THE INFLUENCE
OF AARON COPLAND ON LEONARD BERNSTEIN

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by
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Approved by

Department of Music
I would like to extend my deepest gratitude to my advisor Dr. Herbert Livingston for his invaluable scholarly assistance and encouragement. I would also like to thank Betty L. Thomas, Joy E. Thomas, and my family and friends for hours of patient typing and great encouragement, without which this thesis would not have been possible.
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INTRODUCTION

Leonard Bernstein is best known to most Americans through his conducting and related activities, but he has also been a very active composer throughout his life. The primary focus in this thesis will be placed on his career as a composer.

The compositions of Leonard Bernstein constitute a unique chapter in twentieth-century American music. He has written popular theater works, commercial ballet scores, and symphonic works. His life and music have been covered in detail in the press, but his music has been given little scholarly attention. There were two articles written on his music in the 1960's by Irving Fine and Peter Gradewitz. Jack Gottlieb, a former assistant of Bernstein's, wrote a dissertation on Bernstein's method of melodic construction in 1965, but there has been almost no detailed criticism of Bernstein's works in the last fifteen years. Gottlieb deals primarily with Bernstein's melodic style, and only peripherally with other musical elements. This thesis is an attempt to present a wider view of Bernstein's style.

Bernstein has said that the most important influence on his music has been Aaron Copland, a composer known for helping and encouraging younger composers, particularly in the 1940's. Many writers have mentioned the Copland influence on Bernstein, but there has not to date been a detailed study of the matter. Irving Fine and Peter Gendronwitz mention that Copland was the principle influence on Bernstein and each cites a few musical traits common to the works of both men, but the matter is not further investigated. Jack Gottlieb states that Bernstein writes eclectic music, and lists Copland as one source of his style. The books on Copland by Arthur Berger and Julia Smith both discuss Copland's important influence on American composers in general, and cite Bernstein as a composer who has felt this influence, but neither author pursues the question in detail. The purpose of this thesis is to examine the influence of Copland on Bernstein. Their friendship and professional associations are common knowledge, and will be examined in order to demonstrate the great opportunity Bernstein has had to use Copland's music as a model.

In a 1970 article in *High Fidelity/Musical America*, Bernstein described his friendship with Copland and how it began in 1937. The

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friendship was also the main topic of conversation in an interview this author had with Bernstein in March, 1982. Bernstein discussed the music of Copland in the interview, and has spoken on the matter elsewhere in print. These sources were consulted to find those Copland works which Bernstein knew best in the late 1930's.

Areas of influence suggested by Bernstein, by his critics, and personally observed have been studied through comparison of scores. In the interview, Bernstein showed a reluctance to discuss his music, stating that this was the domain of the critic. The following description of the life of Bernstein in the context of his friendship with Copland and examination of Copland's musical influence on Bernstein is offered as an acceptance of that role as a critic.

8 Primarily in Ibid.
THE LIFE OF LEONARD BERNSTEIN
AND HIS FRIENDSHIP WITH AARON COPLAND

Leonard Bernstein was born August 25, 1918 in Lawrence, Massachusetts, the first of three children of Russian immigrants. His father, a barber and beauty supplier, moved his family to Boston in 1923. Neither of Leonard Bernstein's parents were musicians, and when he began to consider music as a career, he was met with considerable opposition from his father. The father, Samuel Bernstein, was a devout Talmudic scholar, to whom Bernstein dedicated his Jeremiah Symphony.

When Bernstein was ten, an aunt moved her upright piano into his home, and his fascination was immediate. His father granted his request for lessons, and at the age of fourteen the son sought the advice of prominent Boston piano teacher, Heinrich Gebhard. Gebhard suggested that Bernstein study with his assistant, Helen Coates. She was an important musical influence on Bernstein at that time and later became his lifelong personal secretary.

Bernstein attended the Boston Latin School, and graduated near the top of his class in 1935. During his high school years, he was a piano soloist with the Boston Public School Orchestra; entertained at temple social functions; and spent two summers at Sharon, Massachusetts directing operettas involving others his age. Robert Rice cites a radio broadcast of the Boston Symphony Orchestra playing
Prokofiev's *Classical Symphony* and Stravinsky's *The Rite of Spring* in 1934 as important in developing Bernstein's interest in twentieth-century music.\(^1\)

Bernstein studied music at Harvard from 1935 to 1939, graduating *cum laude*. His music teachers included Walter Piston for counterpoint and fugue, A. Tillman Merritt for harmony and counterpoint, and Edward Burlingame Hill for orchestration.\(^2\)

Bernstein also studied piano privately with Heinrich Gebhard. Bernstein was very active in extracurricular musical activities at Harvard, and built a local reputation as a pianist and composer. On April 21, 1939, he conducted his incidental score to Aristophanes' *The Birds*, and on May 27 of the same year directed and performed from the piano Marc Blitzstein's controversial *The Cradle Will Rock*. The production was attended by the composer, who was very impressed with Bernstein.\(^3\)

Bernstein met Dmitri Mitropoulos at a reception in Cambridge in January, 1937, and was invited to attend a week of rehearsals that Mitropoulos was leading with the Boston Symphony. Bernstein was impressed by Mitropoulos' demonstrative conducting and by his performance of piano concertos conducted from the keyboard.

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Upon graduating from Harvard, Bernstein went to New York to find employment, but due to the musician’s union residency requirement, he was unsuccessful. He sought the advice of Mitropoulos, and was urged to take formal training as a conductor. With recommendations from Copland and Mitropoulos, Fritz Reiner accepted Bernstein into his fall class at the Curtis Institute. During the next two years, Bernstein studied piano with Isabella Vengerova and orchestration with Randall Thompson.

For the summer of 1940, Bernstein was accepted as a conducting student of Serge Koussevitzky at the new Berkshire Music Center at Tanglewood. A close friendship began between the two men, lasting until the elder conductor’s death in 1951. Bernstein was Koussevitzky’s assistant at Tanglewood in 1942, and succeeded him as the conducting teacher in 1951 after working there in several intervening summers.

The years between 1941 and 1943 were very lean for Bernstein. He worked at a variety of jobs and gave several volunteer performances in Boston and New York. Between the winter in 1942 and the summer of 1943, he transcribed jazz solos and wrote small concert band arrangements for Harges, Inc.

On August 25, 1943, Bernstein was named the assistant conductor of the Philharmonic Symphony of New York. The new conductor, Artur Rodzinski, had seen Bernstein conduct at Tanglewood. Bernstein made his debut on November 14, 1943, substituting for an ill Bruno Walter.

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He conducted a program including R. Schumann's Manfred Overture, R. Strauss' Don Quixote (with Joseph Schuster as cellist), Wagner's Prelude to Die Meistersinger, and M. Rossa's Theme, Variations, and Finale. The concert was nationally broadcast, and the success of the unexpected debut made Bernstein an instant celebrity. A month later Bernstein again conducted, substituting for an ailing Howard Barlow, repeating his earlier success. Bernstein was immediately in demand as a guest conductor, and his tenure as assistant conductor of the Philharmonic lasted only one year. By the end of 1944, Bernstein had conducted the orchestras in Pittsburgh, Boston, Montreal, Chicago, Cincinnati, Los Angeles, and Detroit.5

In 1945, Bernstein was named music director of the New York City Symphony, a post vacated by Leopold Stokowski. Bernstein organized a ten-week season, giving identical concerts twice weekly. His programming showed his affinity for twentieth-century music. Table I is a list compiled from The New York Times reviews of the twentieth-century works Bernstein conducted during his three years as music director. The reviews generally praised the quality of the programs and the daring of the programming.

Bernstein is best known as conductor of the New York Philharmonic. He frequently conducted the orchestra between 1943 and 1957, at which time he was named one of the two principal conductors with Mitropoulos. The following season he became Music Director, a post he held until 1969 when he was named Laureate Conductor. The
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Philharmonic grew substantially during Bernstein's tenure as Music Director. With the addition of new types of concerts, the orchestra tripled its yearly audience. The Philharmonic became active on television on three programs: Omnibus, Leonard Bernstein and the New York Philharmonic, and the award-winning Young People's Concerts. The orchestra also made more recordings than before Bernstein had become Music Director, and went on extensive and successful tours. These included one to South America in 1958 and another to Europe and the Soviet Union in 1959. More American music was performed by the Philharmonic. In concerts conducted by Bernstein during the 1960's, thirty percent of the works performed were by American composers.

The critical reaction to Bernstein's conducting style and interpretive abilities has varied widely throughout his career. Early in his life, critics frequently found his motives choreographic and excessive and his interpretations vulgar, especially in the works of the Romantic Era. This kind of criticism was often found in the reviews by Harold Schonberg of Bernstein performances in the late 1950's and early 1960's, but when Bernstein left his post as Music Director in 1969, Schonberg said that Bernstein had begun "...to conduct the big works of the repertory in a way that had shape as well as color, structural integrity as well as freedom within the

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7 Ibid., 347.
phrase." Schönberg also acknowledged that Bernstein had a wide musical range; from Mozart to moderns like Prokofiev, Bartók, Hindemith, Stravinsky, and Copland.  

Robert Sabin has also stated that Bernstein has been a better conductor in recent years. He has said that "...through the years he (Bernstein) has worked with that sense of responsibility which is the glory of the European tradition of conducting, and today he can approach Beethoven, or Brahms, or Mahler with profound understanding and idiomatic fluency. As a conductor of contemporary music he has few rivals." Bernstein has been particularly noted as a conductor of Mahler. He has recorded a complete set of the nine symphonies which Mahler completed, and has filmed the symphonies with the Vienna Philharmonic.

Bernstein has also frequently conducted the Israel Philharmonic, although in 1982 he is doing most of his conducting with the Vienna Philharmonic. The Israel Philharmonic was formerly the Palestine Symphony Orchestra, and with them Bernstein conducted nine concerts in 1967. He was their music advisor from 1966 to 1949, and in October, 1948 during Israel's War of Independence, he led several concerts close to the front. On the orchestra's American tour in 1951, Bernstein and Koussevitzky were co-conductors. Bernstein

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10"Personal Interview with Leonard Bernstein by author, Washington, D.C., March 15, 1982."
still conducts the Israel Philharmonic often in concerts and recordings.

Made possible by Bernstein's fame as a conductor have been educational activities such as lecturing, and various television activities. Bernstein was the head of the Orchestra and Conducting Department at the Berkshire Music Center between 1951 and 1955, has taught there in more recent summers, and was Professor of Music at Brandeis University from 1951 to 1956. He taught composition and conducting at Brandeis, but, limited in the amount of time which he could spend there, he finally resigned. Bernstein gave the Charles Eliot Norton lectures at Harvard in 1973. The content of these six lectures is quite valuable in putting his major music interests in perspective.

Bernstein's most visible educational activities have been on television with the New York Philharmonic. He wrote seventy-five televised lecture-concerts between 1959 and 1971. These scripts are on a large variety of topics and several were published in Bernstein's first three books: The Joy of Music (1959), Leonard Bernstein's Young People's Concerts for Reading and Listening (1962), and The Infinite Variety of Music (1966).

Bernstein's fourth book, The Unanswered Question (1976), is based on the six Norton Lectures. Although the lectures were intended for a general audience, Bernstein does more musical analysis than in earlier literary efforts. He approaches music through the

11Gottlieb, 54-55.
linguistic theories of Noam Chomsky, and although at times leaves his field of greatest expertise, provides many provocative insights in the book. The six lectures include analyses of works by Mozart, Chopin, Berlioz, Mahler, Schoenberg, Berg, Stravinsky, and others. When he reaches the twentieth-century, Bernstein is particularly effective, using twentieth-century poetry to help gain insight into the music.

Although Bernstein has been a very active conductor for the past forty years, he has maintained a great interest in composition. He wrote some works while at Harvard, and found his principle model in Aaron Copland. Bernstein first got to know the Piano Variations in 1935, and upon learning that work, began to play all of the Copland music he could find.

Bernstein met the composer by chance at a dance recital by Anna Sokolow at New York's Guild Theater on November 14, 1937. Bernstein and a graduate student from Harvard, I. Bernard Cohen, had seen Sokolow dance in Boston. Upon learning that Sokolow was to make her Broadway debut, they resolved to attend it. Cohen was able to obtain tickets through a friend, the poet Muriel Rukeyser, and their seats turned out to be quite near Copland, who was also at the recital.

Rukeyser knew Copland, and introduced Bernstein to him. Bernstein was intrigued by Copland's physical appearance, having expected him to look "more prophetic and Whitmanesque, bearded and fierce," a physical conception which Bernstein had based on the Piano Variations. The day of the dance recital was Copland's birthday.
and Bernstein was invited back to Copland's loft for a party after the recital. Recalling the party, Bernstein states: "I played the piano a lot that night, not just the Variations, but that did it. He was just bowled over." It is only natural that a composer would appreciate an expert performance of one of his more difficult works by an unknown talent. Bernstein has said that Copland "...was terribly taken by the conviction with which I played his music." Much of the musical influence Copland has had on Bernstein took place between 1937 and 1943. Bernstein visited Copland whenever he was in New York, bringing his music along to show him. Bernstein insists that these discussions did not constitute formal compositional study. In fact, he does not feel that he has ever had a composition lesson in his life. Bernstein has said that Copland was "...the closest thing to a composition teacher I ever had," but he stops short of calling these discussions lessons. Copland offered criticism of Bernstein's works and called his attention to "spareness and 'la note choisie'...choosing the note that's exactly right and making it count..." These discussions continued through the formative years of Bernstein's stylistic development. The discussions took place during the summers at Tanglewood where Copland taught.

13 Ibid.
15 Interview.
16 Bernstein, Copland, 54.
17 Interview.
composition. Bernstein was not in Copland's composition classes, but did discuss what was happening in them with Copland. During his undergraduate days at Harvard, Bernstein's discussions with Copland were rare. They were, however, fairly regular when both were in New York often between 1941 and 1943. Bernstein remembers showing Copland everything he was working on at the time, including a violin sonata, piano works, a trio, and a string quartet. (These are all listed as juvenilia in the Gottlieb catalogue.) The model for his own music, according to Bernstein, was the music of Aaron Copland.  

During these sessions, Bernstein saw many of Copland's works before performance or publication. This was a rare privilege, because Copland did not ordinarily show people newly completed works. The opportunity continued beyond 1943, because Bernstein remembers seeing the scores to *Billy the Kid*, *An Outdoor Overture*, *Quiet City*, *Of Mice and Men*, *Our Town*, the *Piano Sonata*, *Rodeo*, and the *Third Symphony*, among others. Bernstein read the works at the piano with Copland, and on one occasion actually contributed a part to a Copland work. Bernstein went with Copland in 1942 to Jacob's Pillow near Tanglewood to help play the score *Rodeo* four-handed for Agnes de Mille. Copland was not able to write sixteen bars of barroom piano that he found suitable, which Bernstein supplied.

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18 Ibid.
19 Ibid.
20 Bernstein, *Copland*, 94.
21 Interview.
The informal discussions between Copland and Bernstein were not as frequent after Bernstein's conducting career began, but the friendship has remained and become an important professional association. Bernstein has frequently conducted the works of Copland, for example he has performed the following works \(^{22}\) with the New York Philharmonic (first performance date in parentheses):

- **El Salón México** (3/23/44)
- **An Outdoor Overture** (3/23/50)
- **Third Symphony** (1/24/52)
- **Third Symphony** (4/25/53)
- **Music for the Theatre** (12/4/43)
- **Orchestral Variations** (12/4/53)
- **Four Dance Episodes from Rodeo** (4/20/60)
- **Billy the Kid Suite** (3/2/60)
- **Appalachian Spring Suite** (9/28/61)
- **Connotations** (3/23/62)
- **Piano Concerto with Copland as soloist** (1/6/47)
- **Dance Symphony** (6/30/66)
- **Organ Symphony** (12/28/66)
- **Impressions** (10/19/67)
- **Clarinet Concerto** (5/3/70)
- **Lincoln Portrait** (5/17/76)

Several of these works have been performed or tours with the Philharmonic, as can be seen in the full list of performances of the abovementioned works in Appendix I. The list of Copland works which Bernstein has recorded with the Philharmonic can be found in Appendix II. Bernstein's interpretive understanding of Copland's music has often been recognized by critics, and in our conversation Bernstein stated that Copland has commented: "Lenny knows my music better than I do and when I want to know how to conduct a passage, \(^{22}\)Compiled from Howard Shanet and New York Philharmonic Program Summaries 1972-1978.
I ask him. After receiving his first conducting lessons from Bernstein, Copland has conducted his own works extensively for the past twenty years. Bernstein has conducted Copland's works in Europe a great deal, but does not feel that they are performed by others in Europe to the extent which they deserve. He continues to conduct Copland, and will be recording several Copland works in the summer of 1962 with the Los Angeles Symphony Orchestra.

Bernstein's first publication came in 1941 as a result of his friendship with Copland. Very fond of El Salón México, Bernstein played it for Copland at the piano. Copland suggested that Bernstein write down the transcription and arranged for Boosey and Hawkes to pay Bernstein for both a two-hand and four-hand version. Bernstein first performed the two-hand version in Boston on November 18, 1941. He also conducted the work on March 29, 1944 at the first concert of the New York Philharmonic for which he was responsible for programming.

Bernstein became recognized as a composer in both serious and popular music in 1944. In the summer of 1943, Fritz Reiner had asked Bernstein to conduct the premiere of the Jeremiah Symphony in Pittsburgh on January 28, 1944. On April 13, 1944, Bernstein's first ballet with Jerome Robbins as choreographer, Fancy Free, received its premiere by the Ballet Theater at the Metropolitan Opera House. The

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23 Interview.
24 Ibid.
25 Ibid.
26 Ibid.
work was an immense success, allowing the Ballet Theater to extend its season by two weeks. The plot of *Fancy Free* was adapted into the musical *On the Town*, which opened on December 26, 1944. The musical, with book and lyrics by Betty Comden and Adolph Green, direction by George Abbott, and dance sequences choreographed by Jerome Robbins, ran for 463 performances. Bernstein's music was in part a reworking of some music written during the years he was meeting often with Copland.

Composition has remained important to Bernstein, as can be seen by his resigning his position at the Philharmonic in 1969 in order to have more time to compose. Bernstein feels that he has written few works, but when his output is considered in the context of his other activities, it is explicable. The complete works of Bernstein can be found in Table II.

The common bond in these works is their dependence upon extra-musical associations. The only two mature works by Bernstein which do not have stated programmatic content are the *Sonata for Clarinet and Piano* (1942) and *Prelude, Fugue and Riffs* (1949), and he acknowledged in our conversation that all of his works are in some way programmatic. Bernstein has called himself a "...born collaborator..." requiring the stimulation of working with other minds. The collaborator might be the lyricist in a musical, the

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27 Ibid.
28 Gottlieb, 16-33, updated by author.
TABLE II

Works for Orchestra:

Jeremiah Symphony No. 1 (1942)
Fancy Free, Ballet and Suite (1944)
On the Town, Three Dance Episodes (1945)
Facsimile, Choreographic Essay (1946)
The Age of Anxiety, Symphony No. 2 for Piano and Orchestra, after W. H. Auden (1949)
Prelude, Fugue and Riffs, for Solo Clarinet and Jazz Ensemble (1949)
Serenade (after Plato’s Symposium) for Solo Violin, String Orchestra, Harp and Percussion (1954)
Symphonic Suite from On the Waterfront (1955)
Overture to Candide (1956)
Symphonic Dances from West Side Story (1960)
Fanfare (1961)
Kaddish, Symphony No. 3, for Orchestra, Mixed Chorus, Boys’ Choir, Speaker, and Soprano Solo (1965)
Chamber Music for Mixed Choir, Boy Soloist and Orchestra (1965)
Two Meditations from Mass, for Orchestra (1971)
Dances, Suites No. 1 and 2 from the Ballet (1974)
Three Meditations from Mass, for Violoncello and Orchestra (1977)
Sourest, A Cycle of American Poems for Six Singers and Orchestra (1977)
Slavon, Overture for Orchestra (1977)
CBS Music (1977)
A Musical Toast to Andre Kostelanetz (1986)
In Cadenza For Orchestra (1981)
Rall, Nocturne for Flute, Strings, and Percussion (1981)

Theater Works:

On the Town, Musical Comedy (1946)
Peter Pan, Incidental Music (1950)
Trouble in Tahiti, Opera in One Act (1951)
Wonderful Town, Musical Comedy (1953)
The Last, Incidental Music (1955)
Salome, Incidental Music (1955)
Candide, Comic Operetta (1956)
West Side Story (1957)
The Firebird (1958)
Mass, A Theatre Piece for Singers, Players, and Dancers (1971)
Mass, Chamber Version (1972)
By Bernstein, A Revue (1975)
1500 Pennsylvania Avenue, A Musical About the Problems of Housekeeping (1976)
TABLE II - CONTINUED

Ballets:

Fancy Free (1944)
Fasehale (1946)
Prelude, Fugue and Riffs (1949), first performed as ballet in 1969
The Age of Anxiety (1949), first performed as ballet in 1950
Serenade ("After Plato's Symposium"), for seven dancers (1954), first performed as ballet in 1969

Dybbuk (1974)

Film Score:

On the Waterfront (1954)

Songs:

I Hate Music, A Cycle of Five Kid Songs for Soprano and Piano (1943)
Inauguration, Movement III of the Jeremiah Symphony (1943)
Afterthought (1945)
La bonne cuisine, Four Pieces for Voice and Piano (1947)
Two Love Songs, On Poems by Rainer Maria Rilke (1949)
Silhouette (1951)
On the Waterfront (1955)
So Pretty (1958)

Choral Works:

Hankivenu, for Cantorial Solo (tenor), SATB Choir and Organ (1945)
Sikharam (1947)
Kerra (1947)
Yediali (1950)
Harvard Choruses (1957)

Chamber Music:

Sonata for Clarinet and Piano (1941-42)
Brass Music (1948)
Shimast for Double Brass Ensemble and percussion (1969)
Two Meditations from Mass, for Violoncello and Piano (1971)

Piano Works:

Seven Anniversaries (1943)
Four Anniversaries (1948)
Five Anniversaries (1954)
Touches (1989)
choreographer in a ballet, or the author of a literary work which provides the program for a composition.

In accompanying notes to "The Age of Anxiety" Symphony, Bernstein says that all of his works are, in some way, theater music. The theatricality of his music is a result of the use of dramatic devices which demand a certain degree of involvement from the listener. The theatricality is confirmed by the fact that in addition to his three ballets - Fancy Free (1944), Facsimile (1946), and Dybbuk (1974) - four other works not intended as ballets have been choreographed by professional ballet companies. These include Prelude, Fugue and Riffs (1949), "The Age of Anxiety" Symphony (1947), Serenade (1952),30 and Songfest (1977).31

Bernstein's music is based on dramatic changes, changes which are readily apparent in works intended for the theater, but also very important in compositions for concert performance. The contrasting sections of the second movement of the Chichester Psalms (1965) are an excellent example of effective dramatic change. The Jeremiah Symphony (1942) demonstrates this point in the great differences between the second and third movements. The second movement portrays the decadence of Jerusalem, and is followed immediately by the third movement, opening with plaintive rising thirds in the horns introducing the mezzo-soprano mourning the downfall of Jerusalem. Bernstein has provided a program, and the symphony literally presents that program musically.

30 Gottlieb, 35-36.
31 Advertisement for Songfest published by Boosey and Hawkes, Inc.
A commonly cited trait of Bernstein's music is its eclecticism. He has acknowledged this, and offered at least two explanations for it. In 1967, he explained his eclecticism by the long periods spent at other activities, making it difficult for him to evolve a strong personal style. This reasoning is unacceptable, because Bernstein does have a personal style which will be identified in the next section of this thesis. Bernstein has lately taken a rather aggressive stance defending his eclecticism, which he explained in our conversation. He said that it was with pride that he admitted his music to be eclectic. He spoke of Copland, Stravinsky, Beethoven, Bach, Rimsky-Korsakov, and Tchaikovsky as eclectic, believing that Copland was eclectic because of what he owes to Stravinsky, and that Stravinsky "...was the most eclectic composer who ever lived." In the last Norton Lecture, Bernstein shows the many influences on Stravinsky's Oedipe Rex, and in our conversation he discussed the influences on The Rite of Spring. Bernstein said the style of Stravinsky is present because his strong personality has touched all of these diverse elements. Bernstein firmly believes that every composer, everybody, is eclectic because he must be basing his work on what has come before him. This could be a defense Bernstein has developed against criticism, but the fact remains that he feels himself to be in excellent company in writing eclectic music.

A problem arises in Bernstein's definition of "eclecticism." One cannot argue with the notion that a composer must be the sum

33 Interview.
total of his influences and experiences, but if this is what constitutes eclecticism, the word is meaningless. Everyone has felt influences, but an eclectc has been influenced by many sources and write music in a variety of styles. A special quality of Bernstein's music is its impact which is derived from successful composing in many different styles.

Although Bernstein has been influenced by many sources, he has had only marginal influence from the serial school. Bernstein feels "...committed to tonality..." and there have been very few twelve-tone sections in his compositions. He used tone rows in the first movement of the Kaddish Symphony, but in explaining the necessity of the tonal lullaby in the second movement he reveals his feelings about serialism and atonality: "...the agony expressed with the twelve-tone music has to give way - this is part of the form of the piece - to tonality and diatonicism, so that what triumphs in the end, the affirmation of faith, is tonal."35 His interest in writing primarily tonal music could in part be attributed to Copland, when one considers the type of music Copland was writing around 1940.

Bernstein has been labelled a "facile" composer who writes music quickly, but this is apparently not always the case. For example, he required a year to finish West Side Story.36 In

contrast, however, the score to Wonderful Town was written in four weeks,27 and the Jeremiah Symphony was orchestrated in three days of constant work.28 Bernstein has been able to compose under adverse circumstances. "The Age of Anxiety" Symphony was written during guest conducting and travel in Philadelphia, Richmond, Tel Aviv, and Taos, New Mexico. The work was orchestrated on a month-long tour with the Pittsburgh Symphony in 1949.29 The rate with which Bernstein has composed has varied considerably, but he has resisted the facile image that has persisted about his works.40 Aaron Copland, in a sober critique of Bernstein's music, stated: "At its worst Bernstein's music is conductor's music - eclectic in style and facile in inspiration."41 It is possible that Copland at times does feel that Bernstein writes too quickly.

Bernstein has composed a great deal for the popular theater, and the only Copland activity close to this is the composition of The Second Hurricane and film scores. Bernstein has written several works which allow his to be recognized in the music history of our time, and they are all for the theater: Fancy Free, On the Town, Candide, West Side Story, and Mass. Although it may be premature to suggest that Bernstein has created a new synthesis of opera and

27 Ewen, 97.
29 Ewen, 90-91.
30 Schickel and Fruscio, 73.
music, it is clear that he has been moving in that direction. He hoped that the extensive musico-dramatic unification achieved in West Side Story (which will be discussed later in the thesis) would lead to a new level of the American musical, 42 but the rest of Broadway did not immediately follow suit. Soon after receiving the commission to write a work which would open the Kennedy Center for the Performing Arts, Bernstein spoke of a desire to tell "...a story on stage in the vernacular...with music playing...an indispensable role on many levels." 43 This was realised in Mass, a work which incorporates many styles of modern and popular music in a score of great dramatic power. The music literally serves the drama, and it is my opinion that this makes Mass one of his great accomplishments. The speech rhythms found in Mass represent an important part of Bernstein's style, and in our conversation he spoke of his new opera, a sequel to Trouble in Tahiti, which is based on speech rhythms and the vernacular.

The fusion of the "popular" and "serious" elements of modern composition, found in many of Bernstein's works, is particularly notable in Mass and Songfest. The latter is a fascinating compendium of "popular" techniques found in a very serious score. In fusing divergent compositional elements, Bernstein is playing a role similar to that of Copland in his folkeong works. The fusion makes

a concert work more easily understood on first hearing, which is what Aaron Copland was seeking in his turn to more accessible compositional methods beginning with El Salón México. The interest in accessibility is a key to the understanding of Bernstein, because his conducting and lecturing have been largely devoted to making music more approachable. It is natural that he would make the same effort in his compositions, be it conscious or subconscious.

Considering the theatricality, eclecticism, and commitment to tonality found in the works of Bernstein, one must conclude that he is a composer who desires to be readily understood. He writes music which an audience can appreciate with one hearing, but simultaneously contains adequate emotional power to bear repeated hearings. These characteristics were suggested by Copland in writing about Bernstein's music in 1949: "The most striking feature of Bernstein's music is the immediacy of emotional appeal. Melodically and harmonically it has a spontaneity and warmth that speak directly to an audience...it is music of vibrant rhythmic invention, of irresistible élan..." Copland is describing here a simplicity in style, an honesty surpassing rhythmic and harmonic complexities. In his folksong works, Copland was trying to communicate with his audience..."...in the simplest possible terms." Much of the understanding of the link between these composers has to do with defining how each has arrived at this simplicity.

44 Copland, 173.
In describing Copland's music, Bernstein has addressed these very issues. We find the two most characteristic aspects of Copland's music to be "...first, the prophetic - which can be very harsh and dissonant and hard to take - and second, a bittersweet tenderness, a very sad sweetness." Although many have divided Copland's music into two styles, an austere style as seen in the Piano Variations, and the folksong style, Bernstein does not recognize this gap because "...as time passes, I find that that division decreases and Copland sounds like Copland whether he is writing a cowboy tune or a Mosaic prophecy." Bernstein has felt the influence of Copland in both his French Neo-classicism, and his musical simplicity as found in works like The Second Hurricane. Bernstein admires the play-opera very much. He conducted performances in Boston in 1942 after discussing it with Copland, and has recorded the work. The musical elements present in Copland's compositions which enhance this simplicity will be evaluated in the next section to appreciate the ways in which they have influenced Bernstein.

The friendship between Copland and Bernstein has continued to the present day. In our conversation, Bernstein described showing

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46 Interview of Leonard Bernstein by Phillip Ramsay, November 14, 1975 on "Copland and His Music," record jacket of Columbia 33986.
47 Ibid.
the score of *Sowrost* to Copland, so the musical discussions have continued. In recent years Copland has not composed, and Bernstein has found this distressing. Bernstein also feels that Copland's turn to serialism in his later works was unnecessary and said that this was perhaps an effort to catch up with the most recent musical developments; Bernstein said that Copland was already well ahead of these composers. Bernstein has called the other composers "...academic followers of Boulez and Stockhausen..." who know a set of rules, but do not have the originality that Copland has to offer.50 The reverence with which Bernstein holds Copland is quite obvious, and makes the connection between the two all the stronger. Because of this strong connection, Bernstein has said that in considering all the influences on his music, "...you could... funnel all that through Aaron."51 The friendship of Aaron Copland has meant more to Bernstein than just compositional influence, because Bernstein has said that he has felt many different types of influence, including "...musical and non-musical, ways of judging character...life."52

50 Interview.
51 Ibid.
52 Ibid.
THE MUSICAL INFLUENCE
OF AARON COPLAND ON LEONARD BERNSTEIN

The musical influence of Aaron Copland on Leonard Bernstein has been mentioned by many sources, but there has yet to be a detailed examination of the topic. In this section, similarities between the works of Copland and Bernstein will be shown, and the possibility of the similarity being a result of influence will be investigated. Four works, the Piano Variations (1930), El Salón México (1936), The Second Hurricane (1936), and the Piano Sonata (1941), will be used as representatives of Copland's output, and examples from Bernstein's music will be taken from compositions throughout his career. Comments by each composer on the other's works have also been included.

Although Bernstein is fond of many works by Copland, of the four listed above he has spoken with special regard. The Piano Variations was the first Copland work which Bernstein ever played for the composer. Bernstein wrote a paper on the jazz rhythmic influence in the work for his senior honors thesis at Harvard. The Second Hurricane is a work which Bernstein has described as basic in Copland's progress towards a simpler style. Bernstein conducted the piece in Boston in 1942 after discussing it with Copland, and revived the work with the New York Philharmonic in April, 1960.

\footnote{Julia Seth, Aaron Copland (New York: E. P. Dutton and Company, Inc., 1955), 229.}
A recording and television production were made of the latter performance. Bernstein considers El Salón México to be a "masterpiece," and transcribed the work for piano in 1937. He has conducted the work often. Bernstein made the first recording of the Piano Sonata, and he played the work at a League of Composers' forum on Copland's music at Town Hall moderated by Virgil Thomson on February 17, 1943. Bernstein has said that the sonata is one of his "favorite pieces in the world". 

The Piano Variations predates Bernstein's friendship with Copland by seven years. When Bernstein met Copland in 1937, The Second Hurricane and El Salón México were very recent works, having been finished the previous year. The Piano Sonata was written between 1939 and 1941, a time when Bernstein was visiting Copland when possible. These four works are representative of the Copland style on which Bernstein was basing his own music, so whenever possible, musical elements cited in Copland's music will be excerpted from these works.

Rhythmic Influence

Julia Smith reports in her book on Aaron Copland of an interview with Bernstein on the influence which Copland has had on American music. Bernstein said that the Jeremiah Symphony was his composition most profoundly influenced by Copland, particularly the rhythmic

Footnotes:
1 Personal interview with Leonard Bernstein by author, March 15, 1982, in Washington, D.C.
2 Smith, 289.
quality of the second movement derived from El Salón México. The rhythms are irregular, predominantly unpredictable, and quite complicated. El Salón México is based on Latin-American rhythms, three of the most important being (1) \[\frac{6}{8} \ \boxed{\boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}}\], (2) \[\frac{6}{8} \ \boxed{\boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}}} \ \boxed{\boxed{}}\], and (3) \[\frac{6}{8} \ \boxed{\boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}} \ \boxed{\boxed{}}\]. Copland, however, often modifies these rhythmic patterns. In quoting the folksong La Mosca, he elongates several of the note values, and inserts rests in several places to provide measured breath pauses. The phrase of the folksong in its familiar form and in the way Copland used it can be seen below:

![Musical Example 1. Mexican folk tune: "La Mosca."](image)

Musical Example 2. "La Mosca" as used in El Salón México, rehearsal number 41, mm. 7-10.

Another example of Copland’s complication of an already distinctive rhythmic pattern is found below, where the huapango rhythm is stated for two measures and the repeat of the second measure is misshaped by the syncopation across the barline:

Smith, 289.

El Salón México also uses additive rhythms, which can be defined as the repeating of a passage with additional notes in a similar rhythmic pattern added on the end. An example of Copland's use of additive rhythms can be seen below:

Copland also wrote many sections of rapidly pulsating eighth notes unpredictably grouped in twos and threes in El Salón México.

Bernstein used these same techniques in composing the rhythmically irregular second movement of the Jeremiah Symphony. There are very few rhythmic quotations from the Copland in the Bernstein. The rumba rhythm (\(\text{\(\cdot\)\(\cdot\)\(\cdot\)\(\cdot\)\(\cdot\)\(\cdot\)\(\cdot\)\(\cdot\)}\)) found prominently in the Copland is also present throughout the Bernstein, often interspersed with measures of \(\frac{5}{8}\) and \(\frac{7}{8}\) to add unpredictability. Bernstein makes use of additive rhythms, as can be seen in the following example from the first two phrases of the work:
The second phrase is basically a repeat of the first with similar rhythmic motion added on the end. The entire movement is based on these rapidly pulsating eighth notes in shifting meters, which is very similar to many sections in *El Salón México*. There is more variety of rhythmic patterns in the Copland than the Bernstein. The rhythmic motion in the *Jeremiah Symphony* second movement is Latin-American in character, with the frequently interrupted *rumba* sections occurring more extensively than in *El Salón México*.

A different rhythmic quality in *El Salón México* which also appears to have influenced Bernstein is the constant repetition of a single pattern to emphasize a particular mood. Between rehearsal number 28 and 30, Copland uses the *rumba* pattern seventeen times without interruption, with other rhythmic patterns in other parts, creating polyrhythms. The repetition causes an exhilarating mood, and a parallel in Bernstein can be found between 28 and 30 where eight measures are entirely filled with a $\frac{6}{8}$ $\overline{3\overline{7}7}$ $\overline{3\overline{7}7}$ pattern and polyrhythmic complications found in other parts. Bernstein has been influenced by the quality of rhythmic motion in *El Salón México*, but for an entirely different dramatic reason. Copland was writing an elaborate travel souvenir, while Bernstein was describing
the profane and rebellious spirit prevalent in Jerusalem prior to the Babylonian invasion of 586 B.C.

Bernstein attributes Copland's rhythms to jazz syncopation, which remained in Copland's music after the removal of obvious jazz melodic elements found in Copland's works of the 1920's (e.g., the Piano Concerto). An example of these jazz syncopations can be seen in the following excerpt from the Piano Variations:


The retention of jazz rhythms in the music of Copland is also discussed by Arthur Berger, and so jazz rhythms have been at least one source for Bernstein's rhythmic motion as influenced by Copland. Jazz and jazz rhythms are used freely by Bernstein in his Broadway scores, Fancy Free, "The Age of Anxiety" Symphony, and the finale for the Serenade after Plato's "Symposium," among other places.

The irregular rhythmic qualities which Bernstein has acknowledged as being Copland-influenced are found often in twentieth-century music, but Bernstein said in our conversation that all of these influences were funnelled through Copland. Great rhythmic excitement

6 Interview.
7 Berger, 49-50.
notated by rapidly pulsating eighth-note patterns in shifting meters, unpredictable accent patterns, and complex meters is found throughout the output of Leonard Bernstein. The use of complex meters is a favorite device, occurring in both fast and slow tempos. Although this can make for very complex rhythmic motion, when there is a limited amount of shifting meters, the rhythmic motion is quite regular. Examples of regular motion in complex meters in fast and slow tempos can be seen below:


When complex meters are combined with shifting meters, very complicated rhythms are usually being notated, as in the following example:
Agitated rhythmic motion with extensive syncopation is a characteristic to be found in most any Bernstein score, and it is traceable, by the composer’s own admission, to Copland’s influence.

Repetitious rhythms are a favorite rhythmic device of Bernstein’s, and this is a quality common in Copland’s works besides El Salón México. Bernstein repeats rhythmic patterns for dramatic reasons prominently in “Gloria tió” in Mass which is in a very repetitious \( \frac{5}{6} \), the extended \( \frac{7}{4} \) section in the first movement of the Chichester Psalms, and in “America” from West Side Story where the alternation of \( \frac{5}{6} \) and \( \frac{3}{2} \) occurs eighty times over the one hundred sixty measure song.

The music of Leonard Bernstein is theatrical in style, and he uses rhythmic contrasts to enhance the drama. The profane mood of the second movement of the Jeremiah Symphony is entirely dependent upon the rhythms, and the use of repetitious rhythms in other scores helps to make effective dramatic points. The use of rhythm as a device for dramatic unification will be investigated in detail in West Side Story. There are, however, sections where rhythmic motion becomes unimportant to allow for clear declamation of a text. An example of this can be found in the song, “My Love,”
from Candide. The rhythm moves in an innocent and repetitious triple meter, allowing the words to be clearly understood.


Other examples of this can be found in the "Simple Song" and the closing chorale from Mass.

Bernstein patterns his rhythms in vocal music after speech rhythms, either through (1) actual imitation of the rhythms of speech or through (2) derivation of musical meter from textural meter. He spoke briefly of the first of these concerns in our discussion, saying that he is conscious in his music of the way Americans speak. Approximation of speech rhythms can be seen in the following example from Mass:


Bernstein acknowledged that this is a speech rhythm, but would not specify that it had been intentional. Although other rhythms could be written which would also approximate the speech rhythm of this phrase, the fact remains that in speaking the words "God said: Let there be light," a person will accelerate their speech on the words "let there be." Bernstein did this in setting the text,
and it has been established that he is a composer fond of irregular rhythms and shifting meters. The metric scheme inspired by the rhythmic setting of the first line, shifting between $\frac{2}{4}$ and $\frac{3}{8}$, is retained throughout the piece, sometimes combined into measures of $\frac{7}{8}$.

Speech rhythm approximations can also be seen in *West Side Story*, such as in the song "Maria":

Bernstein accelerated the rhythm with the triplets in the same way one would when speaking these words. The second type of speech rhythm, meters deduced from the text (making the result not as specific as the "Maria" example), can be seen in the song "One Hand, One Heart." The first line reads "Make of our hands one hand," and a person reading this will say the first three words faster than "hand," suggesting to Bernstein the following meter: $\mathbb{J} \mathbb{J} \mathbb{J} \mathbb{J}$. The song retains this triple meter throughout.

A particularly dramatic use of speech rhythms occurs in the eleventh song of *Songfest*: "What lips my lips have kissed," a poem by Edna St. Vincent Millay. Speech rhythms are approximated in the first two measures, and in the third measure the accelerated rhythm and equal note values suggest a mood of absent-mindedness;
The remainder of the song is set in the same kind of rhythmic motion, with frequently shifting eighth-note meters and extensive use of common meters divided in untraditional ways.

Speech rhythms and metric inspiration derived from the text is also found when Bernstein is setting other languages. The opening five syllables of "Gloria tibi" in Mass are set in a $\frac{5}{6}$ measure, and in the remainder of the song Bernstein rhythmically alters the text to fit it into a $\frac{5}{6}$ measure.

The Spanish text to "E Julia de Burgos," the third song in Songsfest, is also sensitively set. The meter constantly shifts between $\frac{7}{6}$, $\frac{5}{6}$, $\frac{3}{4}$, and $\frac{2}{4}$ in no set order, but important vocal entrances begin in or around a $\frac{5}{6}$ measure. The rhythm presented in the first measure ($\begin{array}{ccc} & \boxed{1} & \boxed{2} \\ \boxed{3} & \boxed{4} & \boxed{5} \end{array}$), is an approximation of the first three words of "Mienten (They lie), Julio de Burgos." This is another case where Bernstein takes inspiration from a text and uses
the resulting rhythm throughout the work. Measures in \( \frac{7}{6} \) occur forty-five times in the 170 measure piece, most are divided 2 + 2 + 3, and many use the \( \begin{array}{c} 2 \ \ 2 \ \ 2 \end{array} \) rhythm, or a variant.

Speech rhythms and textual inspiration appear to be a facet of Bernstein's style which is not directly attributable to Copland. Bernstein has written more vocal music than Copland, and in *The Second Hurricane* one finds little which could be considered an approximation of a speech rhythm. The accent pattern, however, has been rendered faithfully. Bernstein also carefully renders accent patterns in all languages, but there is no provable influence here.

Principles of rhythmic construction are similar in Copland and Bernstein, and it is possible that there is influence here. Both men use continuous rhythmic development, or base the rhythmic structure of an entire work on an opening motive or motives. In Copland, this process can be found in the first movement of the *Piano Sonata* where the \( \begin{array}{c} 2 \ \ 2 \ \ 2 \end{array} \) pattern is developed throughout the movement. The pattern is quite common in the first theme, sometimes altered to \( \begin{array}{c} 2 \ \ 1 \ \ 1 \end{array} \). The second theme is also a development of the short-long rhythmic pattern, as can be seen in the following example:
Continuous rhythmic development in Bernstein can be found in the second movement of the *Jeremiah Symphony* where the entire movement is based on the opening phrase, and the process is readily apparent in "The Best of All Possible worlds" from *Candide*:


The rhythmic development in this song takes place through the use of additive rhythms and is made distinctive by the continuous presence of the quarter rest (sometimes replaced by a half-note).
Melodic Influence

The process of continuous development of a motive applies to melodic construction as well as rhythm. In his dissertation written at the University of Illinois, Jack Gottlieb demonstrated that the melodies of Bernstein were intervallically conceived and built out of motives usually presented at the beginning of a work.8 This process of composition is strongly reminiscent of the Copland Piano Variations. Bernstein's admiration for this work has already been established, and it is possible that there is some influence here. We will first investigate this continuous melodic development in the Piano Variations, and then in the music of Bernstein.

The Piano Variations includes a theme followed by twenty variations, and in each of the variations it is possible to establish "...a direct relating of almost every note back to the theme...and thus ultimately to the first four notes..."9 The variations are constructed through such techniques as motivic transformation, canon, octave transposition, and rhythmic alterations. The work demonstrates clarity of construction and simplicity in its drawing the most possible music out of scant material. This can be seen in the following examples, which show the theme, and the way that is developed in the fourteenth variation:

9Berger, 47.

The derivation of this variation from the theme is readily apparent, and the piece remains fresh through the increase of rhythmic motion. The important intervals remain those, or the inversions of those, found in the germinal first four notes. The dissonance and quarter-note motion, albeit faster, are also reminiscent of the theme. Copland conceives new material by continually developing previous material. This can be done rhythmically, melodically, and harmonically. We have seen how Copland and Bernstein accomplish this with rhythms, and Arthur Berger has commented on what Copland does with melodic materials: "The method of constructing longer melodic lines out of short, nuclear elements by interpolation or extension has remained Copland's characteristic way." The following example from the Piano Variations show a nuclear element developed first by interpolation and then by extension:

\[\text{\footnotesize{10 Ibid., 47.}}\]
An example of melodic extension can also be seen in the following excerpt from *El Salón México*:


Examples of melodic extension are common in Bernstein, but we will cite three works of varying length and compositional dates: "For Aaron Copland" from *Seven Anniversaries* (1944), the *Chichester Psalms* (1965), and *Mass* (1971).
The first measure of "For Aaron Copland" is reproduced below:

Musical Example 21. Seven Anniversaries, "For Aaron Copland," m. 1.

The rhythmic pattern of two eighth notes followed by a longer note is important throughout the piece. In the nineteen measures, the rhythmic pattern occurs twenty-seven times, and in all but four the eighth notes are separated by an ascending or descending second. Therefore, at least twenty-three uses of the motive are derived from the first statement. Six of these derivations can be seen below:

Musical Example 22. Seven Anniversaries, "For Aaron Copland," ms. 5-8.

The composition's unity is due both to the constant repetition of a rhythmic pattern and similar intervallic construction of melodic units. In the first two measures, special melodic attention is drawn to the major second, explaining most of the melodic movement. The first statement of the melody is set with tertian harmony,
while the second statement is harmonized in fourths. Tertian and quartal harmony are then alternated throughout the piece. At times, possibly for contrast in chord spacing and timbre, the thirds are inverted into sixths. The result is that many of the possible intervals are utilized, but their derivation from the first two measures is readily apparent.

The *Chichester Psalms*, especially the outer movements of the three-movement work, are constructed with the fourth and seventh as the primary intervalic building blocks. The intervals are found prominently in the first measure where the following "head motive" occurs in the soprano part and the orchestra:

![Musical Example 23. Chichester Psalms, Movement I, n. 1.]

The opening measures are also harmonized in sevenths. In the first ten measures, the head motive appears six times, the last two times with the minor seventh inverted to a descending major second. The head motive is recalled many times in the first and third movements at varying pitch levels with either the ascending minor seventh or descending major second as the second interval. The motive appears in the following places: (1) in measure 11 to open the $\frac{7}{4}$ section of the first movement, (2) in long note values in measures 109 to 112 in the melody to end the movement, (3) in measures 1, 3, 6, 12 and 18 in the opening of the third movement as the work's opening material is recalled, and (4) five times in succession in the
closing chorale with the final statement played by muted, solo trumpet as the chorus and orchestra hold unison g's:

Musical Example 24. Chichester Psalms, Movement III, mm. 94-95.

The fourth and seventh are also important in the second movement, with leaps of the seventh occurring in the melody,

Musical Example 25. Chichester Psalms, Movement II, mm. 3-7.

and harmonizations making prominent use of the fourth.

Continuos melodic development occurs on at least two scales in Mass; within single movements and between many movements. In the "Meditation No. 2," Barenstein bases the movement on the following phrase from the Ninth Symphony by Beethoven:
Bernstein uses Beethoven’s pitch sequence, with some rhythmic alteration, as seen below:

This phrase seems to have had great significance for Bernstein, for in the fifth Norton Lecture he describes it as "...that sudden awestruck moment of recognizing the Divine Presence...for that brief duration Beethoven suspends all tonal harmony, leaving only harmonic implications; that’s what makes it so suddenly awesome, unrooted in earth, extra-terrestrial..." 11

The remainder of the "Meditation" is four variations and a coda recalling the principles of construction in the Piano Variations.

The same economy of means and clarity of structure is present, and while the phrase never loses its identity, sufficient contrast is found to make this a powerful instrumental interlude. Homage to Beethoven continues in measure 40 where the A major triads recall Beethoven's setting of the word "Brüder." The opening of the theme is in the bottom voice:


The opening phrase is present in the final two measures where it is reproduced in its entirety in rapid triplet motion.


Melodic development in a larger context is found in the "Fraction," the fifteen-minute celebrant mad scene. The entire movement is constructed on melodic and rhythmic fragments from earlier in the work, making the result dramatically effective. The
Scene opens with a quotation of the phrase from Beethoven’s Ninth Symphony in a different rhythm:


In this scene, the celebrant has finally been overcome by the doubts expressed by the street people throughout the work, and in the development and parodying of almost every section heard previously, Bernstein brings Mass to its dramatic climax. An example of this reliance on previous materials can be seen below:
References to Earlier Sections in Mass
m. 256 - from "I Believe in God"  m. 264 - "Says"
m. 267 - "Half of the People"  m. 266 - "World Without End"
m. 258 - "I Believe in God"  m. 263 - "Meditation No. 3"
m. 259 - "World Without End"  m. 273 - "I Don't Know"
               "Harry"
               m. 276 - "Sanctus"


This excerpt is taken from the height of the mad scene, and in
the twenty-three measures Bernstein makes use of melodic or rhythmic
ideas from eight earlier movements. These are indicated in the excerpt.

Arthur Berger has traced continual variation in Copland to his early interest in the blues, a musical style which has melodically colored his music as well. In the *Piano Variations*, Copland used both the major and minor third of the triad simultaneously, suggesting the neutral third common in the blues. This can be seen in the interplay between C and G# in the fourth variation:

![Musical Example 32. Piano Variations, Variation 4, mm. 1-7.](image)

The above example shows deep absorption of one of the basic characteristics of the blues. The flatted seventh, another melodic element of the blues, is also quite common in Copland's melodies. Berger has tied Copland's declamatory style to the blues influence. The early works (e.g., Symphony for Organ and Orchestra, the *Piano Concerto*) showed a tendency towards flating thirds and sevenths,
but also frequently returned to a home-tone at the end of phrases, another characteristic of the blues. Copland often constructed melodies in later works in short phrases which would all return to the same note. This is related to the continuous development of musical phrases with a phrase presented several times altered by lengthening, shortening, rhythmic development, and harmonic changes.

Declaratory style, with its short phrases and deliberate rhythmic motion, can be seen in “Gyp’s Song” from The Second Hurricane. Four statements of the melody are found, two with alteration, each ending with a drop of a major tenth:

Musical Example 33. The Second Hurricane, “Gyp’s Song,” mm. 25-46.

12 Berger, 52.
The song also makes use of $A^1$ in $B$ major, conveying a blues feeling. Declaratory style is not present in sections of fast rhythmic movement. The characteristic deliberate motion can be found in the first movement of the Third Symphony, where the melody is in quarter-note motion in short phrases which come to rest on longer notes.

Musical Example 34. Third Symphony, Movement I, mm. 1-10.

Declaratory style in Copland is also present in sections reminiscent of religious chanting with consecutive repetition of a single pitch. Berger demonstrates this in works such as the Short Symphony and Quiet City, and he attributes this to Copland's Jewish background. Repetition of a single note is present to a limited extent in The Second Hurricane; for example, in the song "We Don't Know," the doubts of the parents are expressed with static melodic movement. The repetition of short phrase structures characteristic of the blues has had a profound influence on the declaratory melodic style of Copland, but the influence of Judaism has been minimal. He has written only two pieces, the trio Vitebsk and a setting of the folksong Dance-Nora which make conscious use of Jewish material.  

13Smith, 17.
Religious influence is much stronger in the works of Bernstein.

Bernstein has made use of the kind of absorbed blues found in the Piano Variations, but blues intervals appear quite prominently in his melodies as well. These blues intervals include the flatted third, fifth, and seventh degrees of the scale, and all of these are found in the opening horn melody in *On the Waterfront*:

Musical Example 3.5. Suite from *On the Waterfront*, mm. 1-6.

The strongest blues feeling in the melody is provided by the Gb in the fifth measure. Blues intervals have also penetrated Bernstein’s sacred music, as can be seen in the following passage from the second movement of the *Chichester Psalms*:

Declaratory style similar to that of Copland is also found in this movement. The melody beginning in measure 18, derived from the descending scale in measures 12 and 13, contains four groups of eighth notes followed by a longer note, which the first three times is the F# "home-tone."


The passage also features the deliberate, repetitious rhythmic motion characteristic of declaratory style. Deliberate rhythmic motion is also present in the outer two movements of the *Jeremiah Symphony*. The first movement opens with the following pattern which frequently punctuates the melody:
Musical Example 38. Jeremiah Symphony, Movement I, m. 1.

The opening motive from which the movement is constructed is found below, again using deliberate, repetitious rhythmic motion:


Static rhythmic quality is present in the last movement in the mezzo-soprano part in a section evocative of Jewish chant, and it uses quotations from the Jewish liturgy. The deliberate rhythmic motion associated with declaratory style provides another link in rhythmic influence from Copland to Bernstein.

\[\text{footnote}{A summary of Bernstein's use of liturgical melodies in the Jeremiah Symphony can be found in the following source: Jack Gottlieb, Program Notes to Jeremiah Symphony, record jacket of Columbia 5703.}\]
Melodic angularity is a similar quality in the music of both composers. Copland and Bernstein both tend to write disjunct melodies in their instrumental and vocal music. Angularity of line is not common in The Second Hurricane, because Copland was intentionally writing easier vocal music for high school voices, but it is present in the other three Copland works targeted for discussion here, as well as in the Third Symphony. Angular melody is characteristic of Bernstein throughout his output, and is probably never more striking than in the opening of the Chichester Psalms.

**Harmonic Influence**

Harmonic considerations in both Copland and Bernstein are related to the ideas of continuous musical development, declamatory style, and minimal harmonic motion. The harmonies in Bernstein, like those found in Copland's Piano Variations, are intervallically related to melodic material, that is the primary intervals of the melody are combined into chords, sometimes of unconventional types. This has already been shown in "For Aaron Copland" from Seven Anniversaries, and can be easily found in the Chichester Psalms with the prominent use of fourth and seventh harmonically as well as melodically. The process is present in other works, with the third being of great importance in the Serenade, and the tritone found prominently melodically and harmonically in West Side Story.

Both composers have written primarily in a tonal style. Bernstein was writing tonal music before meeting Copland and throughout his career, has written atonal music only when a
particularly unsettled dramatic situation seemed to warrant it. In the 1930's and 1960's, Copland wrote several atonal works.

Berger has described Copland's harmonies as triadic, frequently including added tones and at times the superposition of two triads whose roots are a whole-step apart. Added tones in triads are found throughout Copland's music, sometimes implying the combination of triads whose roots are a whole step apart. This practice became common in the 1930's, as can be seen in the following example from the Piano Sonata:

![Musical Example](image)

Musical Example 40. Piano Sonata, Movement I, mm. 8-10.

Bitonality is not found in the music of Leonard Bernstein to the same extent as in Copland, but he does make extensive use of added tones in triads. When the added tones are the second, fourth, and sixth degrees of the scale, this can also be seen as two triads resting a major second apart. The addition of only one or two of these added notes are then steps toward bitonality. The adding of tones to triads is common in Bernstein, but he seldom uses bitonality for an extended period of time.

As example of added-tone chords in Bernstein can be found in "Plum Pudding," the first song of the cycle La Bonne Cuisine. After
a three-measure introduction, the first two measures of the fast section are harmonized by an $E$ minor triad with an added $A$.

![Musical Example 41. La bonne cuisine, "Plus Pudding," mm. 1-2.](image)

When the same melodic material returns after a brief interlude, the same triad is found with an added sixth rather than an added fourth. Extensive use of added tones can be seen in "For Serge Koussevitzky" from Seven Anniversaries, written in 1944. There are several places at the ends of phrases in this brief composition where at least parts of two triads whose roots rest a whole step apart are found. In the following excerpt, four such places are indicated:
Musical Example 42. *Seven Anniversaries, "For Serge Koussevitzky,*" mm. 1–8.

The harmonies in the example characteristically contain added tones, and there are vertical structures in which Bernstein appears to reach bitonality.

The majority of harmonic motion in Bernstein's output relies on this adding of dissonance, but he has also written in other harmonic styles. Bernstein uses the twelve-tone method in moments of extreme dramatic tension. He appears to equate dissonance with dramatic tension; the more dissonant a composition is, the greater the tension being expressed. Examples of vivid harmonic painting can be found in *Mass.* The first song presented by the celebrant, "A Simple Song," is intended as a tranquil vehicle for praising God. The harmonies are triadic with hardly an added-tone triad. An example of this purposely simple harmonic style of the song stands in stark contrast to the dissonant tape music it interrupts.

Other examples of dissonant harmonies for dramatic purposes can be found in the songs "The Word of the Lord" and "Gloria tibi." In the former, the sections with the greatest use of dissonant vertical structures are transition sections when the text warrants it. These songs are different from the dissonant sections of *Mass* found before the climactic "Fraction." The example below shows one of these very dissonant structures:


Another section where Bernstein uses dissonance for dramatic effect can be found in the "Confession," where the twelve-tone method is employed.
Form

Leonard Bernstein uses traditional forms in his works, often with slight modification to fit his needs. The Overture to Candide is set in a rather strict sonata form, and the songs he has written for the Broadway theater are usually in the form associated with the genre. In "The Age of Anxiety" Symphony, Bernstein has fourteen variations which grow out of the composition's program. The four main characters of the poem are having a wide-ranging discussion, and to Bernstein this suggested the musical form of theme and variation. The variations are not on a single theme, but each develops an idea from the preceding variation, making the music range much like a discussion would.15

Copland has influenced Bernstein's use of form through the continuous compositional development, which is related to the rhythmic, melodic, and harmonic considerations already discussed. A clear example of this device in a through-composed work can be seen in the "Lonely Town: Pas de deux," the second movement of Three Dance Episodes from On the Town. On the Town was written in 1944 when Copland's influence on Bernstein was very strong. The entire movement is based on the opening two motives, the first presented by the clarinet and bass clarinet:

The second motive appears in the trumpet, with a flatted third giving it a blues cast:


The motives are repeated, with the trumpet motive being accompanied by strings playing material derived from the clarinet motive:


The next melody, which appears in the flute, oboe, and violins, is derived from the clarinet motive. The melody is orchestrated with high violin writing, reminiscent of Copland.
This melody is then developed, and the movement closes with a restatement of the two motives. The whole effect of the movement sounds very much like Copland due to the continuous compositional development.

Bernstein is fond of imitative textures and forms. Canons and fugues are found often in his works as methods of thematic development or for a structural reason. Canon is found in Copland in the Piano Variations (Variation I) and in the finale of Appalachian Spring, in the setting of the tune "Simple Gifts." Several sections of Bernstein's Mass and West Side Story employ canon. An extensive fugato opens the Serenade with each voice entering a minor third below the preceding entrance. Fugue appears in West Side Story in the song "Cool," and is also the form of the second movement of Preludes, Fugues and Riffs.

Jewish Elements in Bernstein's Music

Although the trio Vitezky by Aaron Copland is a setting of a Jewish folk song, and Copland is Jewish, Jewish elements in the music of Bernstein do not appear to be an influence of Copland. This influence is from his family. Samuel Bernstein, Leonard's father, was a Talmudic scholar whose father spent most of his
life as an active, but poor, Jewish scholar in Russia. As little as Samuel Bernstein had to do with his son’s musical career, he did give him a lifelong interest in Jewish studies. Judaism has been reflected in the subject matter of some of Bernstein’s works, such as the Jeremiah Symphony (which was dedicated to his father), the Kaddish Symphony, and the ballet Dybbuk which is based on some Yiddish stories. There are also a few choruses from early in his career such as Hashkivenu. Bernstein is discussed as an important Jewish composer in The Music of Israel by Peter Gradenwitz solely on the strength of the Jeremiah Symphony. The first movement is a depiction of the pleas of the prophet Jeremiah to Israel, warning them of their impending doom. The second movement describes the profanation of Israel, and the final movement is a setting from Lamentations, a dirge for the nation carried into Babylon as punishment for its excesses. Bernstein used some Jewish liturgical sources in the symphony, but not to a great extent.

The Kaddish Symphony uses no liturgical melodies, but is three
settings of the Jewish prayer for the dead. The program of the work consists of a crisis in faith which is resolved at the end. The narration has offended many people since the work appeared in 1963 because of accusations made against God, but to the composer this is all part of a program meant to illustrate the crisis in

faith in the world today. Bernstein feels that the common element in his three symphonies and Mass is that they all "...could be viewed as a kind of record of a struggle with faith in this century of non-faith."\(^{19}\)

Bernstein has been very proud of his Jewish heritage and has demonstrated it in the subject matter of his compositions. There are very few examples of liturgical chants in his works, and the above-named "Jewish" compositions are in the mainstream of his compositional style. His interest in Judaism has also been reflected in his use of Hebrew texts in the Chichester Psalms, which were written for an Anglican church festival. Hebrew texts are also found in two symphonies, several choruses, Mass, and in solo parts to Yiddish.

\textit{Simplicity in Copland and Bernstein}

Copland and Bernstein have both sought a simplicity of style in their music. Simplicity here is defined as "directness of expression; clarity," and is regarded as aesthetic virtue by both composers. Copland began to feel that this aesthetic was necessary in the mid-1930's when he saw the need to close the gap between the audience and serious composers. Copland said that "...composers were in danger of working in a vacuum...\(^{20}\) The desire to widen his audience, the untapped availability of mass...

\(^{19}\)\textit{Ibid.}

media for serious composers, and political and economic concerns prompted Copland to simplify his compositional style. He turned to the American folksong in works of this period to help make his works more accessible, and in doing so appeared to be following the lead of Virgil Thomson who had already used folksongs in the film scores The Plow that Broke the Plains (1936) and The River (1937). Political sympathies with the left, as represented by interest in Harold Clurman's Group Theatre and the Composer's Collective, also seemed to influence Copland in his new compositional style of "imposed simplicity." Copland has said: "I suppose my popular pieces of the late 1930's derived from a sympathy with the left." Beigel has explained this political connection, saying that Copland wanted to write works "simple enough in means, direct and immediate enough in appeal for the common man to recognize in them himself and his problems." Simplicity in Copland's music as seen in The Second Hurricane and El Salon Mexico came to represent the style which became his trademark: actual use of folksongs or writing of folksong-like melodies, a direct, declamatory style, vibrant rhythms with extensive syncopations, triadic harmonies with frequent added tones and some bitonality, and a lean orchestral texture with careful attention to chord spacing.

22 Copland, Dur, 229.
24 Beigel, 28-29.
Many of these musical elements have already been shown to be very important in the style of Leonard Bernstein. Bernstein began his discussions with Copland shortly after the older composer began writing in his simple style, and of the four Copland works which Bernstein has described with special regard, two (*The Second Hurricane* and *El Salón México*) are at the beginning of the folksong period. The simplicity as it is reflected in these two works is different. The level of performance difficulty in *The Second Hurricane* was purposely limited to allow performance in high schools; *El Salón México* is quite difficult. Both works are, however, simple in the directness of their appeal to an audience. Bernstein described his attraction to this simplicity in the 1949 interview with Julia Smith. Bernstein has always leaned to the political left, and if there was any political meaning in these works by Copland, it would have probably been recognized by Bernstein.

Bernstein has reflected Copland's "imposed simplicity" most obviously in his music for theater. The music itself may not be simple, but much of it uses compositional techniques, which are influences of Copland. By writing for the theater, Bernstein has attracted a larger audience than he would if writing only serious composition, and this shows a similar concern as that of Copland when he turned to his folksong style. Instead of using folksongs in his works, however, Bernstein has drawn on resources of popular music to make his music more accessible. An example of this

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25 Smith, 289.
tendency would be Mass, where folk, rock, blues, and jazz are found next to very serious compositional idioms.

Bernstein's use of jazz ideas has been less refined and less discriminate than that of Copland, and to Bernstein it simply appears to be another compositional technique rather than the inspiration for an American style of composition which Copland sought in the 1920's with jazz. Copland's use of jazz in the Music for the Theatre is similar to the overt use of jazz by Bernstein in "The Pennycandystore Beyond the El" from Songfest, where a jazz rhythm is combined with a twelve-tone melody:


This borrowing of vernacular elements in serious compositions is an influence of Copland.

An extension of Copland's aesthetic is Bernstein's desire to communicate directly with an audience, as seen in West Side Story. The score demonstrates the dramatic sensitivity with which Bernstein writes his theater music.

The violent atmosphere is established at the outset by the motive of violence heard first in the "Prologue;"

The tritone is important in the score both melodically and harmonically, both in the context of violence and in the musical description of love between Tony and Maria. The "Prologue" also utilizes unpredictable accent patterns, rhythmic ostinatos, repetitious use of exciting rhythmic patterns, and extensive syncopation to enhance the feeling of violence and hatred. Themes used in the "Prologue" recur in later violent sections, such as the "Jet Song" and "The Rumble." A particularly effective dramatic technique to illustrate violence is found in the latter. Short sections of imitation begin in the upper voice and repeat in the lower voice. The use of the tritone parallels the motive of violence, underscoring the murders which are taking place on stage.
Violence is musically described by the melodic tritone in *West Side Story*, but the theme of love meeting a tragic end is much more carefully worked out. The tritone resolving upwards in a short-long rhythmic pattern comes to symbolize love.


This motive plays a crucial role in every love song and every instrumental section involving the lovers. The motive is most prominent in the song "Maria," but it also appears earlier in the score. It occurs first in "Something's Coming," at the beginning of the verse. This measure is found below:

Tony meets Maria at the gym dance that night. Bernstein provided five instrumental pieces for the dance, and each uses the tritone appoggiatura and rhythmic figure, or at least an ascending second in the short-long pattern. The "Blues" shows the motive in the opening measure, it is found to a limited extent in the "Promenade," and the rhythmic pattern with an ascending second comprises much of the melodic material of the "Manbo." An example of this can be seen below:

Tony first sees Maria towards the end of the "Manbo" and this is musically confirmed in the last twenty-one measures by four statements of the motive. The fourth dance, the "Maria Cha-Cha," foreshadows the relationship of the young lovers with melodic material from the next song, "Maria." In the next section,
Tony and Maria first speak to one another, and the motive is used extensively. The dance which closes the scene, the "Jump," makes great use of the ascending second in a syncopated pattern.


The song "Maria" follows, and it is here the motive is firmly associated with the lovers. The tritone appears throughout the melody, and the anticipated rhythmic pattern occurs on the words "Maria," "playing," and "praying." The song concludes with an instrumental statement of the motive.


The "Balcony Scene" on the fire escape follows, and the instrumental prelude is based on "Maria." "Tonight" follows,
its chorus opening with two statements of the familiar short-long rhythmic pattern:


Melodic foreshadowing occurs in the accompaniment with the final phrase of "Somewhere" appearing several times. It is nowhere more effective than when the lovers sing their last note, before the rhythmic pattern on an ascending second leads to the final fermata:


The appoggiatura is a more relaxed perfect fourth above the bass, and that, combined with the orchestra playing "There's a place for us, somewhere," suggests dramatically that, for the moment, the lovers have found their niche.
This impressive music-dramatic unification continues three scenes later at the mock wedding between Tony and Maria in the bridal shop. Dialogue is underscored by the "Maria Cha-Cha," and the scene is built around the song "One Hand, One Heart." The orchestra introduces the song with a phrase from "Somewhere," and just before the vocal entrance, an ascending tritone appears. The expected short-long rhythmic pattern appears to be inverted for use in the melody to call attention to the most important words in the song:

![Musical Example 59. West Side Story, "One Hand, One Heart," p. 106, mm. 11-27.](image)

After the rumble which ends the first act, the second act opens with the light "I Feel Pretty." Maria is singing about Tony, and this can be seen musically by the prominent appearance of the short-long rhythmic pattern:

![Musical Example 60. West Side Story, "I Feel Pretty," mm. 1-4.](image)
Tony rejoins Maria in the next scene, and she is unable to send him away even though she is aware that he killed her brother. The fantasy ballet in this scene shows highly sensitive development of the motive and rhythmic pattern as the lovers look for their "Somewhere." It is found prominently in the musical underscore of the dialogue, and pervades the accompaniment as Tony sings to Maria: "I'll take you away..." The following musical number is the transition from this desperation to a scherzo, and this is prepared by the music as the harsh \( \frac{3}{4} \) is transformed to the more relaxed \( \frac{2}{4} \). Thus the scene is effectively musically transformed from reality to the fantasy world.

The song "Somewhere" follows, and here the short-long rhythm occurs in the dramatic \( \frac{3}{4} \) form. It is found on the words "somewhere," "someday," "living," and "forgiving." Used without the tritone appogiatura, the rhythmic pattern by itself has become a unifying device.

The "Procession and Nightmare" sequence closes the ballet by combining the opening phrase of "Somewhere" and many statements of the rhythmic pattern with more melodic foreshadowing. The source of the latter is the next song sung by Maria, "I Have a Love." The nightmare musical sequence makes some use of the motive in a violent context, as can be seen below:
The rhythmic pattern occurs in "I Have a Love" on many important words in the text, such as "I love him," "I'm his" and "love him" among several others. This seems to be applied without regard to word accent, but it is nevertheless the technique by which the musical structure of the song is achieved. An example can be seen below:


In the closing scene where the rival gangs join together to carry Tony's body off the stage, the tritone and short-long rhythmic pattern recur.
As the last measure of the work sounds, the ascending second fades away as it settles into the third of an innocent C major triad, and the tritone caused by the F# in the bass of the first two measures simply disappears.

Americanism has been a prominent feature in the career of Aaron Copland. Barbara Zuck in her dissertation *The History of Musical Americanism* divides Americanism into two areas: (1) "compositional Americanism," or the use of native elements in a work, and (2) "'conceptual Americanism,' denoting a pro-American stance expressed in lectures and writings or through activities in behalf of American music." Copland has been very active in both of these areas, and Bernstein has also, to a lesser extent. His use of native elements has been seen in his free use of popular elements in his music, and his extensive conducting of American music has constituted a type of "conceptual Americanism."

26 Zuck, 8.
Copland and Bernstein have similar ideas on what constitutes American music. Copland feels that "American individuals will produce an American music without any help from conscious Americanisms." Bernstein also believes that the composer must use Americanisms unconsciously to write effective American music.

His senior honors thesis at Harvard traced the absorption of racial elements into American music in the early part of this century. He looked at the use of Negro and Indian musical ideas, and finally dealt with the absorption of jazz. He said in our interview that the "absorption of jazz rhythms was not the absorption of jazz in the sense of the Copland Piano Concerto or the Rhapsody in Blue, but the (Piano) Variations. That's really absorption, of jazz which doesn't look like jazz anymore...it couldn't exist if jazz didn't exist...These irregularities of meter and so on grow out of syncopation. The piece could not have been written by anybody but an American..." The influence of Copland on Bernstein may then extend to the latter's feeling about American music. Bernstein feels that Copland is the most American of all composers, and it is not surprising that he uses a Copland example to explain the process of writing American music.

Arthur Berger wrote in the 1930's that most young American composers had been influenced by "...the powerful beam Copland has cast," and Bernstein "...reflects it very powerfully." Berger did

28. Interview.
not feel, however, that any young composers had come on the scene who could take the Copland influences and "...divert them into significantly new channels."\(^\text{29}\) Since the time Berger wrote these comments, Bernstein has used his Copland influence in the writing of several successful dramatic vocal works, a genre Copland never fully conquered. Perhaps in \textit{West Side Story} and \textit{Mass}, Bernstein has established this new channel.

\(^{29}\) Berger, 95.
CONCLUSIONS

The considerable influence which Aaron Copland has had on Leonard Bernstein is due to the close friendship and professional association between the two men. The influence is in the form of compositional techniques found in both serious and popular works by Bernstein. A major difference in the works of the two men is in which genres they have been most successful. Bernstein's genius lies in the writing of popular theater works, while Copland's best work has been in instrumental music. The techniques which Bernstein learned from Copland are used most effectively in his theater music. These techniques constitute a large part of Bernstein's musical vocabulary, but are integrated into a highly personal style.

Compositional techniques which Bernstein has apparently learned from Copland have affected all aspects of his musical style. Continuous compositional development, a technique noted in Copland's Piano Variations, has bearing on Bernstein's treatment of melodic, rhythmic, harmonic and formal elements. The technique aids in the musico-dramatic unification of West Side Story, because particular motives are used throughout the score. A good single-movement example can be seen in the "Lonely Town: Pas de deux" from On the Town. Other melodic influences of Copland on Bernstein appear to be the use of declamatory style and blues intervals.
Bernstein has discussed the rhythmic influence of El Salon Mexico on the second movement of the Jeremiah Symphony. Rhythmic techniques in this influence include unpredictable groupings of eighth notes in twos and threes, irregular accent patterns, and shifting meters, and the relation between the two works is readily apparent in my analysis. Irregular rhythmic movement has remained in the works of Bernstein to the present day, and concerning the technique, he has said: "I guess I first learned it from Copland."  

The harmonic influence of Copland on Bernstein appears to have come in the form of added-note chords and limited use of bitonality. Bitonality appears in Bernstein's piano work, Seven Anniversaries, written in 1944 when he was very close to the Copland influence. Added-tone chords appear throughout the output of Bernstein.

Besides the continual compositional development, form in the works of Bernstein appears to be organized around programmatic considerations. Good examples of this practice are the three symphonies. Individual movements will be through-composed because of the continuous development, but movement order will be determined by dramatic considerations.

Simplicity, or directness of expression, as found in the folk-song works of Copland has apparently influenced Bernstein in the aesthetics of his theater music. As can be seen in West Side Story and Mage, Bernstein communicates directly with his audience. This communication is accomplished through many of the compositional

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1Interview.
techniques which Bernstein has learned from Copland and with sophisticated methods of musico-dramatic unification. Bernstein appears to associate dissonance with dramatic tension, and uses this association to great advantage in his theater works. Audience appeal which Copland gained through folksongs has been approached by Bernstein through popular music.

Copland has aided and influenced many younger composers, and in the case of Bernstein it was an especially close friendship which produced a very strong stylistic influence. Even with the influence Bernstein has felt from Copland, his compositional style is highly individual and readily identifiable.
APPENDIX I

The following list is the works by Aaron Copland which were conducted by Leonard Bernstein with the New York Philharmonic between 1944 and 1978. (Compiled from program summations in Howard Shanet, *Philharmonic: A History of New York’s Orchestra and New York Philharmonic Programs 1972-1978*.)


**An Outdoor Overture**: February 23, 24, 26, 1950.

**Short Symphony**: January 24, 25, 26, 27, 1957.

**Third Symphony**: April 29, 30, May 5, 11, 12, 18, 23, 26, 1958 on Latin American Tour; February 10, 11, 12, 14, 16, 21, 1966; April 1, 2, 3, 1976; May 27, 28, June 1, 6, 8, 9, 10, 14, 23, 25, 29, July 1 on United States–European Tour, 1976.

**Music for the Theatre**: December 4, 5, 6, 7, 1958.

**Orchestral Variations**: December 4, 5, 6, 1938.

**Four Dance Episodes from Rodeo**: April 28, 29, 30, May 1, 1960.

**Billy the Kid Suite**: August 12, 20, 26, September 7, October 2, 1950 on European and Far Eastern Tour.

**Appalachian Spring Suite**: September 28, 29, October 1, 1961.

**Connotations**: September 23, 1962; January 31, February 1, 2, 1963; February 13, 1963 on Tour to England and Florida.

**Piano Concerto**: January 9, 10, 11, 12, 1964 with Aaron Copland as Soloist.

**Dance Symphony**: June 30, July 5, 1966 at Stravinsky Festival; September 13, 18, 25, 1966 on Autumn Tour.

Appendix I, Continued

Landscape: October 19, 20, 21, 23, 25, 30, 1967; September 13, 15, 17, 21, 22, 23, 26, 30, October 2, 1967 on Autumn Tour.

Lincoln Portrait: May 17, 25, June 2, 3, 4, 12, 13, 16, 17, 22, July 2, 4, 1976 on United States-European Tour.
APPENDIX II

The following list is the works by Aaron Copland which have been recorded by Leonard Bernstein with the New York Philharmonic.

Appalachian Spring Suite: Columbia MG 30071, MS 6355, MS 7521, MG 31135.

Billy the Kid Suite: Columbia MG 30071, M 31823.

Concerto for Clarinet and String Orchestra: Columbia MS6865.

Concerto for Piano and Orchestra: Columbia MS 6698.

Connotations: Columbia MS 7431.

Danzón Cubano: Columbia MS 6514.

Incaps: Columbia MS 7431.

Music for the Theatre: Columbia MS 6698.

El Salón México: Columbia MS 6355, MG 30071, MS 7521.

The Second Hurricane: Columbia Special Products AMS 6181.

Symphony for Organ and Orchestra: Columbia MS 7638.

Third Symphony: Columbia MS 6934.

Leonard Bernstein as piano soloist:

Piànó Sonata: Garden 214, re-released as New World 277.
APPENDIX III

The following transcript is excerpts from an interview with Leonard Bernstein by Paul R. Lairol which took place March 15, 1982 in Washington, D. C.

FRL: I know the circumstances of how you met Copland at Anna Sokolov's dance recital. And you evidently...

LB: On his birthday.

FRL: On his birthday, and you went to his loft afterwards and you played the Piano Variations with everybody else around.

LB: I wrote a poem about that in honor of his birthday...

FRL: When you were a student at Harvard, how often did you get back to New York?

LB: Very rarely. This was a big trip...I had happened to go to Anna Sokolov's try-outs in Boston. That was her real debut actually. The first time she gave the recital.

FRL: You found out it was a pre-Broadway try-out.

LB: We had no idea it was, but we went back-stage like two fans... She told us she was having her big debut recital in New York and we decided we had to be at that. (Bernstein was with a friend, I. Bernard Cohen.) And Bernard arranged through a friend of his called Muriel Bukayee, the great poet lady who's just recently dead.

FRL: You met Copland through her.

LB: She arranged these tickets to the recital. And I found myself sitting in the first row of the mezzanine.
PRL: At the Guild Theatre.

LB: I wouldn't have remembered that. You know more than I do.

PRL: I just reread the article last night.

LB: With my friend Bernard and Miriel Ruckeyser who had procured these tickets. And a whole row full of Virgil Thomason, and I don't know, the elite of New York. But next to me was sitting Aaron Copland. I didn't know it was Copland because I had expected somebody to look very different, much more prophetic and Whitmanesque, bearded, fierce, judging from the Variations which I had fallen in love with and knew and played. And here was this giggly, just sweet guy of 37, and it turned out it was his birthday and when I finally asked and found out what his name was, I couldn't believe it. Nor could I believe that I was actually invited to this party, along with everybody else, being a callow youth of 19. And that was the beginning of our relationship. I played the piano a lot that night, not just the Variations, but that did it. He was just bowled over.

PRL: You continued to go back to his loft every once in a while over the next few years and you talk (in print) about some of the music, which Jack Gottlieb in his dissertation lists as juvenilia, which you showed to Copland. What types of things did he tell you? Was it formal study or more just showing it to a friend?

LB: It had nothing to do with formal study. But everything I wrote I would show him, just automatically. After that meeting we became very good friends, and it was mainly criticism such as "Why don't you just throw that away" or "Why is it all so Scriabinianesque, why is it so over-ripe with those uned-up harmonies." He began to talk to me...
about sparseness and "la note choisie." Very important.

FRL: Of course he had the French influence himself.

LB: But even if it were not in French, he was talking about choosing the note that's exactly right and making it count. Nor burying it in a lot of other notes.

FRL: Did he point to any models for you? His own music or others?

LB: His own music, of course, was the model. And everything he wrote that was new I got to see.

FRL: Before the public saw it?

LB: Sort of right away. I remember playing Jimmy the Kid four-hands.

He had written out a four-hand arrangement for rehearsal purposes.

FRL: You transcribed El Salón México (for piano). Was that at his suggestion?

LB: I wanted to do it anyway. He suggested to Boosey & Hawkes that they could get a cheap transcription they could publish. In fact they got two, a lot for their money, which was something like fifty dollars.

FRL: A two-hand and a four-hand version.

LB: Right. You know it all. There is no more I can tell you. You know much more than I do about it.

FRL: I didn't know why you transcribed it, whether it was your idea of his idea.

LB: I made a transcription because I loved the piece and I just played it. I played it for him once and he said "Have you written that down?" And I said, "No." And he said "Why don't you and I'll get you $50." So I did and they said they wanted a four-hand one and, maybe it was another $50 for the four-hand one, I'm not sure.
But it couldn't have been much money...

PRL: I decided I wanted to write a paper on Leonard Bernstein and his music. That was too big a topic for a master's thesis, so narrowing it down I finally by means...

LB: I shouldn't think it would be too big a topic, because I've written so little actually.

PRL: Do you feel like you've written little?

LB: I feel I've written very little. Yes.

PRL: Considering your other activities wouldn't you say your output...

LB: Considering my other activities, it is explicable. I mean one understands right way. But the fact remains that the list is short.

PRL: Yes it is, but some very significant compositions are there.

LB: It is kind of you to say. I don't even know when I wrote all those pieces that are there, but when you consider how old I am, there are a lot of years. I've lived four or five lifetimes already. But even so, that's why I'm not considered by my colleague composers as a major composer, or a significant one. But somebody, like Peter Mennin, would not consider me a major composer, because I've done so little of it and spent so much time doing other things. And the fact that I do other things turns them off. I couldn't really be serious. Because no real composer does all those other things except somebody like Mahler, but that was a different time, and he didn't really conduct that much...

PRL: Musical influence. In 1949 you were interviewed for Julia Smith's book on Copland... Julia Smith wrote a dissertation on Copland at Columbia and it's been published.
LB: She was a student of his at Tanglewood, I remember.

PRL: She interviewed you and Lukas Foss and Norman Del Rio.

LB: Another man who doesn't think I'm a composer.

PRL: And you said that the influence you felt was strongest from Copland has been rhythmic influence and you pointed to the second movement of the Jeremiah Symphony and that taken from El Salón México. The influence is fairly obvious to me. Has that continued?

LB: Of irregular rhythms?

PRL: Irregular rhythms, additive rhythms, shifting meters, a lot of eighth notes with...

LB: That's all very obvious. You don't need me to tell you that...

PRL: Has it continued to the present day? You're still using the same rhythmic notion. Would you still attribute it to Copland?

LB: How can I say this? I guess I first learned it from Copland. I wish you could read my thesis. Then you could know what I was thinking in 1939.

PRL: I'd love to.

LB: In terms of just this. What it tells about is what great efforts were made to make an American music, self-conscious American music. Based on Indian materials for one thing, Negro materials for another. There was the whole McDowell department and the whole Henry Gilbert... None of them quite worked, including even Gershwin, who was an authentic genius, and knew how to use jazz. But as long as it was a self-conscious and deliberate use of jazz in order to create an American music, you are not going to have an authentic American music.

PRL: Copland did that of course in some of his early American music.
LB: What I meant by absorption of racial elements was not the absorption of jazz in the sense of the Copland Piano Concerto or the Rhapsody in Blue or anything like that, but the (Piano) Variations. That's really absorption, of jazz which doesn't look like jazz any more. It's lost it's face, but it couldn't exist if jazz didn't exist. And this is what I trace in this thesis. How these irregularities of meter and so on grew out of syncopation. That piece could not have been written by anybody but an American and what's more, an American to whom jazz was part of the air he breathed. That's what's very important. And then by some kind of process of common or whatever it is these jazz elements, because jazz is the one thing that is really common to this country, to all of it, in whatever form whether it's country music, blues, or ragtime or whatever it was, or pop sounds, movies, vaudeville, whatever. It is the only ethnic source we have that we have in common because we are not red Indians, as Aaron himself has pointed out. We, as Americans, are not black, we as Americans are not Indians, we are descended from all kinds of strains. We are the most heterogeneous bunch of people ever thrown together in one so-called nation in history. It is an artificial country after all, it was started artificially. The Indians were just knocked out, everybody else came in. The best analogy to America is really Israel which is also an artificial country, started 30-odd years ago. But at least they have this one thing in common which is whatever it means, being Jewish. I don't know what that means, nobody knows what that means. It can be an ethnic thing, a religious thing, a family thing, a peoplehood, a way of being, a language, a way
of behaving.

PRL: Have you felt that a lot in your music?

LB: Yes, all these different aspects of it. But which aspect describes specifically in any scientific way being Jewish? I don't know. You can argue about it till you are blue in the face and not come up with an answer. I don't know what a Jew is any more than anybody else does, but there is something which Jews have in common which makes Israel possible. American didn't have that...

LB: I write (music) so I can be very close to people, so I can talk very deeply and intimately to a vast number of people, which is otherwise impossible to do...

PRL: In your own music, when you are writing vocal music, are you inspired by speech rhythms?

LB: Yes. That's what my whole opera is about right now. It's not all it's about, but that's a very big thing it's about, is the vernacular. The way Americans talk.

PRL: (singing)...God said "let there be light." Is that an attempt at a speech rhythm?

LB: It was not an attempt, it just came out. It all just comes out.

PRL: How about the "Word of the Lord"?

LB: That's different. Because that is based, almost stolen, from the Chilean folk music by Violeta Parra. It's an album of Violeta Parra, who is dead now. I could play you part of it and you'd be astonished at the similarity. You'd say, "but that's a direct steal," and you'd be right. In my hands this thing becomes American speech practice even though it started with Chilean religious chanting.
PRL: How about something like "Maria" in West Side Story?

LB: I don't know, I can't judge those things. That's for others to judge. That's what critics are for, alas there aren't many good ones. But that's what they really are for, to be able to point these things out...

PRL: You've said yourself that your music is eclectic.

LB: With a certain amount of pride, I think.

PRL: Well, yes. Would you consider Copland the greatest influence?

LB: I think Copland is quite eclectic, very. Because he was very strongly influenced by Stravinsky who was the most eclectic composer that ever lived himself.

PRL: You proved that in the Norton Lectures.

LB: If you go into anybody, including Bach, Beethoven, you can make a case for eclecticism. The greater the composer the better case you can make for his eclecticism. This combination of Haydn, Mozart, and Beethoven and everybody else that goes into making up Beethoven, plus the magic factor which is the individuated thing called Beethoven, that voice, that personal sound. But you can reduce almost any bar of Beethoven to some previous composer, if you want to. What can be more eclectic than that? And you can with Stravinsky. I don't care how original. You should set yourself an assignment sometime. Take Le Sacre du Printemps which is supposed to be the work that revolutionized music and changed the world and just analyze it, page by page, bar by bar. You'll find that every bar of it comes from somewhere else. But it's just been touched by this magic guy. You'll find roots in Hinskey-Korsakov, and sources from Scriabin, but note
for note sources like in the sacrificial dance at the end which is supposed to be the most original thing of all, right? (singing from the "Danse sacrée") It's from Scriabin's Fifth Piano Sonata, I can show it to you bar by bar. It can show you the whole thing...

PRL: Is there Mussorgsky in it?

LB: Debussy, Ravel. A lot of Ravel, and Mussorgsky. But I mean note for note in the same key even. Compare sometime, when you get around to it, the opening of part two of Le Sacre and the Spanish Rhapsody of Ravel...

PRL: So to you, every composer is to some extent eclectic.

LB: Every painter, every poet, everybody.

PRL: You've got to be basing your work on what's come before it.

LB: Otherwise you don't exist. Who are you if you are not the sum of everything that's happened before? Everything that you've experienced at least, not everything that has happened, but everything that has been significant in your experience, unconsciously mainly.

PRL: I don't know whether you can make a statement like this or not, but in the sum of what makes up Leonard Bernstein and his compositions, is there more of Copland than anything else?

LB: That's what you'd like to be able to say. Supposing that you had to say there are equal parts of Stravinsky, Debussy, and ..., you could in a way funnel all that through Aaron, and in that sense you could say that there is more of Copland than anyone else. Because of his influence, the influence on him. I once asked him, it was in a very odd conversation we were having, about El Salón México. It was in those days when I made the transcription. I asked him
where he would assign that work in the history of music, to what shelf, what standard or level? I said, "I think it's a masterpiece." He said, "Oh no, I wouldn't put it in the masterpiece class at all. I don't even believe in that word. I put it somewhere around Hmsky-Korsakov Capriccio Espagnole... It is about like that or Tchaikovsky's Italian Caprice," which are great pieces.

PRL: Above Bolero?

LB: Bolero is a special case. It is an idea piece, based on an idea, a concept which is very simple, beautifully carried out in a very sophisticated manner. The details are beyond belief in Bolero. The idea is very primitive, right? Capriccio Espagnole and Caprice Italian are not simple concepts like Bolero. They are complicated, they're amalgamated, they're in themselves eclectic. They are a little bit Spanish, Italian, based on tunes which are sometimes used, sometimes alluded to, and I suppose it was in that sense that Aaron meant El Salon Mexico was that sort of piece, a Russian writing a Spanish piece...

PRL: Are you still conducting a lot of Copland?

LB: Always. I'll be doing a lot of Copland this summer on the west coast and recording a lot for Deutsche Gramophon, as we didn't get to record with the Philharmonic last year.

PRL: With the National Orchestra?

LB: With Los Angeles Orchestra.

PRL: There's really no one orchestra you are working more with than another now?

LB: Vienna...
FRL: There is one other thing I'm interested in. The composition and instruction at Tanglewood. The first couple summers you were there, you worked with Copland?

LS: I didn't work with Copland.

FRL: Is the literature it really wasn't specific. You weren't in those composition classes?

LS: No, I looked in a lot and we talked a lot about what was going on. We talked about the students and I continued to show him my music.

FRL: So he continued to make the same kind of remarks that he had been.

LS: Yes. And he continued to show me his. I was the first one to see his Piano Sonata; I was the first one to see Rodeo. As a matter of fact while at Tanglewood we went over to Jacob's Pillow where Agnes de Mille was holding forth. She was about to choreograph over there and this was the first time she heard it. And he asked me if I would go over with him and sort of help him out four-hands and play it for her. She'd never heard it. Which I did and I also wrote sixteen bars of it. There is a honky-tonk sort of bar room piano section which he didn't know quite how to make sound like a bar room piano...He wanted 16 or 18 bars of bar room piano. Oh, he wrote 16 bars and then he wanted another 16 bars with variants. He didn't know how to make the variants. I wrote that other 16 bars. And they are in there just as I wrote them.

FRL: Were there other times that you made suggestions on his music or did he only show it to you in a finished form?
LB: Oh, I never had to. There wasn't anything that I found criticizable and if I did it was none of my business. Aaron was such a master. Who would I be?

FRL: You've never had a composition lesson in your life then?

LB: No. I've studied with a lot of composers, but not composition. I've studied advanced harmony and fugue with Walter Piston. A wonderful composer...

FRL: Any influence you felt from Copland then has been as simply knowing him as a friend.

LB: Every influence you can think of. Name one. Every influence you can name. Musical and non-musical, ways of judging character, to say nothing of ways of judging life, music.

FRL: Has this given you a special understanding conducting his works?

LB: Understanding for conducting?

FRL: Understanding his music because you know him so well as a person.

LB: He didn't have to do that, as he was the first to point out. He still is always the first. "Lenny knows my music better than I do and when I want to know how to conduct a passage, I ask him."

FRL: Really...

LB: I gave him his first conducting lessons.

FRL: He's come into it rather late in his life.

LB: You've never met him.

FRL: No, I haven't...

LB: Copland is a very great man, closest thing to a thoroughly American image that I know, thoroughly American.

FRL: And a thoroughly American image that you have patterned some
of your own work after.

LB: In that sense he’s been an enormous influence. He’s taught me to have judgement and not to make judgements. Just to have judgement. You know the difference?

PRL: Yes, I understand what you are saying... In the 1960’s Copland wrote two pieces for the Lincoln Center, one for Lincoln Center and one for New York Philharmonic, *Quotations* and *Inescapes* obviously I’m talking about. Did you make those commissions or were they done by other people?

LB: Oh, I didn’t make the Lincoln Center commission, heavens. I gave the premiere of both... That was the time he began writing twelve tone music, trying to catch up with the young guys.

PRL: The thing I’m wondering about, perhaps I’m jumping to too many conclusions, you hear the premieres were made by a good friend of his, you had been writing about how his music had sort of fallen by the wayside.

LB: Not at that time. At that time I was all for it. It was only in retrospect that I realized that those pieces were a latter day attempt...

PRL: Those were not commissions made to try to keep his work before the American public?

LB: No, they were made because he was the best composer. He was just late... I think it was the premier of *Inescapes* at Lincoln Center and we were standing there in the green room after the applause and bows, etc. and millions of people came for autographs and so on and he was sort of standing alone, some people were asking for his autograph.
but not half so many as were asking for him and I was upset for him. And then when everybody was gone he said, he never was sad, he never said anything dramatic. He was so even-tempered, accepting of everything, so Lincoln-esque in that sense. Not even Lincoln-esque in the sense of being melancholy, he giggled instead of being melancholy.

Why do I speak of him as in the past as if he were dead? Isn’t that awful? He turned to me and said, “Where are all the young composers?” Because always at a Copland premiere there was Elliott Carter and all the others came to hear the new Aaron piece. A new Aaron piece meant every young composer in town was there.

FRL: He was just after the time.

LB: And that’s when he felt it and I felt it. My heart just broke.

FRL: He hasn’t written much since.

LB: And then he suffered. He wrote a thing here and there.

FRL: The Latin American Sketches and maybe one other thing.

LB: Nightthoughts and whatever. It’s tragic. And there was no reason why he had to try to write complicated serial pieces to catch up. I mean he was ahead of them all the time. To put himself in the position of catching up with these academic followers of Boulez and Stockhausen who are not worth a fingernail of Aaron Copland but had simply learned the rules of how to write this other kind of stuff, is too heartbreaking for words.
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