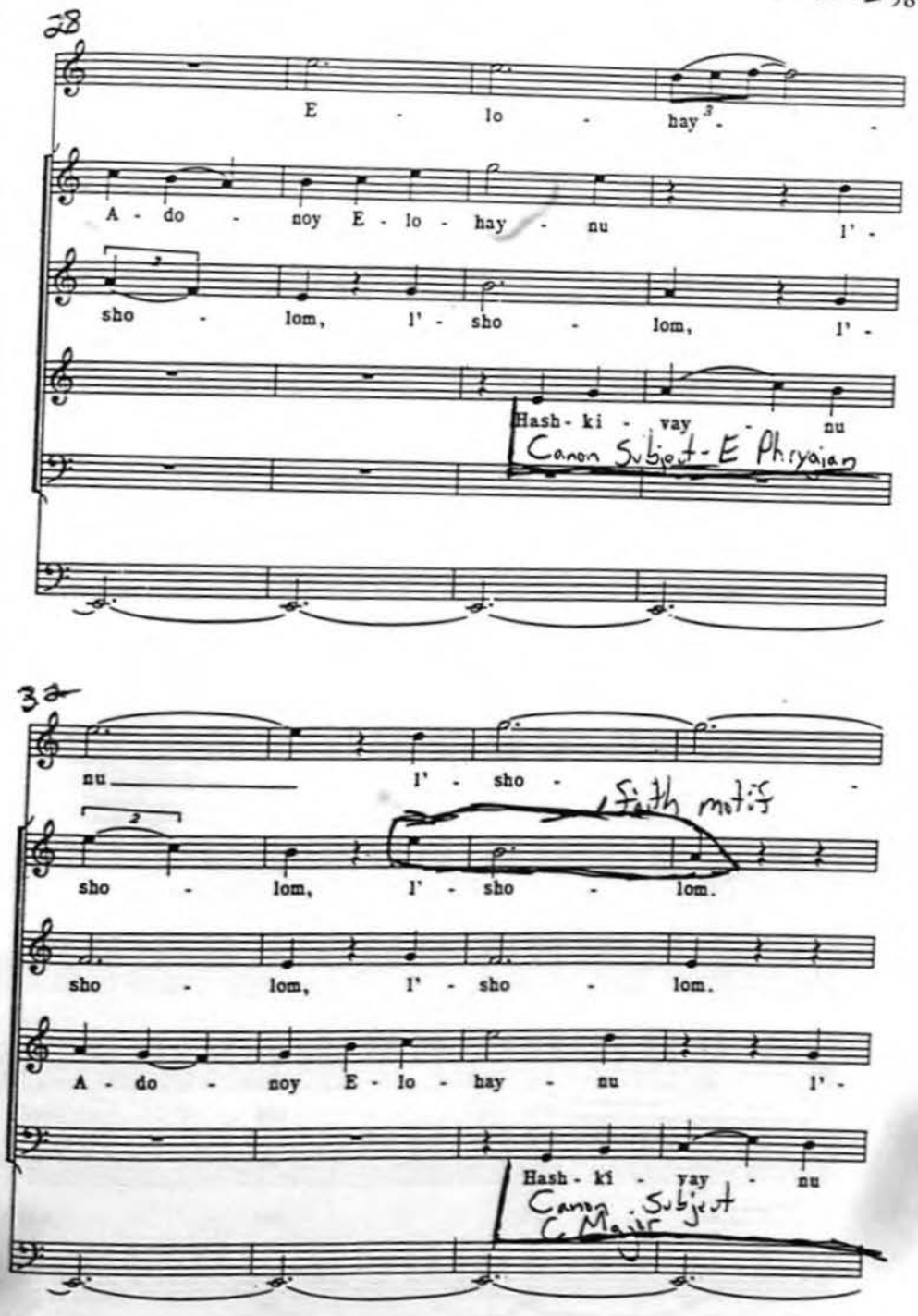
For Full Chorus of Mixed Voices and Cantor
with Organ Accompaniment

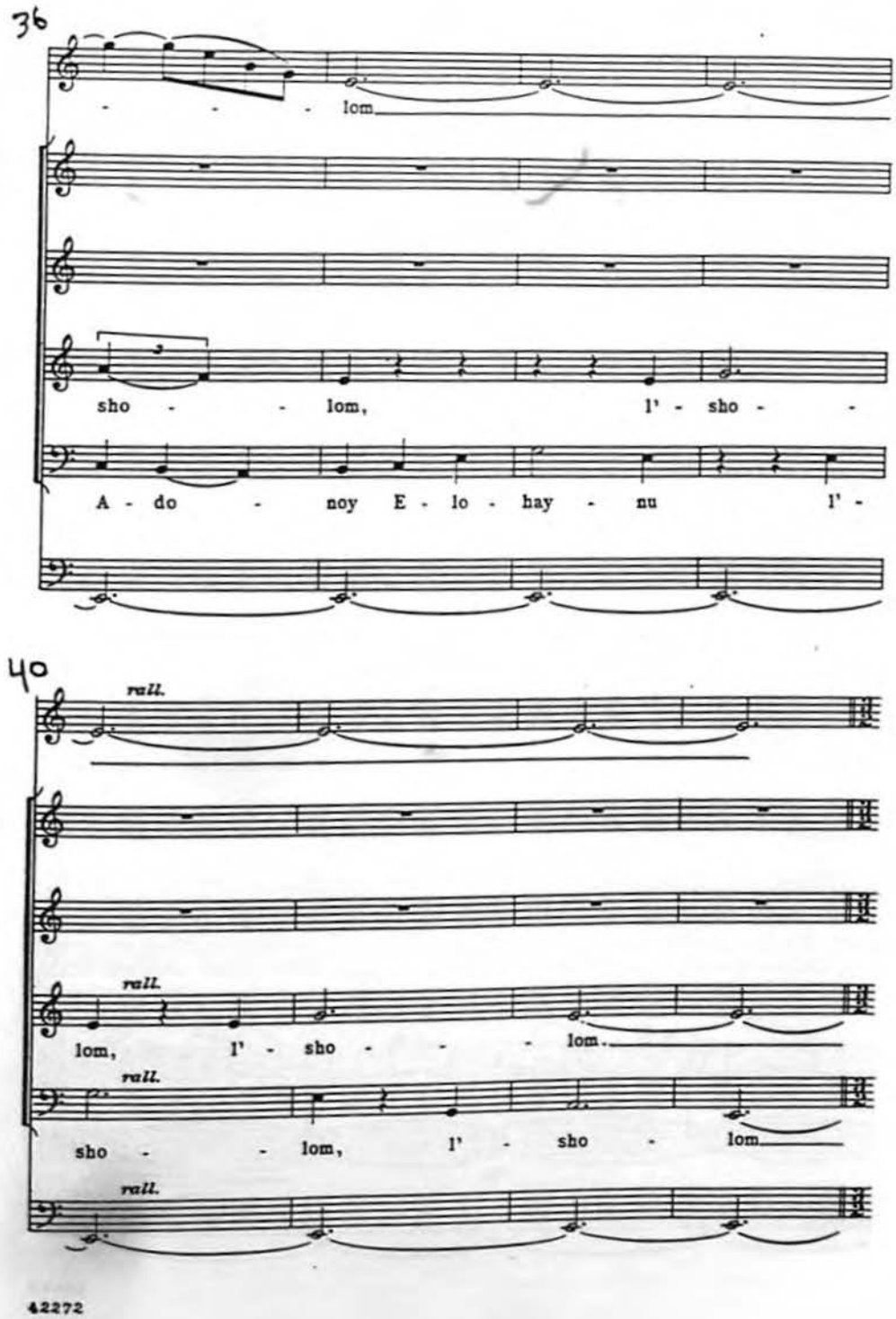
Leonard Bernstein

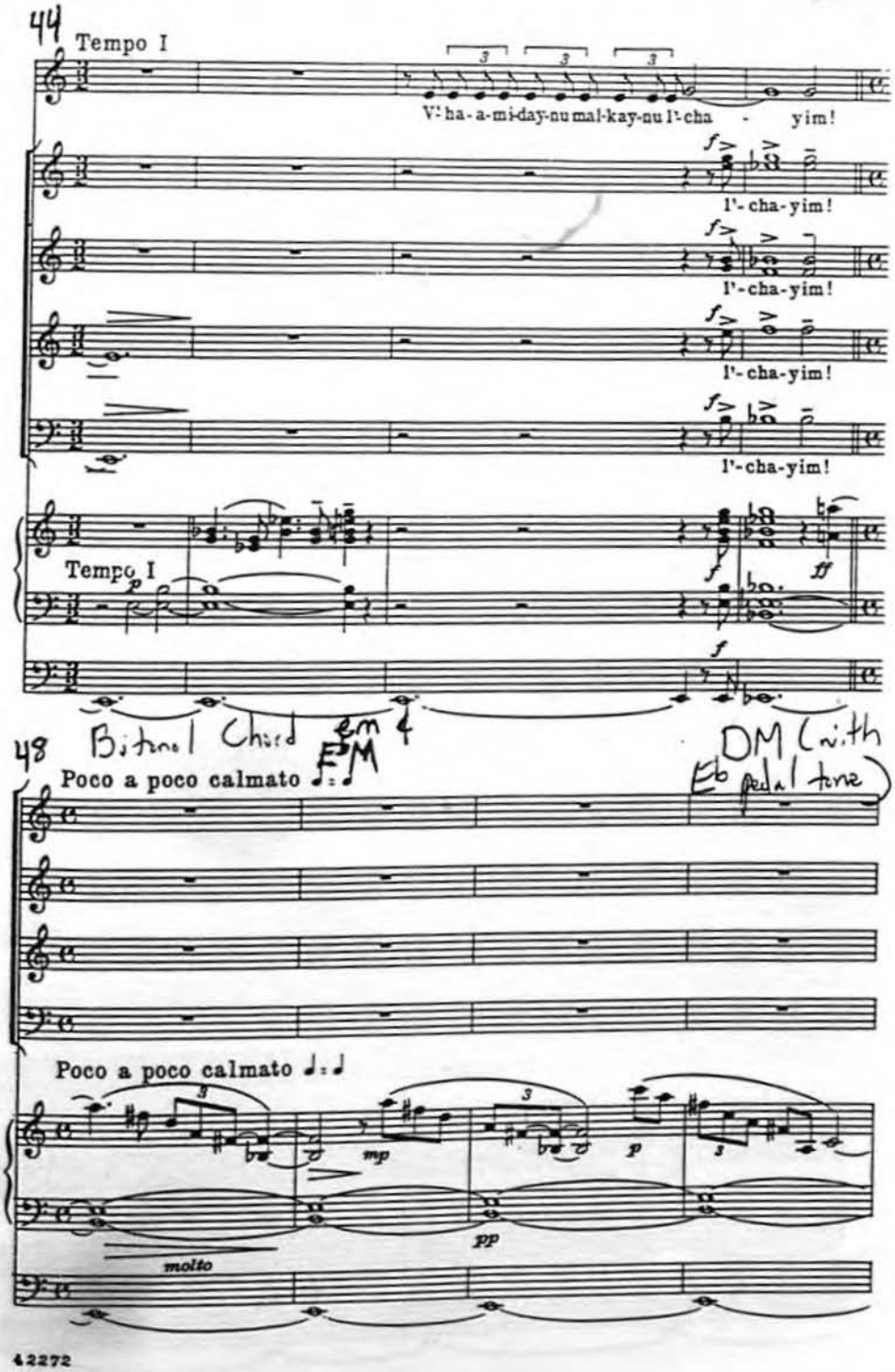



Canon Subject - CM
10
p legatissimo
Hash - ki - vay - nu A - do - noy E - lo -
hay - nu l' - sho - lom, l' -
14
hay - nu l' - sho - lom, l' -
sho - lom, l' - sho - lom, l' -
legatissimo
Hash - ki - vay - nu A - do - noy E - lo -
Canon Subject - E Phrygian


18
Canon Subject
E Phrygian
sho - lom,
sho - lom,
Hash-ki -
hay - nu l' - sho - lom, l' - sho -
Hash-ki - vay - nu A - do - noy E - lo - hay - nu
Canon Subject - CM
23
Cantor
mp espress.
A - do - noy
Canon Subject CM
Hash-ki - vay - nu
vay - nu A - do - noy E - lo - hay - nu l' -
lom,
Faith motif
l' - sho - lom, l' - sho - lom.

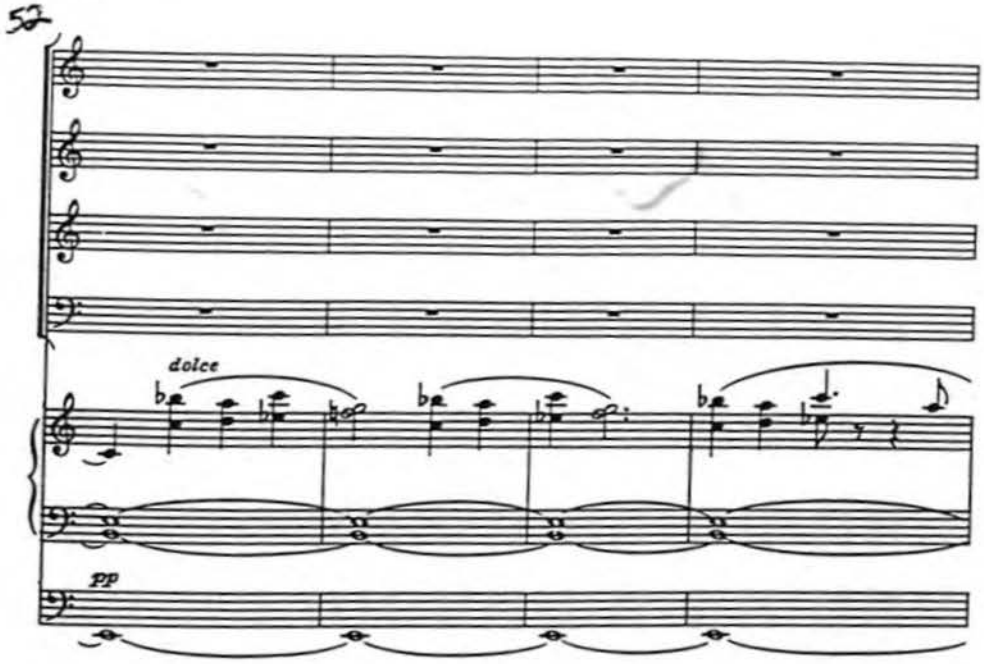

28
E - lo - hay -
A - do - noy E - lo - hay - nu l' -
sho - lom, l' - sho - lom, l' -
Hash - ki - vay - nu
Canon Subject - E Phrygian
32
nu l' - sho -
fifth motif
sho - lom, l' - sho - lom.
sho - lom, l' - sho - lom.
A - do - noy E - lo - hay - nu l' -
Hash - ki - vay - nu
Canon Subject
C Major


36
lom
sho - - lom, l' - sho - -
A - do - noy E - lo - hay - nu l' -
40
rall.
rall.
lom, l' - sho - - - lom.
rall.
sho - - lom, l' - sho - lom
rall.

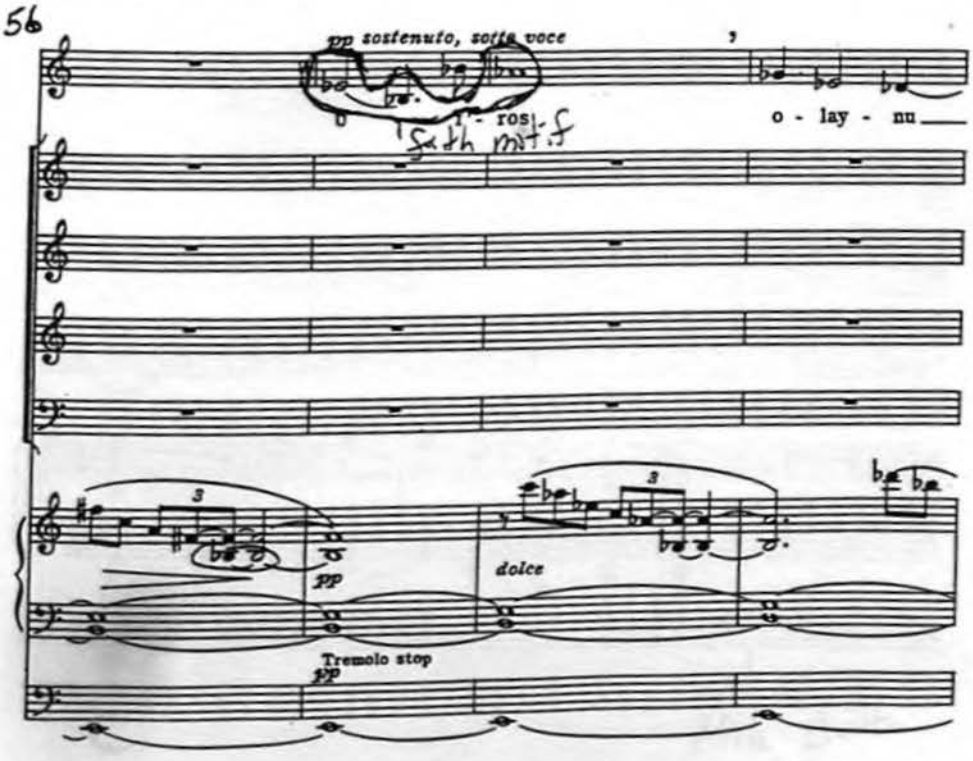

44
Tempo I
V'ha-a-mi-day-nu mal-kay-nu l'-cha - yim!
l'-cha-yim!
l'-cha-yim!
l'-cha-yim!
l'-cha-yim!
Tempo I
48
Poco a poco calmato
Poco a poco calmato
molto
42272

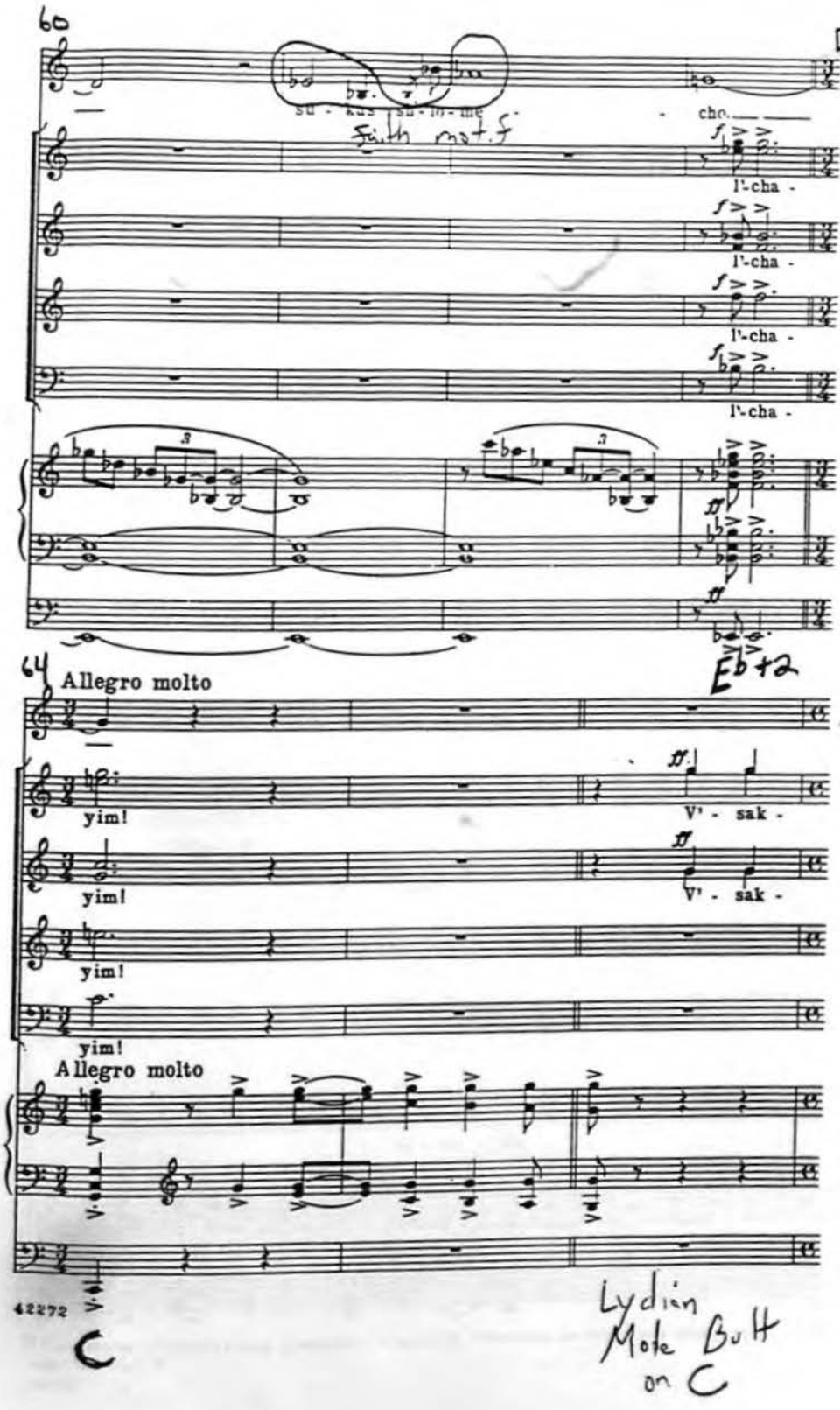
234

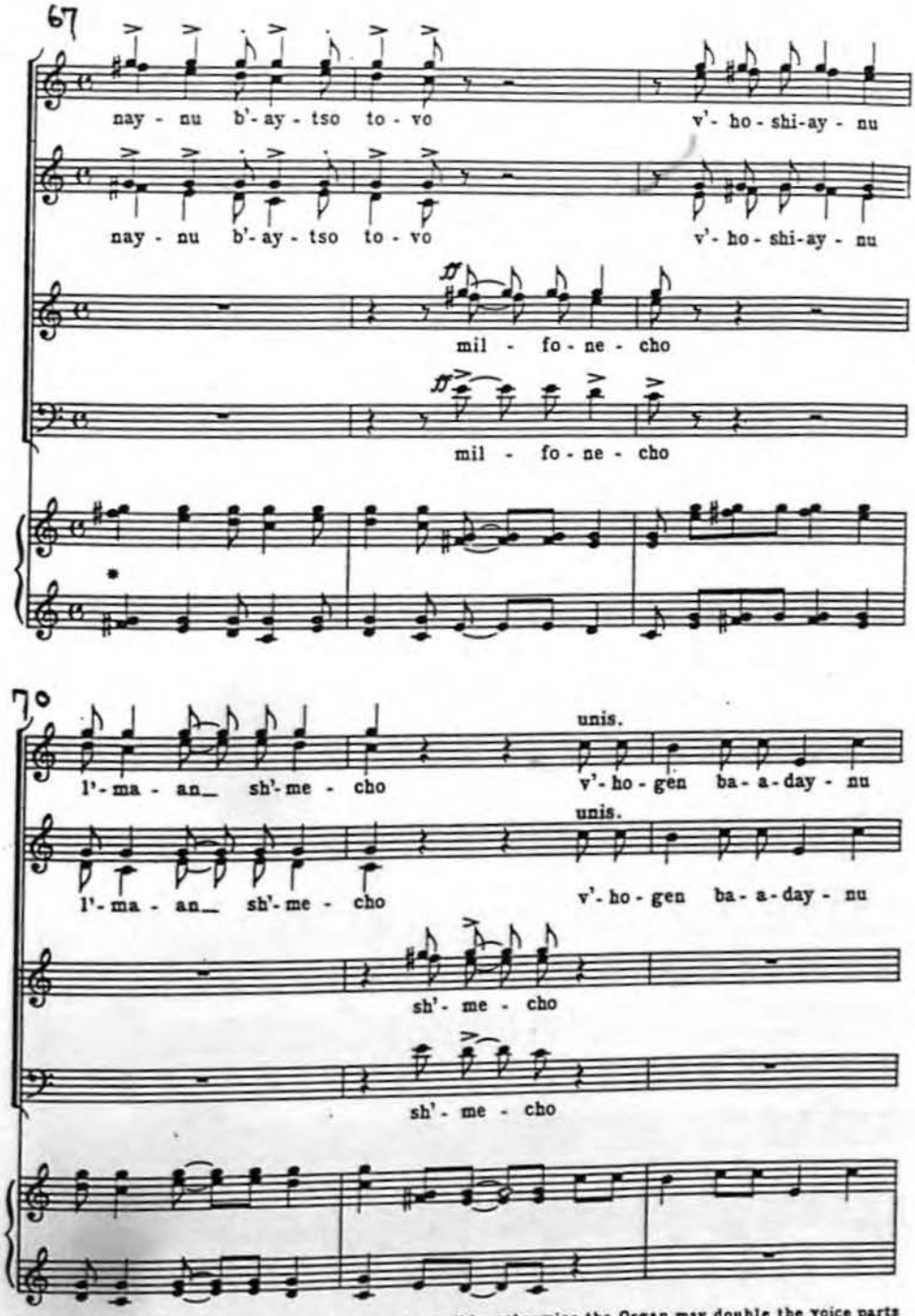
52


dolce
pp

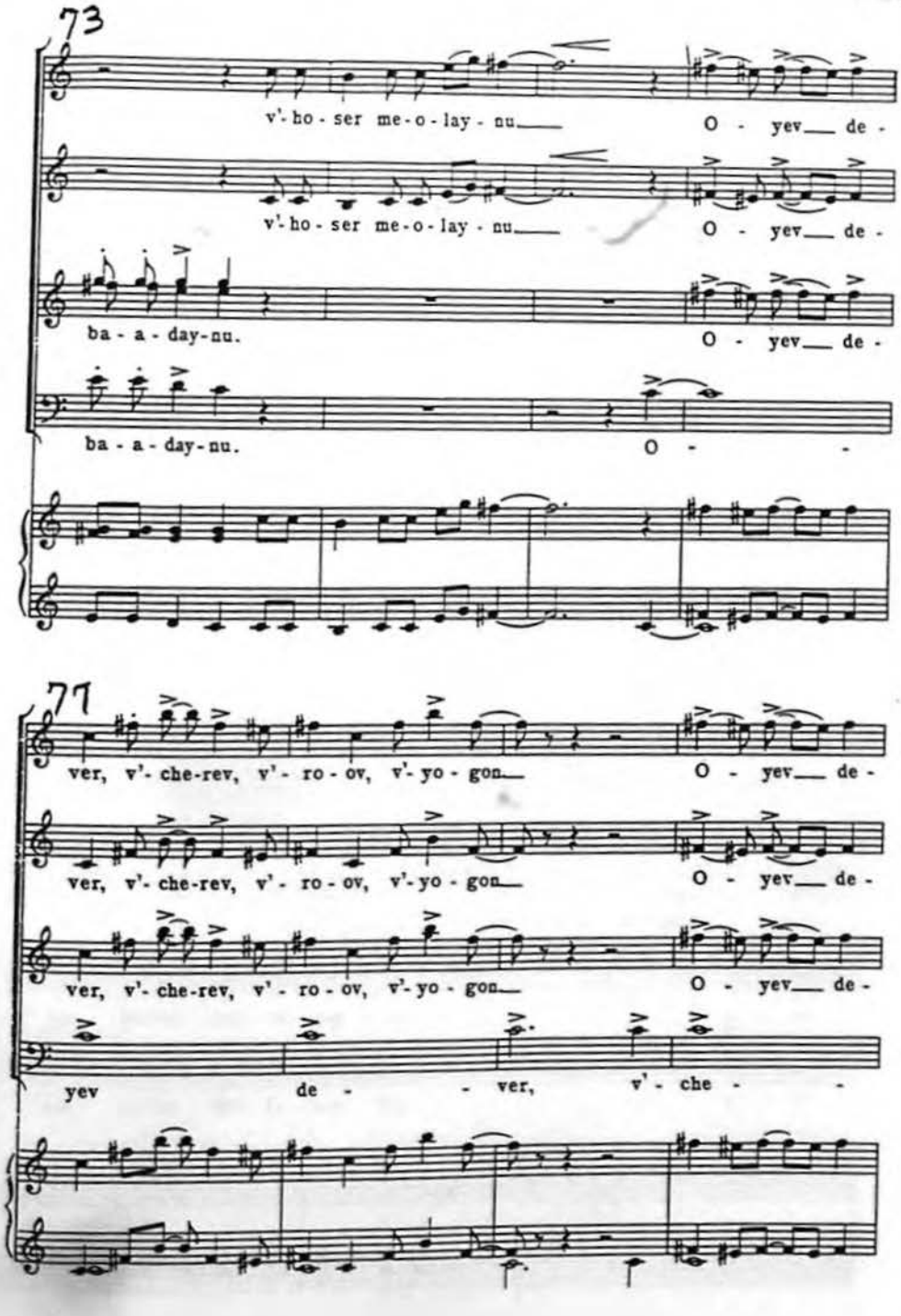
56

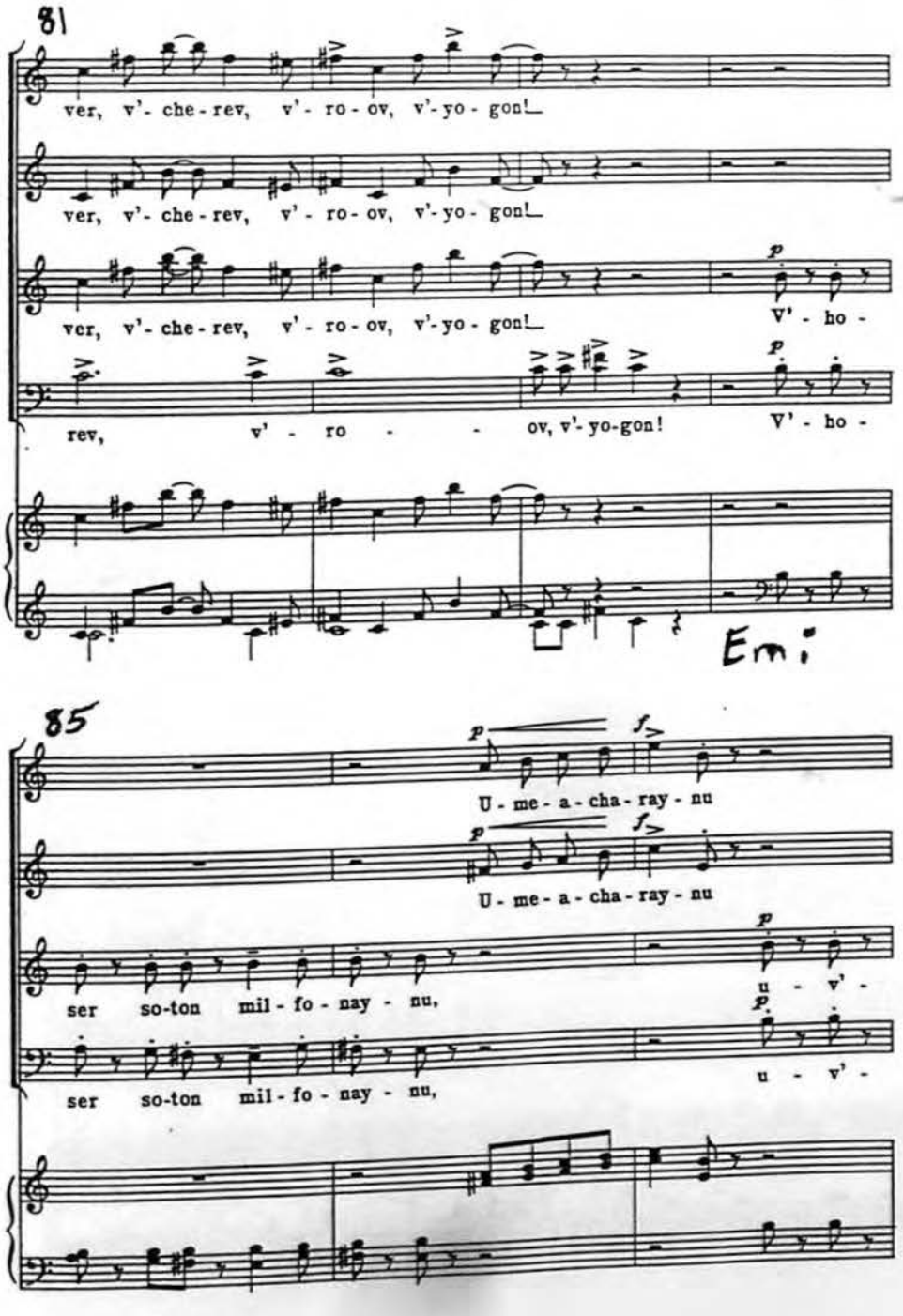

pp sostenuto, sotto voce
- ros
o - lay - nu
3
pp
dolce
Tremolo stop
pp

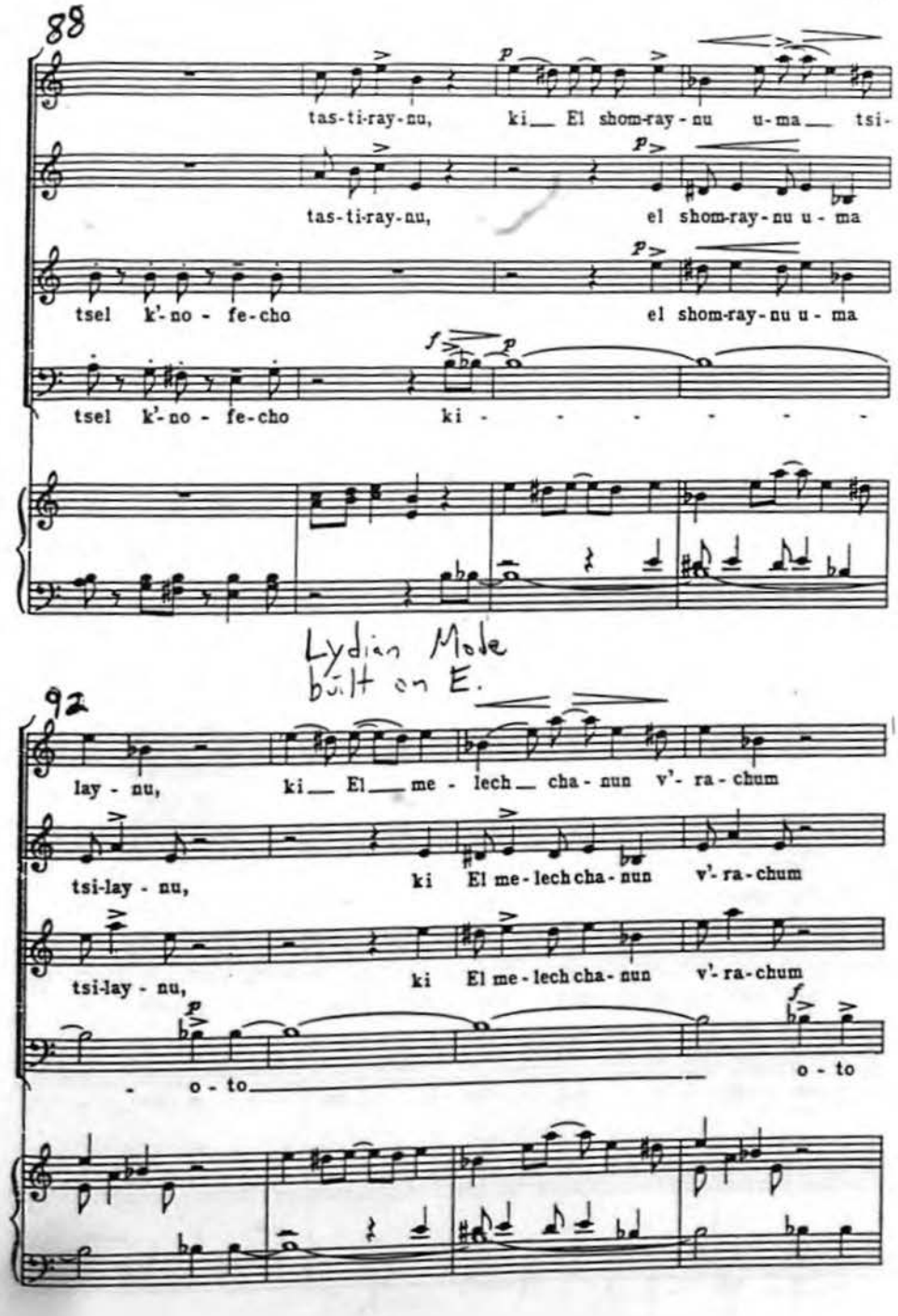

60
su - kus su - lo - me
cho.
5th mot. f
l'-cha -
l'-cha -
l'-cha -
l'-cha -
Eb +2
64
Allegro molto
yim!
V' - sak -
yim!
V' - sak -
yim!
yim!
Allegro molto
42272
C
Lydian
Mode Built
on C

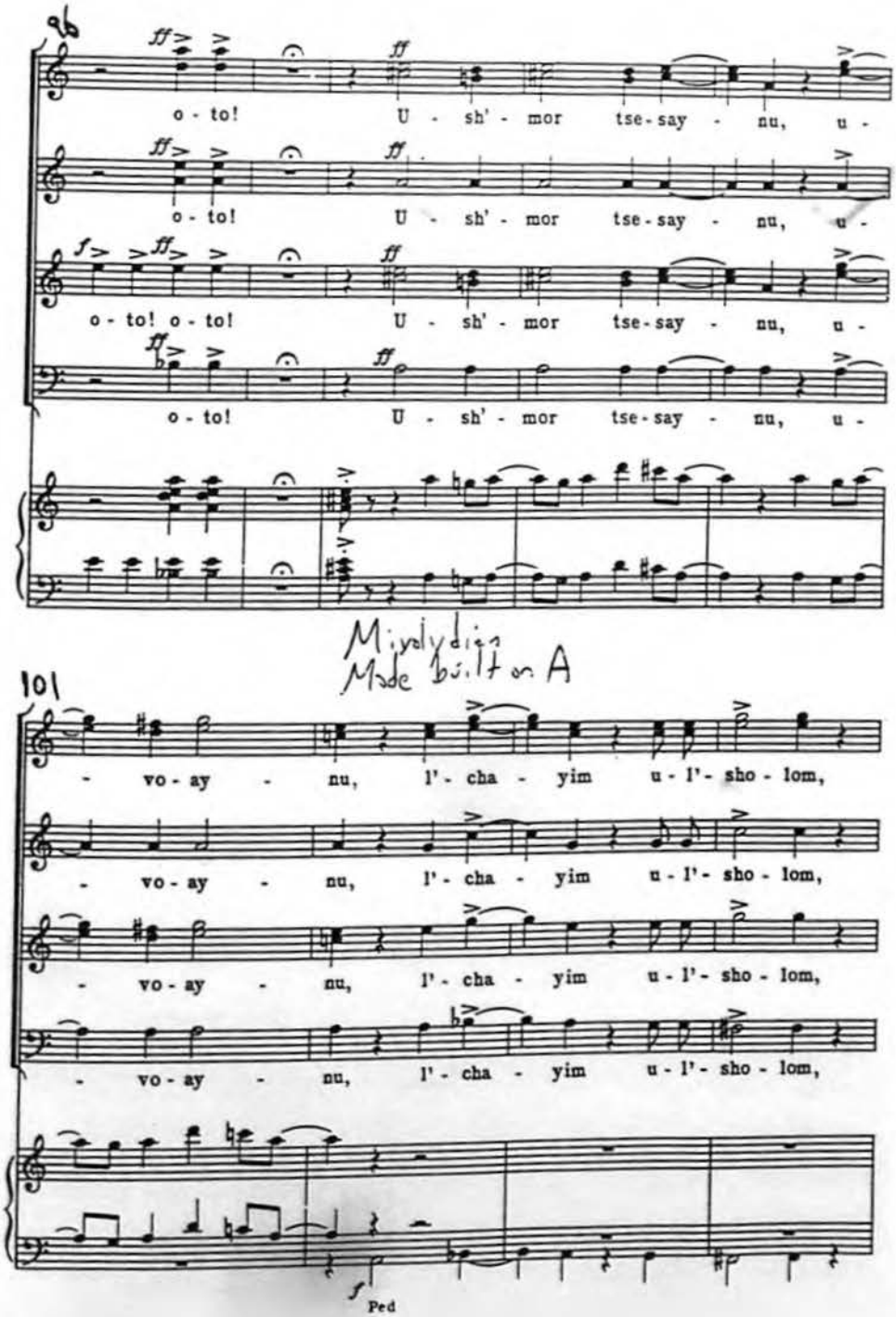


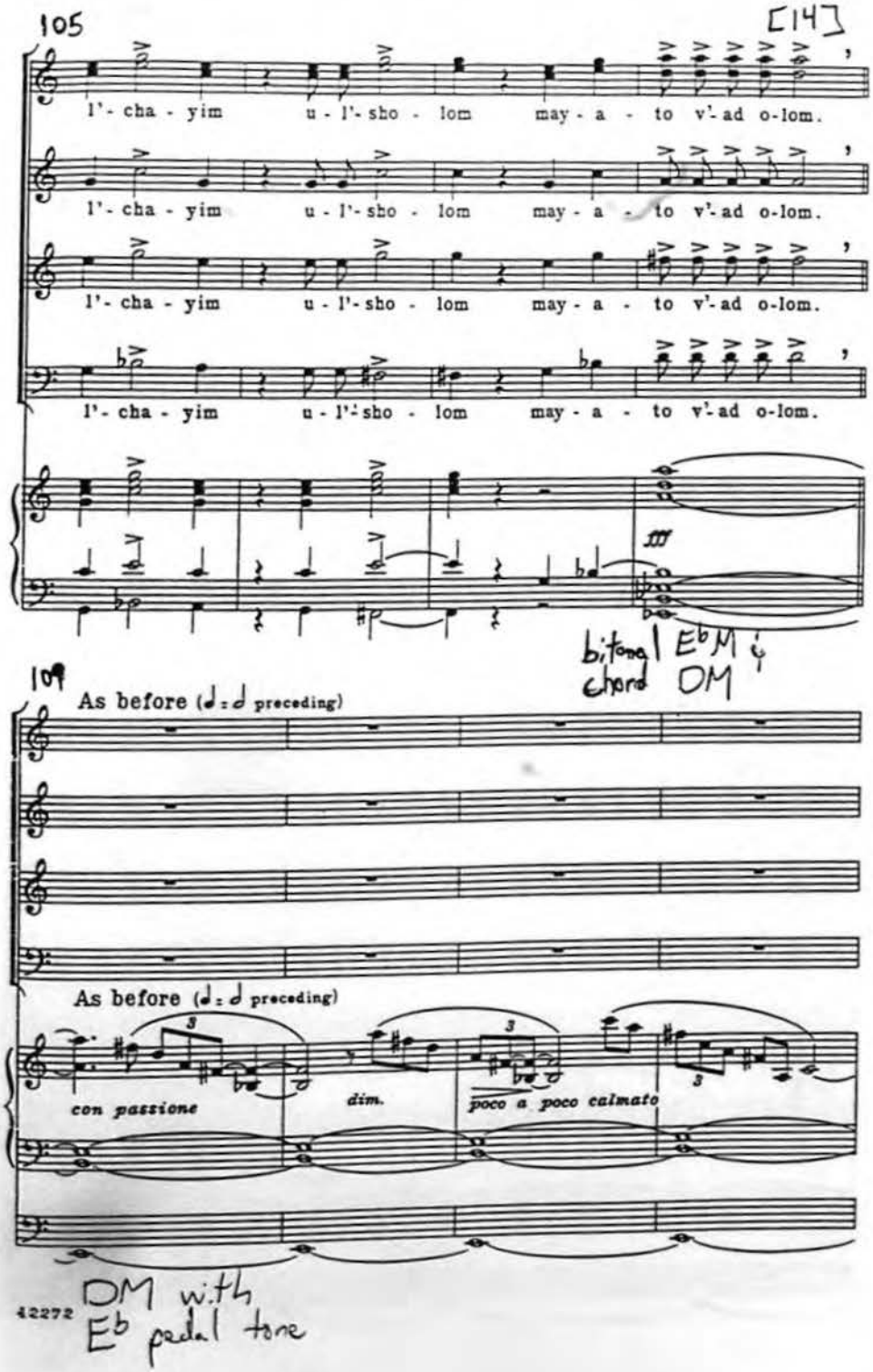
* This section should be sung *a cappella*, if possible, otherwise the Organ may double the voice parts until the sign *

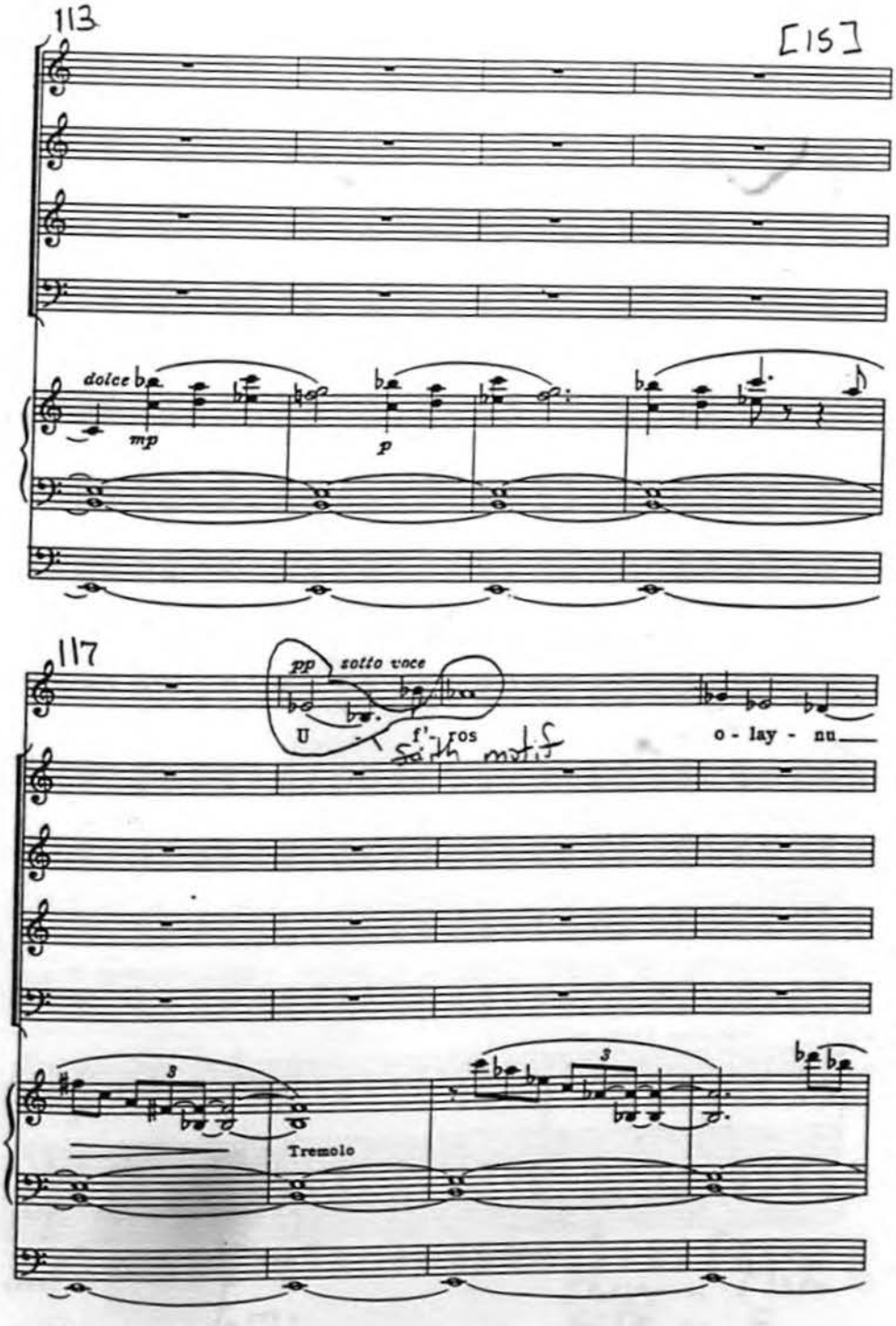

73
v'-ho-ser me-o-lay-nu
O - yev de -
v'-ho-ser me-o-lay-nu
O - yev de -
ba-a-day-nu.
O - yev de -
ba-a-day-nu.
O -
77
ver, v'-che-rev, v'-ro-ov, v'-yo-gon
O - yev de -
ver, v'-che-rev, v'-ro-ov, v'-yo-gon
O - yev de -
ver, v'-che-rev, v'-ro-ov, v'-yo-gon
O - yev de -
yev de - ver, v'-che -

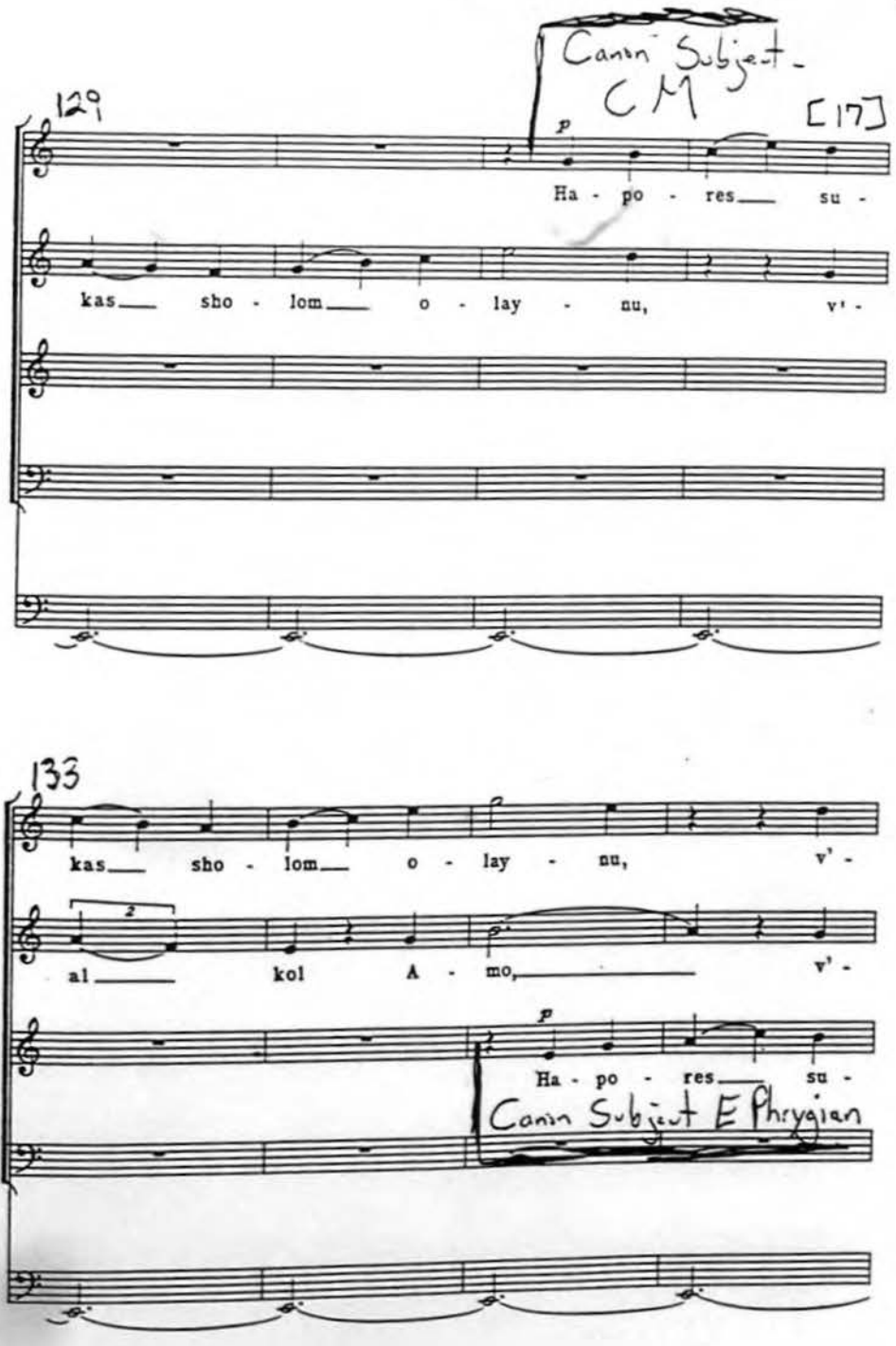

81
ver, v'- che - rev, v' - ro - ov, v'- yo - gon!
ver, v'- che - rev, v' - ro - ov, v'- yo - gon!
ver, v'- che - rev, v' - ro - ov, v'- yo - gon!
V' - ho -
rev, v' - ro - - ov, v'- yo-gon!
V' - ho -
Emi
85
U - me - a - cha - ray - nu
U - me - a - cha - ray - nu
ser so-ton mil - fo - nay - nu,
u - v' -
ser so-ton mil - fo - nay - nu,
u - v' -

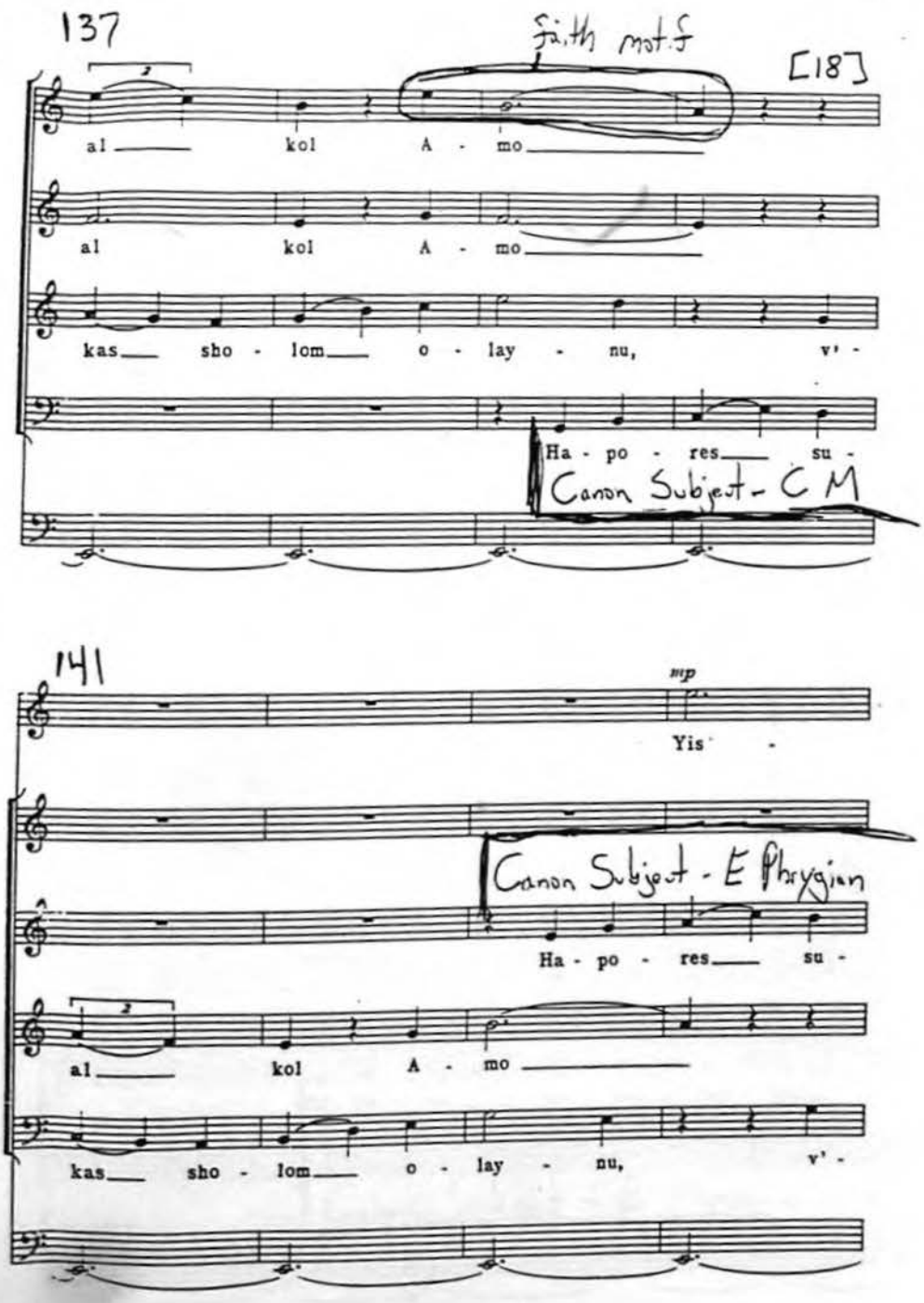

88
tas-ti-ray-nu, ki El shom-ray-nu u-ma tsi-
tas-ti-ray-nu, el shom-ray-nu u-ma
tsel k'-no-fe-cho el shom-ray-nu u-ma
tsel k'-no-fe-cho ki
Lydian Mode
built on E.
92
lay-nu, ki El me-lech cha-nun v'-ra-chum
tsi-lay-nu, ki El me-lech cha-nun v'-ra-chum
tsi-lay-nu, ki El me-lech cha-nun v'-ra-chum
o-to
o-to

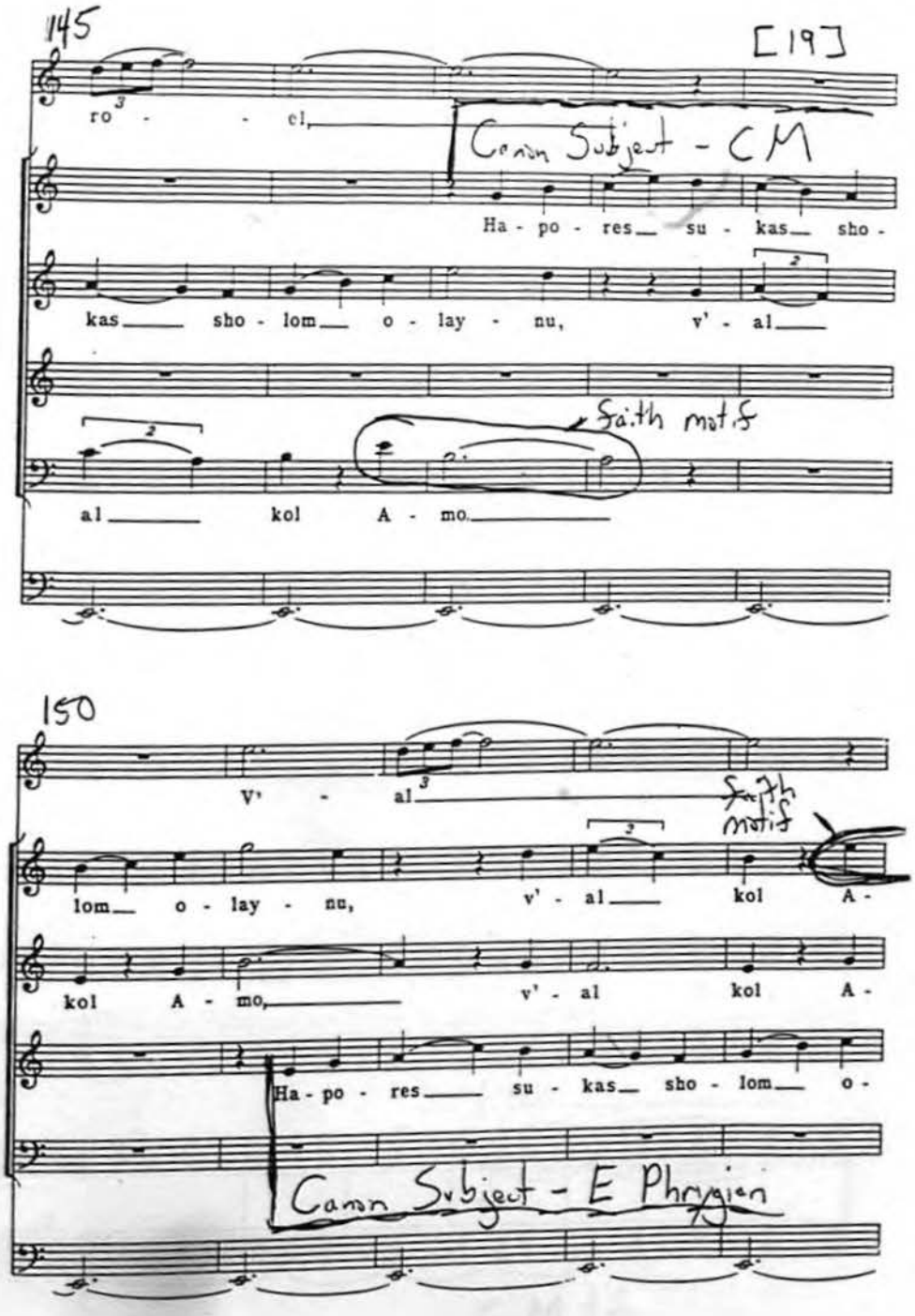

o - to! U - sh' - mor tse - say - nu, u -
o - to! U - sh' - mor tse - say - nu, u -
o - to! o - to! U - sh' - mor tse - say - nu, u -
o - to! U - sh' - mor tse - say - nu, u -
Mixolydian
Mode built on A
101
- vo - ay - nu, l' - cha - yim u - l' - sho - lom,
- vo - ay - nu, l' - cha - yim u - l' - sho - lom,
- vo - ay - nu, l' - cha - yim u - l' - sho - lom,
- vo - ay - nu, l' - cha - yim u - l' - sho - lom,
Ped

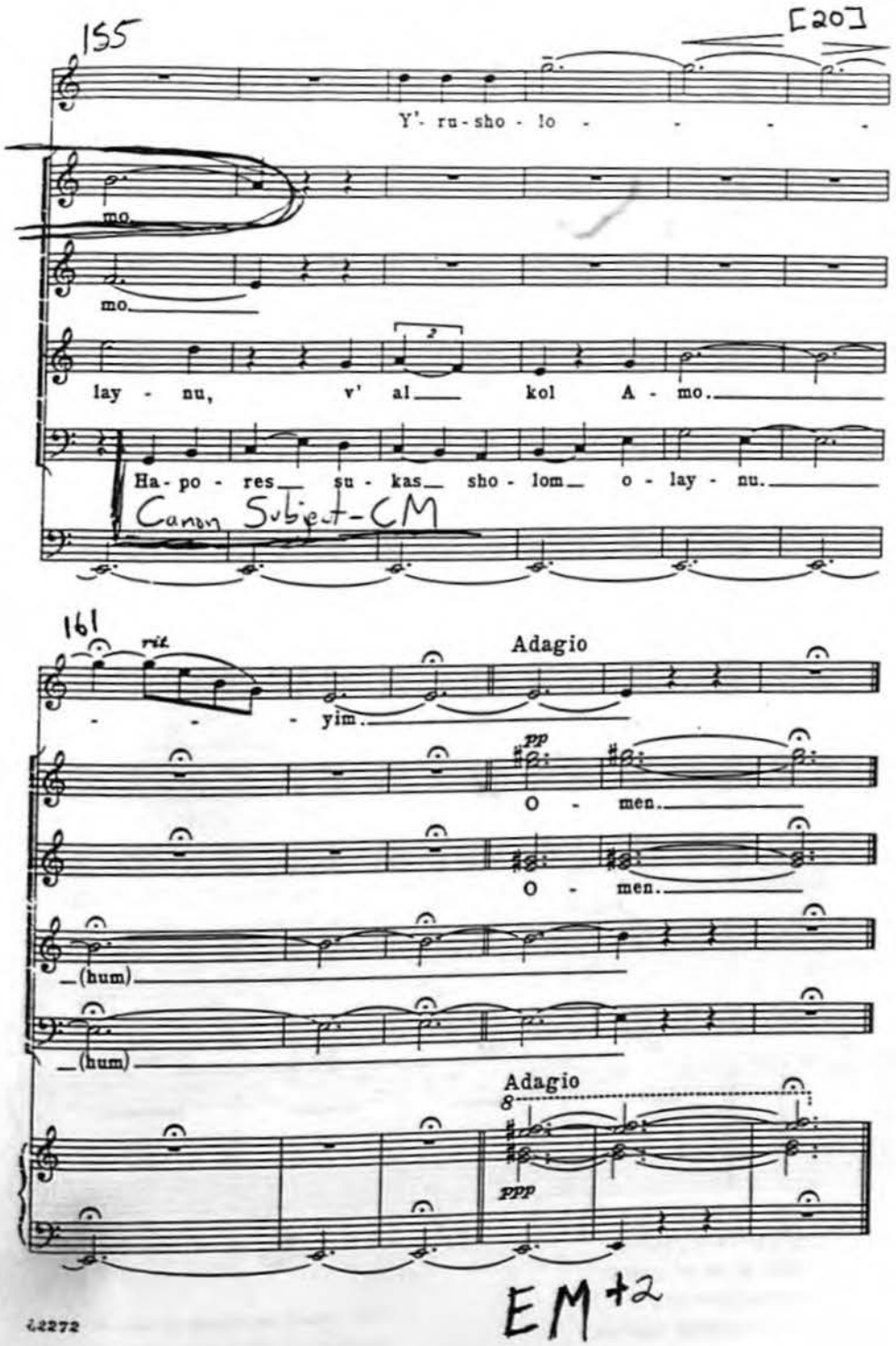

105
[14]
l'- cha - yim u - l'- sho - lom may - a - to v'- ad o-lom.
l'- cha - yim u - l'- sho - lom may - a - to v'- ad o-lom.
l'- cha - yim u - l'- sho - lom may - a - to v'- ad o-lom.
l'- cha - yim u - l'- sho - lom may - a - to v'- ad o-lom.
bitone | Eb M
chord DM
109
As before (♩ = ♩ preceding)
As before (♩ = ♩ preceding)
con passione
dim.
poco a poco calmato
DM with
Eb pedal tone
42272

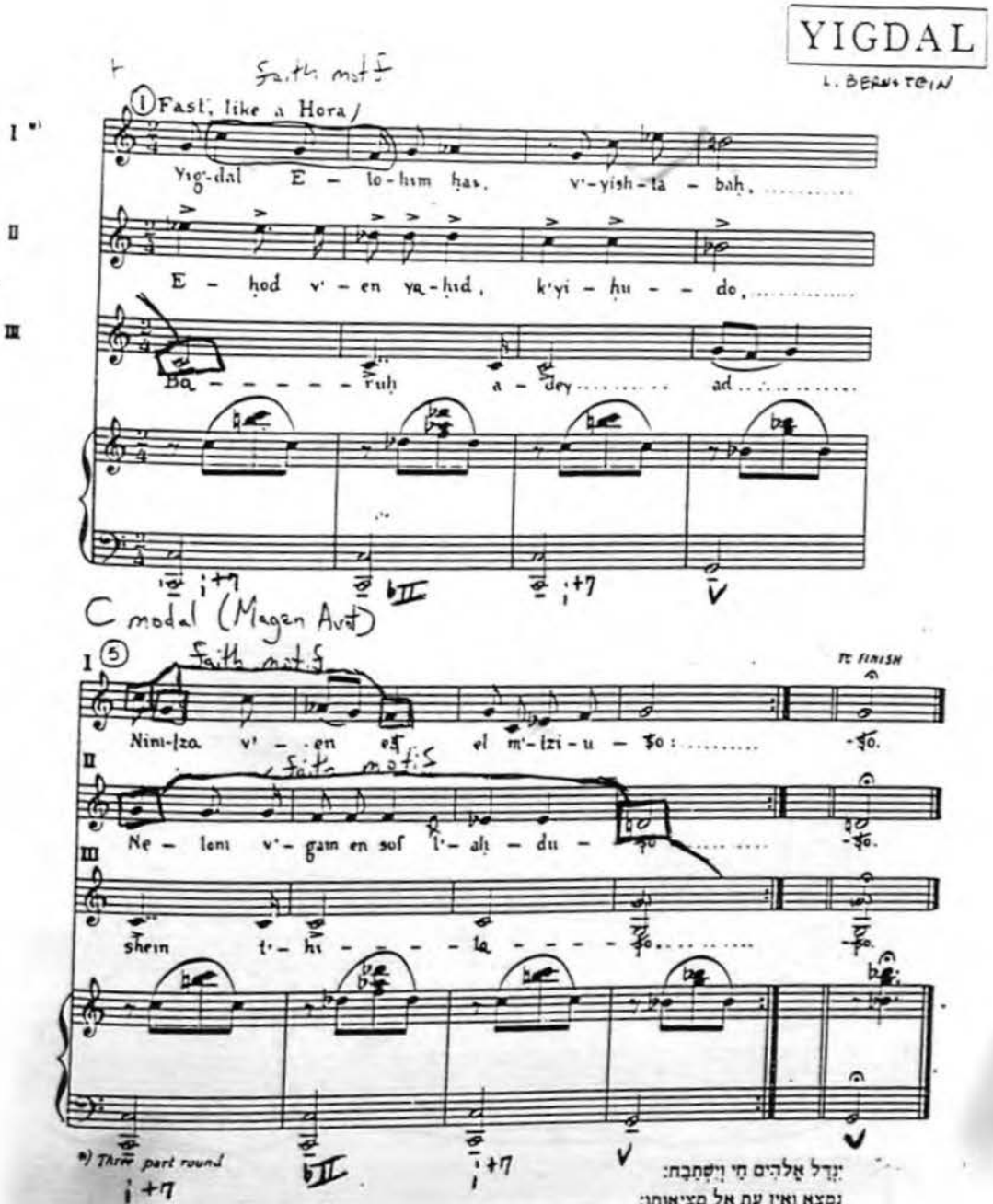

113
[15]
dolce
mp
p
117
pp
sotto voce
U
f'-ros
faith motif
o - lay - nu
3
Tremolo
3


Canon Subject -
C M
[17]
129
p
Ha - po - res su -
kas sho - lom o - lay - nu, v' -
133
kas sho - lom o - lay - nu, v' -
2
al kol A - mo, v' -
p
Ha - po - res su -
Canon Subject E Phrygian


137
Faith motif
[18]
al kol A - mo
al kol A - mo
kas sho - lom o - lay - nu, v' -
Ha - po - res su -
Canon Subject - C M
141
mp
Yis -
Canon Subject - E Phrygian
Ha - po - res su -
al kol A - mo
kas sho - lom o - lay - nu, v' -


145
[19]
ro - - el,
Canon Subject - CM
Ha - po - res su - kas sho -
kas sho - lom o - lay - nu, v' - al
Faith motif
al kol A - mo,
150
V' - al
Faith motif
lom o - lay - nu, v' - al kol A -
kol A - mo, v' - al kol A -
Ha - po - res su - kas sho - lom o -
Canon Subject - E Phrygian


155
[20]
Y'- ru - sho - lo - - - - -
mo.
mo.
lay - nu, v' al kol A - mo.
Ha - po - res su - kas sho - lom o - lay - nu.
Canon Subject-CM
161
rit
Adagio
- - - yim.
pp
O - men.
O - men.
(hum)
(hum)
Adagio
8
ppp
EM+2



יִגְדַּל אֱלֹהִים חַי וְיִשְׁתַּבַּח:
נִמְצָא וְאֵין עֵת אֶל מְצִיאוּתוֹ:
אֶחָד וְאֵין יָחִיד כְּיִחוּדוֹ:
נֶעְלָם וְגַם אֵין סוֹף לְאַחְדוּתוֹ:
בָּרוּךְ עֲדֵי עַד שֵׁם תְּהִלָּתוֹ:

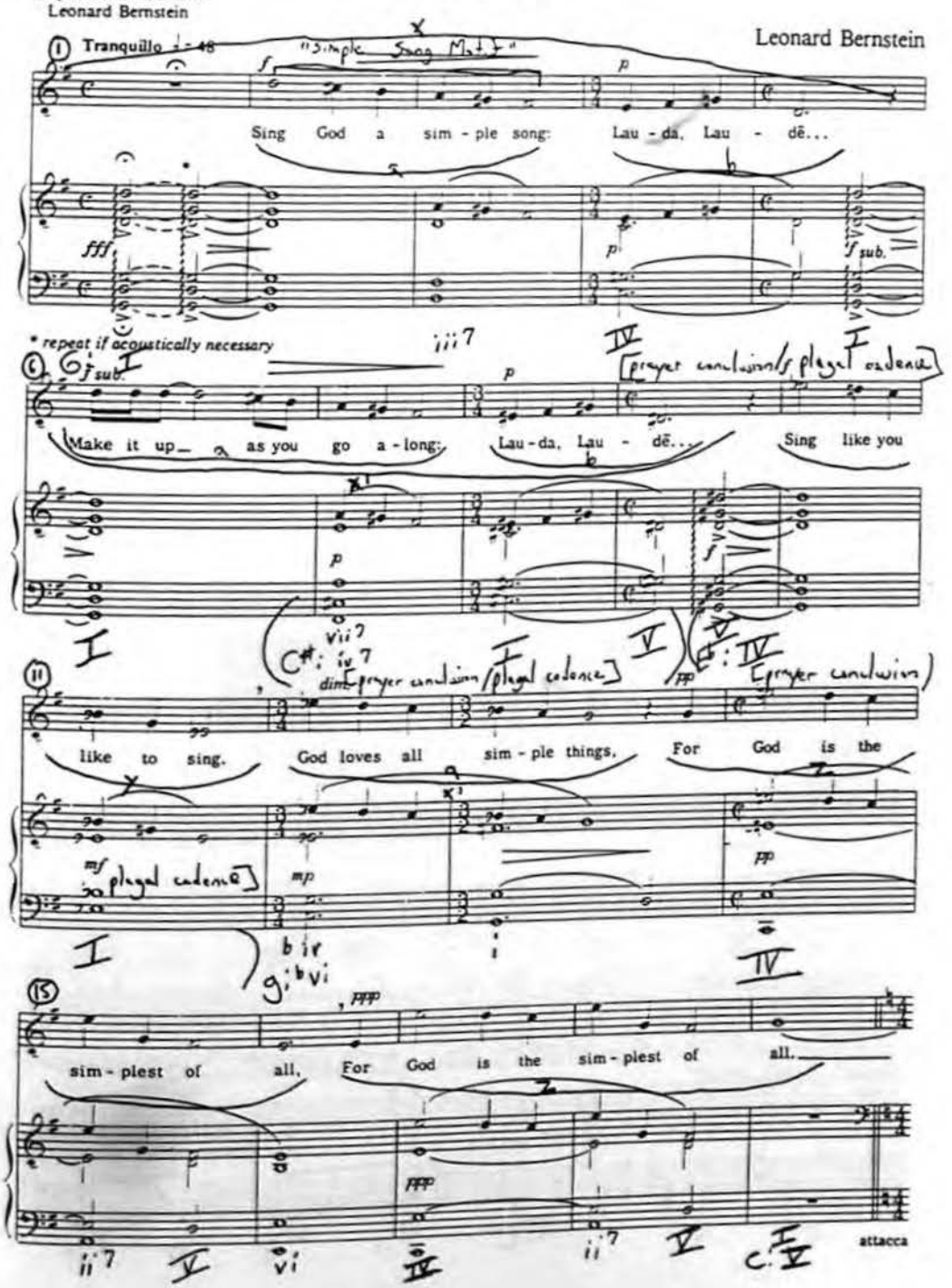
May the Lord be glorified and praised. He is infinite. He is One, unique in His unity. May His name be blessed forever.

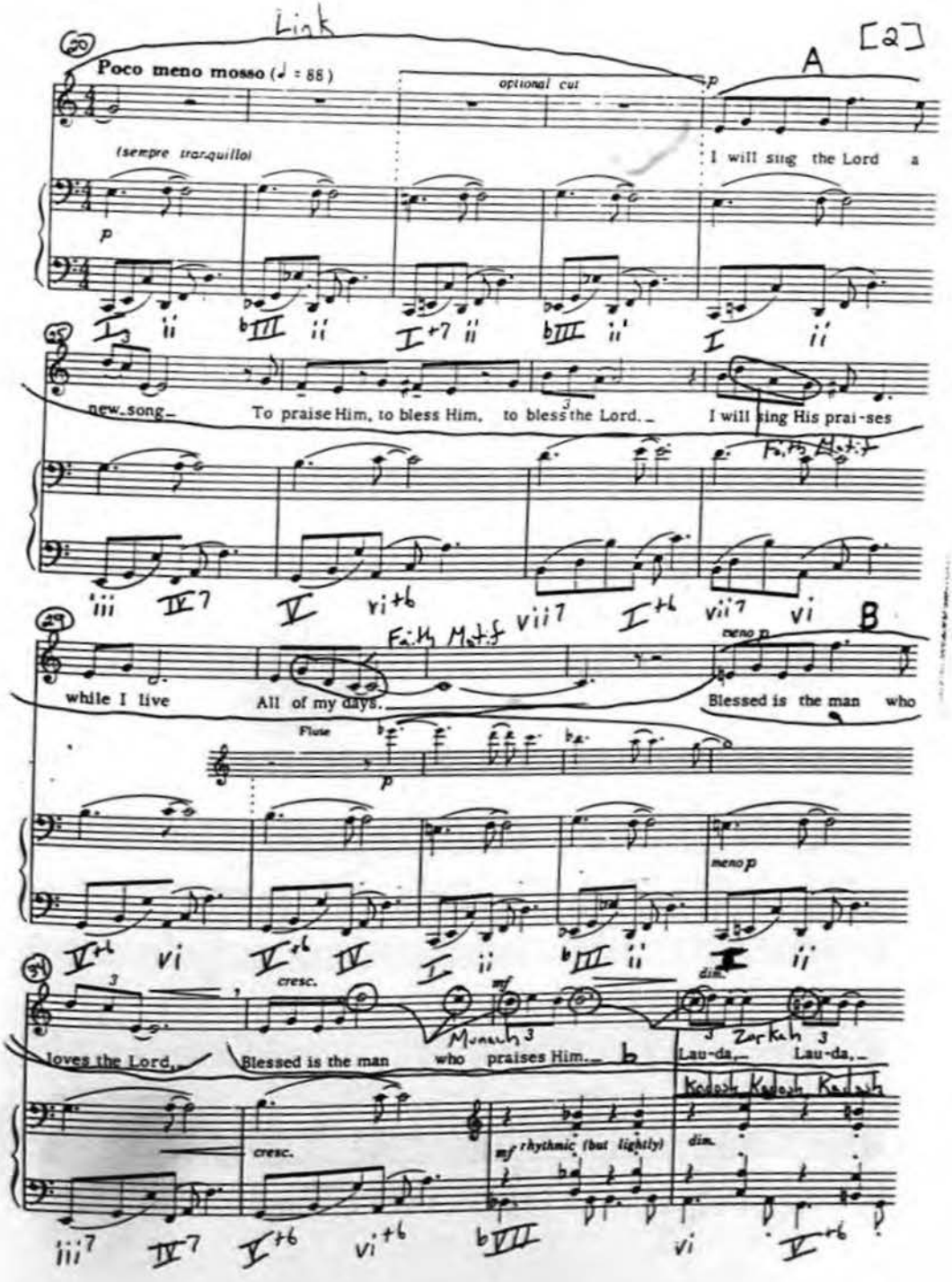
A SIMPLE SONG

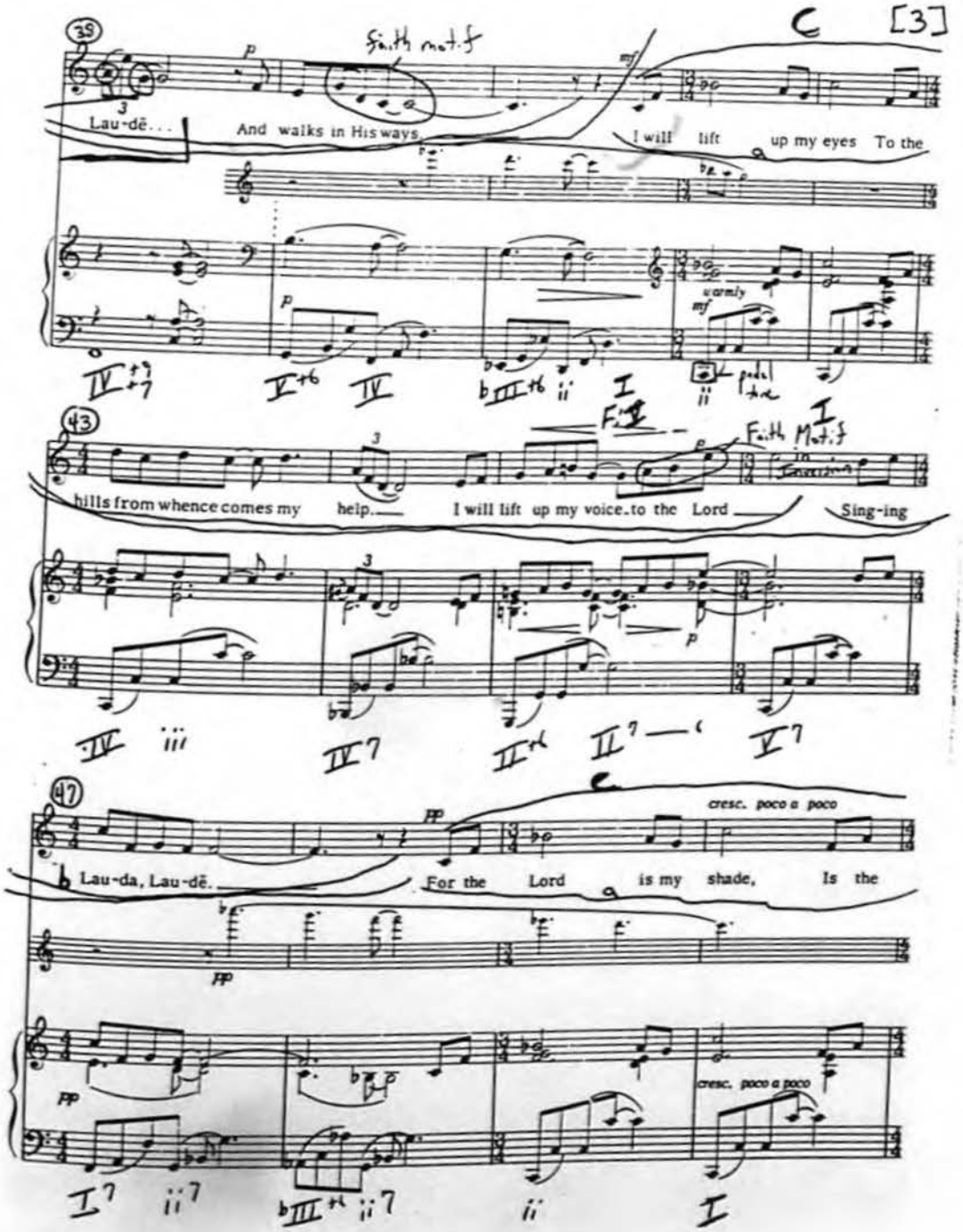
From *Mass*

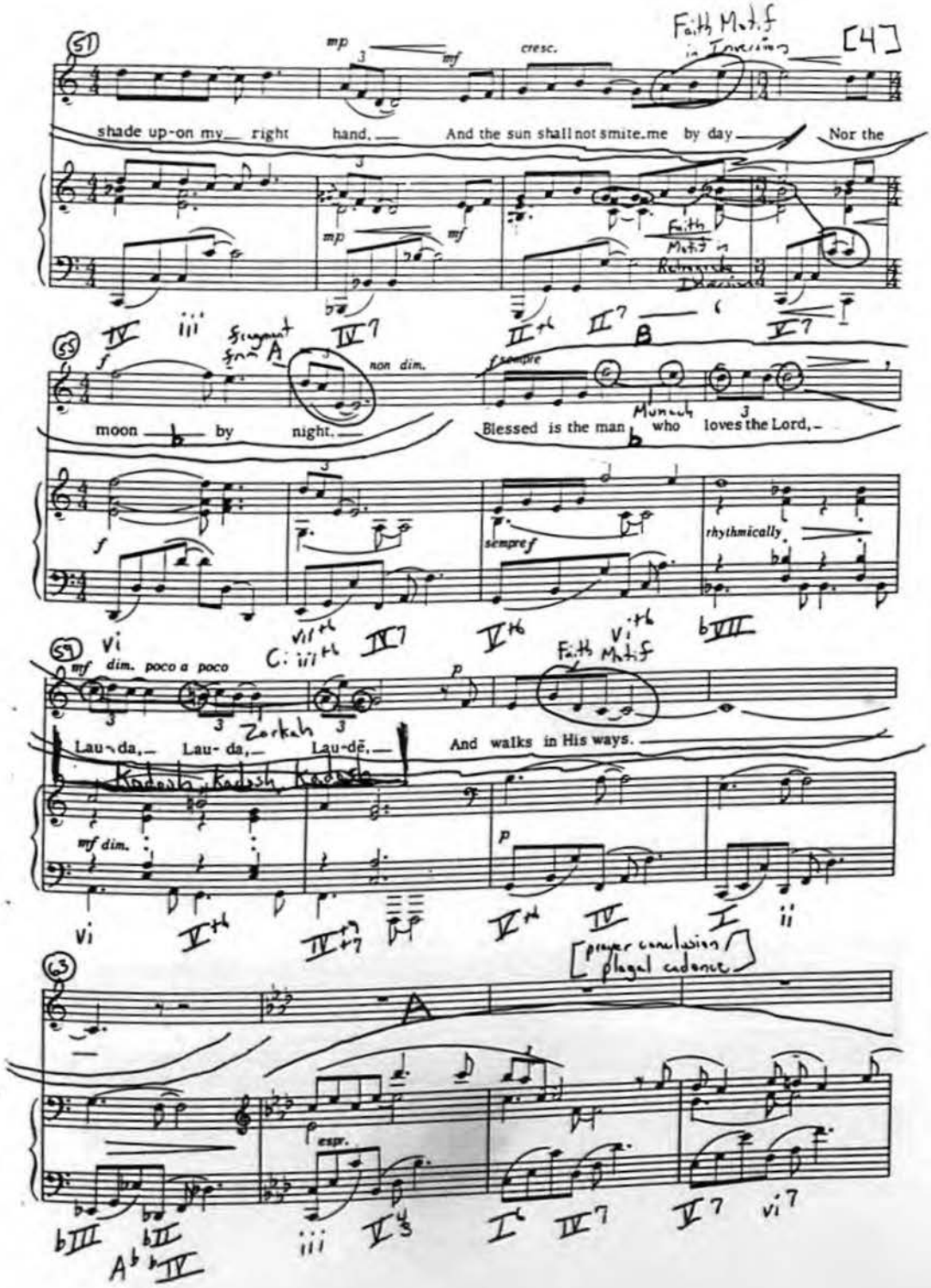
Words by
Stephen Schwartz and
Leonard Bernstein

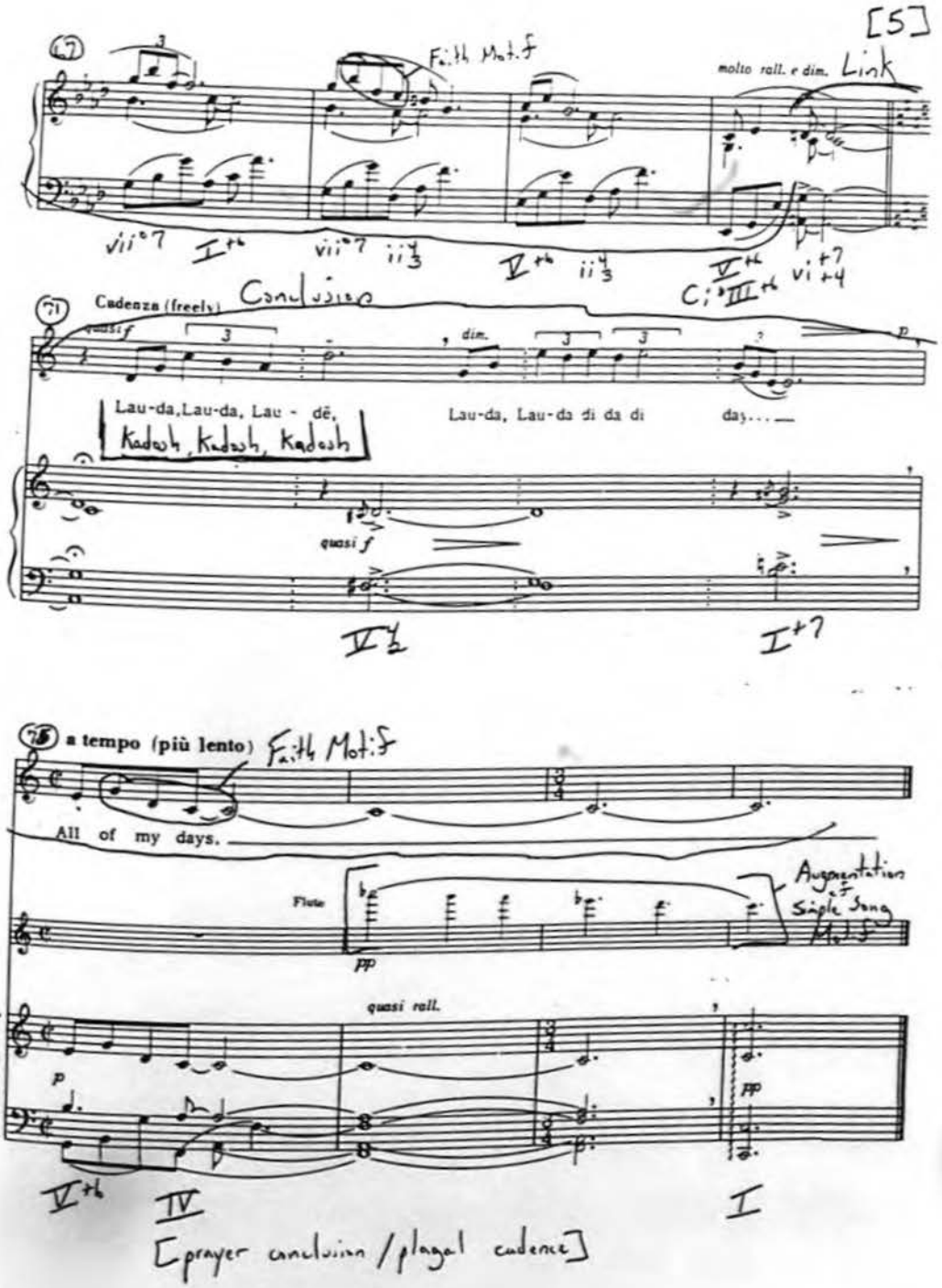
Leonard Bernstein



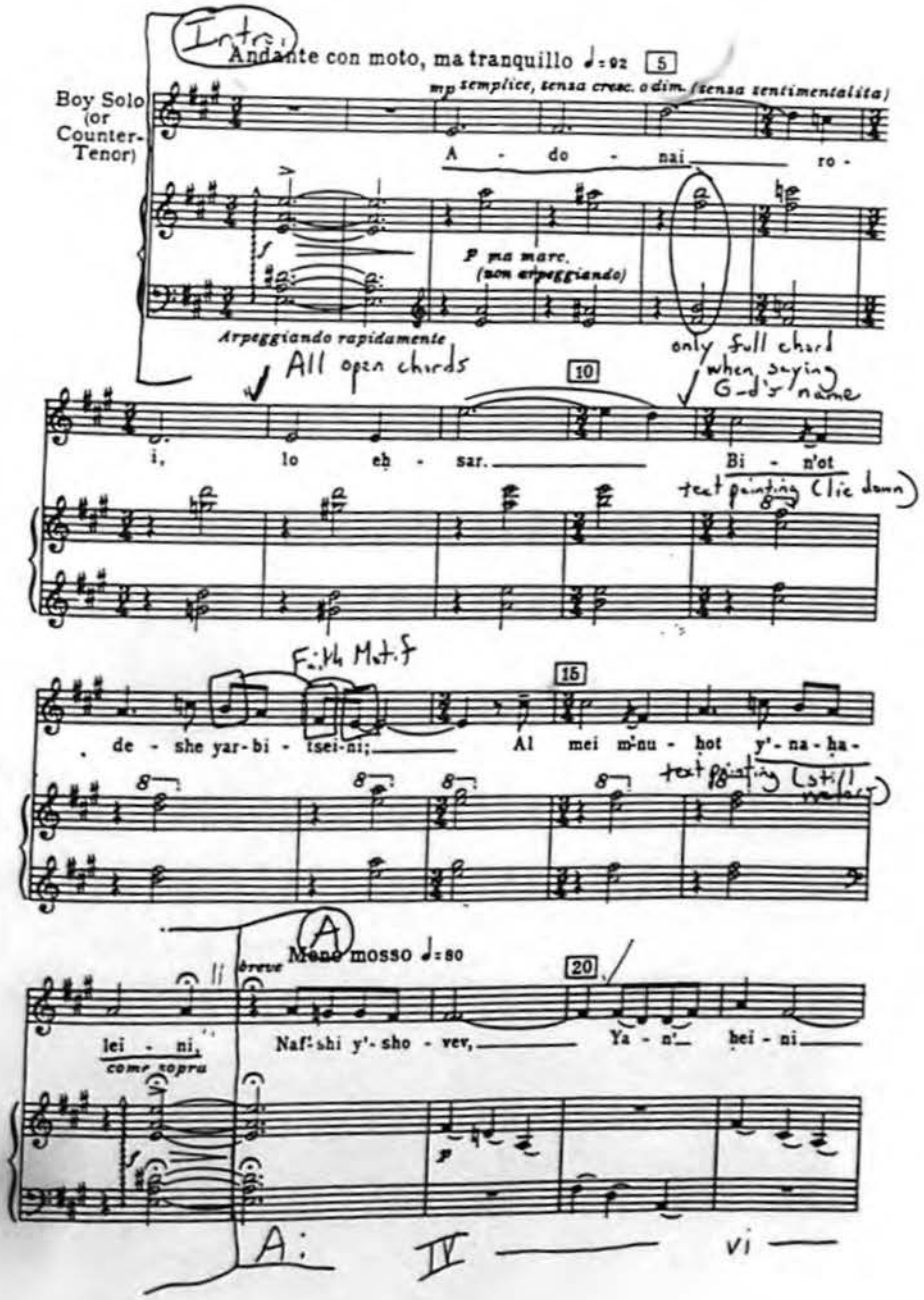

Link
[2]
A
Poco meno mosso (♩ = 88)
optional cut
(sempre tranquillo)
I will sing the Lord a
new song
To praise Him, to bless Him, to bless the Lord.
I will sing His prai-ses
while I live
All of my days.
Faith Motif
B
meno p
Blessed is the man who
Flute
cresc.
loves the Lord,
Blessed is the man who praises Him.
Mensch
Zorkah
Lau-da,
Lau-da,
Kadosh, Kadosh, Kadosh
rhythmic (but lightly)
dim.

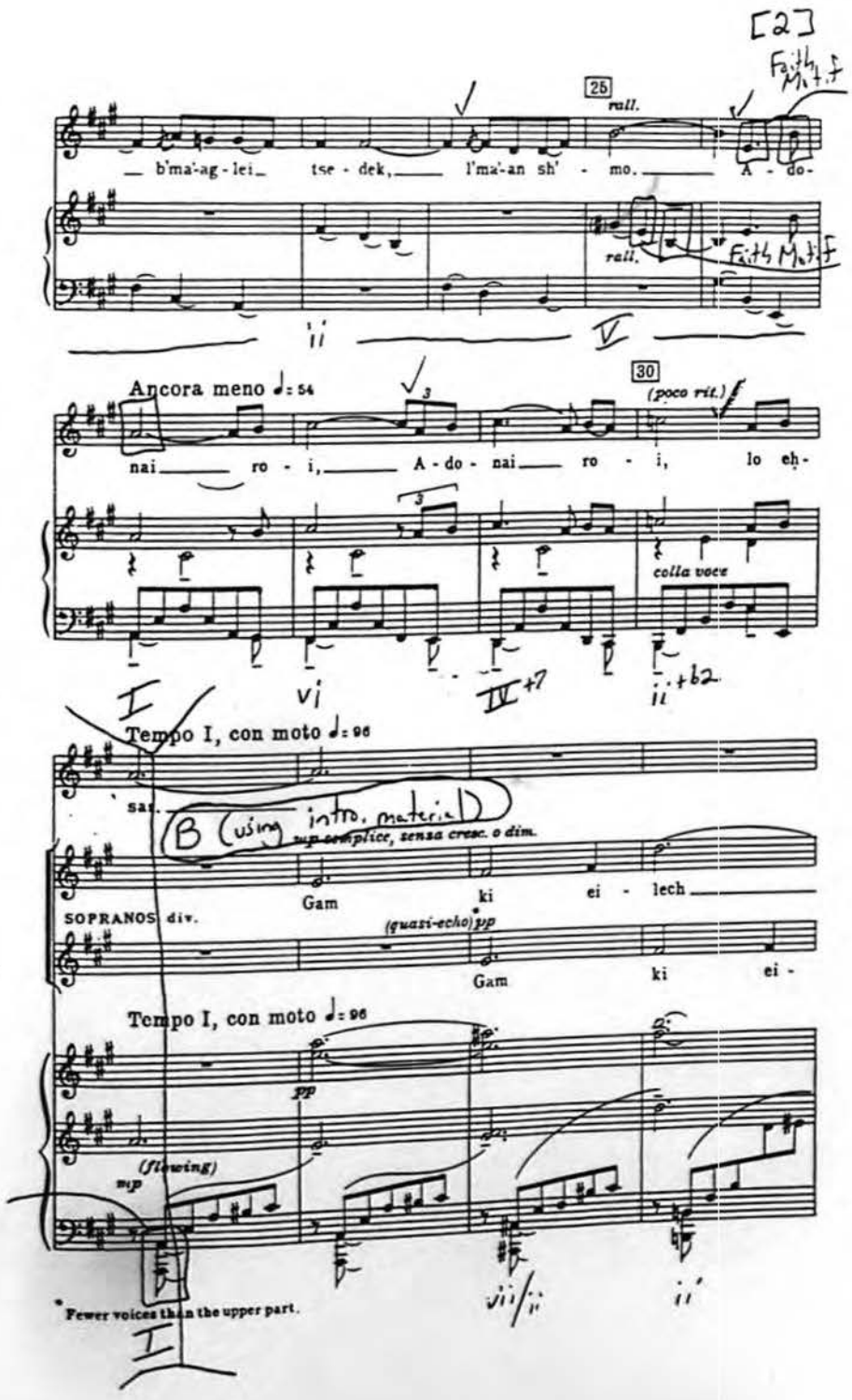

[3]
35
Faith motif
Lau-dē...
And walks in His ways
I will lift up my eyes To the
warmly
43
hills from whence comes my help.
I will lift up my voice to the Lord
Sing-ing
Faith Motif
47
cresc. poco a poco
Lau-da, Lau-dē.
For the Lord is my shade, Is the
cresc. poco a poco

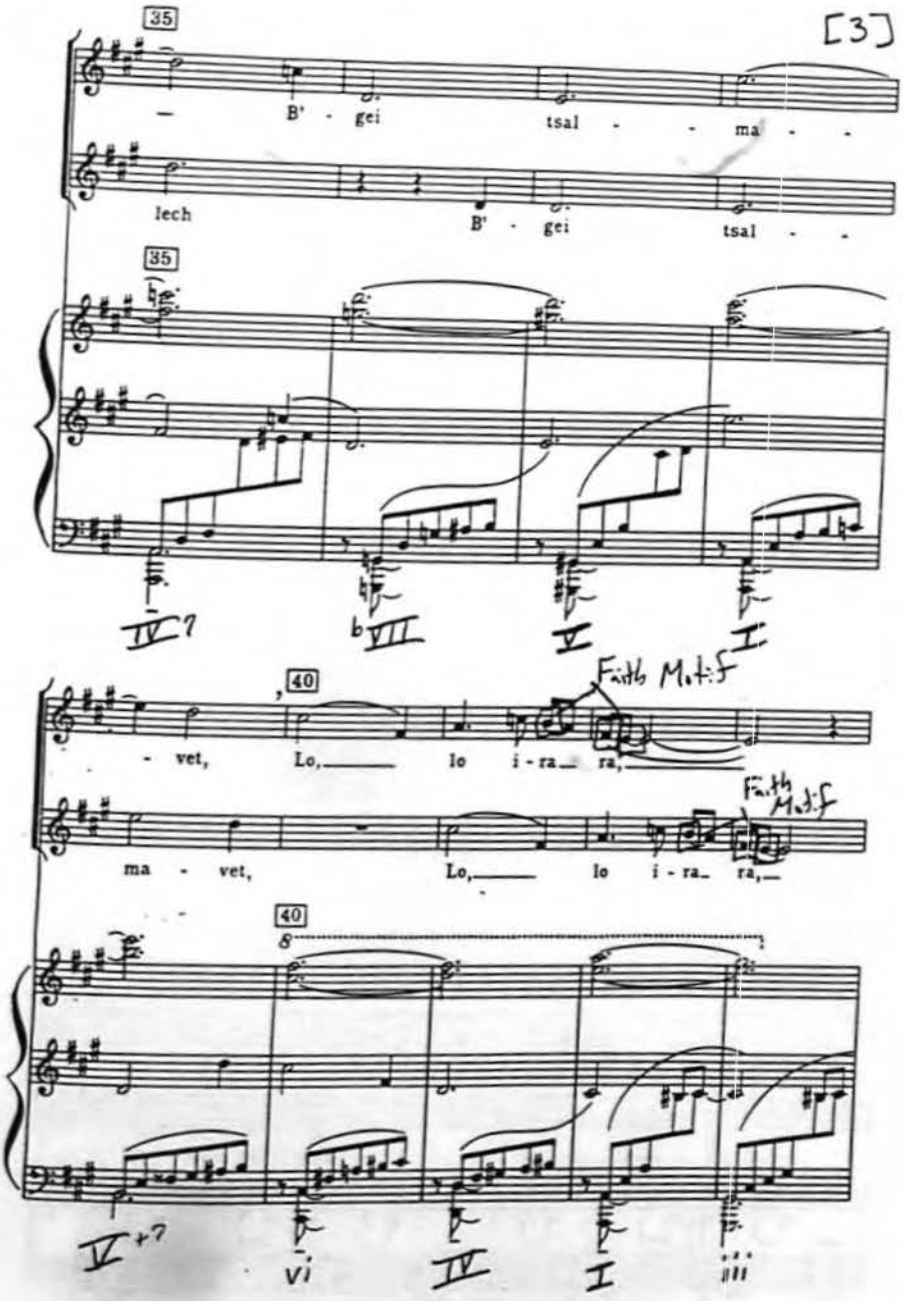

Faith Motif
in Inversion
[4]
shade up-on my right hand. And the sun shall not smite me by day Nor the
Faith Motif in Retrograde Inversion
moon by night.
Blessed is the man who loves the Lord,
Munich
rhythmically
Laud-da, Lau-da, Lau-dē,
Zorkah
And walks in His ways.
Faith Motif
Kadosh, kadosh, kadosh
[perfect conclusion / plagal cadence]
A
espr.

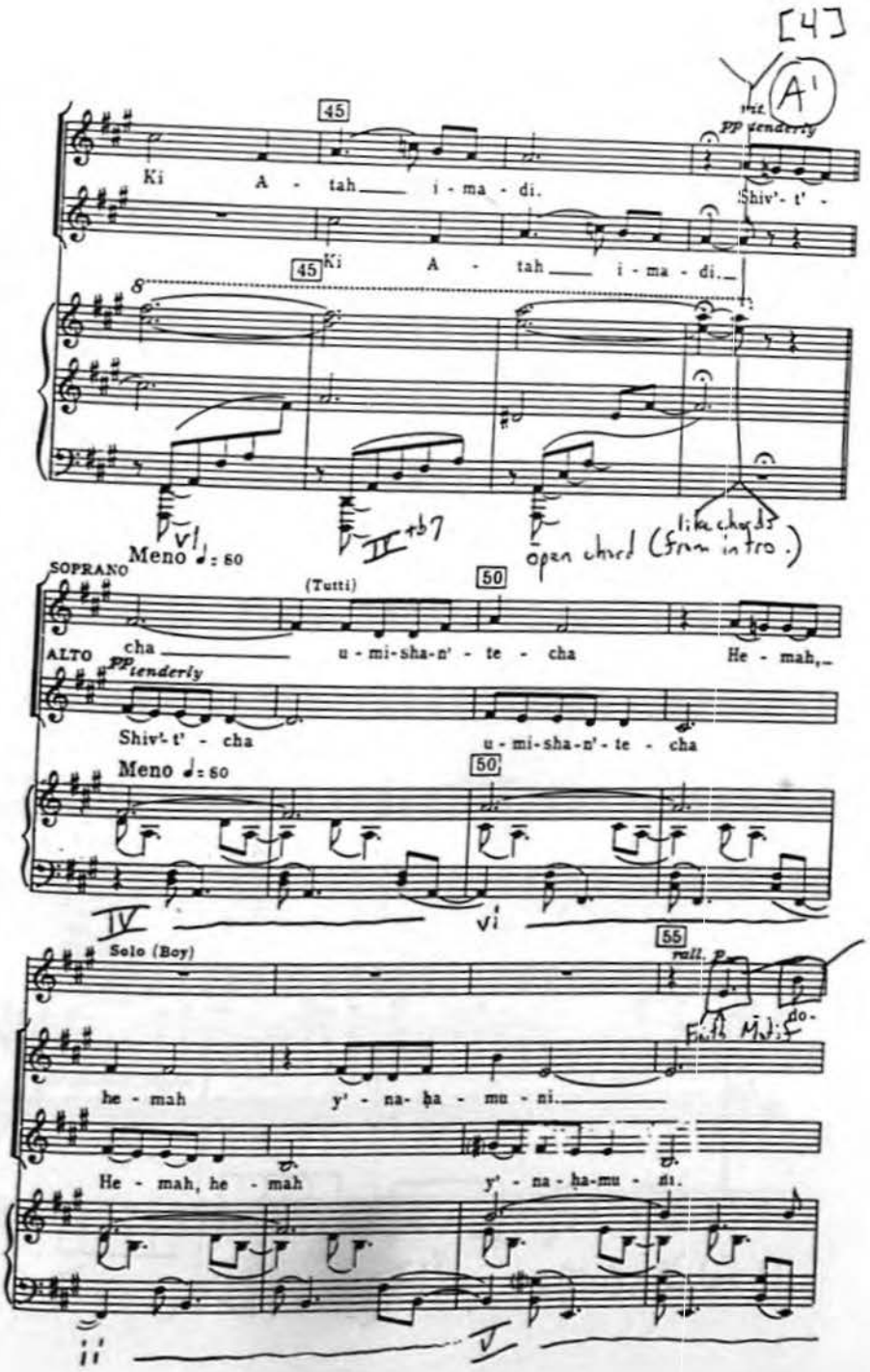

[5]
67
Faith Mot. f
molto rall. e dim.
Link
vii°7
I+6
vii°7
ii4/3
V+6
ii4/3
V+6
C: bIII+6
vi+7
vi+4
71
Cadenza (freely)
Conclusion
quasi f
dim.
p
Lau-da, Lau-da, Lau - dē,
Lau-da, Lau-da di da di
day...
Kadosh, Kadosh, Kadosh
quasi f
V4/2
I+7
75
a tempo (più lento)
Faith Motif
All of my days.
Flute
pp
Augmentation of Simple Song
quasi rall.
p
pp
V+6
IV
I
[prayer conclusion / plagal cadence]

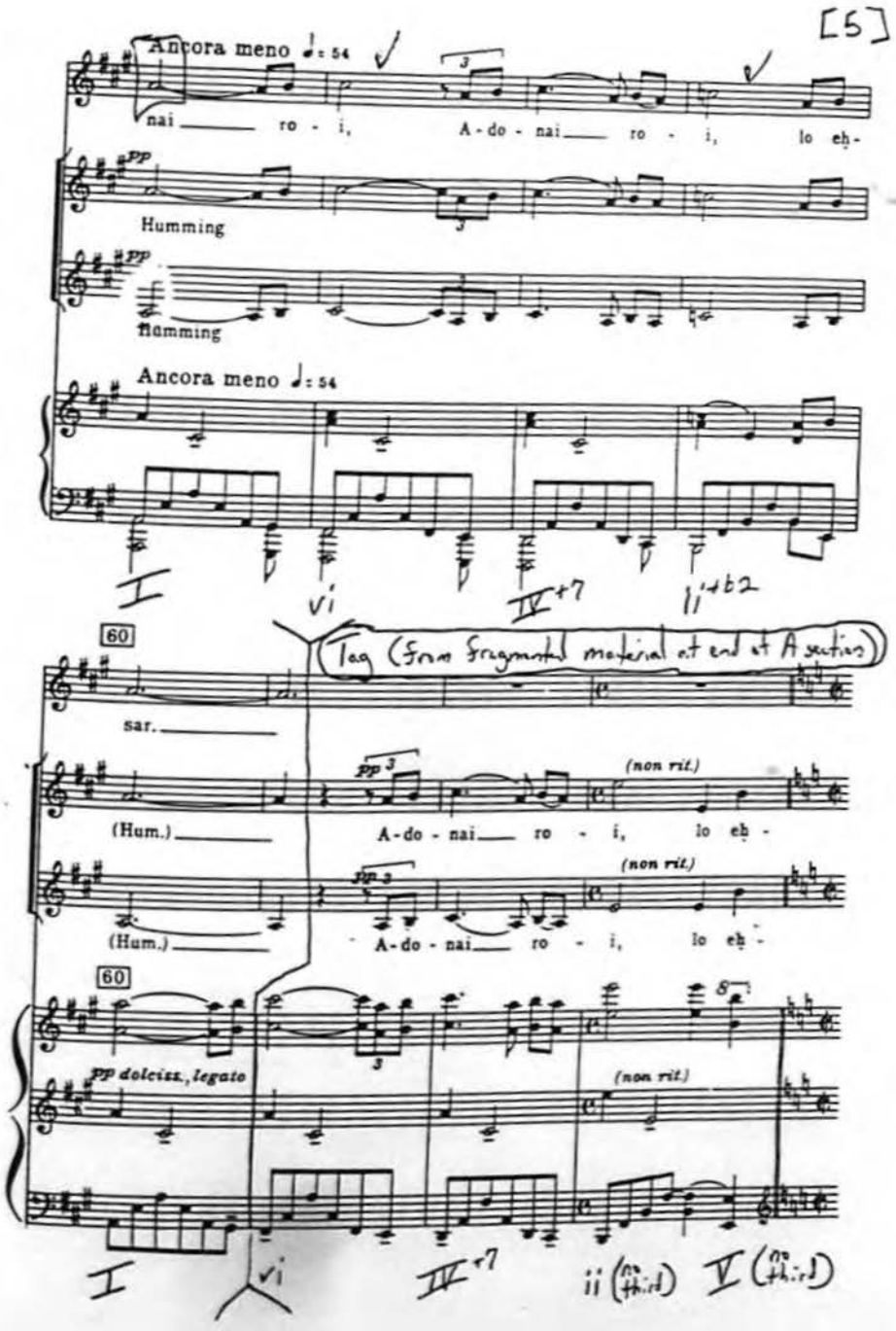
II
Psalm 23.


Intro:
Andante con moto, ma tranquillo ♩= 92
5
mp semplice, senza cresc. o dim. (senza sentimentalita)
Boy Solo (or Counter-Tenor)
A - do - nai ro -
p ma marc. (non arpeggiando)
Arpeggiando rapidamente
All open chords
only full chord when saying G-d's name
10
i, lo eh - sar. Bi - n'ot
text painting (Lie down)
F: I4 Mot. f
15
de - she yar-bi - (sei-ni; Al mei m'nu - hot y'-na-ha-
text painting (still)
A
Meno mosso ♩= 80
breve
20
lei - ni, come sopra
Naf-shi y'-sho - vev, Ya - n'- hei - ni
A: IV vi


[2]
Faith Motif
25
rall.
b'ma'-ag-lei tse-dek, l'ma'-an sh'-mo. A-do-
rall.
Faith Motif
ii
V
Ancora meno ♩= 54
30
(poco rit.)
nai ro-i, A-do-nai ro-i, lo eh-
colla voce
I
vi
IV+7
ii+b2
Tempo I, con moto ♩= 96
sas.
B (using intro. material)
sup. semplice, senza cresc. o dim.
SOPRANOS div.
Gam ki ei-lech
(quasi-echo) pp
Gam ki ei-
Tempo I, con moto ♩= 96
pp
(flowing)
mp
* Fewer voices than the upper part.
vii/ii
ii
I


35
[3]
B' - gei tsal - - ma - -
lech B' - gei tsal - -
35
IV?
bVII
V
I
40
Faith Motif
- vet, Lo, lo i - ra ra,
ma - vet, Lo, lo i - ra ra,
Faith Motif
40
IV+?
vi
IV
I
iii


[4]
A'
45
Ki A - tah i - ma - di.
pp tenderly
Shiv'- t' -
45 Ki A - tah i - ma - di.
Meno ♩= 80
like chords
open chord (from intro.)
SOPRANO
(Tutti)
50
ALTO
cha u - mi-sha-n' - te - cha He - mah,
pp tenderly
Shiv'- t' - cha u - mi-sha-n'- te - cha
Meno ♩= 80
50
55
Solo (Boy)
rall. p
he - mah y' - na- ha - mu - ni.
He - mah, he - mah y' - na - ha-mu - ni.

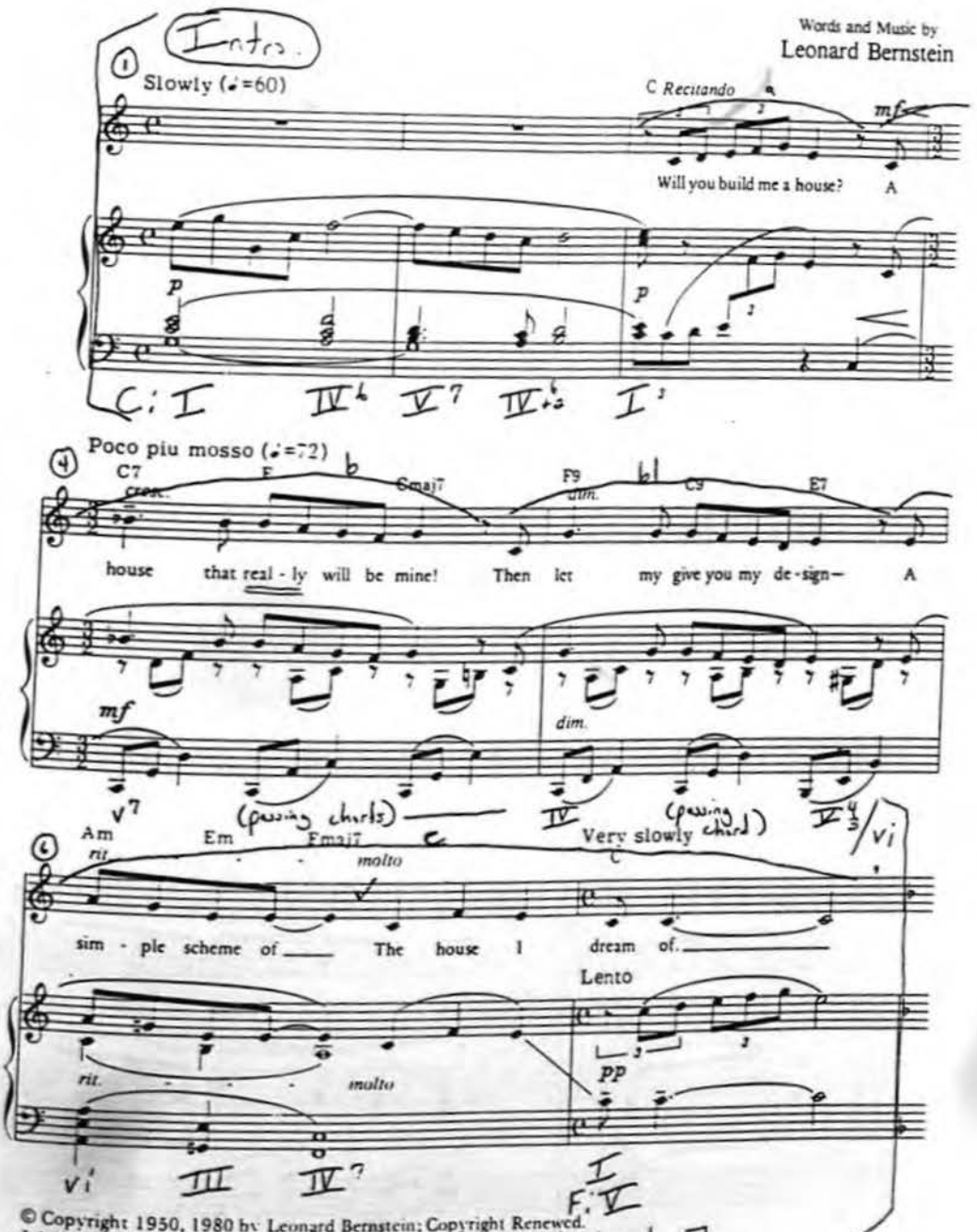

[5]
Ancora meno ♩= 54
nai ro - i, A - do - nai ro - i, lo eḥ -
pp
Humming
pp
Humming
Ancora meno ♩= 54
I
vi
IV+7
ii+b2
60
Tag (From fragmental material at end of A section)
sar.
pp 3
(non rit.)
(Hum.)
A - do - nai ro - i, lo eḥ -
pp 3
(non rit.)
(Hum.)
A - do - nai ro - i, lo eḥ -
60
pp dolcissz., legato
(non rit.)
I
vi
IV+7
ii (no third)
V (no third)

[6]

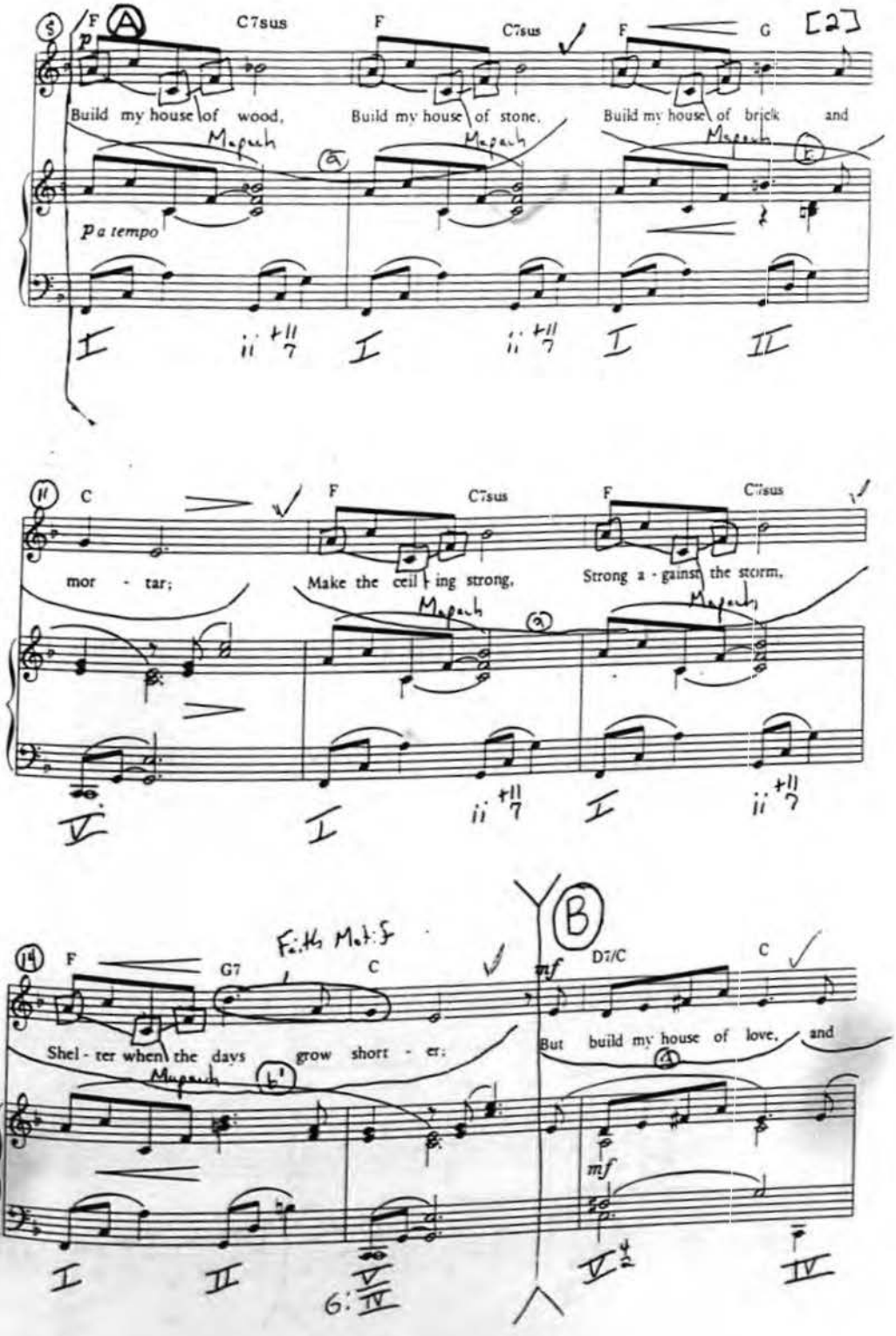
I

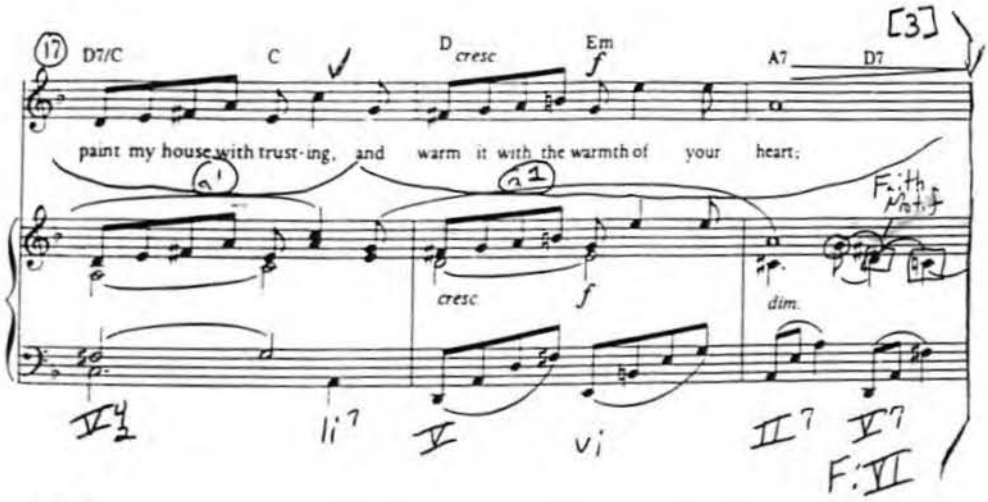
MY HOUSE
From *Peter Pan*

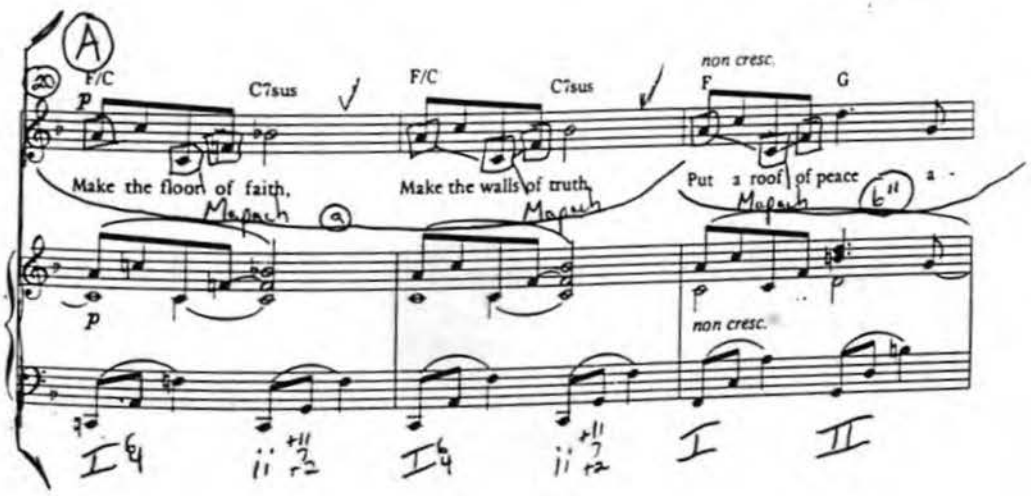
Words and Music by
Leonard Bernstein

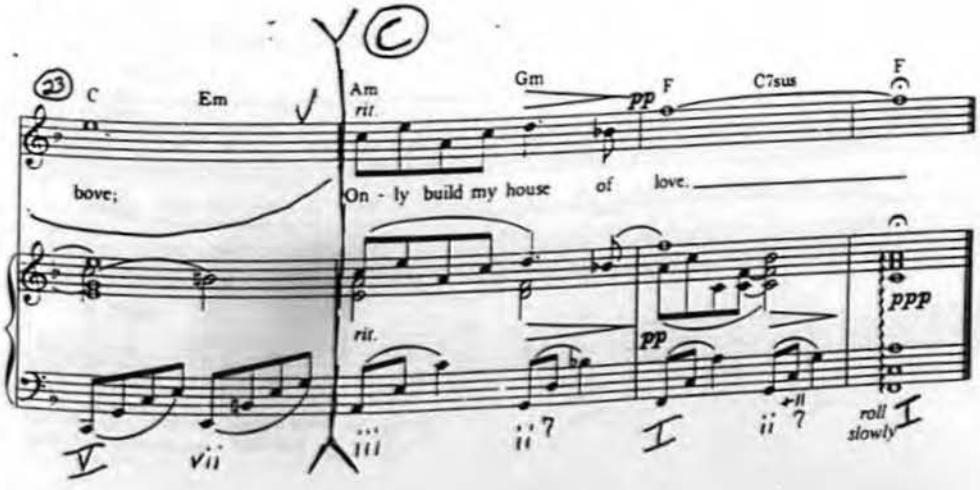


[prayer conclusion] [plagal cadence] [Adonai Malach cadence]


F
C7sus
F
C7sus
F
G
[2]
Build my house of wood,
Build my house of stone,
Build my house of brick and
Mapach
p a tempo
I
ii +11 7
I
ii +11 7
I
II
C
F
C7sus
F
C7sus
mor - tar;
Make the ceil - ing strong,
Strong a - gainst the storm,
Mapach
V
I
ii +11 7
I
ii +11 7
F
G7
C
Fifth Motif
B
mf
D7/C
C
Shel - ter when the days grow short - er;
But build my house of love, and
Mapach
mf
I
II
6: V/IV
V 4/2
IV

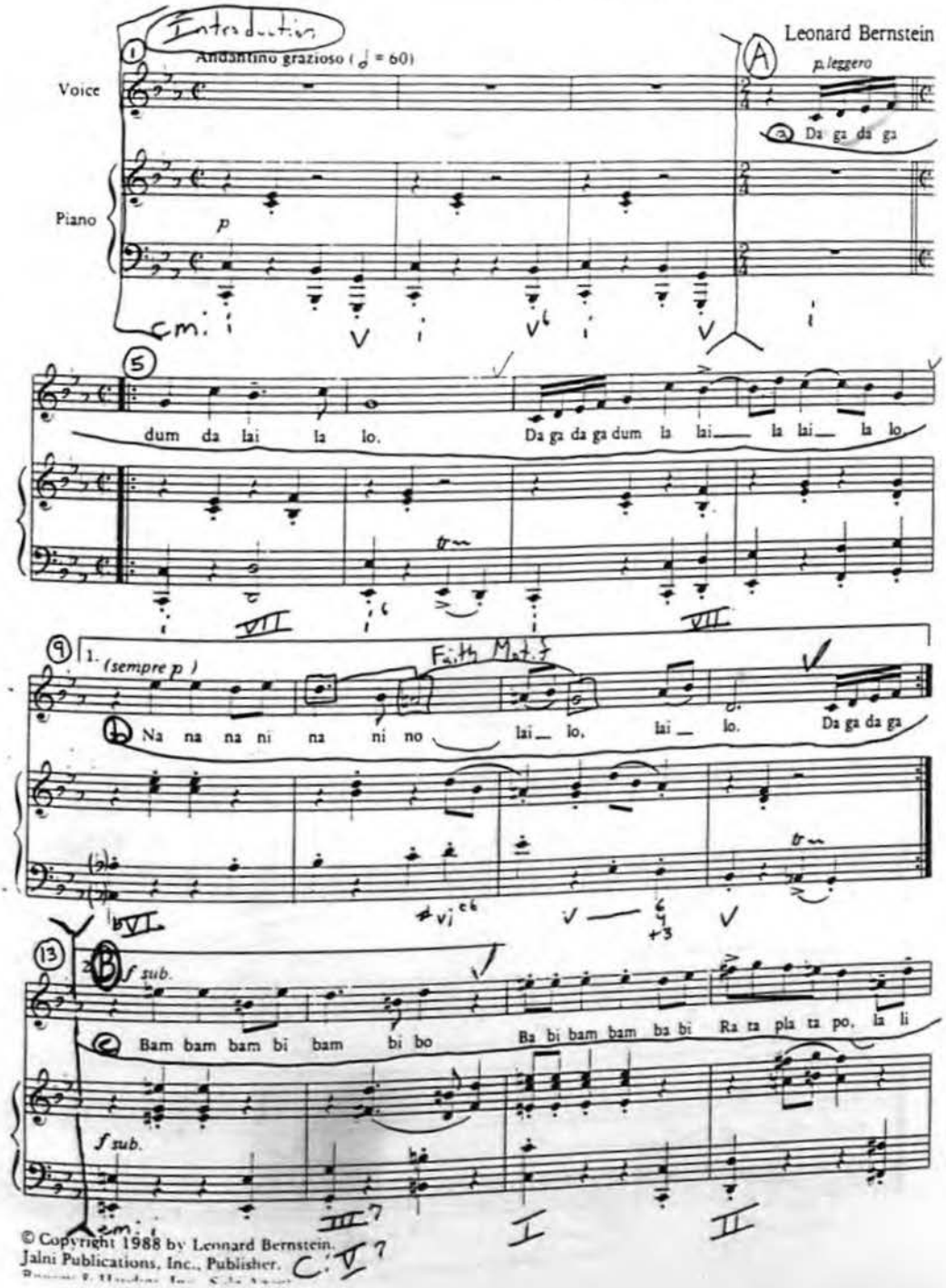

17
D7/C
C
D
cresc
Em
f
A7
D7
[3]
paint my house with trust-ing, and warm it with the warmth of your heart;
Faith Motif
cresc
f
dim.
F: VI

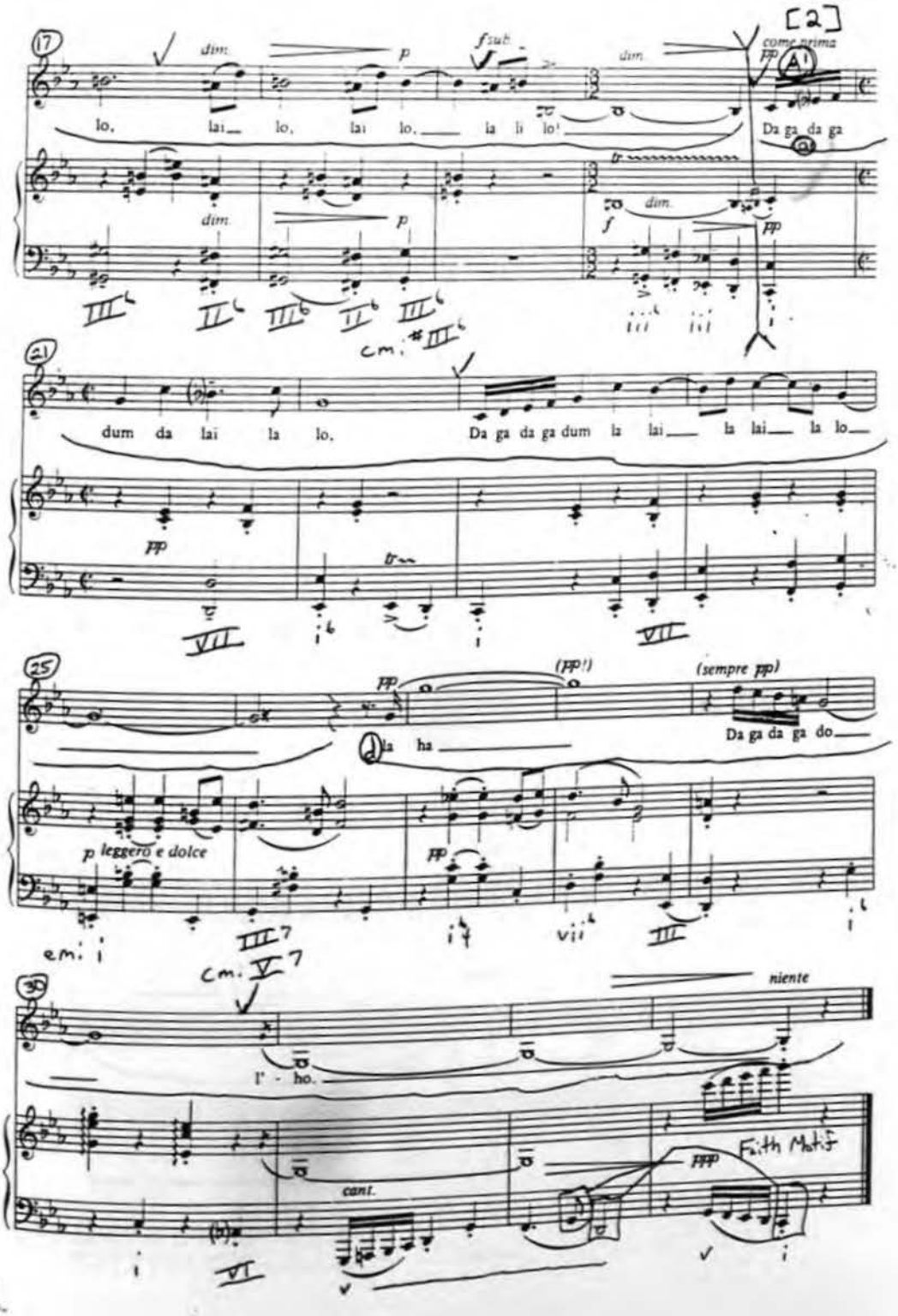

A
20
F/C
C7sus
F/C
C7sus
non cresc.
F
G
Make the floor of faith.
Make the walls of truth.
Put a roof of peace
Mopach
p
non cresc.

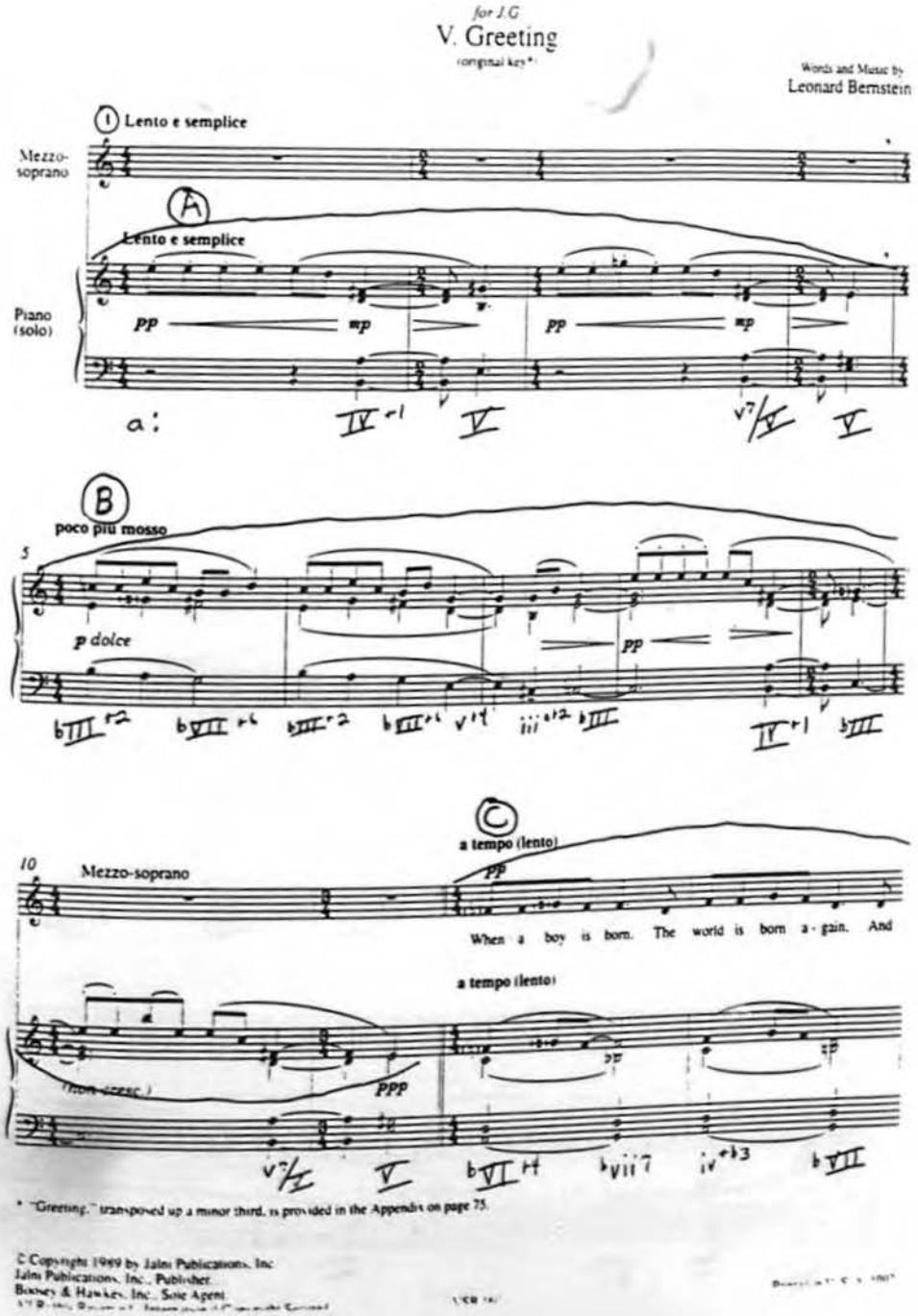

C
23
C
Em
Am
rit.
Gm
pp
F
C7sus
F
bove;
On - ly build my house of love.
rit.
pp
ppp
roll slowly

For Karl Boehm

PICCOLA SERENATA




[2]
17
dim.
p
fsub.
dim.
come prima
pp
A1
lo, lai lo, lai lo, la li lo!
Da ga da ga
dim.
p
f
dim.
pp
cm: #III
21
dum da lai la lo.
Da ga da ga dum la lai la lai la lo
pp
25
pp
(pp!)
(sempre pp)
la ha
Da ga da ga do
p leggero e dolce
pp
em: i
cm. V 7
30
niente
l' - ho.
cant.
ppp
Faith Motif


for J.G
V. Greeting
(original key*)
Words and Music by
Leonard Bernstein
① Lento e semplice
Mezzo-soprano
A
Lento e semplice
Piano (solo)
pp
mp
pp
mp
a:
B
poco più mosso
5
p dolce
pp
C
a tempo (lento)
10
Mezzo-soprano
pp
When a boy is born. The world is born a - gain. And
a tempo (lento)
PPP
* "Greeting," transposed up a minor third, is provided in the Appendix on page 75.
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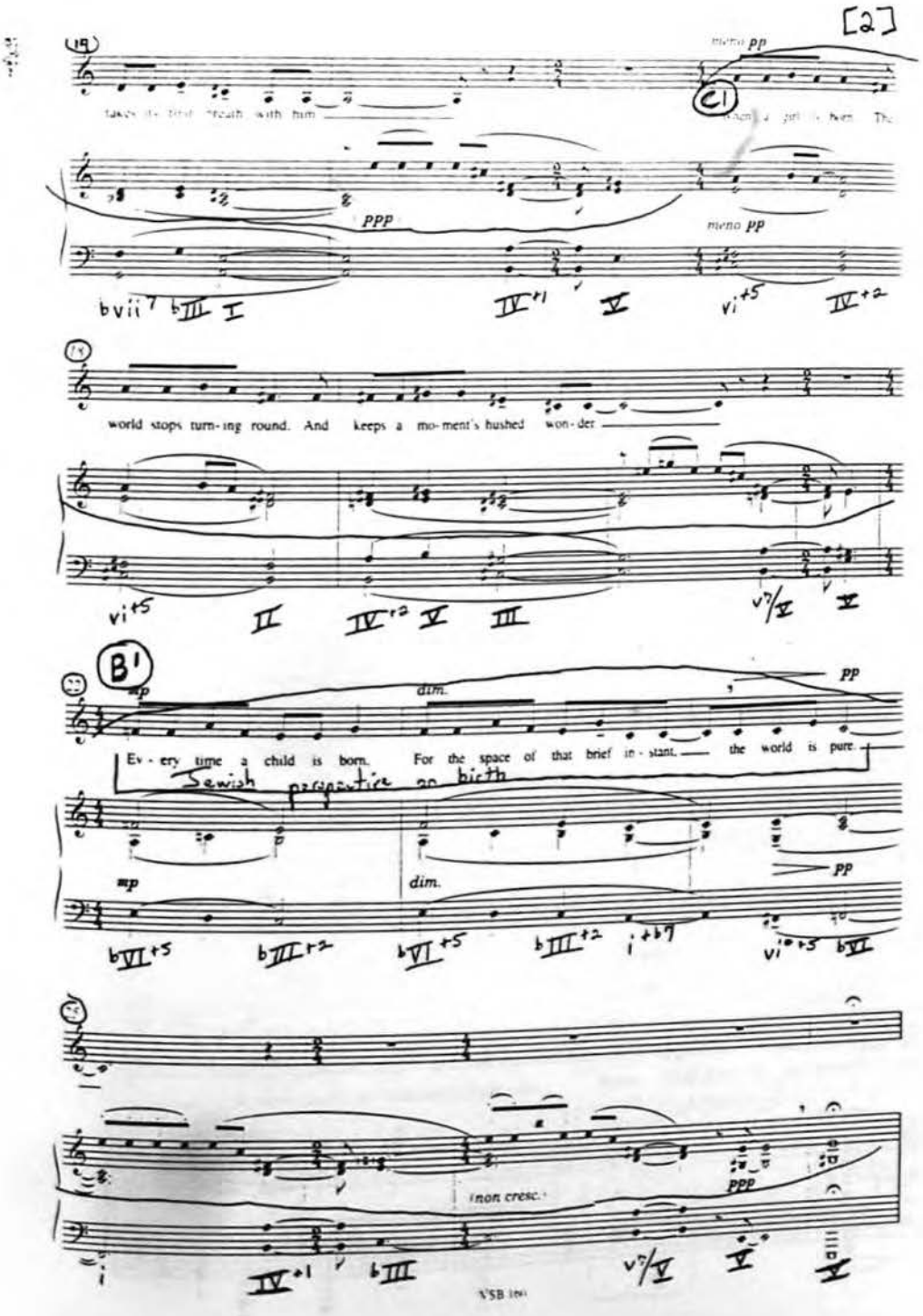
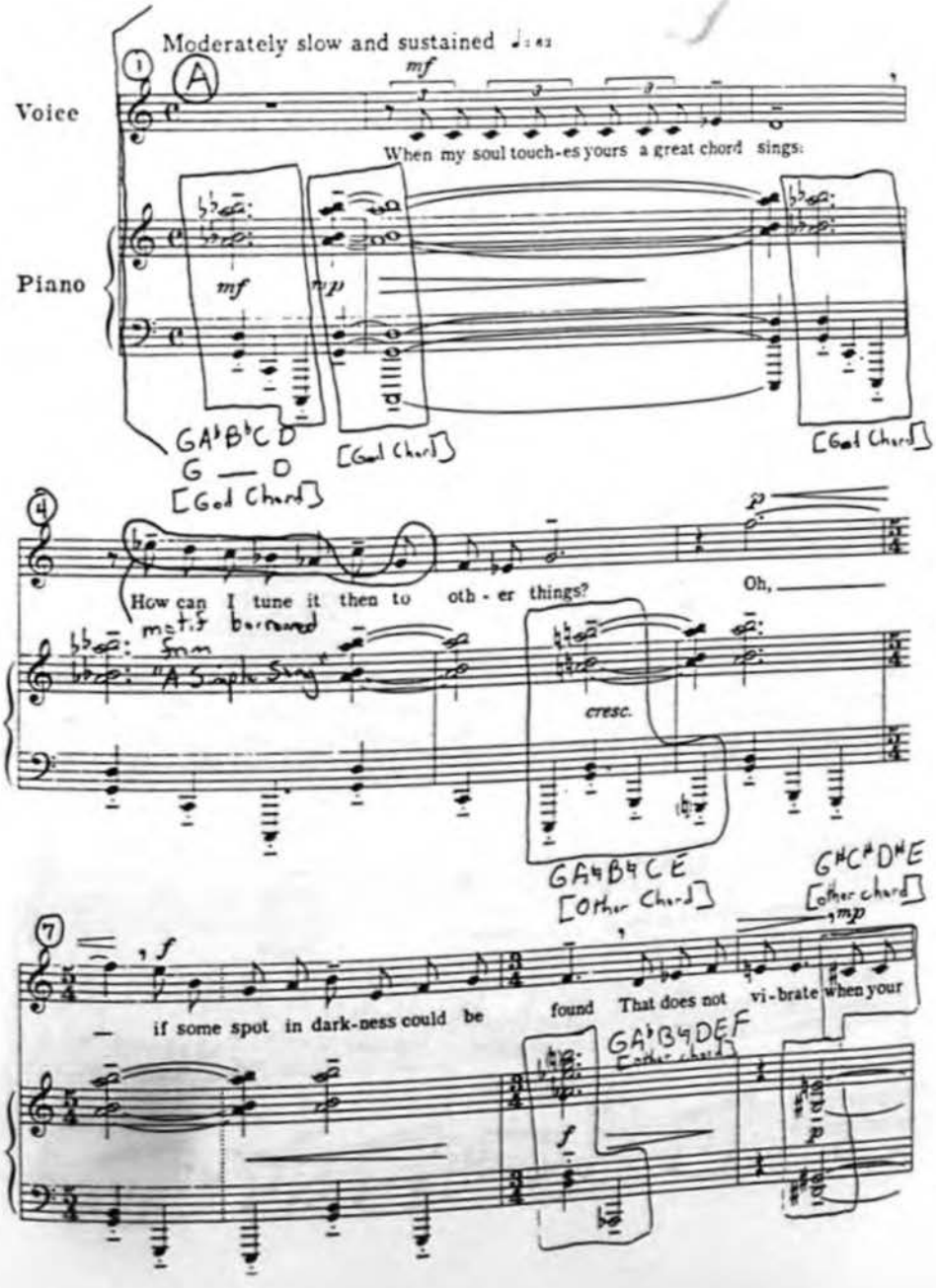
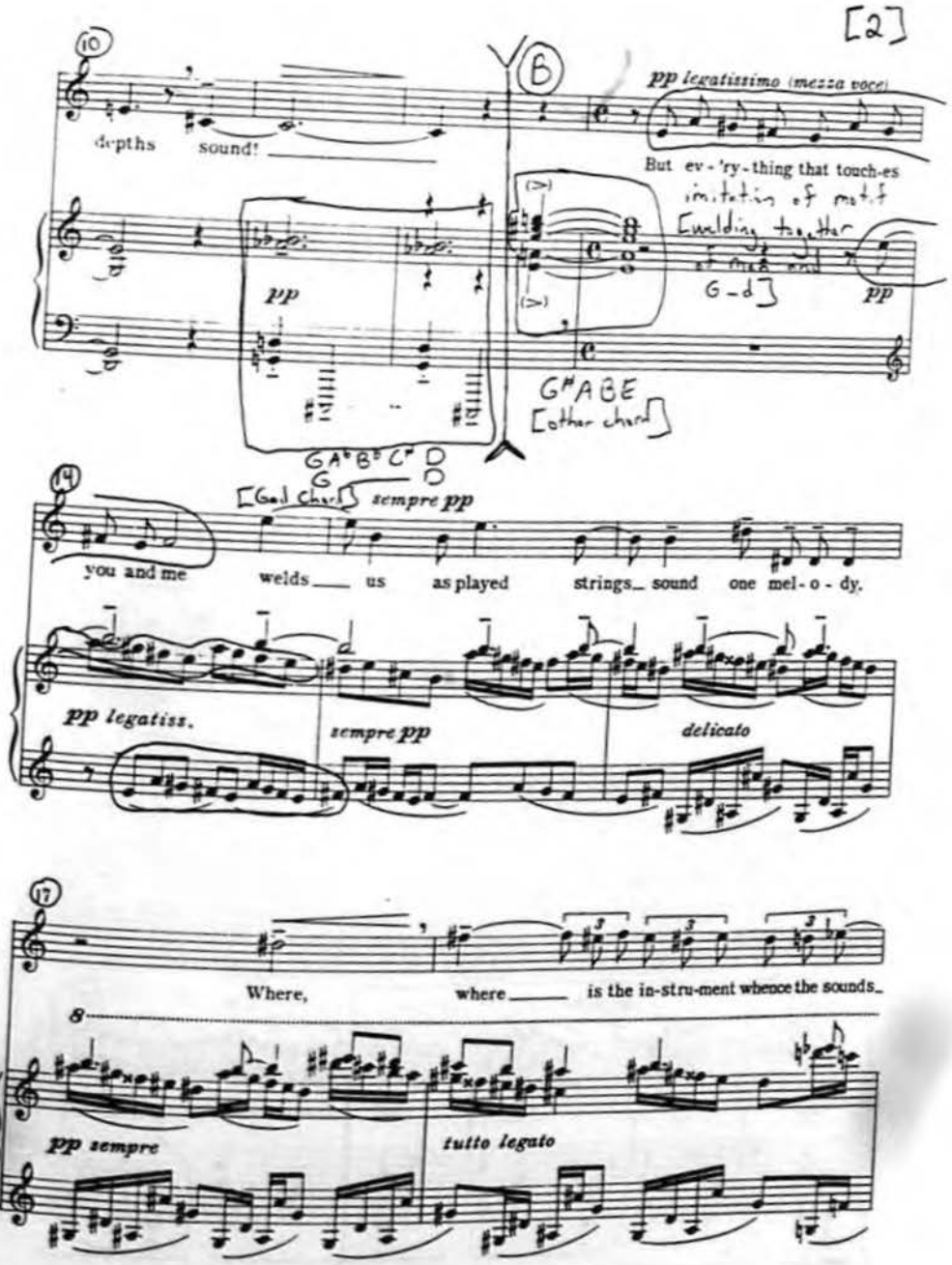
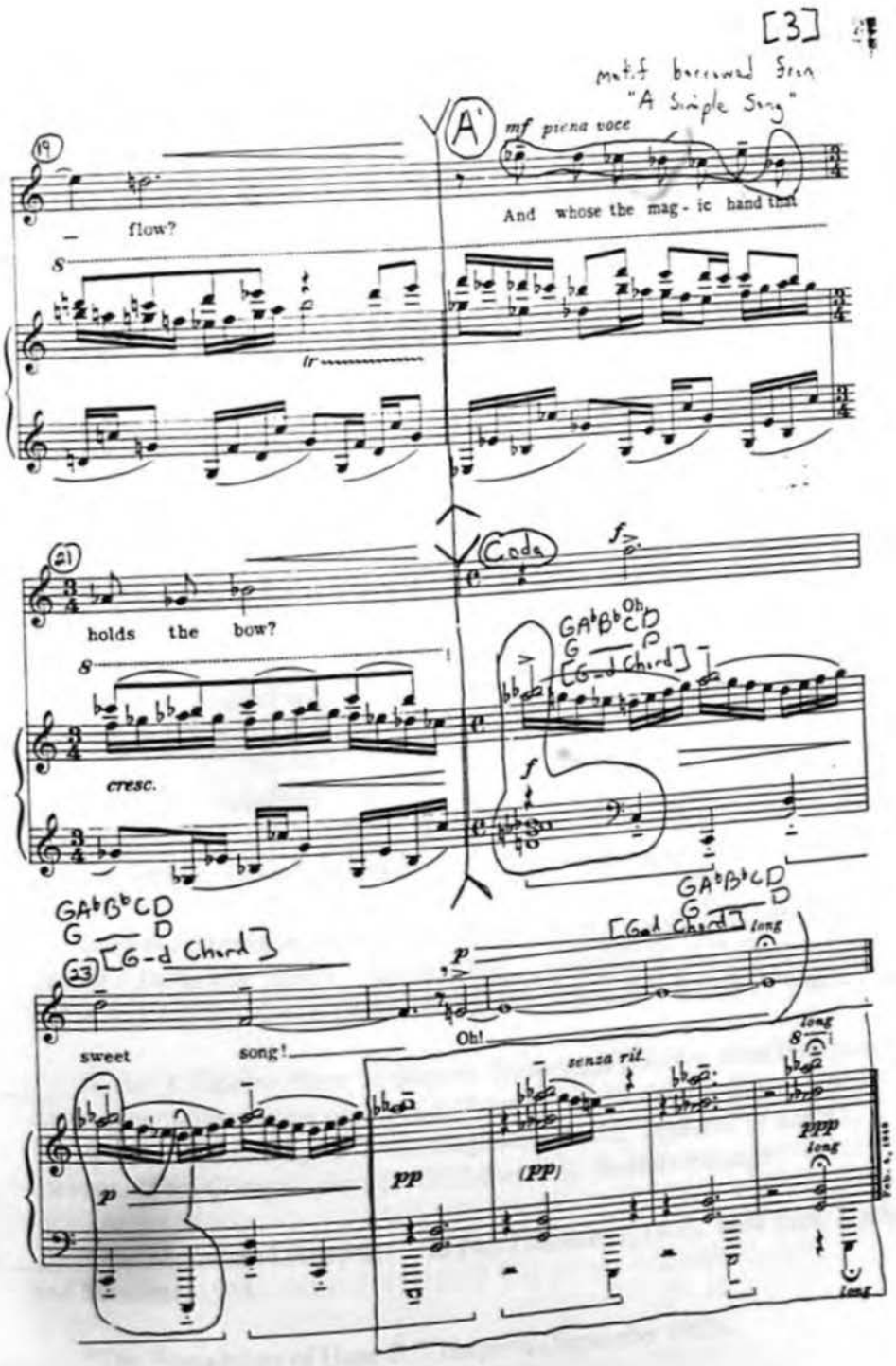

[2]
C1
meno pp
takes its first breath with him
ppp
meno pp
bvii7 bIII I IV+1 V vi+5 IV+2
world stops turn-ing round. And keeps a mo-ment's hushed won-der
vi+5 II IV+2 V III V7/V V
B1
mp
dim.
pp
Ev-ery time a child is born. For the space of that brief in-stant, the world is pure.
Jewish perspective on birth
mp
dim.
pp
bVI+5 bIII+2 bVI+5 bIII+2 i+b7 vi°+5 bVI
non cresc.
ppp
i IV+1 bIII V7/V V V

II. When my soul touches yours...




[2]
10
depths sound!
6
pp legatissimo (mezza voce)
But ev-'ry-thing that touch-es
imitation of motif
[wielding together
G-d]
pp
pp
G#ABE
[other chord]
GA♭B♭C#D
G
[God chord]
sempre pp
14
you and me welds us as played strings sound one mel-o-dy.
pp legatiss.
sempre pp
delicato
17
Where, where is the in-stru-ment whence the sounds
8
pp sempre
tutto legato


[3]
motif borrowed from "A Simple Song"
A'
mf piena voce
19
flow?
And whose the mag - ic hand that
Coda
f
21
holds the bow?
cresc.
GA♭B♭CD
G D
[G-d Chord]
Oh,
f
GA♭B♭CD
G D
[G-d Chord]
23
p
sweet song!
Oh!
long
senza rit.
pp
(pp)
ppp
long

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