ABSTRACT

MISSA FAMILIAE SANCTAE

By

Patrick Gibson

May 2015

This paper deals with the compositional process of writing my Mass, *Missa Familiae Sanctae*, and covers the influences I most keenly felt in that process. Two great masterpieces of this form of liturgical music from the Twentieth Century are carefully analyzed: Stravinsky's Mass (1948) and Leonard Bernstein's *Mass: A Theatre Piece for Singers, Players and Dancers* (1971). This paper draws connections to the techniques used by my illustrious predecessors and my own, and talks about the centrality of the text of the Ordinary of the Mass in all three works.

This paper is composed of two parts. The first part deals with the influence of these two Masses on the composition of *Missa Familiae Sanctae*. Here, I discuss the features of both my predecessors' Masses that proved most salient to my processes—the most crucial feature being treatment of the text. The second part of this paper is devoted to the methods of composition I employed in the creation of *Missa Familiae Sanctae*. I will illustrate both connections to past practices in my processes (put in context in the foregoing part of the paper), as well as the features of my Mass I believe to be unique.

An analytical methodology was best suited to a discussion of the compositional practices applied to the pieces discussed here. For the purposes of the composition of

Missa Familiae Sanctae, it had the added benefit of aiding in my effort to inform myself of past practices and, thus, enabled me to determine my own methods of composing my Mass. For the purposes of this paper, this focus on analysis was most helpful in describing the musical language of each Mass, and allowed for some meaningful comparisons between my predecessors' Masses and my own. From these analyses, I identify commonalities in harmony, derivation of melodic material, treatment of text and orchestration, as well as investigate differences between Stravinsky and Bernstein's settings of the Mass and my own as a means of explaining my unique voice as a composer.

MISSA FAMILIAE SANCTAE

A PROJECT REPORT

Presented to the Bob Cole Conservatory of Music

California State University, Long Beach

In Partial Fulfillment

of the Requirements for the Degree

Master of Music in Composition

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Though this paper bears my name, it is in fact the result of the support and efforts of the many people who have, through their kindness, patience, talent, intelligence, wisdom, and generosity, made its content possible. It represents the culmination of my wonderful experience as a graduate student at the Bob Cole Conservatory of Music, California State University Long Beach. The years I have spent working side by side with my colleagues—its amazing students and faculty—have shaped me as a composer and musician and raised my skills to a level I would scarcely have believed possible at the outset. So, first, to my friends and colleagues at BCCM, my sincerest thanks for teaching me and helping me to find my voice as a composer.

Throughout this process, I was mentored and instructed by a number of extraordinary composers and teachers (among the best I have ever had). My first mentor, first real composition teacher, and the awe-inspiring composer who brought me into the graduate composition program at BCCM, is Dr. Carolyn Bremer, and I must give my thanks to her for making all of this possible, and for believing in me and giving me the confidence to believe in my own abilities as a composer. Dr. Alan Shockley, with whom I had the great privilege of privately studying composition, as well as taking many of his courses (some of the best of my academic career), showed me how to write (both music and musical analysis). He is a great composer and to him I am forever grateful.

This paper benefited from a stellar committee, made up of some of the best musical minds I have encountered. Serving as chair of the committee, Dr. Raymond Torres-Santos, was unrelenting in his drive to push me to cover all aspects of my subject matter, and brought unending enthusiasm for what I was writing to every page. He was an ideal audience for my paper as it was being written; asking all of the right questions and never letting me leave any question unanswered. He also served as the editor of the score of the final project piece, *Missa Familiae Sanctae*, found here in the appendix to this paper. There is not an articulation, dynamic, or system spacing that has not been affected by his magnificent attention to detail. It must also be said that Dr. Torres-Santos was the composition teacher who helped me find the important final pieces of my composer's voice, my unique harmony and rhythm, by reintroducing me to the music I heard in childhood—an invaluable insight which has been a great gift to my creative life. I cannot thank him enough.

Serving as committee members, Dr. Alicia Doyle and Dr. Martin Herman, helped me ensure that this paper was focused and covered its subject matter in the greatest depth possible. Their invaluable insights and feedback helped to shape the scope of this paper and lend it the clarity that its topics deserved.

Dr. Doyle served as my intrepid guide through the process of getting this paper published, and as my graduate advisor, making sure I never missed a step on my path to graduation. Her enthusiasm, kindness, wisdom and knowledge were a boon to me throughout my time at BCCM, and I greatly appreciate all she has done, both to make this paper possible, as well as to help me to my ultimate goal of achieving my degree. She is an acclaimed musicologist and expert in her field of Medieval Liturgical Music, and so

was an important member of this committee, approving a paper based on analyses of three pieces of liturgical music.

Dr. Herman is a fantastic composer and the chair of the Design Department at CSULB. He was a sage voice for me throughout my time at BCCM, serving as a member of the composition jury each term, and always getting to the heart of the matter with my compositions, suggesting practices and structural fixes that improved my technique. He also taught the Composition with Interactive Technology course, which really changed my outlook on music, and helped me to find the connection between my Rock compositions and my Art Music compositions. His kindness, his skill as a teacher, his amazing composer's ear, and his knowledge of and love for good design, all brought out the best in me, and continue to inspire me as a composer and teacher.

I must also thank Dr. Adriana Verdié de Vas-Romero, who served as my composition teacher during the composition of *Missa Familiae Sanctae*. Her enthusiasm for the music I was composing, and her empathy and inspiring example, helped me to follow through and complete this work in time for its performance at my graduate recital in April of 2014. To her, I send my most sincere gratitude and best wishes in her future endeavors as composer and teacher. She is a creator of works of great beauty and power.

Dr. Kristine Forney, acclaimed musicologist and wonderful teacher, served as a member of my committee early on in the process of this paper's composition. My thanks to her for helping to shape the scope of this paper, and focusing its content. Her plan of attack (both from a research and structural standpoint) ensured its coherence, and with her insistence on the highest standards of research and musicology, brought this paper to

a level that would have been impossible without her participation in a key phase of the process. I send my best wishes to her in her future endeavors, and my greatest respect.

Lastly, this type of paper and project are only made possible, for me anyway, by the love and patience of one's family. Clearly I am biased, but I think I must have the best one in the world. I wish to thank my parents, Patrick James and Maggie Gibson. Without their constant sacrifice and strong examples, I would simply not be the man I am today. There is no accomplishment in my life that is not the direct result of their love and guidance. I must also thank my father-in-law and mother-in-law, John and Blanche Barneich, for the years of encouragement and belief in me. They taught me the meaning of generosity and have sustained all of my efforts in music and education. I will forever strive to be worthy of their love, care and affection. To John Barneich, a final thanks: John read and commented on my manuscript and discussed the project with me at-length on numerous occasions, and his advice and encouragement were invaluable to the process of completing this paper.

I want to thank my lovely, talented, intelligent, imaginative and wise wife, Nina Gibson, for her inspiring example as an artist and a person, for being my muse, and for putting up with all my of foolishness and helping me to grow as a person. To my wonderful sons, quickly growing into the young men I always hoped they would be, along with your mother, my best friends and my greatest source of pride, who are far better men than their father, my unending gratitude. I strive to be more like both of them each day. This manuscript is dedicated to my wife and sons.

TABLE OF CONTENTS

CHAPTER Page

CONCLUSIONS Page

LIST OF FIGURES

FIGURE Page

FIGURE Page

PREFACE

In the process of composing *Missa Familiae Sanctae*, I drew inspiration from many sources, some obvious and others less so. My brief, as I saw it, was to create a Mass that could serve a dual purpose. I wanted it to stand alone, as a piece of concert music, and at the same time be capable of fulfilling the traditional role of sacred music in a liturgy. It was thus to be a musically compelling, and hopefully spiritually uplifting, setting of a portion of the Ordinary of the Mass. It was my hope that the music could be worthy of its purposes, and it was especially intended to provide some meaningful, as well as engaging, music for worship. I felt that, too often, parishioners were not offered enough musical substance in the course of a Mass, and it was my personal belief that thoughtfully-composed music potentially helped congregants to achieve the communion of spirit they sought in the liturgy, if executed with great sensitivity to the meaning of the sacred text.

As my composer's voice developed in the course of writing *Missa Familiae Sanctae*, I began to recognize a duality in the motivic material I created. Time and again, the motives I generated were composed of sonorities and rhythms that worked equally well in both the musical language of the twenty-first century and the modal past. When I analyzed Stravinsky's 1948 Mass, I concluded that its sound-world contained a similar duality. Since it evokes both the ancient and the modern all at once, it naturally connected with my own compositional aesthetic.

What drew me to it first, however, was how deeply it moved me. Thus, Stravinsky's Mass became my starting point when I set out to understand this genre. I learned many lessons from Stravinsky's setting, but I also learned much from the various other settings I analyzed in the course of writing this paper, the most significant of those to my purposes being Bernstein's *Mass*.

I first became aware of Bernstein's 1971 *Mass* during the composition of *Missa Familiae Sanctae*. Initially, I was struck by its dynamic juxtaposition of musical styles, especially those sections which exploited the contrast between popular and concert music. As I analyzed the piece more closely, I discovered the masterful skill with which Bernstein integrated the differing musical provenances of his material. He employs a very subtle combination of stylistic elements, woven consistently throughout the Mass. This synthesis of styles is evident from the rhythmic motives to the sonorities they support. The study of this Mass informed my compositional process and validated many of my choices (such as using blue scale and accented popular rhythms to support carefully devised melodic and rhythmic transpositions).

This paper, then, is composed of two parts. The first part deals with the influence of these two Masses on the composition of *Missa Familiae Sanctae*. I discuss the features of both my predecessors' Masses that proved most salient to my processes—the most crucial feature being treatment of the text. In my analyses of the two Masses, as indeed in all of the other Masses I studied and consulted in my process, I noted the absolute centrality of the text in the creation of motives and accompaniment when setting the Ordinary of the Mass. Stravinsky's and Bernstein's Masses are each driven by text, and the musical material they employ can be traced back to it. This realization validated

my choice to generate my musical setting from material based on the inherent rhythms of the text.

The second part of this paper is devoted to the methods of composition I employed in the creation of *Missa Familiae Sanctae*. I will illustrate both connections to past practices in my processes (put in context in the foregoing part of the paper), as well as the features of my Mass I believe to be unique. It was my very great pleasure to compose it, and its content is of great personal significance to me. I appreciate this opportunity to discuss its creation and my intentions.

For Stravinsky's Mass, the pertinent literature, focusing on his correspondence and remarks regarding its composition and performance, as well as previous analyses of the piece, along with a discussion of some stylistic and theoretical features of his output during this period (roughly 1940 -1952), was consulted and provided some insights. V. Kofi Agawu provided the most complete analysis of the piece in the Autumn 1989 edition of *Music Theory Spectrum*. This article looks specifically at three elements that Agawu identifies as unique to the piece, as they relate to pitch organization: cadence, diminution and prolongation.[1] I use elements of his Schenkerian analysis of the Mass—specifically in the area of cadence—to help illustrate the connection between text and form, via the melody. Other analyses of parts of the work, as well as analyses and discussions of his contemporaneous works, are explored. Topics include Stravinsky's impetus for composing the Mass, the influence of Jazz on his music of the period, his use

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[1] V. Kofi Agawu, "Stravinsky's 'Mass' and Stravinsky Analysis," *Music Theory Spectrum* 11, no. 2 (Berkeley, CA and Los Angeles: University of California Press, 1989): 139-163.

of "pitch-class priority," as well as his use of "octatonic collections" in an examination of literature by White, Craft, van den Toorn, Berger and Taruskin respectively.

For Bernstein's *Mass*, the work of Helen Smith—both in terms of his overall output in musical theatre, as well as *Mass* specifically and its connection to the vocal works of Benjamin Britten—is discussed. In addition to this, separate analyses by Jack Gottlieb and Anthony Sheppard, as well as an analysis undertaken by this author using some of the "Musico-Linguistic" principles set out in Bernstein's own series of Norton Lectures at Harvard, *the Unanswered Question*, are also discussed in an effort to present some of the diverse perspectives found in the literature related to this work. Within my own analysis, I also illustrate some connections between *Mass* and Pete Townshend's *Tommy*, and demonstrate the manner in which a careful comparison between the programmatic elements developed by Bernstein and Stephen Schwartz and the Mass of the Roman Rite can shed light on structural elements of *Mass*, as well as a deeper understanding of its program.

An analytical methodology is best suited to a discussion of the compositional practices applied to the pieces discussed here. For the purposes of the composition of *Missa Familiae Sanctae*, it had the added benefit of aiding in my effort to inform myself of past practices and, thus, enabled me to determine my own methods of composing my Mass. For the purposes of this paper, this focus on analysis is most helpful in describing the musical language of each Mass, and allows some meaningful comparisons between my predecessors' Masses and my own. From these analyses, I identify commonalities in harmony, derivation of melodic material, treatment of text and orchestration, as well as

investigate differences between Stravinsky and Bernstein's settings of the Mass and my own as a way of explaining my unique voice as a composer.

In the course of studying this genre of music, I made the happy discovery that there is an infinite variety of ways to set the Mass. I found this to be an extremely hopeful and meaningful prospect as a composer. I feel certain that this realization will draw me back to the composition of a Mass in the future. As composers are influenced by the works to which they have been exposed, a discussion of influences and innovations brings the reader (as well as the author) insights into the experience of composing. My goal in writing this paper is to share some of this experience.

CHAPTER 1

PART I: THE INFLUENCE OF THE PAST –ANALYSES OF TWO MODERN MASTERPIECES: STRAVINSKY: MASS (1948)

Analysis

Throughout Stravinsky's Mass, the structure of each movement, or prayer, is largely based on the phrases of the text. My analysis focuses on three elements of the piece and the manner in which they interact with the text to create a cohesive whole: the rhythmic setting of the text used as a means to emphasize significant words or phrases; the orchestration used as a means to clarify the meaning of the phrases; and the harmonies and the level of simultaneities, arranged around these phrases, used as a means of communicating the larger structure of the individual movements to the listener. I also undertake a short explanation of the manner in which I feel Stravinsky's Mass has been influenced by Jazz. Then, a short discussion of analyses by Agawu, van den Toorn (including an explanation of how his analysis of Stravinsky's music contemporaneous to the Mass was influenced by Berger) and Taruskin follow my analysis at the end of this chapter.

My analysis of the Mass reveals the consistency of the materials Stravinsky used to compose this piece, and even leads me to hypothesize that a compositional process based on a sort of hierarchy of these materials can be deduced. The process begins with rhythmic cells, based on the syllabic content of a word, which are then strung together to

create the entirety of a phrase. The structure of the phrase lends itself to the structure of a section, and this shapes the overall form of a movement. This is true in all of the movements, including the Kyrie, where the text is scant, but imprints its rhythm on the form of the entire ternary movement. For movements with greater diversity of text, such as the Gloria and the Credo, phrases are grouped together in larger chunks, which form the sections of those movements, and render them more comprehensible to the listener.

Rhythmic Setting of the Text

The rhythmic settings chosen for each section, phrase, line, and even word of text in the Mass provide organic connection throughout the piece, and on every level of the listener's perception of it. They also help to emphasize certain words or phrases. In Stravinsky's Mass, the rhythmic settings frequently serve to help create the ideas played by the double wind quintet and shape the overall form. Some of the devices used to carry out these functions are discussed below.

In order to increase or decrease emphasis or even comprehensibility of the text, Stravinsky often changes the pace or pulse value of his rhythms. These increases and decreases in pace help to underscore specific words or lines of text. Since the Mass seems to favor an overall homophonic texture, a break from the predominantly syllabic setting to a melismatic one is used to call the listener's attention to some of that text. This is seen very clearly in the setting of the Gloria, where melismas are saved for words of significance, such as "Jesu Christe," one bar after rehearsal mark 23. This is also a practice used subsequently in Bernstein's Mass. The rhythm created by a starkly syllabic

setting of some text draws the listener to the prolonged rhythmic values and the text that is attached to them.

Looking at the overall form of the piece, there is evidence to suggest that the rhythmic setting of the text is the primary source of its shape. It can be seen in the way phrases are tightly defined, and pause on long note values, and sometimes on fermatas or marks, as well, that cap off a phrase. An example of the latter can be found in the bar just before rehearsal mark 13 in the Gloria. This is one of the key structural moments in the movement, and is signaled not just by the breath mark and the pause in the text, but in the change in the textures of the simultaneities, as discussed below.

Time and again, throughout the piece, Stravinsky shapes phrases and whole movements based on the inherent rhythms of the text, and thus gives expression to the text with music that reflects its meaning. Each phrase of the text has an inherent rhythm derived from the stresses on the syllables within each word. Over the course of a phrase, the accumulation of these stresses creates a natural rhythm, or a rhythm that is inherent to the text. This is the raw rhythmic material that Stravinsky uses to generate his motivic cells.

Another example of this generation of musical ideas from the raw rhythmic material can be seen in the manner in which the rhythm of the vocal line is used to create the accompaniment in the Gloria from its outset at rehearsal mark 10. By generating his material in this way, Stravinsky ensures a unity of the material in this movement. Here, Stravinsky's accompaniment is light in timbre, but colorful, and is thus set in subordination to the vocal line, befitting music that is derived from the vocal line.

This tendency to use the instrumentalists to support the vocal textures was very instructive to me in the subsequent setting of my own Mass, discussed below. In Stravinsky's Mass, this transparent accompaniment is merely designed to illuminate certain aspects of the line, and help to signal that a new movement has begun. The reflection of the structure of the phrases in the orchestration employed at any given time in the Mass, shows how the rhythm provides the blueprint for all of the subsequent layers of music (a sort of rhythmic *urlinie*, to tie it in with Agawu's analysis below). This unity and consistency creates an organic whole of the movement and grounds the listener in its sound world.[2]

There are also examples of this practice of derivation of rhythmic motives from the syllabication of the text in the Credo, as well. Six bars after rehearsal mark 38, the word, "Ecclesiam" (Church), is emphasized by quarter notes on every syllable—doubling the eighth notes used for the previous words. "Peccatorum" (sin), two bars before 40, is also emphasized in the same way, and the setting of the word "mortuorum" (of the dead) certainly emphasizes the power of that image, two bars before 41. Dynamics are used here to emphasize the meaning of this text, also, as in hushed tones the singers and instruments await the coming of the Lord and resurrection of the faithful, but the word, "mortuorum," is sung and played forte. Again, all of the details of a given image or phrase are carefully linked.

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[2] Agawu, "Stravinsky's 'Mass' and Stravinsky Analysis," 3 ff.

The evenness of the eighth note rhythm in the majority of the setting allows Stravinsky to create the emphasis mentioned above. To bolster the emphasis he achieves rhythmically, he also employs expanded harmonies, or open harmonic voicings, as at rehearsal mark 27, where the pulse is doubled, and the music moves from 3/4 to 3/8 (see Fig. 1, below). The words, "Deum Verum," are elongated rhythmically, with each syllable given a quarter note, as described above in the later instances at 38, 40 and 41. These three latter instances are identical except for the text set, and so an example of the setting six bars after rehearsal mark 38 is given below in Fig. 2.

This emphasis on syllabic setting in the Credo is by no means new, and is in fact the traditional means of setting this movement due to the large amount of text it contains.[3] Thus, Stravinsky has chosen to set the movement in this way. This keeps the size of the Credo movement in scale with the others. The entire Mass is relatively short at roughly 17 minutes, and thus modern in its sensibility, and this treatment of the text of the Credo allows for that. That said, Stravinsky does deal with the text thoughtfully, not only in setting more significant words to longer note values, as mentioned above, but also in setting the text based upon the position of stressed syllables. Thus, the rhythmic duration used to set text helps to make each word of the prayer comprehensible.

There is an authenticity to this particular treatment of the Credo. I can attest to it from the Masses I have attended as a Catholic, throughout my life, and Stravinsky would

[3] Dr. Adriana Verdié Vas de Romero, in a conversation with the author on this subject.

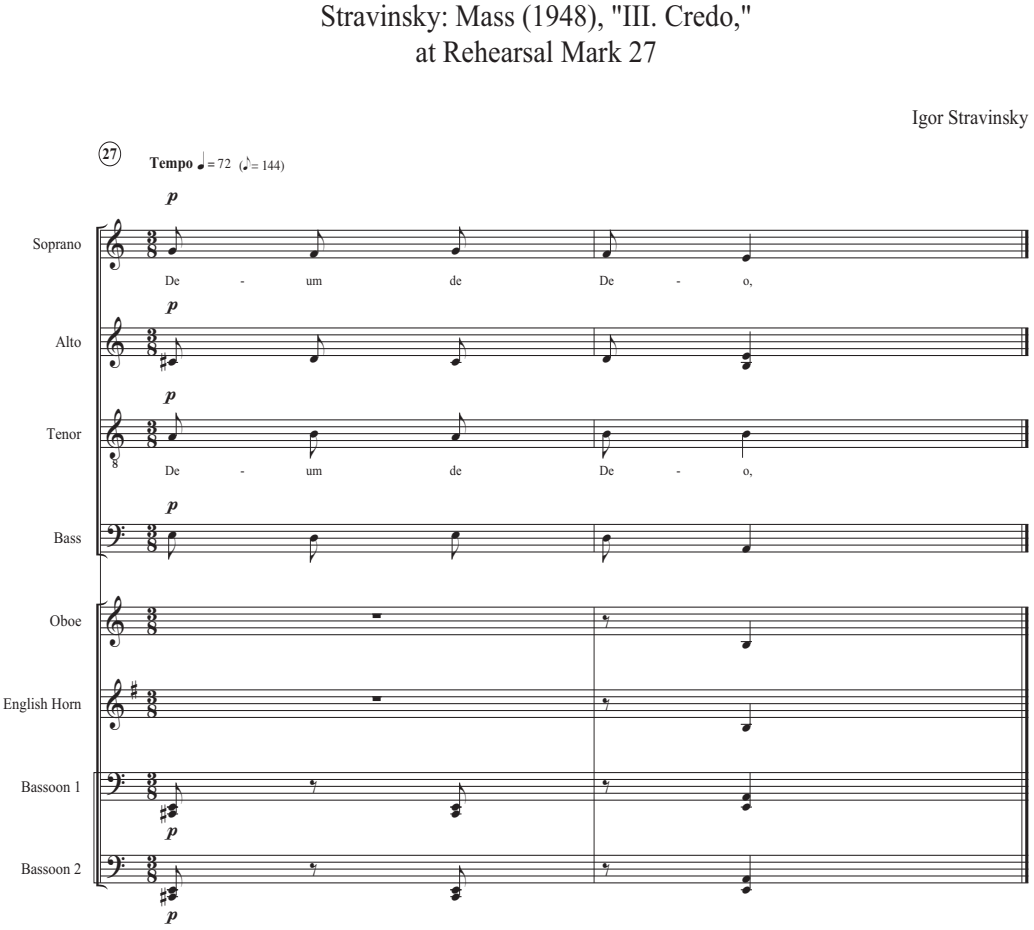

FIGURE 1. Stravinsky—Mass (1948), "III. Credo," at rehearsal mark 27.

have been no stranger to it, as a member of the Russian Orthodox Church. The Credo, as spoken in unaccompanied services, is recited fairly quickly. This sets it apart from the settings of the Credo in longer Masses, such as the *Missa Solemnis* and Mozart's *Coronation Mass*. The Credo of the *Missa Solemnis*, alone, runs about 22 minutes, longer than Stravinsky's entire Mass, as well as my own. This treatment of the Credo is

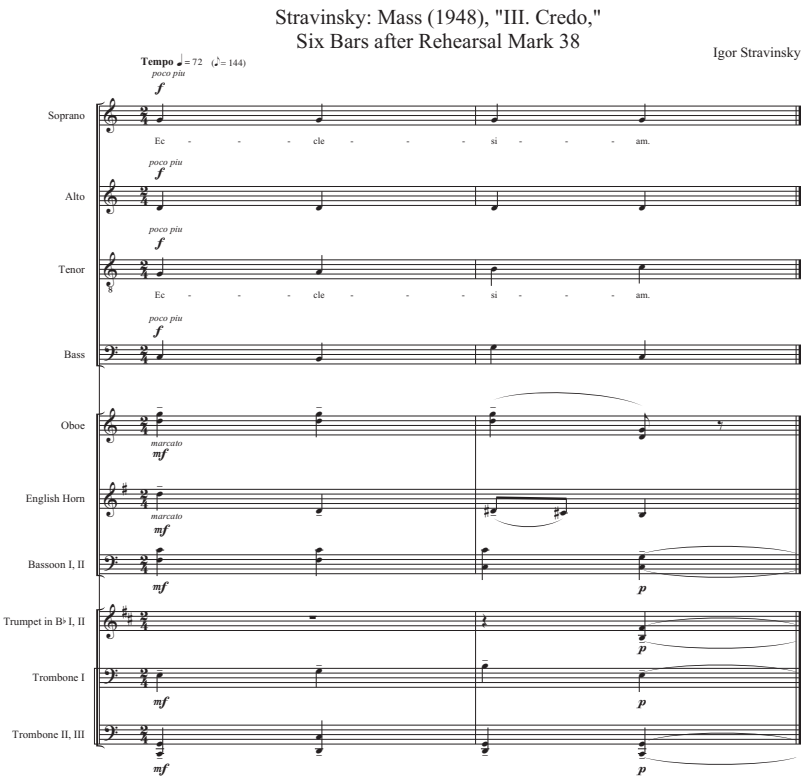

FIGURE 2. Stravinsky—Mass (1948), "III. Credo," six bars after rehearsal mark 38.

also similar to his Russian setting of the Credo from the year before the Mass was completed—syllabic in nature, built on rich harmonies.[4]

This use of rhythm is also a powerful tool in communicating form to the listener, as is seen in the transitions between sections in the Kyrie. At rehearsal mark 6, a combination of the two primary textures defining the movement is heard. The A section,

[4] Igor Stravinsky, *Russian Credo* (London: Boosey & Hawkes, 1964).

or “Kyrie eleison” section, is largely homophonic in texture, while the B section, or “Christe eleison” section, is texturally more contrapuntal. At rehearsal mark 6, the lines between these two textures are blurred, and this combination of textures works as an effective transition to the return of the more homophonic material at rehearsal mark 8 (see Fig. 3, below). This is accomplished by pairing the tenors and basses in a homophonic setting of the text, “Kyrie eleison,” that is set against a homophonic pairing of the same material, but delayed by the use of stretto, in the sopranos and altos (each with divided parts spelling out a harmony).

In this way he bridges the B and A Section via a textural connection. The music here is comprised of homophonic ideas, set in stretto against one another, making for the blending of textures needed to achieve the transition.

At rehearsal mark 8, the music fully returns to the A section, albeit somewhat altered and better classified as an A prime section. This features a similar setting of the musical motive of the Kyrie, and then an actual restatement of the second period of the first line of the movement. Stravinsky, of course, does not simply set a rote recitation of the lines. He has added emphasis to some syllables in some sections and highlighted their context via rhythmic and structural prolongation (see Agawu below), and has truncated and elongated phrases as a means of tying the two lines of text together.[5] As a

[5] Agawu, “Stravinsky’s ‘Mass’ and Stravinsky Analysis,” 3 ff.

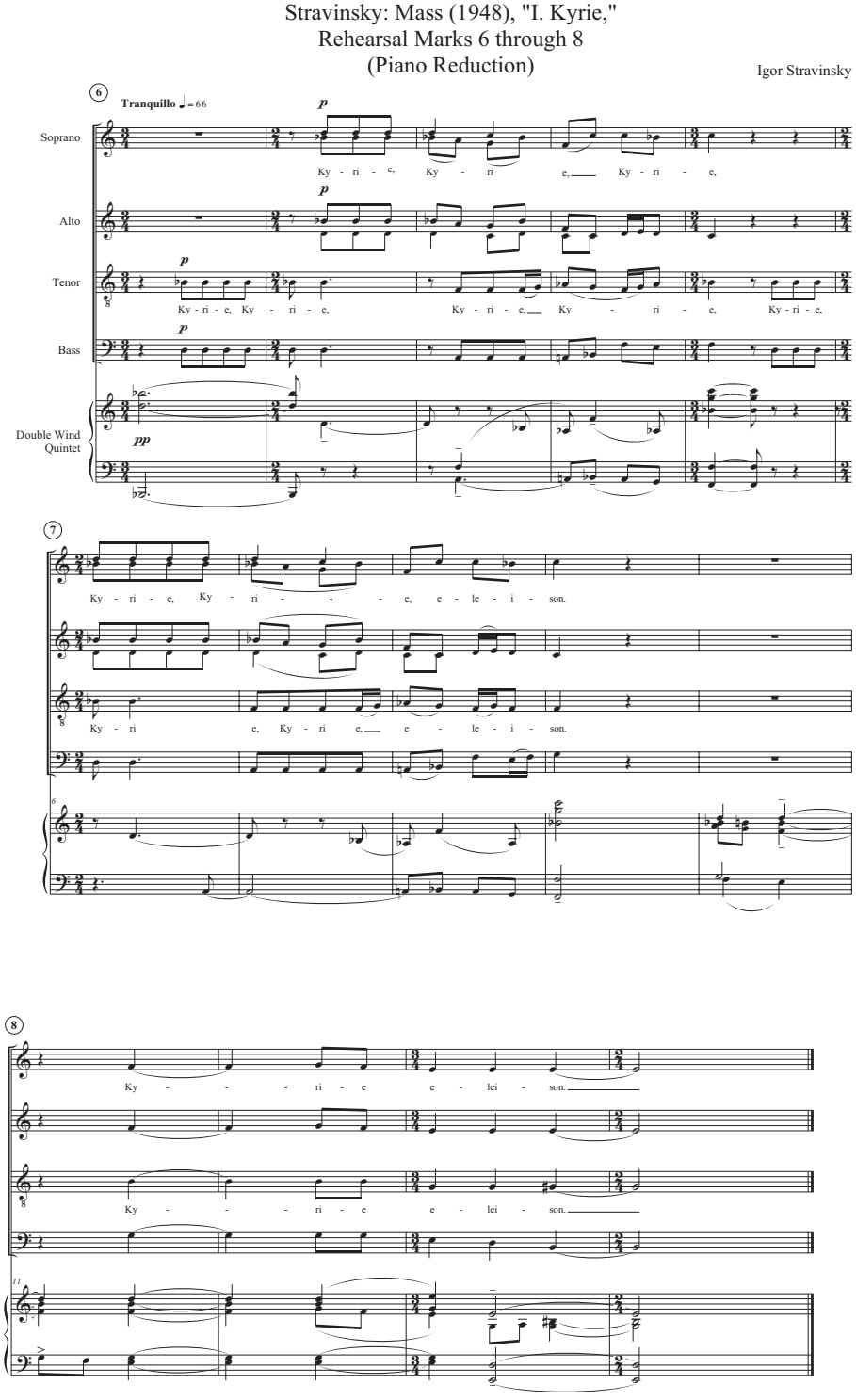

FIGURE 3. Stravinsky—Mass (1948), "I. Kyrie," rehearsal marks 6—8.

means of connecting the material, he allows both lines of the text to be sung throughout all sections.

He does, however, end his "Kyrie" with the words, "Kyrie elèison," which reflects the order in which these words are traditionally spoken in the Ordinary of the Mass. To illustrate this point, note that the only text used in the music after rehearsal mark 7 is, "Kyrie elèison." In his partial return to a homophonic texture with this text, we see further illustration of the rounding off of the material that serves to tie it all together musically. These subtle gestures and fluid conceptions of the overall architecture of his piece make for a more integrated movement.

Orchestration

As one expects from a master of orchestration, Stravinsky employs the double wind quintet and chorus at his disposal with subtlety and concision throughout the Mass. Orchestral forces are harnessed to enhance the listener's comprehension of the text and the overall shape of the music. In terms of the creation of a particular sound world, it is significant that the double wind quintet in this Mass does not include flutes. Oboe I is often used to take on the role and range traditionally played by the flute, which gives a distinctive color to the music. This is very clear from the outset of the piece, for example, where the oboes, at octaves, punctuate the end of the opening phrases. And this is merely one example of the careful way in which orchestration is used to serve the purposes of the text, and the piece. As always, localized timbral combinations, as well as the cohesion of the orchestration throughout the piece prove to be immensely instructive to the composer who studies Stravinsky's scores.

An early example of the method in which the orchestration is used to enhance the listener's comprehension of the form is found at rehearsal mark 3 (see Fig. 4, below). Stravinsky changes color here by shifting timbre. This moment in the movement brings oboes and bassoons to the middle and background of the timbral texture, and all other instruments are dropped. The trombones come in only at rehearsal 4, and their role here is in supporting the timbre of the oboe and bassoon combination. In this way, orchestration supports the structural shift, but does so without getting in the way of the text. The change here is through diminution of the orchestral forces, and this is what makes the shift so subtle, and yet so unmistakable.

Of course, in this drama it is the human voice, which plays the starring role, and there are changes in the texture of the chorus here as well. The voices are in the foreground of the piece, and so are the most effective way to differentiate the texture and color in this B Section, and signal to the listener that the piece has moved into a new phase, at rehearsal 3. In addition, as a result of all of these shifts, great and small, the text sung at this point in the movement is given special emphasis. The second line of the Kyrie translates to "Christ have mercy," which is an important part of the prayer. The first line, "Lord have mercy," directly calls on the Deity to be merciful, but here in the second phrase is the most personal plea for intercession from God in human form. Every change remarked upon here is designed to create this more personal sound space in which to deliver the text wrapped in a quiet intensity.

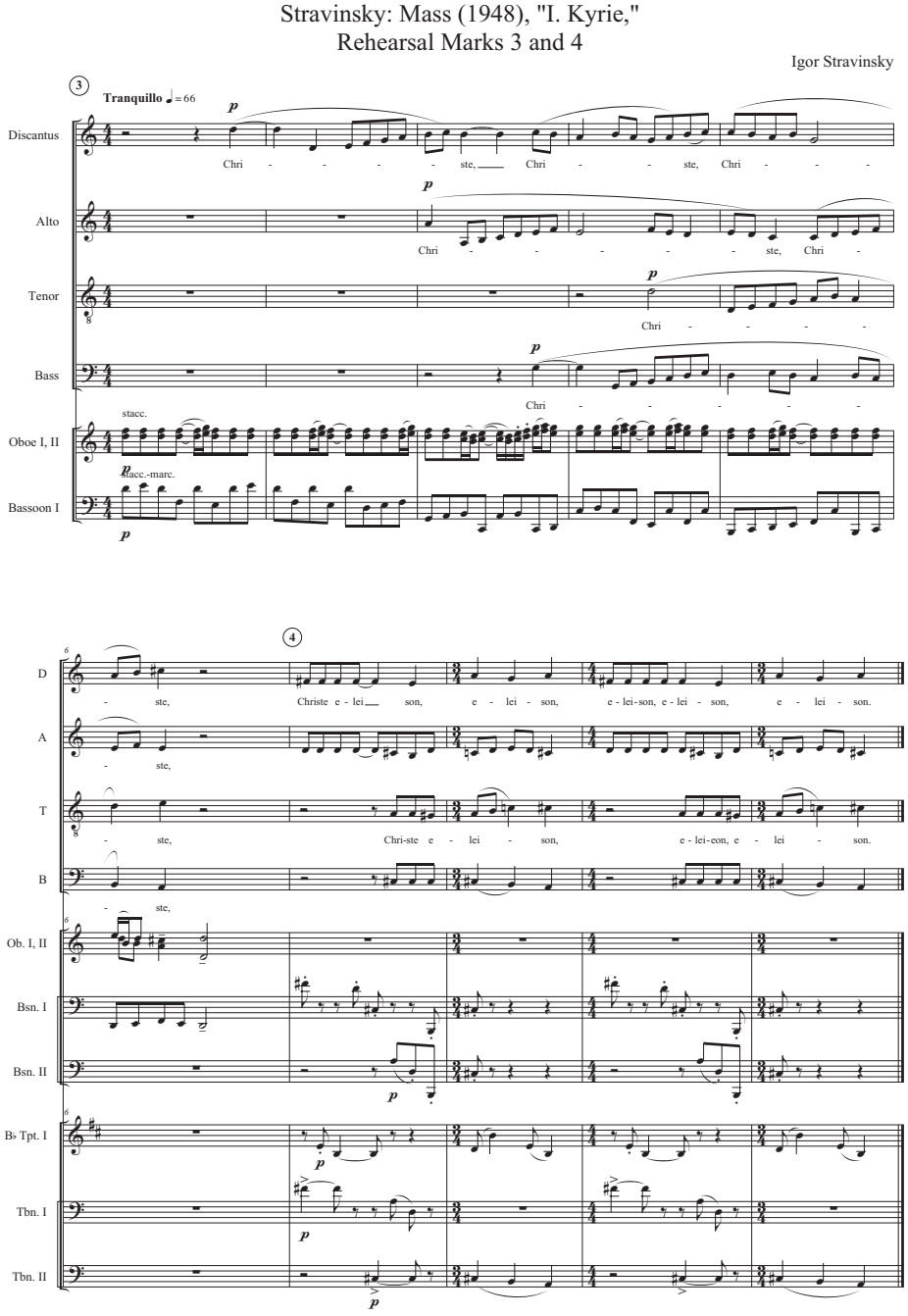

FIGURE 4. Stravinsky—Mass (1948), "I. Kyrie," rehearsal marks 3 and 4.

As it has been mentioned above, in the A section of the Kyrie, the setting has been largely homophonic, and in the B Section, or "Christe Eleison," the setting of the chorus suggests a slightly more contrapuntal texture, and includes the use of stretto between voices. This means smaller numbers of voices singing at a given time, and a smaller scale sound is the result. As is the case in every other facet of this section, voices are used to reinforce the meaning of, and remain subservient to, the text.

A further example of this technique of orchestration can be seen in the opening of the Gloria movement, which is characterized by the sound of solo instruments and voice. Starting from the very opening bars, a solo instrumentalist articulates each of the statements of the motive of this section. This sets up the strikingly warm color of the solo alto voice at her entrance at rehearsal mark 11. It also points up the fact that all of the music heard in this Mass is the product of wind—woodwinds, brass and voices. An almost spiritual symbolism can be read into the instrumentation of this piece—the winds are like the exchange of breath between God and Humanity, or the breath of the Holy Spirit. The air of the singer or the phrasing determined by the breath of the player is brought into sharp relief in this section of soloists.

The text is further contextualized via shifts in timbre on a smaller scale, as well. One can find evidence of this in the setting and orchestration of smaller phrases and blocks of meaning in the Gloria. This technique is most apparent in the way the Mass differentiates lines that could be spoken by God or one of his angels (such as, "Gloria in excélsis Deo et in terra pax hominibus") from those spoken by His people (i.e., "laudamus te, bendicimus te"). A differentiation between settings for the voice of God

and the voice of Humanity is found in many of his works. For example, in his setting of *Babel*, God is represented by an entire male choir, singing in dense harmony, while the actions of the people are merely narrated by a spoken voice—setting off the difference in the significance and power of the two main "characters" in the piece.[6] Later in his output, *The Flood* features God's text as sung by two male singers. Their melodic lines are disjunct and based on a series, and many colorful and angular sonorities are created between these lines, which are always sung simultaneously. This gives the impression of a polytheistic "God," or perhaps of the otherworldliness of the Supreme Being. Here again, the various human characters are not given any sung text. They speak their lines, in melodramatic form.[7]

The Mass also makes use of the contrast between solo voice and choir, and maintains the listener's interest through these timbral contrasts. We see this clearly in the Gloria, at rehearsal mark 15, where the opening idea of the movement is recalled. Here, as before, it is a solo voice addressing God. This serves a dramatic purpose, as well. It shows the perceived gulf between God and Humanity, later a theme in Bernstein's Mass, as well.

Enhancing the subtlety of this shift, both oboes accompany the voice (as opposed to solo oboe), to tie it into the sound world of the previous bars, and smooth the transition from a choral vocal texture to solo voice. Bassoon and oboe provide the accompaniment

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[6] Igor Stravinsky, *Babel* (Mainz: Schott Music, 1944).

[7] Igor Stravinsky, *The Flood* (London: Boosey & Hawkes, 1962).

through rehearsal mark 16 (in the manner shown in Fig. 3), and starting 6 bars after rehearsal 16, the cor anglais certainly lends support (see Fig. 5, below). The effect, however, is still that of two lines moving contrapuntally, voice against the instruments. Intimate, small, complicated, propelled by irregular motion, with the lines starting and stopping, the orchestration at this point in the Mass serves to enhance the dramatic understanding of the text in this section.

Stravinsky: Mass (1948), "II. Gloria,"
Rehearsal Mark 16,
Vocal and Instrumental Accompaniment

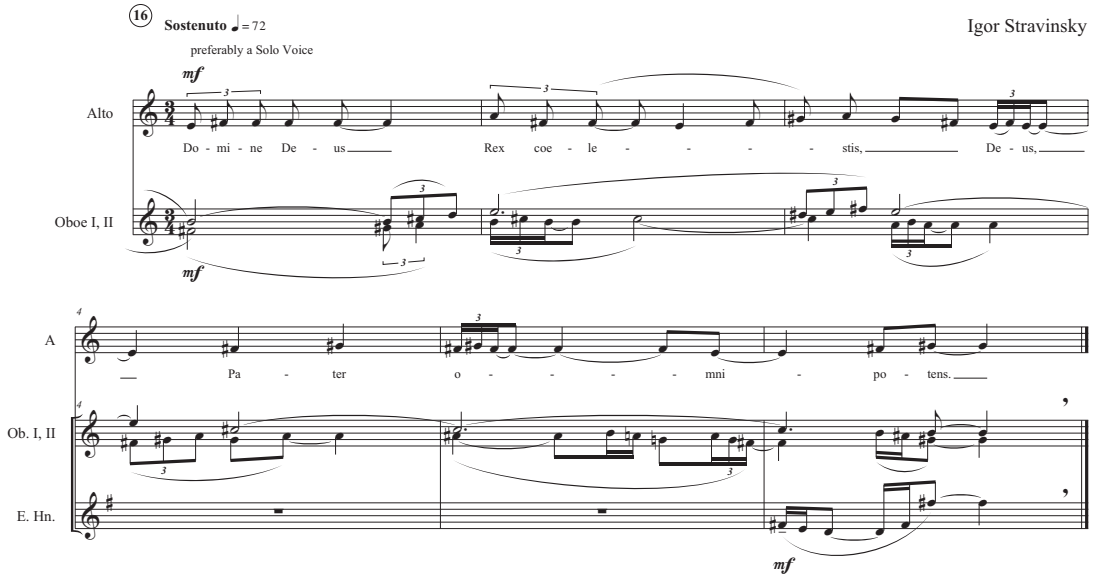

FIGURE 5. Stravinsky—Mass (1948), "II. Gloria," rehearsal mark 16, vocal and instrumental counterpoint.

Further use of orchestration to illuminate the dramatic contrasts in the text is found at rehearsal mark 19, starting with the words, “miserere nobis” or “have mercy on us” (see Fig. 6, below). Here, the speaker or speakers address God as the King of Heaven, and the Omnipotent Father, pleading on behalf of all Humanity, and so, at rehearsal 19, the full choir re-enters briefly. This is followed by the solo soprano and alto interceding with, “You take away the sins of the world,” accompanied by oboe 1 and 2 in counterpoint to one another (see Figure 6), perhaps meant to indicate a more personal

Stravinsky: Mass (1948), "II. Gloria,"
Three Bars after Rehearsal Mark 19

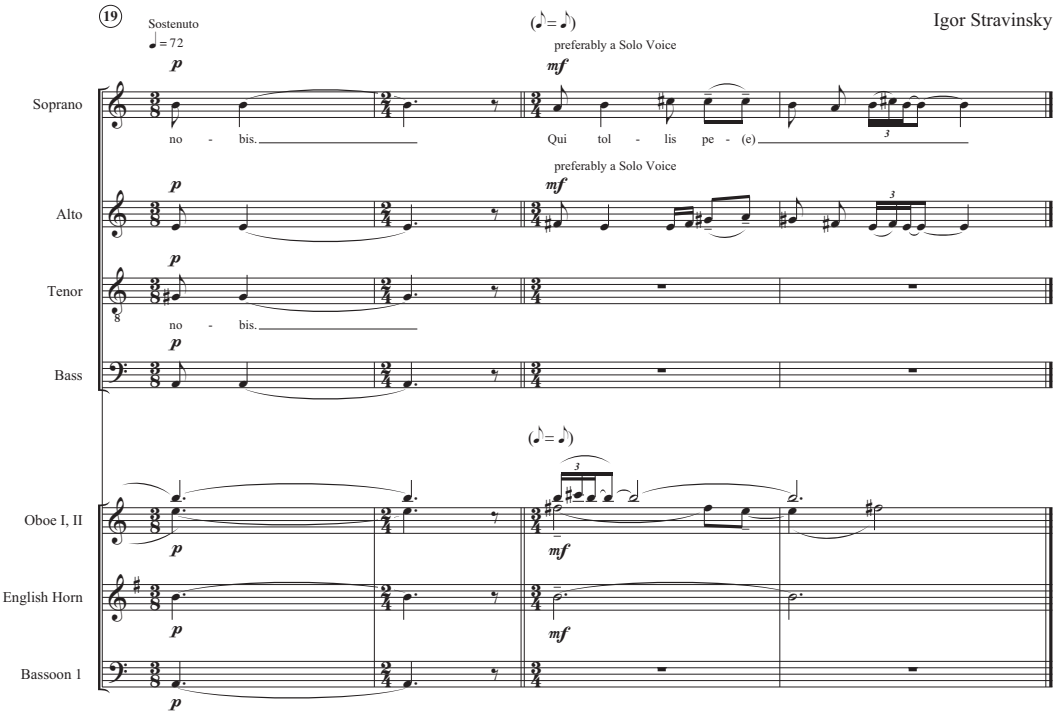

FIGURE 6. Stravinsky—Mass (1948), “II. Gloria,” three bars after rehearsal mark 19.

prayer for intercession. This, then, is another example of Stravinsky's use of contrast in timbre in the orchestration—between duo and chorus, large ensemble and small—as a means of clarifying the identity of the speaker in the prayer, as well as their emotion.

Finally, the sharp relief provided by the timbral contrast in this section reveals another compositional process at work, namely the derivation of instrumental material from vocal subjects. Further linking the accompanimental material to the text, these vocal subjects are derived from the text's rhythmic features (in the manner discussed above). Specifically, the oboe 1 and oboe 2 lines cited above (in Fig. 6) play what appears to be a quasi-retrograde inversion to the soprano and alto parts simultaneously. This accompanimental idea is then used as the source material for the bars that follow. In this way, this series of bars serves to illustrate the rich organic connections between text, melody and orchestration that one encounters throughout the Mass.

Harmonic Language and the Texture of Simultaneities as a Means of Communicating Form

Adding to the interconnectedness of the various materials that comprise Stravinsky's Mass is his use of harmonic language and harmonic textures to communicate the meaning of the text and the form of individual movements to the listener. Through his tight control of the textures of the simultaneities employed, Stravinsky enhances the listener's understanding of the text and form of the piece. In tandem with this control of the texture of the simultaneities, Stravinsky uses a consistent harmonic language throughout the Mass. This language makes it possible for Stravinsky to achieve the timeless sound-world (the dualistic nature of the harmony remarked upon above—both modern and modal all at once) that compliments the ancient text.

Texture of Simultaneities

Stravinsky uses the textures of these simultaneities to communicate the meaning of the text to the listener. This can be seen in the Gloria, in the homophonic setting of the text that starts at rehearsal mark 13 (see Fig. 7, below). This section forms a perfect example of the manner in which Stravinsky uses all of the elements of composition at his disposal to emphasize the text, and how all of those elements are arranged around the inherent rhythm and meaning of the text. The text is not obscured here in any way, and from a dramatic standpoint, the strength of the devotion of the people is made very clear. The tutti presence of the double wind quintet at this point in the movement creates a strong, angular statement, and the harmonic/rhythmic accents create a sense of regularity, as well as serving to emphasize the text.

Another example of this same technique, but where the texture of the simultaneities is more polyphonic, is found in the melismatic setting of the line, "Gloria in excelsis Deo, et in terra pax hominibus, bonae voluntatis," rehearsal marks 11 through the last bar of 12 (see Fig. 8, below). Here again, harmony is employed only to enhance the understanding of the text being set, and the melismatic setting of the vocal line ensures that the harmony remains in the background. As already stated, there is a hierarchy of the elements of the composition—melody, harmony and orchestration (and we will later discover in the discussion of Agawu's analysis) are all subservient to the rhythm generated by the natural syllabication of the text.

Though particular individual sonorities in the Mass seem to indicate that it is a tonal work, analysis of the relationship of these harmonies shows their relation to some

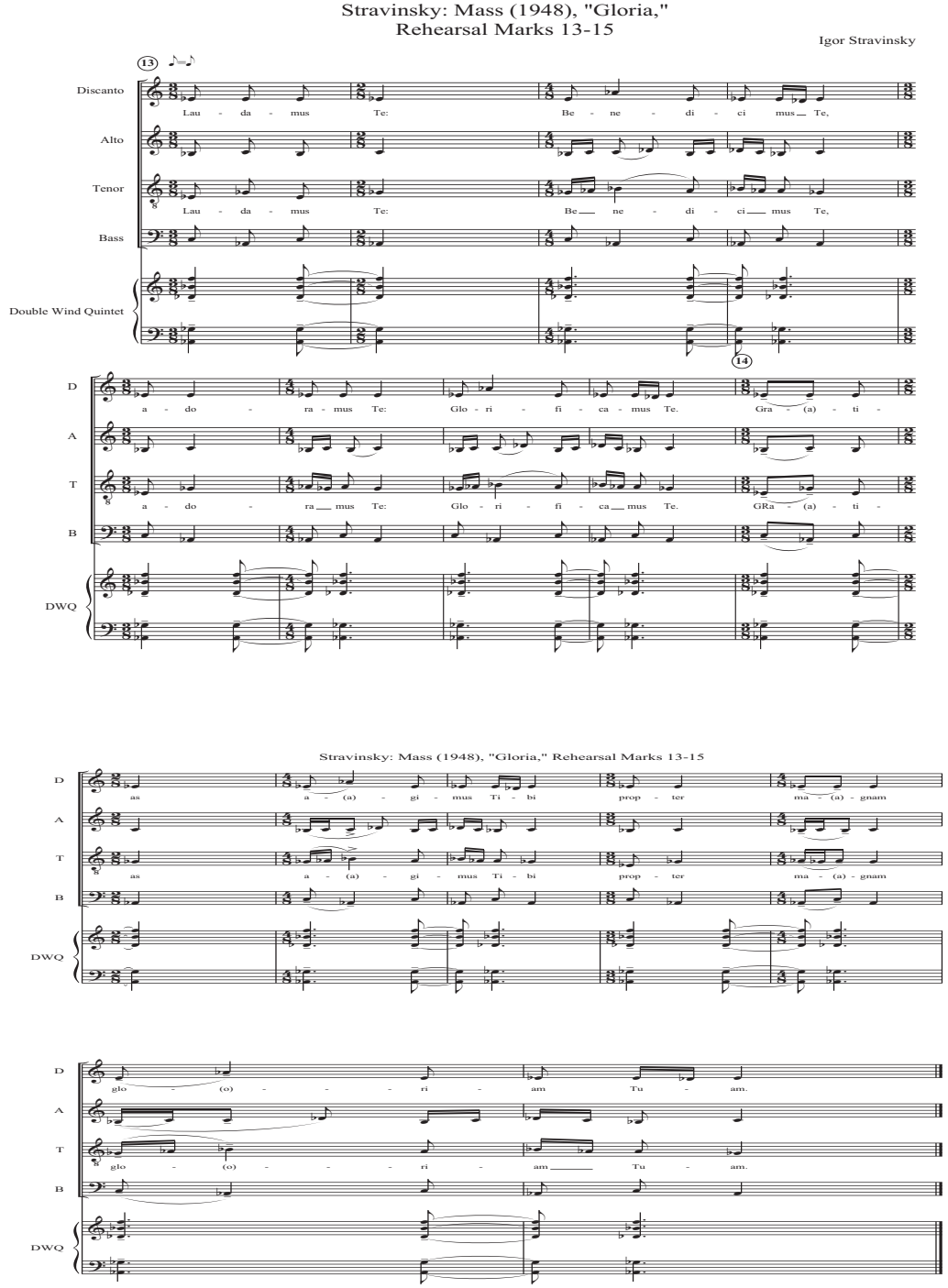

FIGURE 7. Stravinsky: Mass (1948), "II. Gloria," rehearsal marks 13-15.

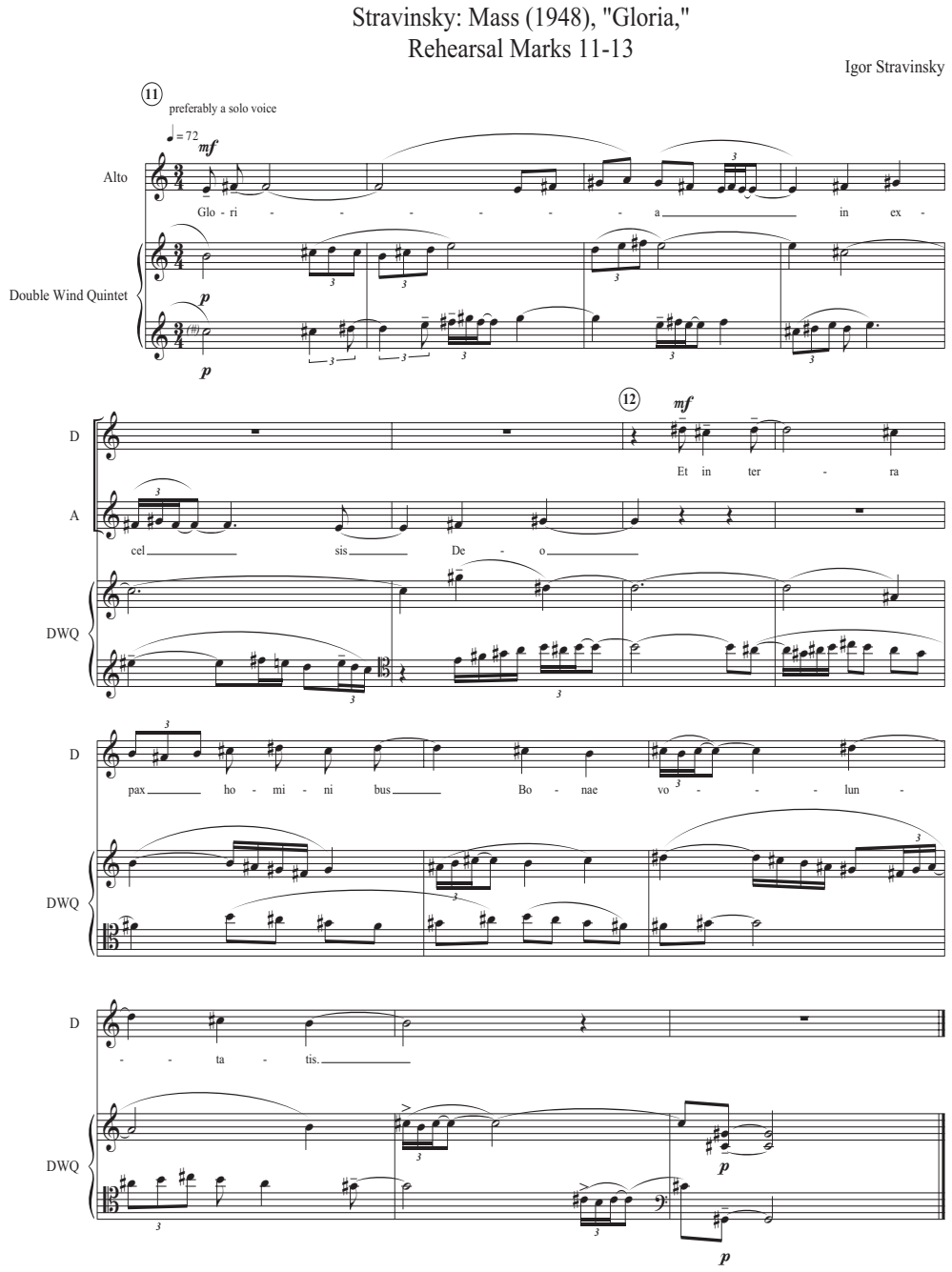

FIGURE 8. Stravinsky—Mass (1948), "II. Gloria," rehearsal marks 11-13.

form of one of the three collections (and fitting mostly into one or the other of the Model A or B partitioning) of the octatonic scale catalogued by van den Toorn.[8] This holds true in most sections of the piece. As a result, from a harmonic standpoint, there are not functional harmonic progressions. However, by limiting the pitches used to a particular collection at a given time in the music, harmonic consistency is achieved, and the larger form of a particular movement is communicated to the listener.

Stravinsky consistently uses a Harmonic Stasis on Tall Harmonies (or harmonies with added tones) in his Mass. Throughout the Mass, entire sections of text are set against a static harmony, like great blocks of harmonic color. This is certainly not a new development in Stravinsky's output, and one can find many examples of harmonic stasis across a section of a piece going as far back as *Petrushka*, if not before. *Le Sacre du Printemps* uses it to great effect and most famously, of course, in the "Danse des adolescentes."[9]

This technique is seen throughout the Mass, and can be found in the Kyrie, two bars before rehearsal mark 8, where the entire woodwind section, minus the second clarinet, play a sonority comprised of the pitches F, G and C. This can alternately spell an F9 or a G suspended harmony, depending on the voicing employed. These pitches are assigned half note rhythmic values and mark the end of full phrases or phrase sets

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[8] Pieter van den Toorn, "Some Characteristics of Stravinsky's Diatonic Music" (*Perspectives in New Music* 14, 1975): 111-112.

[9] Igor Stravinsky, *The Rite of Spring* (New York: Dover Publications, 1989).

throughout the movement. As previously stated, these phrase sets are the structural unit used throughout the Kyrie, and indeed, the Mass.

These blocks of tall harmonies are, to me, the single most distinctive harmonic characteristic in the Mass. As a result of basing his harmonic language on an octatonic collection that most closely resembles van den Toorn's Model A, Collection II (with a major ninth added in), tall harmonies are linked together without the relationship of functional harmony. These harmonies and similar octatonic collections are found throughout the piece, in each movement, either stated homophonically, as they are here in the Kyrie, or as the basis for melodies to which several succeeding lines of text are set. This sonority, here at two before rehearsal mark 8 in the Kyrie, also marks the reintroduction of a more "tutti" sound in the orchestration, recalling the A section, and communicating to the listener that they have now returned to that earlier material.

We see this harmonic scheme also in the Gloria, at 13 (Fig. 7, above), where by means of another of these static harmonies, a new homophonic section is introduced which moves through the text:

Laudàmus te, benedicimus te,

Adoràmus te, glorificàmus te,

Gràtias àgimus tibi propter

Magnam glòriam tuam,

The setting of the vocal line here is completely homophonic, and the instrumental accompaniment gets out of the way of the vocal line completely. Set in this fashion, the harmonies are brought even more sharply into focus. In this instance, the harmony holds

at an A Flat Seventh throughout, and reiterates this harmony on alternating rhythmic intervals of quarter notes and dotted quarter notes. This creates a harmonic and rhythmic accent through this section, where the rhythm largely mirrors the syllabic content of each word and the harmony is emphasized through repetition. This is a very prominent example of this method of harmonizing the text, and one that Stravinsky has employed throughout the work. This setting of these particular lines is also reflected in my own setting of this section of the text.[10]

Harmony plays an important role in providing context for the lines in the section beginning with "Et vitam venturi saeculi" ("and the Life of the World to come"), which has the individual vocal lines and accompaniment spreading off into different directions through a sequence of non-functional harmonies, related by the octatonic scale, on the way. This gives the listener a sense of the departure from the temporal world that the line is referencing.

In the Kyrie, each statement of the word, "Kyrie," in the first movement hangs on a single harmony, a tall chord, which affords some melodic movement into non-triadic pitches, and this relates to V. Kofi Agawu's statement about the importance of "neighbor tones" in this piece.[11] He asserts that these neighbor tones are used in their somewhat traditional role, but do not resolve in a traditionally functional manner.[12]

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[10] See Chapter 3 below, for a comparison of these two corresponding sections in Stravinsky's Mass and my own.

[11] Agawu, "Stravinsky's 'Mass' and Stravinsky Analysis, 147.

[12] Ibid.

I add that Stravinsky's tall chords (again derived from a collection and partitioning of the octatonic scale) contribute just as strongly to the character of the piece as do these neighbor tones and the melodic shape of the phrases. They form a coherent whole that, along with melody driven by text, comprises the overall musical affect. The opening Ab9 chord of the entire piece is illustrative of this tendency used throughout the work, which can traced back to *Petrushka*, as mentioned above. Each block of text is given a harmonic color, so to speak, and the melodies unfold within them. This practice is made distinct from other diatonic writing in the resulting stasis of the harmonic blocks. As always, however, the text is uppermost in this setting, and the harmonic and melodic material are derived from it and are subservient to it.

For the shift from the A Section to the B Section of the Kyrie at rehearsal mark 3 the rhythm changes to faster eighth note values for the pulse, in keeping with the practice of using rhythm as the basis for the materials of the Mass. Further solidifying this shift, though, the tonality moves to D minor, a tritone level away from our "home" key of A flat. Significantly, the melody and countermelody here suggest D harmonic minor, with repeated use of neighbor tones, as Agawu has noted in other sections of the Kyrie and beyond, especially the flat sixth scale degree resolving downward towards the A natural.[13] The absence of the leading tone in these lines evokes the Aeolian mode, and this both supports the types of harmonies used in this movement and helps to establish

[13] Ibid.

the stylistic context of the piece as a whole—one which is perched between the ancient and the modern.

Previous Analyses of Stravinsky's Mass, Robert Craft: The Influence of Jazz on Stravinsky's Mass[14]

Tall harmonies are often used in Jazz, and often suggest a Jazz influence in other types of music. Initially, I considered their presence in the Mass to be evidence of the influence of Jazz on the piece. While subsequent research and analysis points to the presence of the octatonic scale in these harmonies and their relationship to each other, a case for the influence of Jazz on the work can be made, and I think it can be found in the rhythm used in the Mass—specifically the syncopations—as well as the harmonic language. This case is bolstered not only by Stravinsky's awareness of the idiom, but also his efforts actively composing pieces written for Jazz ensembles.

We have no less an authority than Leonard Bernstein to turn to for proof of the ubiquitous influence of Jazz on American composers of the twentieth century, whose ranks Stravinsky would ultimately join in 1940. He states in his Harvard bachelor's degree thesis in 1939, "Jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become an integral part

[14] Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978): 355. Craft asserts that Stravinsky, in this period, was greatly influenced by Jazz. We examine here how this influence developed over his pre-serial career, and how it fit well with the octatonic materials he had been using since his time studying with Rimsky-Korsakov.

of his palette, whether or not he is aware of it."[15] However, the case may be made for the influence of Stravinsky, and for that matter Debussy and Ravel, and their tall harmonies and octatonic or whole tone scales, on Jazz, rather than the other way around.

It is significant to note that it is Rimsky-Korsakov, Stravinsky's composition teacher, who first teaches him, as well as his other Russian pupils, the octatonic scale.[16] In this way, it can be asserted that Jazz follows Stravinsky's harmonic language and not the other way around.[17] Again, however, we can turn to Bernstein and establish that, in the first decades of the turn of the twentieth century, there was a vogue for composing pieces influenced by Jazz, among European composers.[18] This was especially true of many French composers of that era, and Bernstein names Stravinsky alongside Milhaud and others.[19] The presence of an early Jazz influence on Stravinsky is also made abundantly clear through the existence of his *Piano Rag Music* from 1919, or *Ragtime for 11 Instruments* in 1918, as well as in the "Ragtime" in Part 2 of *L'Histoire du Soldat,* also from 1918. Later in his output, Stravinsky continues to compose in a Jazz influenced idiom, and often explicitly for Jazz ensembles. Examples of these works number *Scherzo*

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[15] Leonard Bernstein, "The Absorption of Race Elements into American Music," in *Findings* (New York: Simon and Schuster, 1982): 50.

[16] Richard Taruskin, "Chez Pétrouchka: Harmony and Tonality "chez" Stravinsky," *19th Century Music* 10 [Spring 1987]: 5.

[17] My thanks to Dr. Raymond Torres-Santos for debating this point with me and suggesting a good starting place for research of this argument.

[18] Bernstein, "The Absorption of Race Elements into American Music," 56.

[19] Ibid.

á la russe (1943) and the *Ebony Concerto* (1946, written for and dedicated to Woody Herman).

As a result of the adoption of the octatonic scale by some Jazz composers, the harmonies Stravinsky uses, while originating with Rimsky-Korsakov, do not need to be adjusted in his putatively Jazz-inspired pieces. This makes establishing a Jazz influence on his harmonic language in this period somewhat problematic. It is, however, in their rhythms, that these pieces can claim their closest kinship to the idiom of Jazz. For this, we go back to Bernstein's bachelor's thesis for a definition of what he termed as the "rumba rhythm" and its effect on American composers, such as George Gershwin. "The importance of the rumba rhythm in American music cannot be overemphasized."[20] Bernstein makes it clear that he is not talking about Latin American Rhumba, but rumba as a rhythm specific to what he terms, "Negro rhythms," focusing on "its rhythmic characteristics, rather than its origins."[21]

He describes a 2/4 bar in Gershwin's *Rhapsody in Blue* which has had its "eight equal notes of each measure …divided into three parts: the first containing three notes,

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[20] Bernstein, "The Absorption of Race Elements into American Music," 67.

[21] Ibid., 67-68. The full quote, wherein the distinction between "Rhumba (capital *R*)" and "rumba" follows: "We do not contend, however, that the Rhumba (capital *R*), as it came to us from the Latin American countries, is in itself a great influence [on American music]. The basic features of the rumba [lowercase *r* and no *h*] are certainly inherent in Negro rhythms themselves, and it is therefore difficult to decide upon priority. We shall use the word, "rumba," therefore, with a small *r*; that is, we shall think of it in terms of its rhythmic characteristics, rather than its origins."

the second, three, and the third, two notes."[22] It is this definition of the "rumba" rhythm, as opposed to a generic version of the Rhumba rhythm, which plays the most decisive part in determining the influence of Jazz on the music of the Mass. We do not have to look very far for the same rumba rhythm in the Mass, very near the beginning of the Kyrie, in the bassoon part, the triplet syncopations bear the mark of the rumba rhythm Bernstein describes in a sort of microcosmic variation, one bar after rehearsal mark 1.

Here the triplets are tied on their final beats to the first beat of the subsequent triplet, creating a duple feel with the second note of each pair of notes accented through its longer rhythmic value. Then in the next bar, the rhythm shifts slightly to enunciating the first two beats of the triplet, and tying the last beat to the first beat of the next triplet, again accenting the last beat of each triplet. A case can be made for a similar inspiration in the fluttering oboe cadenza which opens the Gloria, first with syncopated triplets and then quintuplets, each entrance of the material (scored for another wind instrument) coming two beats after the previous, which in 3/4 creates some syncopation, as it periodically accents the second and third beat.

Finally, it should be borne in mind that the Mass was written fairly contemporaneously with the *Ebony Concerto*, as well as the *Symphony in Three Movements*, whose final sonority in the first movement is a major sixth chord, favored by Jazz composers of the day, and which Robert Craft describes as being very evocative of Jazz. He writes, "Jazz is evident in the majority of Stravinsky's compositions between

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[22] Ibid.

1940 and 1947, the Symphony in Three Movements—bits of which might have been introduced practically unnoticed at the Copacabana, between stretches of bossa-nova—no less than the Concerto that was custom-made for Woody Herman."[23]

As a possible objection to the timeline of the Mass' creation, specifically that its composition date is typically given as 1948, see Eric Walter White, who states that "the Kyrie and Gloria [the very two movements we discuss above in terms of rhythm and harmony and their potential Jazz influence] were finished in 1944."[24] He further states, "The remaining movements followed in 1947, and the score was completed on 15 March 1948."[25] It is not clear from the extant literature, specifically writings by Craft, whether he intends his original comment about the influence of Jazz on Stravinsky's music to pertain to works written prior to those final three movements of the Mass and are therefore seen by Craft as a departure point from the Jazz influence, or whether they were the last of their kind, as it relates to this influence. Either way, it is clear, that some Jazz influence on Stravinsky's Mass can be established. Whether or not this is manifested in rhythmic, harmonic or other musical elements in the piece could (and should) well be the subject of some future scholarly work.

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[23] Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents*, 355.

[24] Eric Walter White, *Stravinsky: The Composer and His Works*, (Berkeley CA and Los Angeles, 1985): 446. White attributes his information on the completion dates for these movements of the Mass to Robert Craft's, "A Personal Preface," in *The Score*, [June 1957]. It is of course, Craft, who asserts that Jazz influenced every piece Stravinsky created from 1940 to 1947.

[25] Ibid.

Eric Walter White: Stravinsky and Mozart

Eric Walter White mentions, apropos of the composition of Stravinsky's Mass, that:

> It was not until 1942 or 1943 when by chance he came across some Masses by Mozart in a second-hand music store in Los Angeles that the idea of writing such a work himself began to take root. In his *Expositions* he writes, "As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one."[26]

White takes this idea of a "real" Mass to mean one which would be Roman Catholic and "could be used liturgically."[27] What is important here is to establish the contrast Stravinsky is making with the Masses of Mozart that he, himself, examined. This is significant if we are to understand Stravinsky's compositional goals for his Mass, since his own self-created brief would have been to produce a work which did not contain those things he must, we can infer, have found "false" in Mozart's Masses.[28]

White's survey of the creation of Stravinsky's Mass suggests to me two areas in which Stravinsky purposely diverged from Mozart's Masses. First, there is the idea that Stravinsky's Mass could be used liturgically.[29] He quotes Stravinsky "in a conversation

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[26] Ibid.

[27] Ibid.

[28] I cannot find the names or numbers of the specific Masses of Mozart's to which, in partial reaction, Stravinsky wrote his Mass, but a possible source of information on this topic might be the Paul Sacher Foundation. I am not, at this time, aware of whether they have a catalogue of Stravinsky's personal library of scores, but such a catalogue could be very helpful in a comparison of Mozart's and Stravinsky's Masses.

[29] Eric Walter White, *Stravinsky: The Composer and His Works*, 446-447.

with Evelyn Waugh, as reported by Robert Craft," as saying, "My Mass was not composed for concert performances but for use in the church."[30] Though not mentioned in White, I postulate that this can be seen, firstly, in the brevity of the Mass.

White also seems to suggest that, as a result of the instrumental limitations placed on the composition and performance of liturgical music used in the Russian Orthodox Church, and in Stravinsky's own words, his ability to "endure unaccompanied singing in only the most harmonically primitive music," that this predicated a simple instrumentation to augment the singers.[31] Nancy Brunnemer states that, at 23 minutes in length [her figure, slightly longer than that quoted in the front materials of the Boosey and Hawkes study score of the Mass], "the Mass lies well within the guidelines set forth by churchmen in regard to duration."[32] I contend, and Brunnemer seems to suggest (at least on the matter of its length), that both its brevity and instrumentation aid Stravinsky in his goal of having his Mass used liturgically, since a brief Mass, with a relatively unadorned accompaniment,[33] and a small ensemble containing orchestral instruments

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[30] Eric Walter White, *Stravinsky: The Composer and His Works*, 447, from Robert Craft, "Stravinsky's Mass: A Notebook," in The Merle Armitage symposium on Stravinsky, (New York, 1949): 201.

[31] Ibid., 446-447.

[32] Nancy Brunnemer, "Stravinsky's Mass: An Unacceptable Vehicle for the Roman Catholic Liturgy," (California State University Long Beach, 1993): 87.

[33] Eric Walter White, *Stravinsky: The Composer and His Works*, 447, in Stravinsky's above-mentioned conversation with Evelyn Waugh, as reported by Craft.

commonly found in most large communities, would aid parishes wishing to use the piece in their services.[34]

This wish for a Mass "without ornament"[35] is the second manner in which Stravinsky seems to pull away from Mozart, and White's presentation of Stravinsky's remarks on the creation of the Mass seem to intimate this. Here again we have an implicit criticism of Mozart's Masses, scored for much larger ensembles, with a much more active accompanimental texture. Stravinsky's Mass is spare and personal, where Mozart's *Coronation Mass*, for example, seems (at least we can infer that it must have to Stravinsky) more public and geared for extra-liturgical purposes, if not less moving.[36] The history of the Coronation Mass, itself, seems to bear this distinction out. Stravinsky's Mass was to be a real Mass, intended for multiple uses, in multiple parishes, where Mozart's was meant to mark a one-time event.[37]

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[34] For an in-depth discussion of the many obstacles to Stravinsky's Mass being used in Roman Catholic liturgies, see her excellent masters thesis, quoted above. As I am attempting to establish Stravinsky's motives in writing the Mass for the forces he adopted here, and not addressing the question of whether this ensemble or the language of its setting is appropriate to achieving that goal, the fact that there were not many instances of its liturgical use is not useful to a discussion of this topic. I do discuss the current dogmatic position on the language in which Masses may be said, specifically as it relates to the use of Latin and how it effects my similar goal for my own Mass, in Chapter III, below.

[35] Eric Walter White, *Stravinsky: The Composer and His Works*, 447, in Stravinsky's above-mentioned conversation with Evelyn Waugh, as reported by Craft.

[36] W.A. Mozart, *Coronation Mass* (New York: Dover Publications, 1992).

[37] It is important here to note again that I do not know to which of Mozart's Masses Stravinsky wrote his in reaction, but I do think this gets to one of the two above-

It should not be inferred from the foregoing paragraphs that Stravinsky was in any way pre-disposed to undervalue the music of Mozart. Craft quotes him as saying, "The greatest of all musicians, Mozart, was also the greatest master of instrumental harmony, and he never fell into error . . . ."[38] This is especially important to bear in mind when considering the idea that Stravinsky employed a simpler accompanimental texture in his Mass in reaction to Mozart's. The use of a different texture is most accurately attributed to the different needs and goals Stravinsky had for his Mass, as opposed to those of Mozart. Stravinsky finds no fault with Mozart's harmonies or orchestration. They are merely found "false" (we infer) in relation to their utility when composing a Mass intended for liturgical use, and one may add, in the twentieth (as opposed to the eighteenth) century.

In an endnote discussing the composers who most influenced Stravinsky during the various phases of his output, Craft claims that "it was to be Mozart during the composition of *The Rake's Progress*."[39] This second quote is very significant since there can be no closer eyewitness (other than Stravinsky) to the creation of this work than Craft himself, who was Stravinsky's newly-minted musical assistant at the time, and was involved in just about every aspect of the composition and preparation of the score and

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mentioned core ideas [brevity and simple accompanimental texture] Stravinsky pursued in his setting.

[38] Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents*, 630

[39] Ibid., 643.

libretto of *The Rake's Progress*.[40] The date of their involvement in this project together is also important, since Stravinsky started to compose *The Rake's Progress* in 1949, and the Mass was completed in the previous year. For these reasons, the high value Stravinsky placed on the music of Mozart cannot be questioned. It would seem only the question of the appropriateness of some of its characteristics, specifically as it relates to the Masses he was studying, is pertinent.

V. Kofi Agawu: Schenkerian Analysis of Stravinsky's Mass

V. Kofi Agawu asserts in his analysis of Stravinsky's Mass that the work can be understood in terms of "Schenker's idea of 'connection,' manifest in three conventional categories: [1] cadence, [2] diminution, and [3] prolongation . . . ."[41] Agawu uses his analysis of the overall structure of the piece in Schenkerian terms to support his view that the Mass should not be heard as an atonal work. "By taking my lead from Schenker—a lead that goes in directions not necessarily advocated by him—I seem to be arguing the case for a tonal rather than an atonal Mass. It is not in such a sweeping and simplistic declaration that my argument turns, however."[42] Agawu goes on to say that his "central

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[40] I am not asserting that Craft composed the piece in any way. I am merely stating that Craft was actually present during its composition, and aided Stravinsky in any tasks he deemed appropriate.

[41] Agawu, "Stravinsky's 'Mass' and Stravinsky Analysis, 141.

[42] Ibid.

task" is to suggest "ways in which, to put it simply, we might hear or learn to hear the Mass."[43]

As it relates to the idea of cadence, Agawu provides some examples with Schenkerian analysis of important structural moments in the Mass, specifically the Kyrie. The focus here is on determining the *urlinie*, through a mapping of the *ursatz*. It is not Agawu's intention to demonstrate functional harmony in the early nineteenth century sense, but to show that some of those relationships are present subliminally in structural cadential moments. Agawu is able to clearly show, if harmonic considerations are put aside, the characteristic stepwise motion of the melody from a member of the tonic chord to the tonic pitch. I mention that one must use a loose definition of tonic and dominant, and that Agawu is careful about pointing this out, as well. He places, for example, his roman numerals in quotes. If one plays through these cadences, it is clear that the goal of the cadence is not always the harmony based on the pitch class Agawu labels as the tonic of the "I" chord. Harmonies, implied or otherwise, which could be analyzed as either the true harmonic goal or a means of prolusion towards a different harmonic goal than the one indicated by Agawu, make this clear.

Agawu's purpose, thus, is not to identify harmonic relationships in and of themselves, but to use the evidence of their presence to stress the importance of the melodic trajectory as the maker of form. This squares with my analysis of the Mass, as a

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[43] Ibid.

piece driven primarily by text, and by a rhythm that is informed by that text, as discussed above.

It is my contention that the cadential quality built into the structure of the melodies, as Agawu has identified them, and the elements of text-derived rhythms, orchestration and harmony discussed above, are closely integrated, and help define the structure of the movements and the piece, itself. The melodies are set to reflect the natural accents of the syllables within the words, and the rhythms created by these accented syllables help propel the melodies to their cadences. Orchestration and harmony help to further focus the listener on the most important structural and dramatic moments in the piece.

Agawu identifies the music five bars after rehearsal mark 2 as one of these instances. Here, in his "Cadences Examples," Example 1, c, he provides a Schenkerian analysis of this passage, and shows the cadential movement in the melody from the "V" to the "I" harmony. It will be noticed that the rhythm also slows down at the end of this phrase, giving way to elongated rhythmic values. In addition to this the harmony, though not functional in the 19th Century sense of the word, does approach this cadence point with somewhat related harmonies, taken slightly out of their typical function. For example, the E7 chord at the beginning of Example 1, c, resolves not to the secondary dominant as one would expect, but to the chord based on the flat 6th degree of the scale (F major), a third away from the secondary dominant. With the accented passing tone in the melody on the third beat, this harmony is heard as an F with a flat 9 added tone. This particular harmony, which is based on the tetrachord (0,4,7,10,1), can be found in many

of Stravinsky's compositions, and is comprised of the pitches in the octatonic scale, partitioned on a 1/2 pattern, where the first interval in the set is a half step, followed by a whole step, etc.[44] Also, it is of note that until the "tonic" is reached on the first beat of the measure eight bars after 2, there are no harmonies with fewer than four unique pitch classes.

Orchestration is used in tandem with the melodic trajectory and harmony to signal the importance of this moment in the piece. Here the trombones with trumpet 1 provide the accompaniment, while the winds stay out, setting up the color change that happens at rehearsal mark 3, described in detail above, where only the winds accompany the voices. The brass in these final bars before 3 also accompany the entire choir, in contrast to the sopranos starting by themselves on the last beat of the measure at rehearsal mark 3. So, the melody accumulates in a cadence, the rhythm slows, the harmonies evoke an unconventional progression that leads to the tonic pitch class (largely composed of four-pitch chords) and the orchestration is carefully wrought to produce the maximum effect and communicate the change in structure to the listener.

In this way, Agawu's conception of the melodic trajectory can be seen as an element that is used carefully in conjunction with the others described above. The consistency of the materials and the techniques throughout this piece argue for the deliberate manner in which it was composed, and contribute to the comprehension of the piece as a whole.

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[44] Pieter van den Toorn, "Characteristics of Stravinsky's Diatonic Music," *Perspectives of New Music*, 1975

Three other scholars who have made great contributions to the analytical understanding of Stravinsky's music and their work, where germane to the harmonies employed in the Mass, must be mentioned here. Though none has published a complete analysis of the Mass, the harmonic language of Stravinsky's pre-serial output, as well as some comparison with his serial procedures, will be helpful in our effort to understand the Mass. The work of these scholars was crucial to me in my efforts to educate myself about Stravinsky's Mass, as its harmony was the feature, which initially drew me to it.

Pieter van den Toorn and Arthur Berger: Pitch Class Priority

Pieter van den Toorn advances two ideas that are crucial to our understanding of Stravinsky's harmonic practice: the idea of "block" harmonies, and the affinity of each partitioning of the octatonic scale with a dominant function chord, which nevertheless is not necessarily used to create a tension which ends in a cadence.[45]

Van den Toorn describes "numerous 'blocks,' passages and sections of material . . . scattered throughout this literature where confinement is *explicit* [emphasis van den Toorn's] (of substantial duration, relatively unimpaired by outside 'interference,' and with the collection nearly complete or nearly so . . . ."[46] This refers to all pitch classes within a particular octatonic collection being present in the passage, and this particular description of the harmonic "blocks" refers specifically to what van den Toorn labeled in his catalogue as the "Model A" or 1/2 partitioning of the octatonic scale mentioned

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[45] van den Toorn, "Characteristics of Stravinsky's Diatonic Music," *Perspectives of New Music*

[46] Ibid.

above. The remark holds true about both of the partitioning schemes. Both create the tension described by van den Toorn above, albeit in different ways, as a result of the differing order of the intervals and the sonorities that can be spelled using them. In any case, a full or nearly full collection in a passage sets up a tension that creates a cycle where the music remains in stasis by essentially cadencing back upon itself. This is the result, according to Arthur Berger, of "the interval ordering of the scale" where "there are, loosely speaking, four potential 'tone centers' of equal weight and independence . . . ."[47] This is due to the fact that in an octatonic collection, each half the scale can be further subdivided into halves, yielding four minor third intervals.[48] Where all are equidistant, it becomes difficult to identify the pitch with "priority" over the others, a term Taruskin uses to mean the pitch class that seems, through rhythmic duration, or through a selection of only certain pitches in the collection, to take precedence over the others. Indeed, Taruskin gives van den Toorn credit for showing "how priority is established by preserved connecting links and registrally fixed pitches."[49] Nevertheless, the raw material of the octatonic scale, due to the nature of its construction, makes the creation of un-resolving harmonic blocks possible.

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[47] Arthur Berger, "Problems of Pitch Organization in Stravinsky," *Perspectives of New Music*, 1963.

[48] van den Toorn, "Characteristics of Stravinsky's Diatonic Music."

[49] Richard Taruskin, "Chez Petrouchka: Harmony and Tonality 'chez' Stravinsky," University of California Press, 1987.

What is significant to a composer using these octatonic materials is the fact that an ordering from lowest to highest numerical pitch class in each of the two main partitioning schemes spells out a dominant function chord.[50] While these are not typically used functionally in Stravinsky's output, their character is helpful to understanding the harmonic "color" of each partitioning. The 1/2 partitioning of the scale spells a dominant seventh chord with a flat ninth scale degree. The pitches generated in this five pitch-class collection can be used to spell a major triad, as well as two separate diminished seventh triads. An argument can be made for the chord in Agawu's Example 1, c, belonging to this partitioning and found in Model A, Collection II, in van den Toorn's catalogue.[51]

We see definite blocks of harmony or harmonic areas (the "harmonic stasis" referred to above and mentioned by van den Toorn),[52] and we see some harmonies built of an octatonic collection (also referenced above in the discussion of Agawu's analysis of the music around rehearsal 3) in the Mass. This goes a long way towards explaining the non-functional harmony that, nevertheless, can be traced using Schenkerian analysis. While the melody moves within the "block" and outlines the "tonic" of a particular harmonic area, the harmony is held in stasis by the nature of the materials from which it has been constructed.

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[50] van den Toorn, "Characteristics of Stravinsky's Diatonic Music."

[51] See "Model A" table in Pieter van den Toorn, "Characteristics of Stravinsky's Diatonic Music," p. 111.

[52] Ibid.

Richard Taruskin: Octatonic Collections

Richard Taruskin's contribution to our discussion of Stravinsky's Mass builds on his mentioning of "connecting links" when citing van den Toorn above.[53] Taruskin states that "there are Stravinsky compositions in which an octatonic *complexe sonore* (to borrow, after Berger, a useful term from the *Poétique musicale*[54]) is maintained as a stable point of reference governing the whole span of a composition, whatever the vagaries or digressions along the way."[55] This makes clear the larger structural possibilities of using certain octatonic collections, and falls into line with my own analysis of the piece in that harmonic blocks are used to make certain sections meaningful and also to recall previous harmonies (and therefore, previous sections) of the piece in the listener's mind.

A pronounced example of this latter technique is found in the vocal lines in the second measure of the Kyrie, an octatonic collection (0,2,3,5,6,8,9,11) is used to construct the harmonic material. This is from van den Toorn's "Model B" partitioning, where the first interval of the octatonic scale is a major second, followed by a minor second—the 2/1 partitioning, as he names it. This same collection and indeed, melody, counterpoint, rhythm, and text are all brought back two bars after rehearsal mark 9 to provide the return and ternary shape of the movement. Though not strictly tonal or

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[53] Taruskin, "Chez Petrouchka."

[54] Berger, "Perspectives on Schoenberg and Stravinsky," p. 137—as cited by Taruskin in his article, "Chez Petrouchka."

[55] Taruskin, "Chez Petrouchka."

related to traditional functional harmony, the motive and its realization are immediately recognizable to the listener, and give the strongest indication of any other section in the movement of its overall structure.

CHAPTER 2

BERNSTEIN: MASS (1971)

Analysis

Leonard Bernstein's *Mass* is distinct from Stravinsky's Mass, firstly, in terms of its length. It contains a setting of the full text of the Mass of the Roman Rite,[56] but also includes new non-liturgical text (offered in the form of tropes—a practice that has a long tradition in Roman Catholic Masses stretching back to the Middle Ages) written for the piece by Bernstein and Stephen Schwartz. It is further differentiated from Stravinsky's Mass in that it is a theatrical work, not one meant for use in a liturgy. This is not, of course, inconsistent with the concept of Masses in general, which could be compared to theatrical drama, with the celebrant performing the role of the main actor and the congregation (in Bernstein's Mass, the street chorus) filling the role of a Greek chorus.[57]

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[56] Paul Halsall, "Medieval Sourcebook: The Mass of the Roman Rite (Latin/English)," (Bronx, New York: Fordham University Press, 1996).

[57] Carol T. Oja, "Leonard Bernstein: Trouble in Tahiti by Karl Daymond; Stephanie Novacek; Amir Hosseinpour; Paul Daniel; Tom Cairns," [*American Music* 23, 2005]: 526. Oja makes a comparison similar to my own regarding the role of the Street Chorus in *Mass* in her review of a performance of Bernstein's opera, *Trouble in Tahiti*. "At the opening and at transitional moments throughout, a crooning vocal trio comments saucily on the scenario, serving the function of a Greek Chorus yet doing so with the scat and bounce of the Andrews Sisters." There seems also to be a connection here between these two works in the fact that the musical material sung by the "chorus" in both works is decidedly reminiscent of the vernacular.

The configuration of Bernstein's Mass is therefore both innovative and challenging, while also an authentic interpretation of the meaning of the roles of congregation and celebrant in the context of the Mass. This, as is the case with so much else in Bernstein's Mass, illustrates the tension between the sacred and profane (secular), ancient and modern, and popular and concert musical forms. These three dichotomies are at the heart of Bernstein's setting of his Mass, and help to support his overall purpose in its composition. Finally, Bernstein, in common with Stravinsky, uses the rhythmic setting of the text to illustrate its meaning. In using these techniques, Bernstein is able to link his Mass strongly to the past, while challenging his audience with a very forward-looking piece of music.

Combination of Popular and Concert Music

One of the most distinctive aspects of Leonard Bernstein's output is the careful blending of, and loving reverence for, popular and concert music. From *Fancy Free Ballet* to *West Side Story* and beyond, elements of both popular and concert music stand side by side in Bernstein's work, and are combined to create a hybrid, forward-looking music. This dichotomy has a pronounced effect on the architecture of *Mass* and the piece is a masterful example of this remarkable tendency in Bernstein's work. Far from creating a jarring or off-putting effect when combining these forms, Bernstein uses some innovative techniques to blend the sounds seamlessly. Often, percussion is the vehicle, which provides the smoothest transition between styles, or is the element, which links them. Bernstein uses percussion as an timbral bridge between the orchestra and the various pop ensembles, further adding to the sense that the style of this Mass is a

synthesis, and careful study of the score reveals the care with which this synthesis is constructed.

An example of this technique can be found in the transition from the Kyrie to "2. Hymn and Psalm: A Simple Song." The Kyrie has featured pitched and non-pitched percussion in the ensemble from the opening bars of the Mass to this point. Those colors change from the glockenspiel, xylophone (at unison pitch) and small cymbal in the first bars to the vibraphone, temple blocks and triangle from the "Maestoso, quarter note = 96" marking on page 7 of the Boosey and Hawkes Vocal Score.[58]

Another striking instance of this blending of popular and concert forms, wittily inserted into the work, is the colorful use of whistles and kazoos four bars after measure 215 in the "II. First Introit: Rondo." A Boys Choir, that "suddenly" appears according to the stage directions at 140, now brandish and play the kazoos in counterpoint to the orchestra on a 16th note pulse, which quickens the pace of the music. By orchestrating this section in this manner, Bernstein simultaneously achieves a changing of timbral color as a means of prolonging his idea, as well as serving a dramatic purpose. The humor makes the action more relatable to the audience, and the color change keeps the musical materials fresh.

Indeed, the most striking feature of Bernstein's *Mass* is the ease with which he moves back and forth from vernacular to concert styles of music, and indeed entwines them in a meaningful way. The juxtaposition of English and Latin texts brings the central

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[58] Leonard Bernstein, *Mass: A Theatre Piece for Singers, Players and Dancers*, (London and New York: Boosey and Hawkes, 1971).

dramatic conflict of the piece—the relevance of faith in the modern world—into sharp relief. It is powerfully represented in the music of the "IV. Confession: Confiteor (Chorus)." The musical conflict created by the two languages not only underlines the dramatic conflict, but also calls to mind the mix of sacred and secular, which has been employed by composers to create their settings of the Mass since the Renaissance.

Rhythm, Orchestration and Harmony

In the "Confiteor (Chorus)" portion of this Confession movement, tall chords crash loudly with the full force of the orchestra, and the chorus adds the color of their voices to the foreboding sound with the text, "Confiteor Deo omnipotenti," or "I confess to Almighty God." This is the beginning of the Act of Contrition, which is sometimes said as part of the New Mass.[59] This sense of foreboding is achieved through the use of a densely voiced polychord, C minor over a first inversion A major chord. A syncopated rhythm is employed here to maximize the jarring effect of the harmony and voicing, and to serve the programmatic idea of fearful congregants approaching their God to make their confession. These factors combine, with dense orchestration at a double-forte dynamic, to create an unmistakably twentieth-century concert music sound.

The "Rumba" Rhythm

Deep in the structure of these materials, however, are the above-mentioned strands, which connect this section to the swing section, which follows it at measure 35. First, there is the syncopated rhythm of the opening figure, achieved by accents and tied

[59] A brief discussion of the distinction between the New Mass and the Tridentine Mass (or Old Mass, said in Latin) is given below in Chapter III.

eighth notes in the opening 6/8 and 9/8 bars (see Fig. 9, below). Bernstein, himself, identifies this syncopation as being an outgrowth of the rumba[60] rhythm, present in most American music. He cites it in a musical example (from Gershwin's *Rhapsody in Blue*) in his Bachelor's Thesis, "The Absorption of Race Elements into American Music," (as previously discussed and partially quoted) and describes it in this way:

> To return to Gershwin, then, we have found the rhythm in the theme quoted next above. The eight equal notes of each measure are divided into three parts: the first containing three notes, the second, three, and the third, two notes: [example follows in the text of Bernstein's thesis]. This is the standard rumba count.[61]

In this opening section of the piece, the right hand of the piano reduction for the pit orchestra demonstrates precisely the same syncopation described above by Bernstein. In the first bar of Fig. 9, which is in 6/8, the last third of the first beat is tied to the first two thirds of the second beat. This is followed by an accented eighth note in the final third of the second beat and a quarter note rest across the first two thirds of the first beat of the 9/8 bar, and then the last third of the first beat of the 9/8 bar being tied to the first third of the second beat of that bar.

Though the meters are subdivided into groups of three eighth notes, as opposed to the 4/4 time referenced in Bernstein's definition of a rumba rhythm, the total duration of the various accented note values follows exactly the formula Bernstein gives in his

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[60] See footnote 21 above for full quote and definition of Bernstein's term, *rumba*.

[61] Leonard Bernstein, "The Absorption of Race Elements into American Music," in *Findings* (New York: Simon and Schuster, 1982): 68.

definition: three eighth notes between the last third of the first beat and the second third of the second beat; three eighth notes between the accented last third of the second beat and the quarter rest across the first two-thirds of the first beat of the 9/8 bar; and two eighth notes between the final third of the first beat of that bar and the first third of the second beat (see right hand of the pit orchestra piano reduction in Fig. 9, below).

This motive returns at measure 77, and signals the end of the "Confiteor," after the completion of the swing section. That it does not sound out of place is largely due to its Jazz-derived rhythmic cell. So, the rhythm here is a very American, very jazz-influenced, motive, and provides the forward motion of this section until the change at 35.

Orchestration: The Use of Percussion to Bridge Sections

The second strand connecting this section to the popular music section, which follows, is the use of percussion. Percussion is frequently used in *Mass* as a connecting element when these stylistic jumps occur. In measure 9, the bass drum and snare precede the invocation of the Saints, and then a snare drum maintains the pulse throughout the changing meters until measure 19. The bass drum motive returns at measure 21 and stays through 30. The vibraphone then plays a step-wise four note figure from F to B, outlining a tritone and adding color to the B minor diminished harmony in the vocals. Finger snaps begin two bars later, and the swing section begins. In this manner, Bernstein subtly links the two sections of the "Confiteor," via orchestration, specifically by employing related timbres in the percussion.

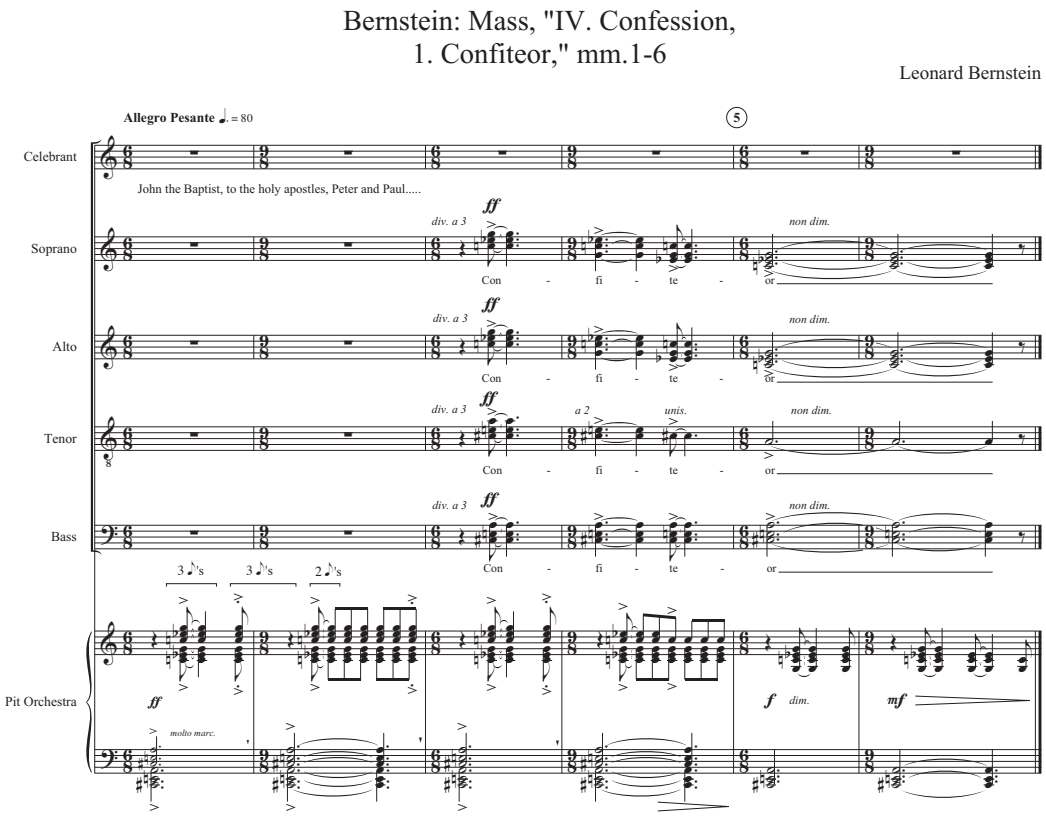

FIGURE 9. Bernstein—*Mass* (1971), "IV. Confession: 1. Confiteor," mm. 1-6.

Harmony: The Influence of the Jazz Scale

For the final connecting strand between the concert and popular styles employed in this section of the movement, Bernstein turns to harmony. The opening chord of this section is very significant. On the surface, this sonority reflects the concert music tradition of the first half of the twentieth century. It is a polychord, like the "Petrushka Chord." The collection of pitches, {0,1,4,7,8,9,10}, seem like a nearly complete octatonic collection: all of the pitch classes, save {8}, belong to van den Toorn's 1/2

Partitioning, Class A, Collection III.[62] The two sonorities taken together have a simpler and more profound application, though. Taken as a collection, the entire group of pitch classes spell an A harmony with an indeterminate third and an indeterminate seventh. The ambiguity of the third, or rather the tension between those two pitches one half step apart, can be found in countless Jazz and Rock songs. It is the basis of the blue scale, and it is present in the very first harmony of this section.

Bernstein addresses the use of both of these ambiguous degrees of the scale, the flatted third and the flatted seventh, and their tendency to appear simultaneously with the major third and seventh in popular music, in his thesis. He states that, "this [flatted] seventh is often found sounded melodically against the leading-tone seventh on the harmony producing a cross-relation that is one of the platitudes of jazz."[63] As for the flatted third, this scale degree "gives a strong minor quality to the music; but a minor of a special nature, since it is used melodically against a major harmony."[64]

The combination of a syncopated rhythm, the use of percussion in the orchestration to bridge sections of contrasting styles, and the jazz-like quality of the opening (and predominant) harmony in this section subtly prepares the listener for the move to a popular style. Bernstein's mastery and control of these concert and popular

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[62] van den Toorn, "Some Characteristics of Stravinsky's Diatonic Music," 111.

[63] Bernstein, "The Absorption of Race Elements into American Music," *Findings*, 53.

[64] Ibid.

musical elements is evident throughout the entirety of *Mass*, and produce a powerful whole.

Text: Tension between the Ancient and the Modern, the Use of English and Latin Texts

Mass also adds to this sacred and profane dichotomy, through its stressing of the tension between the ancient and the modern. One of the ways in which this is accomplished is via the juxtaposition of the English text of "Half the People" with the Latin text of the Gloria. This juxtaposition helps to give voice to the congregation, who, in addition to being differentiated from the celebrant and boys choir sonically (via orchestration) and linguistically, are also separated from the other singers via staging.

The play on the idea of "glorious" living and lack of gratitude towards God for the trappings of modernity or even life itself, and the Latin Gloria, is particularly effective at communicating the difference between ancient and modern views of God.

The abrupt switch from the pit orchestra and the choir to the stage band and street choir aids these distinctions musically one bar after measure 155, where "3. Trope: "Half of the People" begins. This dramatic shift is amplified by the stage direction to the street choir performers ("*jumping to their feet"*) in the first bar of the trope. Bernstein offsets the impact of this change by keeping the Latin setting of the Gloria, "2. Gloria in Excelsis" in the same key and maintains the same harmonic voicing in the accompaniment. This can be seen by comparing the opening harmonies and accompanimental figures in each of the two sections, which both feature the same initial harmonies: C# minor 7 to G minor.

Rhythmic Setting of the Text

The Mass features other sections where changes in texture or orchestration help both to signify a change in section and move the drama along. Bernstein's use of quick rhythms and largely syllabic setting of the Latin text of the "Gloria," in particular, is very distinctive. Here, the vocalists run very quickly through the Latin text, almost as if to emphasize the distance between it and the listener, and then slow down to spend more time—via longer rhythmic values—on the English text in the tropes. This gives these English sections more weight in the overall structure of the piece, and further emphasizes the conflict between modern and ancient, sacred and secular, and finally popular and concert styles. This syllabic treatment of the Latin text and its rapid tempo calls to mind the mechanical, ritualistic form of the prayer, and while emphasizing the innate rhythm of the individual words, also helps to solidify the aforementioned remoteness from the congregation. The Latin prayer is thus dispatched quickly, and the social commentary portion of the movement begins and becomes the focus of this section of the Mass.

In another example of the significance of rhythmic settings of the text to conveying meaning, emphasis is given to certain words and phrases by means of augmented rhythmic values. This is found, again in the "Gloria," in the important phrase, "qui tollis peccata mundi" ("[He who] takes away the sins of the world"), and "qui sedes ad dexteram Patris" ("who is seated at the right hand of the Father"). By augmenting the rhythmic values in this phrase, in contrast to the rapidly enunciated phrases that precede it, the listener is clearly made to understand that this phrase holds special significance. This is where the parishioners declare their humility towards their God, and this humility

or lack thereof, is the major theme of this section of the Mass, not simply the "Gloria," but the "Confiteor," seen clearly in sections like, "I Don't Know." This device is used again for the even more important phrase, "miserere nobis" ("have mercy on us"), and its relative weight is increased through repetition of the phrase here, even though it is said only once in the Latin text of the Gloria prayer.

These, then, are but a few examples from this landmark piece of its amazing synthesis of materials and the superb execution of its form. The careful construction of *Mass*, as a whole, and its unrelenting focus on placing the meaning of its text and traditions in context for the people of today, are its hallmarks. Through the scope of the piece, and through the design of its overall form, *Mass* conveys to listeners an absolutely distinctive interpretation of its meaning, provoking thought and meditation. I found myself greatly inspired by this piece, for many reasons, the most important among them being its ability to prompt me to think and listen and consider what the text really means to me. I set out composing my Mass with this goal in mind, and admire Bernstein's for its complete success in realizing that goal for him.

The Influence of Pop Music: "Significant" and "Vital"

The presence of Pop-derived material in *Mass* leads us into one final possible avenue of exploration—the source of these materials, musical and programmatic. Bernstein, like all good composers, was a voracious music fan, and in addition to being one of the supreme practitioners of music in his time, had a very catholic and eclectic taste, as has been frequently remarked upon, and could even be seen promoting young

pop composers whom he felt merited attention. Evidence of this practice on his part is plentiful, and one can find it in programs such as *Inside Pop: The Rock Revolution*.[65]

In this program, he famously endorses certain Rock artists and compositions. The high point in the program features a performance of the song, "Surf's Up," by its composer, Brian Wilson, which Wilson would go on to record with the Beach Boys on their legendary *Smile* album. Luis Sanchez, in his book, *The Beach Boys' Smile*, quotes David Oppenheim, producer and co-writer (with Bernstein) of the program, as well as Bernstein's long-time associate, as commenting on the song this way:

> Here is a new song, too complex to get all of the first time around. It could come only out of the ferment that characterizes today's pop music scene. Brian Wilson, leader of the famous Beach Boys and one of today's most important pop musicians, sings his own "Surf's Up." Poetic, beautiful even in its obscurity, "Surf's Up" is one aspect of new things happening in pop music today. As such, it is a symbol of the change many of these young musicians see in our future.[66]

Brian Wilson's performance of the song functions as the ultimate proof of Bernstein's thesis for the program that pop music is not only valid, but "so exciting and vital, and may I say significant, that it claims the attention of every thinking person."[67] I think it can be argued that, throughout his career, Bernstein drew enormous musical

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[65] Leonard Bernstein, *Inside Pop: The Rock Revolution*, [CBS Television Network, originally aired April 1967].

[66] David Oppenheim, quoted in Luis Sanchez, *The Beach Boys' Smile* (London and New York: Bloomsbury Academic, 2014): 97. Sanchez incorrectly attributes this quote to Bernstein, though it is Oppenheim's voice describing Wilson and his song at this juncture in the program. The credits indicate that the program was written by Oppenheim, and that Bernstein's material was written by "Mr. Bernstein."

[67] Leonard Bernstein, *Inside Pop*, "The Rock Revolution."

inspiration from pop music, and we can see and hear its effect in pieces that range from *Fancy Free Ballet* to *Mass*, at a minimum.

Connections with Townshend's *Tommy*

Apropos of the influence of Pop Music on Bernstein's output, specifically *Mass*, there is an interesting anecdote related to us by Pete Townshend, songwriter, singer and guitarist for the Who. Townshend relates an encounter he had with Bernstein at a New York performance of *Tommy*, the revolutionary rock opera, which is typically seen as the original piece of this type in pop music criticism. Per Andy Neill and Matt Kent, the "audiences [for these performances of *Tommy*] included Bob Dylan and Leonard Bernstein." Pete Townshend recalls, "Leonard Bernstein came with his daughter . . . and he was incredibly excited. He grabbed me by the shoulder, shook me and said, 'Do you realize what you are doing? Do you realize how wonderful this is?' He was interested in music being accessible and popular. And that's what really excited him."[68] This encounter happened near to the beginning of or during the period of composition for *Mass*, since Helen Smith, in *There's a Place for Us: The Musical Theatre Works of Leonard Bernstein*, indicates that "by the end of 1969, Bernstein had begun to focus on the work that would become *Mass*."[69] One could theorize that the pop music that

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[68] Pete Townshend, quoted in Andy Neill and Matt Kent, *Anyway, Anyhow, Anywhere: The Complete Chronicle of the Who (1958-1978)*, (New York, Sterling Publishing Co., Inc., 2005): 170.

[69] Helen Smith, *There's a Place for Us: The Musical Theatre Works of Leonard Bernstein* (Surrey, UK, and Burlington, VT: Ashgate, 2011): 172.

influenced portions of *Mass* may have been present in works like *Tommy*, both stylistically and in terms of content and political intent.

Programmatic and Dramaturgical Considerations

The plot lines of the two works are somewhat similar, in that a self-proclaimed religious leader attempts to lead the public to some sort of enlightenment. Both are cast down at the end of each work, with the crowd asserting their right to their own form of worship, though the motives of each of the respective "crowds" may be different, and the message intended by the respective composers may be different, as well. An analysis and comparison of *Tommy* and *Mass* is an area of scholarship that could prove fruitful to musicologists looking at the connections between popular and concert music of the 1960s and 1970s and the cross-pollination of ideas that ensued.

The Blessings of "A Highly Limited Musical Vocabulary"

Musically speaking, the diatonicism, and self-conscious insistence on linking *Tommy* to the traditions of opera is a contrast to *Mass*, both in terms of harmonic (or serial, at least in *Mass*) material and overall form of the two works. Bernstein, himself, commented on the harmonic simplicity of the Pop Music of this period in his analysis of general trends in Pop in the *Inside Pop* episode he hosted. "This new music is much more primitive in its harmonic language. It relies more on the simple triads—the basic harmony of Folk Music. Never forget that this music employs a highly limited musical vocabulary—limited harmonically, rhythmically and melodically, but within that

restricted language, all these new adventures are simply extraordinary."[70] Here, Bernstein is defending Pop Music from urbane critics who would counter that Pop Music brings nothing new to music, given its previous harmonic, rhythmic and melodic sophistication only a generation before, and attempting to demonstrate the "sheer originality" of Pop compositions given those limitations.[71]

He saw this preference for simpler harmony as a reaction of the younger generation to "the sound of an older, slicker generation." He claims that, "this Pop Generation has rejected that old chromatic sound [in comments apropos of the parallel sevenths in Duke Ellington's "Sophisticated Lady," per Bernstein] too sophisticated."[72] From this, we can deduce that this sound is somewhat emblematic of the "younger generation," and that the street chorus tropes are meant to suggest something of a generation gap between the congregants and the church, as well, even though the Celebrant is, himself, a member of that same younger generation. The hierarchical leadership and structure of the church he represents is decidedly not.

Blues and Blue Scale as a "Musical Metaphor" for the Masses

There is a very noteworthy connection between *Mass* and *Tommy* that can be traced back to this perception of generation and power gaps between the music of the "Establishment," with which Bernstein includes himself in his remarks at the beginning

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70 Bernstein, *Inside Pop*, "The Rock Revolution."

71 Ibid.

72 Ibid.

of the *Inside Pop* program, and which would include those chromatic harmonies Bernstein demonstrates on that program, with the blues-based music of Pop, and those very much out of the Establishment.[73]

If one focuses on the blues-based songs in *Tommy* and those in *Mass* (i.e. the tropes), it will be noted that these songs are more often used for characters who are angry or frustrated with the Celebrant or Tommy, and are in disagreement with them. Though nearly all of the harmonies and harmonic progressions in *Tommy* can be traced back to blue scale notes and harmonies, the songs I reference for this assertion are those which are more directly blues songs, either in their form (such as twelve bar blues) or in their melodies and progressions (such as in the melody in the refrain for "The Acid Queen"). Townshend even employs an authentic blues song, "Eyesight to the Blind," by Sonny Boy Williamson, renamed "The Hawker." This song features a twelve bar blues form and is used dramatically to introduce the character of the Hawker, who is the Acid Queen's pimp. Tommy is introduced to the Hawker by his father, desperately trying to find a "miracle cure" for the young boy. Here again, the music of the blues represents the hard life on the streets and suffering of youth at the hands of the Establishment, and in *Mass*, it is used in much the same manner, as a juxtaposition to the concert music employed to set the traditional texts of the Mass.

The finest example of the use of Blues as a "musical metaphor"[74] for street life, as Bernstein might describe it in the language of *The Unanswered Question*, is in the song,

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[73] Ibid.

"Smash the Mirror," in *Tommy*. In this song, Tommy's mother berates him for focusing only on the mirror and never on anyone else. This recalls the tone and musical substance of "Confession: Trope, 'Easy,'" in *Mass*. Here, this extrinsic metaphorical use of the Blues has the singers present views contrary to those of the Celebrant about the importance of confession and repentance.

The Promise of the "Eclecticism" of Pop Music for Bernstein

Bernstein also remarks in his appearance on *Inside Pop* that he likes "the eclecticism of it [Pop Music]. It's freedom to absorb any and all musical styles and elements—like old blues . . . ."[75] This is a very telling moment in the program, as it is here that Bernstein's description of Pop starts to sound like a description of his own compositions, particularly the masterfully eclectic, style-assimilating music of *Mass*. I think special attention should be paid to the word, "freedom," in his comment. One gets the impression from his various comments about not having enough time to compose while carrying out his duties as a conductor[76] that what he desired most was the ability

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[74] Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard*, (Cambridge, MA and London, 1976): 131, 132. Here I am alluding to Bernstein's definition of three types of metaphors in the context of music and language: first, "those intrinsic musical metaphors…which are of a purely musical order…"; second, "extrinsic metaphors, by which musical meanings relate to nonmusical meanings"; and third, metaphor in terms of the "*analogical* [italics Bernstein's] way, as we compare those intrinsic musical metaphors with their counterparts in speech, strictly verbal ones….this musical transformation is like that verbal one…".

[75] Bernstein, *Inside Pop*, "The Rock Revolution."

[76] See Leonard Bernstein, *Findings*, "…And What I Did," (New York: Simon and Schuster, 1982): 235-236. This is a humorous poem Bernstein wrote in response to a query about the manner in which he spent his sabbatical year away from the

and freedom to compose in the style most natural to him, which was (as was also the case of his hero, Gustav Mahler) an amalgamation of the styles that moved him. It can be argued that this very eclecticism and freedom, that he so admired in the Pop Music of this period, enabled him to create *Mass*, a beautiful synthesis of all of these elements, that copies none of its influences, but gives rise to something new which reflects and elevates them all.

Marin Alsop, who conducted a 2009 recording of Mass, one of the first in many years, and someone who knew and worked with Bernstein, said she felt *Mass* was written to be a piece that "brings together every world and he touched every world and he wanted people to come together and unify and believe in a higher vision, to be selfless and introspective and self-examining. That's what this piece is about."[77] She described it as "a perfect piece,"[78] as a result of these foregoing qualities and compositional and programmatic aims. *Mass* stands out in the procession of great Twentieth Century pieces precisely because of its eclecticism and universality, and most importantly because of its originality, the sum of these many parts.

New York Philharmonic (1964-1965) and, as it relates to composition, how he saw "six months of work [on *The Skin of Our Teeth*] go down the drain."

[77] Marin Alsop, quoted in David McConnell, "The Troubled Child Finds Acceptance: Two Conductors Discuss Their Recordings of Leonard Bernstein's 'Mass,'" [*The Choral Journal*, 51 December 2010]: 73.

[78] Ibid.

The Influence of Jewish Musical Traditions on *Mass*[79]

An instance of the "Faith Motive," cited by Jack Gottlieb and discussed in the previous analyses section below, can be found at measure 57, of III. Second Introit, "1. In Nomine Patris," in the horn solo (see Fig. 10, below).[80] Here the horn moves from pitch class (10) to (5), followed by (4)[81], matching Gottlieb's exact description of the motive as "a descending fourth followed by a whole or half step."[82] Gottlieb also states that it "is almost always put into an asymmetric meter,"[83] and though, in this case, the meter is 3/4, this bar taken in the context of the preceding and subsequent bars in 3/2 make it a sort of interruption to the predominant metrical organization. This switching back and forth of the pulse from half note to quarter note and back again gives the line the "asymmetric" character Gottlieb describes as usually accompanying this "musical expression of faith."[84]

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[79] My thanks to Dr. Raymond Torres-Santos for pointing out this musical influence in *Mass* and providing me with some starting points in this section of my analysis.

[80] Jack Gottlieb, "Symbols of Faith in the Music of Leonard Bernstein" *The Musical Quarterly* 66 (Oxford, England: Oxford University Press, 1980): 292.

[81] These pitch classes are concert pitch. The pitches notated in Fig. 14 are transposed for Horn in F, as they would be written in the part.

[82] Ibid.

[83] Ibid.

[84] Ibid., 294.

Bernstein: Mass (1971), III. Second Introit, 1. In Nomine Patris
mm. 57-61

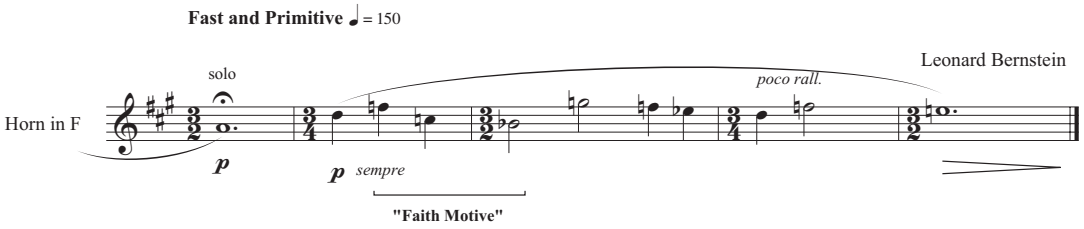

FIGURE 10. Bernstein—*Mass* (1971), "III. Second Introit, 1. in Nomine Patris," mm. 57-61.

Gottlieb himself identifies an inversion of this same motive in the final movement of *Mass*, XVII. Pax: Communion ("Secret Songs"), appearing at measure 22, labeled figure 7 in his analysis of the Faith Motive in Bernstein's works (see Fig. 11, below).[85] Here the word, "Lauda," is set to an ascending fifth, followed by a half step descent, which begins a melisma of the same word repeated.

It is this melisma, uncommented upon in Gottlieb,[86] that yields yet another connection to the Jewish musical past. This connection is one deeply rooted in the history of the Chazzan (or cantor) and the musical modes employed for both Jewish

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85 Ibid.

86 Though Gottlieb does not comment upon the modal origin of this melisma in his wonderful article, "Symbols of Faith in the Music of Leonard Bernstein," it is possible that he mentions it in his book, *Funny, It Doesn't Sound Jewish: How Yiddish*

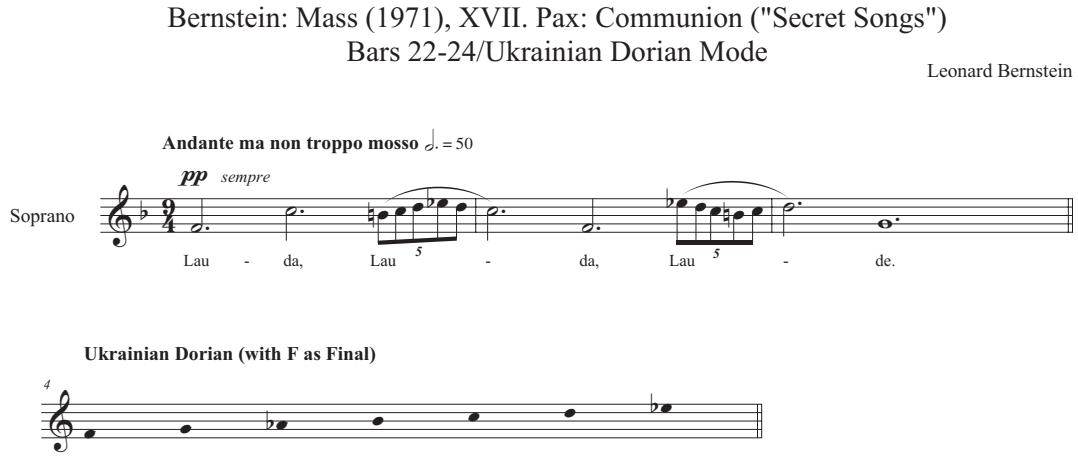

FIGURE 11. Bernstein—*Mass* (1971), "XVII. Pax: Communion ('Secret Songs')," mm. 22-24/ Ukrainian Dorian mode (with F as final).

liturgical purposes, as well as in Eastern European Folk Song. This striking melisma, with its chromatic ascent of major third and descent to the pitch class (0)—a half step above the starting pitch class (11)—recalls the Ukrainian Dorian mode, which has been historically used to augment the chants used by chazzan singing *tefillah* (or prayers).[87] It is followed by its inversion at the end of the subsequent bar, and in both cases these

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Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood (Albany: State University of New York Press, 2009).

[87] James W. McKinnon, "On the Question of Psalmody in the Ancient Synagogue," *Early Music History* 6 (Cambridge, England: Cambridge University Press, 1986): 162.

melismas are set in quintuplets, which adds rhythmic asymmetry to the "faith motive" Gottlieb identifies here.[88]

This particular melisma comprises nearly all of the pitch classes of the Ukrainian Dorian Mode, catalogued by musicologist A.Z. Idelsohn as a variation of the Dorian mode, that features an augmented fourth scale degree (see Fig. 11, above).[89] Here Bernstein employs all of the pitches except the third scale degree, which would establish the mode as "minor" or Dorian. According to Idelsohn, this mode "is employed as an ornamentation and as a means by which to introduce variety rather than a mode standing alone."[90] While Idelsohn mentions that "the use of this scale is negligible in the synagogal and Folk song" tradition,[91] its presence as an influence on Bernstein seems plausible, and his use of it in transitional sections of *Mass* (both musically and dramatically) certainly gives some credence to that possibility.

This transitional function is largely the role this mode is given in the context of *Mass*, where, for example, in the "Lauda" section of "Secret Songs" mentioned above, it provides the transition from the boy soprano's solo and bass' solo to the duet for tenor and soprano that grows into the chorale that ends the piece. During this transitional

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[88] Gottlieb, "Symbols of Faith in the Music of Leonard Bernstein," 294.

[89] A.Z. Idelsohn, "Musical Characteristics of East-European Jewish Folk-Song," *Musical Quarterly* 18 (Oxford: Oxford University Press, 1932): 635.

[90] Idelsohn, "The Features of Jewish Sacred Folk Song in Eastern Europe" *Acta Musicologica* 4 (Basle: International Musicological Society, 1932): 23.

[91] Ibid.

section, the boy soprano and the bass briefly duet using the motive in the Ukrainian Dorian Mode cited above, and the mode continues in use through measure 49. This is answered at measure 50 with the tenor and soprano duet that starts in G major, but alternates back and forth between G major and G Aeolian and maintains this flexible modality through measure 89, comprising a good portion of the canonical treatment of the motive which finally concludes at measure 104.

This flexible use of the third scale degree seems also to be an artifact of traditional Jewish music, this time originating in Jewish folk songs. Idelsohn, in discussing "the preferred and predominating tonality of Jewish folk-song," describes several categories of tonalities, the last of which is "Tunes in Major."[92] This group is comprised of three subcategories, one of which is a song "in which the tune vacillates between minor and major."[93] This practice of maintaining some ambiguity in terms of the mode, and especially the third scale degree, also ties this section of the piece in to long-standing tradition in American music, as cited by Bernstein in his Bachelor's thesis (see footnote 63, page 55, above). This mode may, in fact, be the Adonai Malach Mode, which Gottlieb describes as "notable for its forthright character and especially apt for

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[92] Idelsohn, "Musical Characteristics of East-European Jewish Folk-Song," 636.

[93] Ibid.

chants of praise."[94] In this mode (see Fig. 12, below), identical to mixolydian in its first octave, the third scale degree is flatted in the upper octave.[95]

It is the Latin word for praise, "lauda," that is set here, of course, which ties the use of this mode here even more tightly to Jewish musical tradition. Significantly, the shift away from this new mode with an ambiguous third also marks the location of the final dramatic moment in *Mass*, as it is in bar 104 that the entire chorus whispers the word, "Pax." All that remains after this is the final chorale, "Almighty Father, Incline Thine Ear," with which the work ends.

Adonai Malach Mode
(Mixolydian, with the Third Scale Degree
Flatted in the Second Octave)

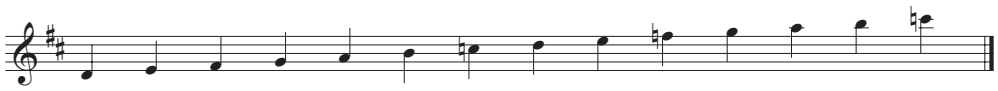

FIGURE 12. Adonai Malach mode (mixolydian with the third scale degree flatted in the second octave).

[94] Gottlieb, quoted in Howard Pollack, Review: *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood*, *American Music* 24 (Champaign, IL: University of Illinois Press, 2006): 365.

[95] Ibid.

Previous Analyses of Bernstein's *Mass* (1971)

Helen Smith[96]—Programmatic Elements and the Use of the Trope, Programmatic Elements

Bernstein and Smith are clear that *Mass* is not intended for liturgical use. I contend that, like the title of her analysis of Bernstein's musical theatre works indirectly suggests [*There's a Place for Us*], there is a place for this work in a liturgical setting, since crises of faith are, by Bernstein's and Smith's own admissions, part of the Jewish faith, and I can attest to them being part of the Catholic faith, as well. From the standpoint of dramaturgical analysis, Smith seems to intimate that the degeneration of the "Mass" into disarray prior to the end of the piece is perhaps a commentary on the outmoded nature of the Mass or religion.[97] Rodney Greenberg, writing in *The Jewish*

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[96] See the Section below, "Leonard Bernstein—An Analysis of *Mass* based upon the Principles Set Forth in *The Unanswered Question*," which utilizes a different part of Smith's analysis of *Mass*—the use of Beethoven's Ninth Symphony as source material for "Meditation, No. 2." My analysis using Bernstein's principles focuses on Bernstein's use of a "tone row" from the fourth movement of Beethoven's Symphony, and both employs and augments Smith's analysis with comments by Arnold Schoenberg and Bernstein, himself, on the connections between tonality and serialism.

[97] Smith, *There's a Place For Us*, 173. Smith refers to Sheppard's statement that "the entire ensemble rejects the Celebrant's final plea to accept the symbolic 'panem' by continuing to call for 'pacem'" (see Sheppard's "Bitter Rituals for a Lost Nation," p. 484—cited in Smith). Smith calls this moment "an open protest against US involvement in Vietnam, thinly veiled in terms of the prayer." She speaks later in the same paragraph about the Celebrant's break down in "XVI. Fraction: Things Get Broken" as a sign that "he has rejected the responsibility of his religious role," thus suggesting that Bernstein and Schwartz's dramatic intent was to present a communal non-hierarchical prayer as an antidote to the discord of the time. I think there is a tremendous amount of evidence to suggest that this interpretation of the program of this piece and its composer and librettist's intent is correct. I am only attempting here to demonstrate an alternate interpretation that may suggest a means by which the "Mass" in this work can be seen to be of accord with the belief system and practice of an actual Mass, based on historic

Quarterly, quotes Bernstein's comments on *Jeremiah Symphony*: "At a press conference during the recording of the symphony in 1977, he [Bernstein] said: 'I suppose I am always writing the same piece. The work I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith. Even way back, when I wrote Jeremiah, I was wrestling with that problem. The faith or peace at the end of Jeremiah is really more a kind of comfort, not a solution.'"[98] This would seem also to be aligned with Bernstein's comments that the *Age of Anxiety* and *Mass* suggest a "new beginning"

Connection to Order of the Roman Rite to the Order of the Drama in *Mass*

I contend that the dropping of the chalice and monstrance at the beginning of "Fraction" (though the Celebrant has a already used the Latin prayer that consecrates the bread and wine at this point in the Mass) and the "breaking" of the Celebrant at this point have a deeper symbolic meaning, namely that in breaking the man, he is reenacting for the congregation, or more to the point actually becoming, a sacrifice in the same way Jesus died for Humanity (despite what the street choir calls a false sacrifice in that He could return to being a "godhead" after dying for the sins of Humankind—in other words no true sacrifice). The action of Christ's sacrifice and the form of the Holy Mass seem to

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Church documents and practice. Pursuit of this particular thesis might help to explain this work's recent acceptance by the Catholic Church and further demonstrate its ties to the Roman Catholic liturgy, some of which even Bernstein and Schwartz may not have been aware.

[98] Rodney Greenberg, "The Jewish Leonard Bernstein," *The Jewish Quarterly* 208 [Winter 2007], accessed December 29, 2014 at http://www.jewishquarterly.org/issuearchive/article1756.html?articleid=327.

provide the model for the "sacrifice" of the Celebrant who bows to the wishes (as White would have it, possibly) or the needs (as I would have it) of the crowd.

St. Augustine, in his *Civitate Dei*, describes the nature of the sacrifice of Christ in the following way:

> Since, therefore, works of mercy are true sacrifices, which are referred to God, whether they are done to ourselves or to our neighbors, but works of mercy are done for nothing else than that we should be freed from misery, and thereby be happy . . . .the result, therefore, is, that the whole city of the redeemed (*i.e.*, the congregation and society of the saints), should be offered as an universal *sacrifice* [italics Augustine's] to God by the great High Priest, who also offered Himself in suffering for us, that we might be the body of so great a Head, according to the form of a servant. For this He offered, in this was offered, because, according to this, He was our Mediator, our Priest, our Sacrifice.[99]

This, of course, does not disprove the argument of the street chorus in *Mass* that the sacrifice of Christ is not a true sacrifice, but it does firmly state the belief system espoused by the Church (hugely influenced by its "great doctor," Augustine) and the meaning of its catechism. This theological point is significant to our discussion of *Mass* in that it has the potential to shed some light on the programmatic meaning of the piece, when we carefully compare the structure of *Mass*, with the structure of the Order of the Roman Rite, particularly in the Consecration.[100]

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[99] St. Augustine, from the *Civitate Dei*, as quoted in "The Sacrifice of the Mass", *Catholic Layman*, [September 16, 1858]. Per JSTOR, publication of this journal ceased in 1858.

[100] Halsall, "Medieval Sourcebook: The Mass of the Roman Rite (Latin/English)."

The Centrality of Peace and Sacrifice to the Mass and to *Mass*

Before we delve into this connection, a word should be said about why the idea of sacrifice is so central to both *Mass* and the Order of the Roman Rite, and this is made evident when one considers the events contemporaneous to the composition of the former. An immediately recognizable symbolism would have been perceived by audiences in 1971, still feeling sacrifice on various levels as a result of the ongoing Vietnam War. Young men, such as the Celebrant, were literally dying each day for a war that many were actively questioning. This creates a strong dramatic juxtaposition between the idea of this selfless sacrifice and the idea of "glorious living" put in "VI. Gloria, 4. Trope: 'Thank You.'" That the celebrant's sacrifice of his point of view brings peace and acceptance, and that the crowd stops its hypocritical commentary, seems to suggest a relevance for the form of the Mass itself. Therefore, the form of the Mass is not broken when the chalice and monstrance are dashed to the floor. It is completed by the Celebrant, himself, and the "pax hominibus" achieved through the act of sacrifice.

Both peace and sacrifice are absolutely central to the text of the Mass of the Roman Rite, and can be seen in the (Sign of) Peace and Offertory, both from the Mass of the Faithful section of the Mass of the Roman Rite. The number of times the words "sacrifice" and "peace" are said (10 and 26 times, respectively) over the course of the Mass is, by itself, an indication of their centrality to its meaning. Could this suggest that, dramaturgically, Bernstein and Schwartz intend that the message of sacrifice and acceptance promulgated by the ending of the work is precisely the answer to this "crisis of faith"? Bernstein refers to this in his remarks about *Mass* and his other religious

works.[101] There is also, it seems, a strong invocation to question authority, as well as examine our own role in the creation of crises of faith or otherwise. This work, then, would seem to be timely for as long as there are wars fought by our young men and women, or conflicts between people—in other words, unfortunately, forever.

A word about the order of the Mass and the Consecration of the bread and wine should also be said here, as I think it has bearing on the programmatic meaning of *Mass*. Because Schwartz and Bernstein added material to the Ordinary of the Mass via tropes, (which, as has been mentioned above, follows very much in the Medieval tradition of Mass settings), some of their programmatic intention is potentially discoverable, and through that the larger semantic meaning of the music, as described in *The Unanswered Question*, which are "extrinsic metaphors, by which musical meanings relate to nonmusical meanings."[102] Crucially, this type of investigation should reveal their intention as it relates to the "message" of their setting of the Mass. Is it a criticism of the establishment, or the Vietnam War, or Organized Religion? Is it meant as a demonstration of the inadequacy of the Mass to speak to the living conditions of modern people? Or, is there, as I suspect, a deeper meaning communicated through a careful

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[101] Leonard Bernstein, quoted in Paul Meyer, "Bernstein: The Best of All Possible Worlds," program notes for Bernstein's *Jeremiah Symphony*, performed by the New York Philharmonic at Carnegie Hall, September 24 –December 13, 2008, retrieved December 14, 2014 at http://www.carnegiehall.org/bernstein/leonardbernstein/notes/symphonyjeremiah.html "The work I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith."

[102] Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard*, (Cambridge, MA and London: Harvard University Press, 1976): 131, 132.

ordering of the interaction between the Celebrant and Street Chorus in the final half hour of the piece?

In the Mass of the Roman Rite, specifically in the Mass of the Faithful, beginning with the Breaking of the Bread (which immediately follows the Lord's Prayer), the following prayers and actions happen in a set order: 1) The priest prays to God for deliverance from sin and peace for Humankind; 2) The priest wishes peace to the congregants and prays that the consecrated Body and Blood of Christ helps the congregants to receive eternal life—this is the crucial point at which the "fraction" referred to in this section of Bernstein's *Mass*, takes place in the actual Mass. The Host is broken here for the first time in preparation for the priest and the faithful to receive communion.

The Use of the Trope

Smith describes the trope as a "musical process that existed purely as a by-product of the Mass service . . . The trope was a medieval addition to certain sung texts within the liturgy of the Roman Catholic communion service, the purpose of which was to 'explain or enlarge on the meaning of the official text.'"[103] Smith sees the role of the trope to "offer a modern, cynical consideration of the traditional Latin text." It is here that she connects Bernstein and Stephen Schwartz's use of English text as a means of modern commentary on a traditional religious form to Britten's use of Wilfrid Owen's

[103] Richard Hoppin, *Medieval Music*, (New York: Norton, 1978): 145, as quoted in Helen Smith, *There's a Place for Us: The Musical Theatre Works of Leonard Bernstein*, (Surrey, UK, and Burlington, VT: Ashgate, 2011): 175.

poems in *War Requiem*.[104] She goes further into the connection between the two works and the *modus operandi* of the two composers, as well as the possible sources of those connections in her excellent article, "Peter Grimes and Leonard Bernstein: An English Fisherman and His Influence on an American Eclectic."[105]

The term *trope*, as used in the Medieval Church, for the purposes of this paper and Smith's analysis of Bernstein's *Mass*, directly relates to musical settings of texts from outside the Mass of the Roman Rite (which encompasses the Ordinary of the Mass), but that are, nevertheless, part of the Proper of the Mass. Tropes were clarifications, as Smith describes them, based on specific scriptures or events being shared or celebrated in that day's Mass. Since they do not employ one of the five main prayers of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) but are or could be part of a given daily Mass, they are part of the Proper.

The Proper of the Mass is comprised of a series of prayers that changes with specific days in the church calendar. Its role can be further clarified by contrasting it with the Ordinary of the Mass. The prayers contained in the Ordinary of the Mass are recited at every Mass, and do not ever change from Mass to Mass, while the Prayers of the Proper only reflect a particular day of the church calendar year, such as the Feast of

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104 Smith, *There's a Place for Us*, 175.

105 Helen Smith, "Peter Grimes and Leonard Bernstein: An English Fisherman and His Influence on an American Eclectic." (Cambridge, England: Cambridge University Press, 2006): 28.

Assumption, and is said only on that day.[106] An excellent example of a trope, carrying out its function within the Proper of the Mass, can be found in Hiley and Lingas' article, "Trope," in *Oxford Music Online*: "Unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called, Angel of Mighty Counsel." These lines come from what Hiley and Lingas describe as "the opening of a Christmas introit trope," and are, of course, very familiar to us as the source of the text of the great chorus, "Unto Us a Child Is Born," from the *Messiah*. It is also significant to note that the text of this trope is interspersed with the text of the opening introit, with one or more of the lines of the trope, sung by the choir, providing an antiphonic response to the cantor's prayers.[107]

Furthermore, it is important to note that the original source of the text of this trope is from the Book of Isaiah, 9:6. In his article on plainchant in *Oxford Music Online*, Kenneth Levy lists tropes as being part of the "paraliturgical" class of plainchant he describes as "consisting of musical and/or textual additions to the established liturgy): tropes, sequences, prosulas, *sequentiae* and *versus*."[108] This is the tradition from which

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[106] Alison Latham, "Proper of the Mass," in *Oxford Music Online*, 2nd ed., http://www.oxfordmusiconline.com.mcc1.library.csulb.edu/subscriber/article/oprt114/e584 [accessed December 27 2015].

[107] David Hiley and Alex Lingas, "Trope," in *Oxford Music Online*, 2nd ed., http://www.oxfordmusiconline.com.mcc1.library.csulb.edu/subscriber/article/oprt114/e6955 [accessed December 27, 2014].

[108] Kenneth Levy, et al., "Plainchant," in *Oxford Music Online*, 2nd ed., http://www.oxfordmusiconline.com.mcc1.library.csulb.edu/subscriber/article/grove/music/40099 [accessed December 27, 2014].

tropes sprung. The sources of the texts are biblical, as in the verse from Isaiah cited above, as well as sometimes extra biblical. Collections of such chants, according to Levy, were collected and codified in volumes known as "troparia."[109]

From the standpoint of the composer, it is not difficult to see why the Ordinary of the Mass is most often set. This is because, as it is repeated daily, it would have the greatest familiarity to an audience and the greatest chance of liturgical use.

The Influence of Benjamin Britten

She begins by demonstrating the source of Britten's influence on Bernstein's compositional practices as having started with the latter conducting the U.S. premiere of *Peter Grimes*. Here she describes a "layering" of the action within the English libretto onto the Latin text of the Requiem service in progress within a nearby church.[110] She contends that "this layering process was an important aspect of the *War Requiem*, with the poems of Wilfrid Owens acting as tropes."[111] The use of tropes within the structure of the *Mass* is a direct connection, then, to Britten's processes, as Bernstein uses the texts of the tropes (composed by Bernstein and librettist Stephen Schwartz) to juxtapose the "sacred and secular, with a street chorus giving a bitter commentary in English on the Latin liturgy of the Mass."[112] She quotes Bernstein as describing these tropes as "a

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109 Ibid.

110 Smith, "Peter Grimes and Leonard Bernstein," 28.

111 Ibid.

112 Ibid.

subtext, simultaneously and concurrently, that consists of what might be going on in your mind or anyone else's during the Mass."[113] The purpose of *Mass*, as described by Bernstein, himself: "The intention of *Mass* is to communicate as directly and universally as I can a reaffirmation of faith."[114]

Jack Gottlieb —A Musical Motive for Faith Derived from Bernstein's Jewish Faith Background

Bernstein, says in his album jacket notes for the 1977 Recording of *The Age of Anxiety*:

> Faith . . . turns out to be in your own backyard, where you least look for it, as in this glass of orange juice I am holding in my hand. There is God in the orange juice, for sunshine is there, earth, vitamins . . . . It's really a Buddhistic idea. God is in everything . . . .[115]

Gottlieb asserts that Bernstein has a musical motive that he uses to symbolize faith. "Persistently, throughout the years, this belief has been associated musically with the motive of a descending fourth followed by a whole or half step. This motive is always put into an asymmetric meter, and it invariably appears in the closing (and/or

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[113] Leonard Bernstein, as quoted in Paul Hume, "A Reaffirmation of Faith," in the souvenir program for *Mass: A Theatre Piece for Singers, Players and Dancers* [Washington, D.C.: John F. Kennedy Center for the Performing Arts, 1971]: 10.

[114] Leonard Bernstein, as quoted in Michaal Kwatera, OSB, *Come to the Feast: Liturgical Theology of, by and for Everybody*, (Collegeville, MN: Liturgical Press, 2006

[115] Leonard Bernstein, Album jacket notes from *The Age of Anxiety* (Deutsche Grammophon, 1990). This is the CD re-issue of the vinyl album released in 1977 on Deutsche Grammophon, which contained the program notes quoted above.

opening) moments of a work."[116] Gottlieb attributes this motive to the music of Bernstein's Jewish faith background. "An observant Jew would recognize this as coming from the Rosh Hashanah liturgy, heard for the first time as part of the prayer section called the Amidah. This compilation of fixed benedictions, recited at all services with varying interpolations, probably constitutes the second most important Jewish prayer after the creed of Sh'ma Yisrael."[117]

Gottlieb also importantly asserts that *Mass* "in many ways is more a Jewish work than a Catholic one" and contains this motive in its final "choral section."[118] He demonstrates this, as mentioned above, in his musical example number 7. Here the left hand accompaniment contains numerous statements of the fourth leap to then immediately descend a half or whole step.[119]

The motive shows up three bars before 100, with the text, "Our Father." Here, the Celebrant is experiencing a crisis of faith, and the faith motive is used almost in a parody of the Celebrant's earlier prayers. At measure 75, the stage direction says, "parodying himself," for the text, " Lauda, lauda, laude," so it is appropriate to assume that this is also meant in a parodying manner.

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116 Jack Gottlieb, "Symbols of Faith in the Music of Leonard Bernstein," *The Musical Quarterly* (Oxford: Oxford University Press, 1980): 292.

117 Ibid.

118 Ibid., 294.

119 Ibid., 294.

The change back to the A section material of this movement occurs at bar 109, marked “Twice as Slow." Here the scalar material from the opening bars returns and this time the Celebrant marvels at how things can get “quiet,” as opposed to “broken." The climax of this section of the return to A is with the line, “Don’t let him die again,” bars 143-145. In bar 145, the harmonies resolve to the tonic (E Major), and the stability of that tonic chord supports the meaning of the text, with the Celebrant coming to a conclusion about the everything that has happened in the Mass, thus far—the complaints and criticisms brought forward in the tropes and in his own crisis of faith.

There is no doubt that a clear statement is made about the hierarchical nature of the church, with the Celebrant singing lines like, “Take a look, there is nothing but me, under this [stage direction: “*showing his torn vestments to everyone*”],” which is found starting at measure 196. Programmatically, this seems not only to indicate a desire to break with this hierarchy, but also a need for humility in the clergy. The Celebrant’s words and actions as does his earlier line, “Right! You were right, little brothers, you were right all along,” starting at bar 68. Though the term “little brothers” is mildly condescending, the idea that the Celebrant admits he was wrong to be “so earnest, so solemn, as stiff as a column,” in bars 73 and 74, and his invitation to the crowd to “join” him on the altar and possibly aid him in its destruction (as a symbol of the separation between people or between the clergy and the congregants) in bars 82 through 84,

Anthony Sheppard—*Mass* as a Ancient Ritual Redesigned to Reflect Its Time

Anthony Sheppard makes the following comparison between *Mass and Revelation in the Courthouse Park*. He states that both “are examples of music theater

based on ritual models. They share a similar dramatic structure: beginning in satire, leading to a central ritual performance, and through this ritual, ending with a psychological catastrophe for an individual."[120] "These are works of multimedia and total theater designed to criticize and transform political, musical, and religious life."[121] He finally asserts that, "Partch and Bernstein employ ritual expression and popular music references for the purposes of parody and social criticism, focusing on the relationship of the individual to society."[122]

I agree with the premise that the ritual of the Mass and the vernacular styles are used to produce parodies of their true selves in an effort to shed light on the difficult issues associated with society and religion, but I do no think this is the exclusive purpose of employing the ritual, and I accept the overall theatrical work as also being a legitimate Mass in that it is a meditation on deep spiritual matters, as well as a social commentary. All of these things fall into the normal purview of a Liturgy, and often the Homily is used for these purposes—a non-musical section of the Mass whose presence is felt through the use of parody in this particular setting, as well as the Celebrant's less dramatic reactions to the satirical elements of this setting. The spiritual meditation is present in the setting of the traditional prayers and the careful juxtaposition of those vernacular elements,

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120 W. Anthony Sheppard, "Bitter Rituals for a Lost Nation: Partch's 'Revelation in the Courthouse Park' and Bernstein's 'Mass,'" [*The Musical Quarterly* 80, 1996]: 461.

121 Ibid., 462.

122 Ibid.

which are most germane to the central feeling of a given prayer. This is, in a way, a mark of the greatness of the work. I reject the characterization by Sheppard of Bernstein's settings as "perhaps, abuse, of American popular music."[123] I think Bernstein is extremely careful and in masterful control of an idiom he himself has created for the purposes of this Mass.

Leonard Bernstein—An Analysis of *Mass* based upon the Principles Set Forth in *The Unanswered Question*

Some clues to Bernstein's compositional processes may be present in his famous Norton Lectures at Harvard in 1973, *The Unanswered Question*.[124] In that series of talks, Bernstein makes the case for a "universal grammar" in music that builds on the ideas of and somewhat mirrors the structure of the theories of Linguistics forwarded by Noam Chomsky. Bernstein coins a term for this new field of musical analysis he proposes called "Musico-Linguistics."[125] Bernstein structured his Norton lectures on the three major components of language discussed in Chomsky's work at the time: phonology, syntax, and semantics.

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123 Ibid.

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

125 Bernstein, *The Unanswered Question*, 9. An entire field of music analysis has arisen from the comments made by Bernstein in his 1973 lecture, called "Musico-Linguistics." For a survey of the field and its progress over the past forty years, see "The Musico-Linguistics Meme: Recursion and Musical Meaning since Bernstein in Boston," (Jordan Randall Smith, 2012, retrieved at https://www.academia.edu/2468097).

Influence of Chomsky's Theory of Transformational Grammar

There is a connection between Bernstein's "attraction" to Noam Chomsky's *Language and Mind*[126] and the Theory of Transformational Grammar it describes, as well as other's efforts in the field of Linguistics with his treatment of the Latin Text of *Mass*. Bernstein's assertions about elongated phonemes and morphemes forming the basis of singing is borne out in his treatment of text and the manner in which he derives melodic material from the innate percussive or mellifluous qualities of certain phonemes, morphemes, as a well as phrases. An excellent example of this compositional process can be found in "XVI. Fraction: Things Get Broken," specifically in the way he sets the word, "broken," in measures 28 and 32 (see example below). Though all of the text is set to staccato notes, this particular collection of phonemes /b/ and /k/, among them, have a percussive quality and lend themselves to the halting sense of the text. This moment directly follows the smashing of the chalice and monstrance, and the near silence in the orchestral accompaniment allows the percussive, whispered quality of these staccato notes at a piano dynamic to grab the listener's attention.

Examining moments like this, and there are many brilliant examples of Bernstein using the phonetic qualities of his text to heighten the expressivity of the music throughout *Mass*, points to, if not a Chomskyan influence, then an understanding of

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[126] Noam Chomsky, *Language and Mind*, (Cambridge, England, and New York: Cambridge University Press, 2006).

Bernstein's receptivity to the ideas Chomsky put forward.[127] It is yet another example of how text drives the music in *Mass*, a thing it has in common with both Stravinsky's Mass and my own.

The "Twentieth Century Crisis" in *Mass*: Tonality and Serialism Side by Side

The ideas Bernstein advances in *The Unanswered Question* have potential as a guide to his compositional philosophy and shed some light on his compositional techniques. His discussion in Lecture Five, about the "Twentieth Century Crisis," sets out the rationale and aims of the two schools of Twentieth Century Music, as he perceived them at the time—serialists and tonal composers—and in so doing, Bernstein reveals his thoughts on the "tonal" potential of serialism, and more importantly his belief that all music, including serialism is tonal on some level because of our "universal *musical* grammar [emphasis Bernstein's]" based upon the harmonic series,[128] which Bernstein related to our "innate grammatical competence," theorized by Chomsky.[129]

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[127] We know from the Author's Note in *The Unanswered Question* that Bernstein began his investigation of Chomsky's ideas around 1972, after the completion and premiere of *Mass*. However, we also learn from Lecture One, that Bernstein had been trying to formulate a theory of "inborn musical grammar" since undergraduate days at Harvard (page 7). Perhaps a connection can be made between his desire to discover proof of the existence of "inborn musical grammar" and his treatment of text, not only in *Mass*, but throughout his vocal music pieces.

[128] Bernstein, *The Unanswered Question*, 10.

[129] Chomsky, *Language and Mind*, 4. In *Language and Mind*, Chomsky never actually uses the term "innate grammatical competence" (though Bernstein's term is more succinct and perhaps more comprehensible than Chomsky's). He does describe this phenomenon, "the system of linguistic competence that underlies behavior but that is not realized in any direct or simple way in behavior. And this system of linguistic

This Bernstein understood as "a genetically endowed language faculty, which is *universal* [emphasis Bernstein's]."[130]

Bernstein sees a connection between the linguistic concept of "monogenesis" (where all language evolved from common morphemes constructed of morphemes—such as "ma" for mother, which consists of an ictus [beginning and held sound] and slide [increase or decrease in frequency or pitch—moving away from initial pitch]) and a "monogenesis" for music base don the harmonic (overtone) series, noting such commonalities as the pentatonic scale, the ascent/descent of minor thirds noted in the sing song language of children at play, the major triad and all other scales inherent, the ambiguity of the seventh from the tonic—which is really a tone between the major sixth and minor seventh—a microtone that is impossible to play on a piano because of its tempered tuning [tempered tuning is what makes a 12-tone chromatic scale possible by creating 12 equal half steps]).

The 12 tones of the chromatic scale come from the circle of fifths. Moving a fifth away from each pitch-class (each functioning as its own tonic, with the subsequent note functioning as the dominant of the previous note) we wind up in the same place we started. It stops, therefore at 12, and this caps off our 12 tones of the chromatic scale and the reason for the tempered tuning of the piano in this fashion. Any interval could have been selected as the denominator (space between pitch classes) on the piano, but the 12

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competence is qualitatively different from anything that can be described in terms of the taxonomic methods of structural linguistics….", etc.

[130] Bernstein, *The Unanswered Question,* 8.

tones make sense because of the overtone series and the way it is structured and reinforce the tonic dominant relationship. Bernstein refers to this as "the built-in preordained universal known as the *harmonic series* [italics Bernstein's]."[131]

It is worth noting that this idea is also forwarded by Schoenberg in the *Harmonielehre*, and an implied justification for his 12-tone method of composition.[132] Schoenberg, like Bernstein, starts with the premise that "the overtones closer to the fundamental seem to contribute more or more perceptibly to the total phenomenon of the tone—tone accepted as euphonious, suitable for art—while the more distant seem to contribute less or less perceptibly. But is quite certain that they all do contribute more or less, that of acoustical emanations of the tone nothing is lost. And it is just as certain that the world of feeling somehow takes into account the entire complex, hence the more distant overtones as well."[133] Schoenberg states that overtones in close proximity and those more distant are "no more opposites than two and ten, as the frequency numbers indeed show; and the expressions 'consonance' and 'dissonance,' which signifies an antithesis, are false. It all simply depends on the growing ability of the analyzing ear to familiarize itself with the remote overtones, thereby expanding the concept of what is

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131 Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge, MA and London: Harvard University Press, 1976): 17.

132 Arnold Schoenberg, *Theory of Harmony [Harmonielehre]*, (Berkeley, CA and Los Angeles: University of California Press, 1983): III: "Consonance and Dissonance." In this chapter, Schoenberg lays out his justification for an understanding of harmony, based on the overtone series.

133 Schoenberg, *Theory of Harmony*, 20.

euphonious, suitable for art, so that it embraces the whole natural phenomenon."[134] Schoenberg is thus simply following the overtone series to its logical conclusion when he pursues relationships between pitch classes based on overtones that are further away from the fundamental. The more distant pitch classes, following this logic, are harder for us to hear until we train our ears to do so, even though their inclusion in a piece of music (and their "euphonious" quality) is supported by the laws of Nature.[135] This ties in with Bernstein's concept that musics are more or less familiar to us as they are the current dialect of a particular culture, and as we become exposed to these different dialects, we become more able to discern them, just as Schoenberg's ideal audience hears the relationships among the 12 tones as plausible given the expanded discernment of the overtone series over time and with increased exposure to the series.[136]

The importance of this nexus of ideas between Schoenberg and Bernstein in terms of Bernstein's musical phonology as an explanation of a "universal musical grammar, and something that can potentially give us an understanding of Bernstein's method of composition can be found in Schoenberg's essay, "Twelve-Tone Composition."

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134 Ibid., 21.

135 Ibid., 21.

136 Arnold Schoenberg, "Composition with Twelve Tones (1)," in *Style and Idea* (Berkeley, CA and Los Angeles: University of California Press, 1975): 215. In remarking on the relative difficulty of composing with twelve tones, Schoenberg declares, "Only the better-prepared composer can compose for the better-prepared music lover." This remark is one among many in *Style and Idea* that refers to a public that has an expanded knowledge of music and is thus "better-prepared" to receive more complex compositions, which nonetheless "aims primarily at comprehensibility" [215].

Schoenberg writes, "A later time will perhaps (!) be allowed to use both kinds of resources in the same way [Schoenberg refers here to the "new" method of twelve-tone composition, and what he terms the method based on the "old resources" which "used to make up the ebb and flow of harmony"], one alongside the other."[137] That Bernstein did, in fact, do just that in *Mass* is further testimony to yet another source of its much remarked upon "eclecticism," as well as to the possibility that it might have in some way fulfilled the artistic potential Schoenberg posits. Whether it would have met with the latter's famously exacting standards can never be known, but the a question can be asked given the thoughts of these two great masters. Could the hostile initial reactions of critics to *Mass* could be attributed, with the perspective of time and distance, to an "unpreparedness" on the part of some contemporary listeners? Only time, of course, will tell.

In light of these connections, and from the standpoint of a musical *monogenesis*, Bernstein's analogy to the linguistic theory of *monogenesis* is that just as its linguistic counterpart leads us to see all subsequent languages as being fully grown languages that developed from a mother tongue, so musical *monogenesis* has caused all music throughout the world is varied and unfamiliar to those outside of its culture due to the natural variations that have evolved in the creation of languages throughout the world in their progression from the common mother tongue, but all the musics of the world can be traced back to the common universal musical grammar and seen as a derivation or

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[137] Arnold Schoenberg, "Twelve-Tone Composition," in *Style and Idea* (Berkeley, CA and Los Angeles: University of California Press, 1975): 207.

evolution of the original "musical tongue"—"a universal, naturally ordered tonal structure." In the fifth lecture, at around 57:50, he mentions the "tone row" in the last movement of Beethoven's Ninth Symphony—the same row mentioned by Smith and by Bernstein elsewhere as having originated with the Ninth, and used in the Meditation No. 2 in *Mass*.[138]

The Use of Beethoven's "Tone Row" in "Meditation, No. 2"

In discussing the moment that Beethoven shifts out of his "tone row" and into tonality, Bernstein mentions the "sudden awe-struck moment in the finale of recognizing the divine presence?"[139] Bernstein emphasizes the point that the use of the row (which he shows contains 11 out of the 12 chromatic pitch classes) reduces the tonality to "harmonic implication," which helps to demonstrate the natural connection between dodecaphonic pitch class organization and tonality.[140] This establishes his rationale for using a tone row in the context of what is largely a diatonic piece, but rationale is too limited a word, because it leaves open the possibility that Bernstein composed his Second Meditation in *Mass* as an intellectual exercise, using an arbitrary system that may have a plastic connection to tonality and the ultimate goal of expression he sought in its composition. I think a better word to use here is inspiration. He describes the use of the row in the middle of a diatonic work and movement (structurally based on theme and

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138 Smith, *There's a Place for Us*, 184.

139 Bernstein, *The Unanswered Question,* 293.

140 Ibid.

variations) in this particular section of the Ninth Symphony as "what makes it so suddenly awesome, unrooted in earth, extraterrestrial—so that when earthly harmony does return that incandescent A-major triad does indeed cry, 'Brüder!'—Universal brothers, all emerging together from that non-earthly Divinity."[141] It is clear, then, from this statement, why Bernstein would consider the use of a row, and particularly this row from the finale of the final movement of the Ninth Symphony (a movement whose theme is so clearly "Universal" brotherhood), as so apt for his *Mass*, a work whose programmatic message is peace and brother/sisterhood.

Helen Smith also mentions the programmatic connection between the two works in her analysis of *Mass*. "The influence [of the Ninth Symphony] can also be seen in the second 'Meditation,' an orchestral interlude added by Bernstein between the trope, 'Thank You' and the Epistle. The 'Meditation' has the subtitle, 'on a sequence by Beethoven,' and this sequence formed the basis for a set of variations."[142] Smith characterizes "the use of Beethoven's music in the 'Meditation No. 2'" as "interesting, and also appropriate. The words that accompany Beethoven's sequence in the [ninth] symphony begin 'Ihr stürtz nieder, Millionen' ('You fall down, O millions'), and the words sung at the end of Bernstein's preceding number, 'Thank You,' quote the opening of the previous trope—'Half of the people are drowned and the other half are swimming

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141 Ibid.

142 Smith, *There's a Place for Us*, 184.

in the wrong direction,' surely a similar indication of a fall from grace."[143] Most importantly, Smith makes the connection between the word, "Brüder" and the material in the second "Meditation." She mentions "the appearance of the chords that accompany the words, 'Brüder' in the 'Ode to Joy,'" at the beginning of the coda of this Meditation.[144] As further evidence of the significance of the word, "brüder," and the music that accompanies this text in the Ninth Symphony, she notes that, "it is therefore significant that the next words heard in *Mass* [after the coda to the second Meditation] . . . are taken from one of St. Paul's letters in the Bible . . . 'Dear Brothers.'"[145]

Connections to *Missa Familiae Sanctae*

There are two connections to my own Mass here—the first being the technique of using a tone row as a means of harmonic contrast within a tonal piece. Though I did not use any strict twelve tone rows, I did use a modified blue scale as a set {7, 8, 9, 10, 0, 1, 2, 4, 5} in the composition of much of the Mass, and especially the Kyrie. This set forms a sort of "home base" for the work, as a whole, and I even use the set to form the overall progression of keys within the various sections of the Credo (a sort of *urlinie*, to tie it in with the type of Schenkerian analysis done by Agawu on Stravinsky's Mass). Even the

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143 Ibid, 185.

144 Ibid.

145 Ibid. Smith mentions in a footnote at this point in her discussion of the connection between *Mass* and Beethoven's Ninth Symphony that "The same connection [between the quote from St. Paul's epistle and the term, "brüder," used in the Ninth Symphony] is noted by [Paul] Hume," found in Paul Hume, "A Reaffirmation of Faith," *Atlanta Arts* (monthly magazine of the Atlanta Memorial Arts Centre), (Atlanta: Atlanta Memorial Arts Centre, 1975).

final harmonic progression of the piece is a transformation of this set in order, where each pitch class is the tonic of its chord. The advantage of employing this method is that the music can take on some unfamiliar sonorities, or harmonic progressions, but always relate back organically, to the material on which the entire piece is based. It is not a forced structure because the set does suggest tonality, inasmuch as the pitch class (7) is clearly the tonic of the Kyrie, (8) the tonic of the Gloria, and (0) the tonic of the Credo, with all of the other pitch classes performing roles they have traditionally played in tonal music of the past. For example, the set contains the dominant pitch class and this pitch class is often used in its traditional role of establishing the tonic. Other pitch classes which would help to establish a mode are omitted and others added to obscure the mode, but as these are all found in the overtone series, due to the nature of the series and our perception of music in general, per Bernstein, the music unambiguously lays claim to the "universality" of the series.[146]

The second connection to my Mass is the belief that the ultimate goal of writing a Mass is to foster some sort of peace in the listener. As I mention in my program notes, "My intention is to express what the Roman Catholic Mass means to me, personally, and to attempt to provide some meaningful music to accompany the Ordinary of the Mass." As the prayers of the Mass of the Roman Rite are structured to emphasize peace throughout the service, and even as the ultimate goal of the service, this is both something *Mass* and *Missa Familiae Sanctae* have in common, and something that arises

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[146] Bernstein, *The Unanswered Question*, 17.

very organically out of the text of the Mass. Text being the driver of these works, the programmatic focus on peace as a theme is consistent with the belief system behind the text and the musical tradition of this particular genre. It is one of the chief reasons I personally believe that *Mass* is a true musical Mass in the historical sense, as well as a brilliant and moving piece of musical theatre, as Bernstein intended.

CHAPTER 3

PART II: MISSA FAMILIAE SANCTAE: COMPOSITIONAL PROCESSES AND INFLUENCES UPON THE WORK, GIBSON: *MISSA FAMILIAE SANCTAE* (2014)

Compositional Process

Missa Familiae Sanctae was born of my desire to write something of quality that could enhance the Roman Catholic Mass. For years, I have been underwhelmed by a good portion of the music played and sung in Mass and have wondered if I could contribute to the great body of works that have been composed for this setting, either for Liturgical use or for performance in a concert hall. This goal, coupled with my desire to express my faith and the meaning I find in the text of the Ordinary of the Mass, drove my decision making at every juncture of the composition of this piece. If I have provided music in which an audience or congregants can open themselves up to their own truths and find peace, then I will consider the effort a successful one.

Use of Latin Text

With an eye towards these objectives, I decided to set the original Latin text of the Ordinary of the Mass. In doing this, the listener is taken out of the modern world and put in, at worst, a neutral space, or at best, an ancient space with a history that provides some continuity with the past and thus, some reassurance. This moves the listener toward my ultimate goal of providing them with a peaceful musical space in which to reflect upon or discover their truths.

Use of the Latin text of the Mass adds some authenticity to the piece. By providing a connection to the past, not only is a setting created for the listener, but also the richness of the history of this Liturgical and musical form is added to the overall experience. The text connects my Mass with its predecessors in a structural way, as well, in that it presented the same syllables and stresses to me as it did to all who came before me. These stresses and syllables create certain rhythmic and semantic realities for the composer, and by dealing with similar challenges to those of my predecessors, the structure of my Mass is a reflection or reaction to those who have come before, and presents characteristics that are recognizable features of the Mass as a form.

Furthermore, a Latin text asks something of the listener or participant. By requiring the listener to translate as they experience the piece, emphasis is placed on the text, and for those who wish a deeper experience, one is provided from the outset. For those familiar with translations of the text into modern languages, comparisons between the context of the original Latin phrases and the translated phrases help to illuminate possible meanings that do not present themselves when heard in a modern language only.

The selection of Latin text is also in keeping with the post-Vatican II practice of the church. Per my conversation and correspondence with Msgr. Douglas Cook, pastor of Holy Family Cathedral in Orange, California, and research into the documents of the Second Vatican Council, there is no prohibition of the use of Latin in the Roman Catholic Mass. There are two types of Masses said in current practice. The most commonly held type is the New Mass, which is celebrated in a language understandable to the congregants of each church. Pope Paul VI, in the *Documents of the Second Vatican*

Council: Dei Verbum states " . . . since the word of God should be accessible at all times, the Church by her authority and with maternal concern sees to it that suitable and correct translations are made into different languages, especially from the original texts of the sacred books."[147] There is also, however, the traditional Mass said in Latin, which is known as the Tridentine Mass. A celebrant (priest) has the discretion to say Mass in the language of his choice, as he feels it will most clearly communicate the Verbum Dei to the parishioners.[148] This allows for the possibility of my Mass being used Liturgically, in addition to its being performed in the concert hall, which is in line with my goals.

Harmony

Harmonies were carefully planned and executed throughout my Mass. They serve two purposes within the piece, which dictate the shape of the overall harmonic plan. The first of these two purposes is to provide color, not in a timbral sense, but in the sense of color created by the quality of a chord, or its ability to paint, through its qualities and characteristics, the context of a word or phrase. The second of these two purposes is harmony's traditional role of communicating the overall form of a piece to the listener.

This use of harmonic quality can be clearly seen in the setting of the word, "omnipotentems," in the Gloria, two bars before rehearsal mark 4.

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147 His Holiness, Pope Paul VI, "Dogmatic Constitution on Divine Revelation: Dei Verbum" (Documents of the Vatican Council, 1965)

148 Msgr. Douglas Cook, from correspondence with the author on the topic of contemporary use of Latin in the Mass.

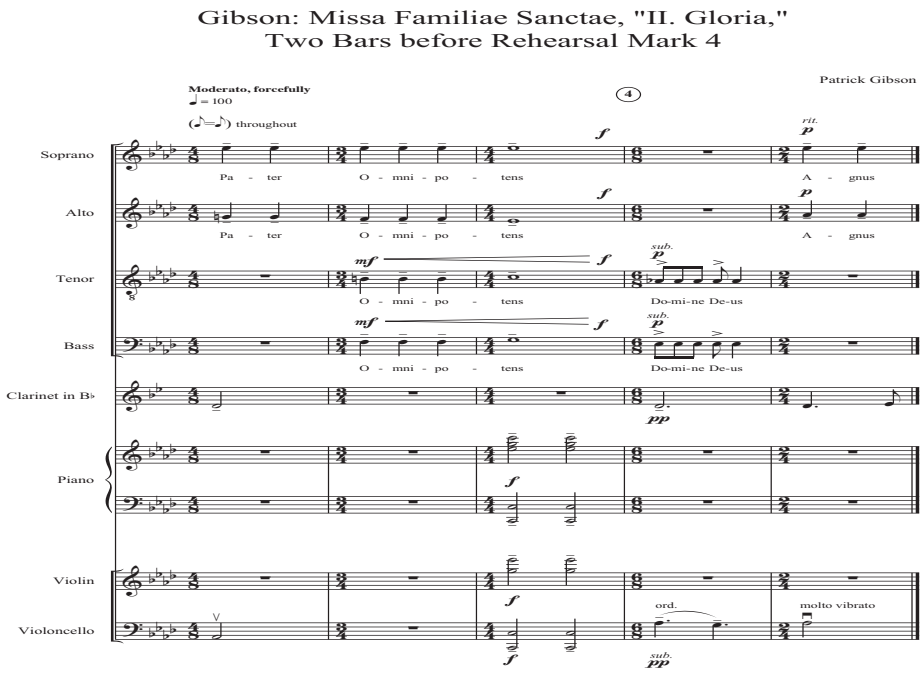

FIGURE 13. Gibson: *Missa Familiae Sanctae*, "II. Gloria," two bars before rehearsal mark 4.

The harmony, f minor half-diminished, contains the blend of stability and instability within its intervals with which I sought to convey the awe-struck nature of the speaker of the text at this juncture. The major seconds (3 and 5, 5 and 7) convey a somewhat stable dissonance, while the tritone (5 and 11) creates instability and a strong drive for harmonic resolution. The third is left out of the harmony, which adds to its ambiguous harmonic character. All of this serves my intention to paint this word as an expression of the disconcerting nature of the relationship between humankind and the infinite, but still express some sense of the solidity of the presence of God, though He and the infinite are nearly impossible to comprehend.

A more localized use of harmonic color can be heard at the beginning of the Kyrie. As mentioned above, the tonic pitch class of G is stubbornly asserted in the opening bars, from rehearsal number 1 through six bars after rehearsal number 2.

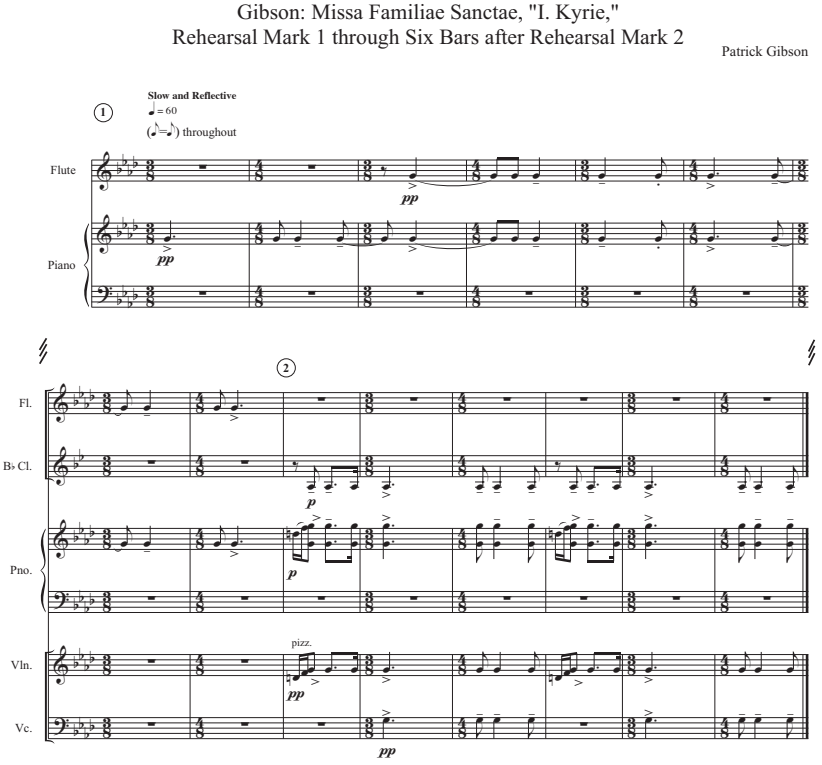

FIGURE 14. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," rehearsal mark 1 through six bars after rehearsal mark 2.

The section modulates a half-step away to arrive in Ab at rehearsal mark 5, but retains the G pitch class, as in the flute at one bar before 5 through the arrival in Ab at 5. This major seventh sonority is featured prominently again at the end of the Kyrie. This

both shows how the half-step interval is used to achieve color from moment to moment, as well as how it is used structurally to tie in elements of the beginning to the end of the movement. This is discussed further below, where I explain how harmony was used to indicate larger structural elements of the piece in the Credo.

There are examples of the quality of a chord being used to indicate structure in other parts of the Kyrie, as well. Hints of the eleventh harmonies that are featured in the Mass are present in the obligato that starts in the left hand of the piano, one bar after 3.

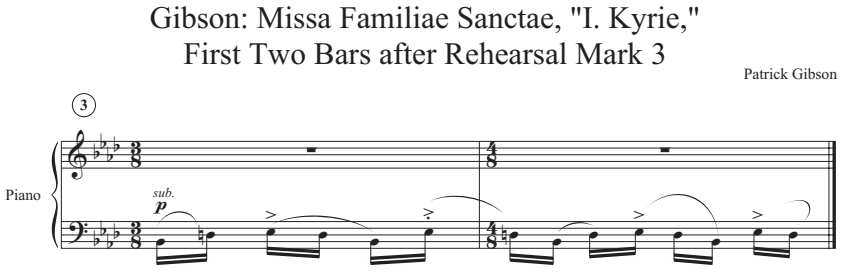

FIGURE 15. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," piano, one bar after rehearsal mark 3.

The harmony here is Bb11, and hints at the thirteenth, as well (G natural). This harmony is repeated and maintained over the course of several measures, and remains after the entrance of the voices (in the aforementioned Ab harmony), achieving a polytonality of Ab over Bb11.

This ambiguous, but largely stable sonority, starts off as a 16th note motor rhythm which suggests a Bb11 harmony and is effectively twice the pace of the pulse of the other

lines in this section, creating motion, but like Stravinsky's octatonic collections folds back upon itself and creates a harmonic block as well. Later, at rehearsal mark 4, in the right hand of the piano, a tritone (2, 8) is held for a comparatively longer rhythmic value over the ostinato in the clarinet and left hand of the piano, creating tension and propelling the line toward a cadence at the entrance of the voices at rehearsal mark 5. This harmonic plan is designed to highlight the entrance of the voices and communicate to the listener that an important structural point in the piece has arrived.

The major seventh interval and the juxtaposition of two tonalities—G and Ab—in *Missa Familiae Sanctae* (one bar before 5, ff.) are arrived at via a scale I used in its composition. I employ a modified blue-scale (7, 8, 10, 0, 1, 2, 4, 5) throughout. These pitches are transposed when necessary, and the circle of fifths is used to modulate away from and back to the dual tonic pitch-classes, G and Ab. This same scale is used to derive some sections of the Gloria (specifically at rehearsal mark 5, prominent in the flute, with some alteration). This gives the two movements connection, even looking at the piece from a Schenkerian macro-structure point of view, in that the two movements inhabit some of the same key centers, make use of the same scale (in a limited way), and even contain similar rhythmic material.

The second role of the harmony is to provide structural arcs over sections, movements as well as over the course of the entire piece. On a macro-level, the piece begins in G, and ends in C, two related keys, the latter a fourth above or fifth below the initial key level. This helps to enhance the comprehensibility and continuity of the overall structure of the piece. In each of these outer movements, the opening and closing

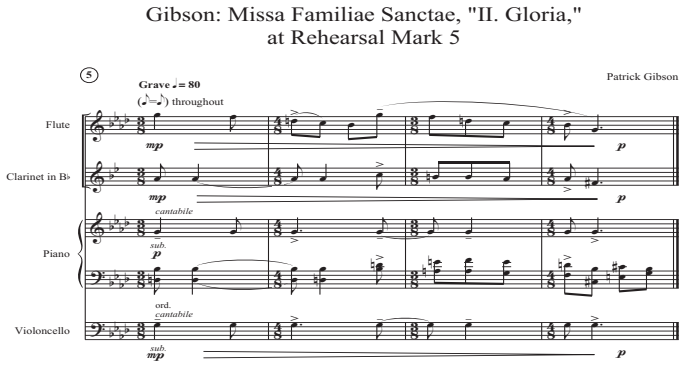

FIGURE 16. Gibson—*Missa Familiae Sanctae*, "II. Gloria," at rehearsal mark 5.

harmonies emphasize a major seventh interval. This is evident between the G pitch class in the flute and Ab harmony in the vocal lines in the Kyrie, at rehearsal mark 5; and the B and C simultaneity (pitch classes 11 and 0) at the end of the Credo, starting six bars after rehearsal mark 14, between the flute and piano, respectively (compare figures 17 and 18). This half step relationship shows up in smaller instances throughout the entirety of the Mass, helping to connect the harmonic material between movements, as well as suggesting a sort of return of the opening bars in the final bars of the Credo. Here the harmony is made even more recognizable by the use of the same rhythmic motive present in the first bars of the piece.

The harmonic implications of the scale mentioned above, especially the half step interval between the first two members of the set, helped me to derive the many melodic, rhythmic and harmonic transformations used throughout the piece. After the initial bars were written, I used a sort of quasi-matrix to determine the different melodic

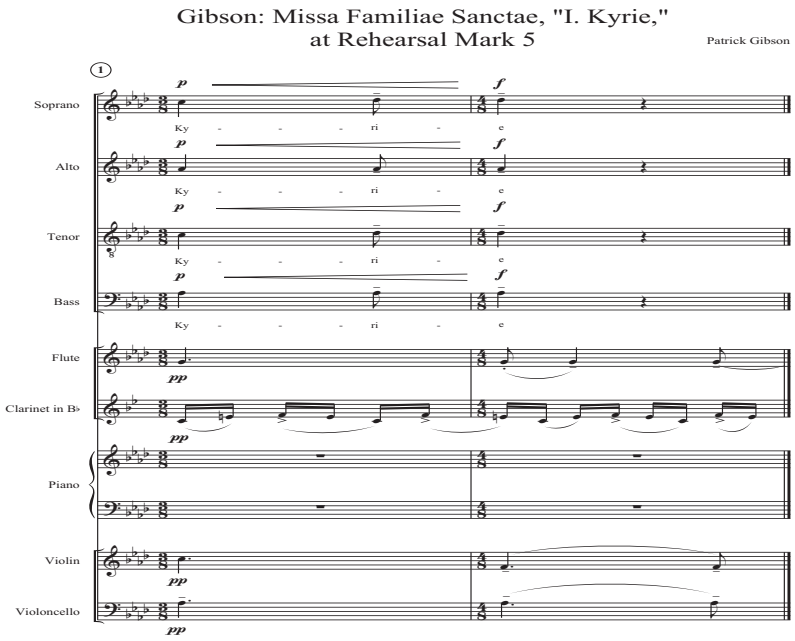

FIGURE 17. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," at rehearsal mark 5.

transformations of the vocal motive (first two measures of rehearsal 5 in the voices), as well as the rhythmic motive (established in the opening bars in the piano, and then reinforced in the flute).

Rhythm

Touching on the derivation of the rhythmic motive as it first appears in the opening bars of the Kyrie, the first half of the motive unfolds over the first four bars at rehearsal mark 1, and the second half is the retrograde of the first half, starting five bars after rehearsal 1. The resulting effect is one of organic continuity embedded within the asymmetrical 7/8 meter (created by the 3/8 + 4/8 metrical pattern), and this is turn yields a lot of opportunities for melodic and contrapuntal ideas in the bars that follow.

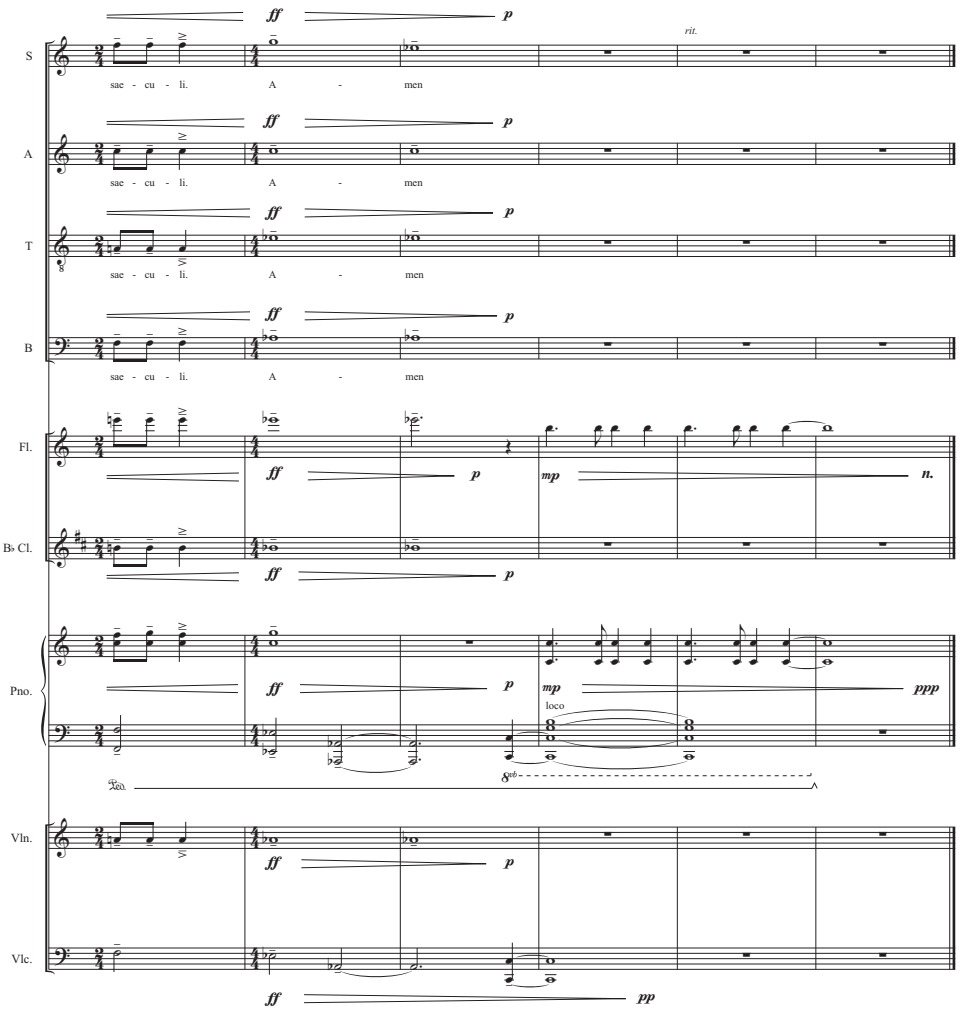

FIGURE 18. Gibson—*Missa Familiae Sanctae*, "III. Credo," five bars after rehearsal mark 14.

Texture

There are many examples and types of texture used in my Mass to indicate the meaning of the text, as well as to mark structurally significant moments. For example,

Gibson: Missa Familiae Sanctae, "I. Kyrie,"
Rhythmic Motive at Rehearsal Mark 1

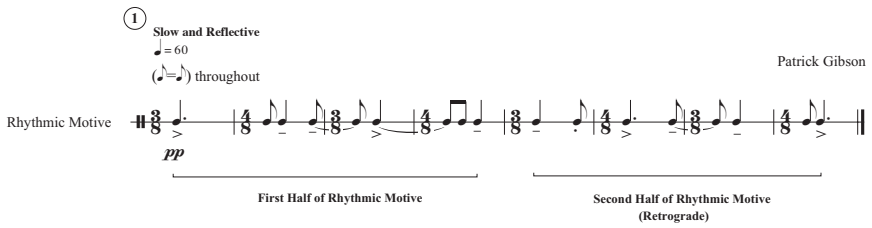

FIGURE 19. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," rhythmic motive at rehearsal mark 1.

the structure of the finale of the Gloria, the Amen, is sectioned off from the preceding measures of the piece by double bars. It is also started in a stretto arrangement, which collects itself and sings its final melodic and harmonic material homophonically. The final harmony is a G built on perfect fifths, and missing the thirds, which recalls Church Music of the Renaissance, and recalls the general texture of Dufay's Mass. The Amen, then, resembles a short chorale capping off the movement.

The harmonic texture of the Mass is manipulated to enhance the semantic meaning of the text, as well as to communicate form. Consistent throughout the three movements are moments in which openly voiced harmonies are used to mark cadence points, and the endings of phrases. They are also used to indicate words of special significance, such as "omnipotentems" in the Gloria, as discussed above.

Stravinsky's Influence upon the Creation of *Missa Familiae Sanctae*

The harmonic texture of my Mass is informed by my interpretation of Stravinsky's harmonies in his Mass. I have always been moved by the spare, syllabic setting of that Mass, as well as its tall chords. When setting out on this thesis, my working hypothesis was that these tall harmonies were either Jazz-derived or Jazz-inspired, and there is some circumstantial evidence to indicate that there might be some truth in this idea. However, subsequent research and analysis of his Mass has led me to the conclusion that there is far too much evidence of harmonies constructed out of octatonic collections to be ignored. That said, the choice of the pitches within the octatonic collections to be used by Stravinsky is noteworthy for the predominance of 11th chords and minor 9ths, and a case can be made for the selection of these harmonies from the octatonic materials as being the result of a jazz influence upon Stravinsky's music of the period.

It is pertinent to mention this influence again, as it relates to the creation of my Mass, since it was initially my idea to use a similar quality of chord to add meaning to the text. As a result, I employed the Blue-Scale to derive some of my melodic and harmonic material, and harmonized some passages with tall chords. Stravinsky's influence on this piece should be viewed, then, as less the result of a careful attempt to follow his model literally, and more due to my reactions to the sonorities I perceived in his Mass—correctly or incorrectly.

Analysis

Kyrie

As mentioned above, bars 1 and 2 are the rhythmic motive for the Kyrie, and for some sections of the Gloria and Credo, as well (See Fig. 19 above). The rhythmic motive is based on the word "Kyrie," with the dotted value providing the stress on the first syllable. Unity of the initial phrases from rehearsal 1 through 6 bars after two with the entrance of the viola is meant to convey the unity of purpose in the parishioners, as well as the sonic image of a bell calling the congregation to worship.

The accompanimental motive that appears at rehearsal mark 3 is used to connect the material of the first instrumental section with the setting of the text in the overall A section of the Kyrie. This is based on the two sixteenth notes which precede the G pitch class on the second beat of the bar at rehearsal mark 2, and which appears in its own right at rehearsal 3.

This rhythmic motive employs a consistent pattern throughout the movement: two unaccented sixteenth notes always start the pattern, but are not repeated. They are followed by three sixteenth notes, the first of which is accented, which are in turn followed by four sixteenth notes, the first of which is also accented.[149] The rhythmic motive is used to build other structures in the instrumental accompaniment, as well.

A sort of retrograde sequence of this rhythmic motive is used to construct the motor rhythm of the subject for the vocal fugato at 11. Each of the segments of text is

[149] My thanks to Dr. Raymond Torres-Santos for pointing this out to me during the course of our review of the scores.

comprised of three eighth notes, the third of which is accented. There is also a deep connection between this rhythmic motive and the rhythmic motive from the Opening of the Kyrie. A variation of a section in the middle of the opening rhythmic motive is used to help generate the rhythmic motive for the fugato (see Figure 20, below). By linking all of the material through the use of "developing variation," as Schoenberg described in his "Criteria for the Evaluation of Music," greater continuity and comprehensibility are made possible.[150] The prominence and reoccurrence (through developing variation) of this rhythmic motive are one of the main organizing principles of the entire Mass, as this rhythm, in various forms, returns throughout all three movements.

The inherent syncopation in this rhythmic motive calls to mind Bernstein's modified rumba rhythm in the beginning and end of the "Confiteor" in his Mass. His comment that these rhythms have developed into a more indigenous rhythm for American composers seems to be borne out in my unwitting use of this rhythm here, although in this section of the movement at rehearsal mark 11, it couldn't sound more old-world. [151]

The Kyrie has a ternary structure, as has been the traditional form for this movement of the Mass. This is, again, a reflection of my desire to have the material be authentically derived from the text. At rehearsal mark 7, the original rhythmic motive

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[150] Arnold Schoenberg, "Criteria for the Evaluation of Music," in *Style and Idea*, edited by Leonard Stern, page 129.

[151] Leonard Bernstein, "The Absorption of Race Elements into American Music"

returns in all instruments, all on the pitch level G, to cap off the A Section, and communicate that something new has begun in the music.

Gibson: Missa Familiae Sanctae, "I. Kyrie,"
Comparison of Rhythmic Motives of the Subject
for the Vocal Fugato at Rehearsal Mark 11
and Opening Rhythmic Motive at Rehearsal Mark 1

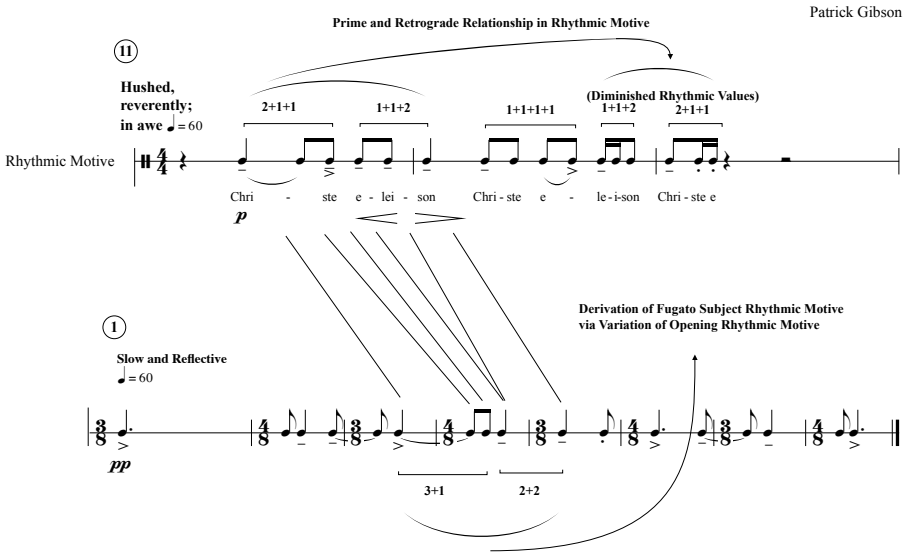

FIGURE 20. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," comparison of the rhythmic motive of the subject for the vocal fugato at rehearsal mark 11 and the opening rhythmic motive at rehearsal mark 1.

This is further echoed at rehearsal 9, where the violin has its double stop on octave Gs, answered by the same rhythm in the cello and clarinet, whose pitches form the tritone, Bb and E. The rhythmic motive helps to emphasize this sonority and create harmonic tension, thereby contributing to the forward motion of the movement.

Gibson: Missa Familiae Sanctae, "I. Kyrie,"
at Rehearsal Mark 7

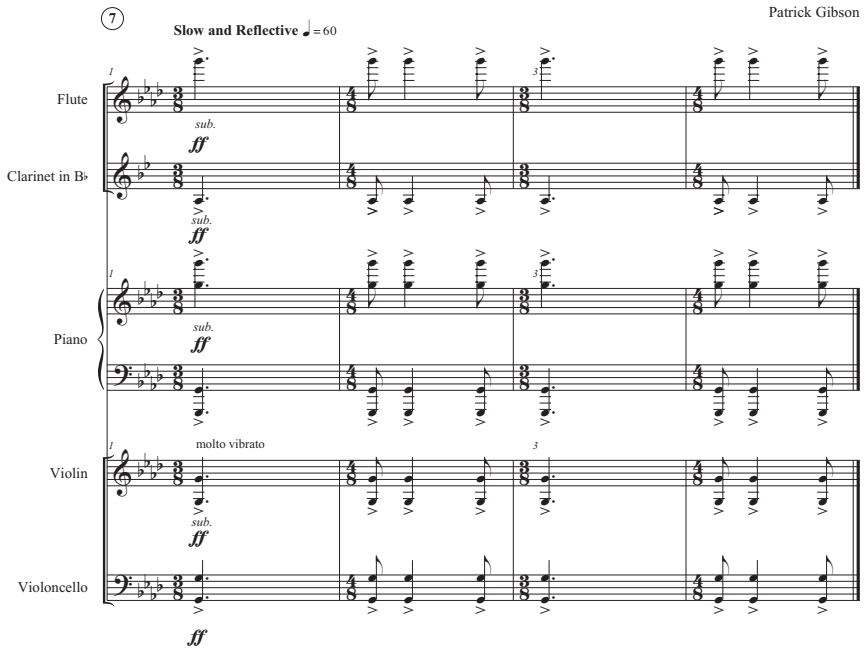

FIGURE 21. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," at rehearsal mark 7.

This section features a change in orchestral color, as well. The voices are off for the moment, and the texture of the ensemble has dwindled to pairs of instruments. This is designed to set up the intimacy of the a capella vocal fugue which follows, and which forms the first part of the B Section, or the "Christe eleison."

This does not come immediately after the forces of the ensemble are closed down, however. The figure builds in harmonic tension and the remainder of the instruments joins in the rhythmic figure, reaching a double forte dynamic level at rehearsal 11. The section that begins at rehearsal 9 and ends at the beginning of the vocal fugato at 11, does

not have a harmonic progression, but instead functions as a collection of pitch classes that spell a chord that pushes the section towards a harmonic resolution. The pitches collected over the course of this small bridge, (0, 4, 7, 10, 5) spell a C11 harmony. This is an example of the tall chords I employ throughout the piece in an attempt to provide color through harmony.

It was my goal to have the harmony of the piece hit the listener on one level as a series of shifting harmonies, some of which, as in the third movement, were actually serialized. Here, the C11 harmony provides harmonic tension and a drive towards a resolution on the pitch class C—most likely as a result of the tritone between E and Bb. It will be noted that the pitch classes used in this section are from the prime form of the set I employ for the entire piece, that I describe in the paragraphs that follow.

This harmony, though not the result of an octatonic collection (but instead a group of nine pitch classes based loosely on the blue scale and reflecting either the Phrygian or Lydian modes, depending on how they were used in a given passage or section) has the quality of cadencing back upon itself, much as the tall chords created through octatonic collections did in Stravinsky's Mass (see Chapter 2, Stravinsky, above). Though tall chords have been present in the movement before this moment, such as the Ab major seventh that is formed by the voices and instruments at rehearsal mark 5, this particular harmony is less stable due to the presence of the tritone and thus has a cadential quality.

From rehearsal mark 8 to 9, the set of pitch classes that were used to compose this movement are played: (7, 8, 9, 10, 0, 1, 2, 4, 5). This was intended to be a modified blue

scale in G, with pitch classes (9) and (2) allowing for some modal changes, as well as more diatonic harmonies in the accompaniment.

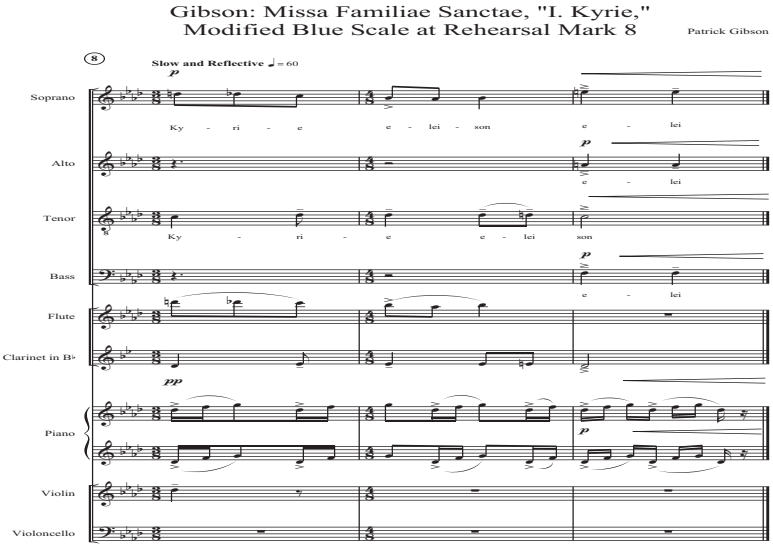

FIGURE 22. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," modified blue scale at rehearsal mark 8.

So, unlike the blue scale as identified by Bernstein in his thesis, this blue scale only had a minor third and minor 7th, with the ambiguity provided by the presence of the major and minor second, as well as both the tritone and the fifth. If the collection of pitches in a given passage or section, such as the music between the opening bars and rehearsal 5, used only the major fifth and contained no hint of the tritone, then the mode suggested was Mixolydian, but when the diminished second or fifth were used, even as a passing tone, this suggested the Phrygian or Lydian modes, respectively.

This is a technique for coloring a melody line or providing harmonic contrast that I lifted from the improvised guitar solos I play. Changing the pitch class of one of the pitches in the collection can create an entirely different harmonic goal, and provide a simple means of developing material. It also creates forward motion in the piece, while linking the new material to what has preceded it. This is, by no means, a new technique, and many development sections of 18th and 19th century sonata allegro movements signal a shift in structure in just this way.

The "Christe eleison" section is a sharp change in texture and is meant to signify that the prayer has advanced to the second phrase. There is no setting of the words, "Christe eleison," before rehearsal 11, and there is no setting of the phrase after the re-entrance of the line, "Kyrie eleison," at rehearsal 14. Unlike the Stravinsky setting, and many of the others discussed in the preceding chapters, it was my wish to demarcate the sections of the phrase from each other very clearly. I wanted to indicate that different meanings and different sensations were to be experienced in the two unique lines and in the repetition of the first line. Within each section, each of the lines reigned supreme with no intrusion from the other, allowing maximum meditation of the meaning of each phrase. This is the experience I have when saying this prayer in the Mass, and so I wanted to share the prayer with my listeners in this way.

At rehearsal 15, the original accompanimental motive, returns with its rhythm augmented to eighth notes. This idea provides enough contrast with the original setting of the "Kyrie" line to maintain listener interest, but is connected to what has gone before in its rhythmic and melodic material, and helps to give the piece some organic unity.

Starting at a piano dynamic level in the violin and cello in octaves and played pizzicato, it is joined by the clarinet. This orchestrated crescendo continues its increase with the addition of the piano, playing the original 16th note motive. This works as a bridge to the final statement of the melody, and its increasing dynamics and intensity are meant to signal the end of the movement

The final bar before rehearsal 17 features the most dissonant of the tall chords in the entire Mass, a Bb minor over Ab major, which has an D natural accented passing tone on beat one of the bar that immediately resolves to a Db.

This is featured very prominently in the Soprano and Tenor lines as a means of conveying the uncertainty and unease with which the congregant offers his or her prayers to God. It is also the apex of the movement, providing context to the peaceful resolution of all harmonic tension and rhythmic motion in the final bar on an Ab major seventh harmony.

The minor second or major seventh interval is significant throughout the Mass, and was one of the cornerstones upon which the melodic and harmonic material was based, as mentioned above. Its recurrence at the end of the Credo movement is intended to bring the audience full circle, as it were, to the original interval and harmonic quality that began the piece. In this way, I have used harmony—as so many of my predecessors have—to indicate moments of structural significance.

Gloria

At rehearsal mark 2, the setting of the portion of the Gloria, "laudamus te, benedicimus te, adoramus te, glorificamus te (we praise you, we bless you, we worship

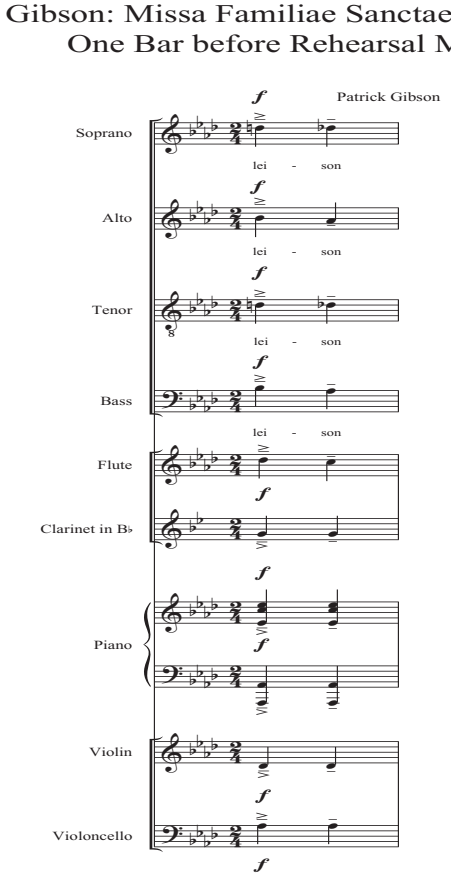

FIGURE 23. Gibson—*Missa Familiae Sanctae*, "I. Kyrie," one bar before rehearsal 17.

you, we glorify you)," [152] is similar to the setting in Stravinsky's Mass, as a sort of homage to that piece, and a small indication of his influence on me, as a composer—one which cannot be overstated. My setting of these lines is similar to Stravinsky's in conception, but differs in a few significant ways. A comparison between the two settings

[152] Felix Just, SJ, PhD, "Basic Texts for the Roman Catholic Eucharist: The Order of the Mass," (2012)

of this section of the text will shed light on my composer's voice—both how it has been influenced by Stravinsky's and how it differs from it.

Stravinsky's text is accompanied by a homophonic texture in the instruments, but here it is played simultaneously with the singers. In my setting, the instruments articulate their harmony—set up completely vertically in a homophonic fashion—to be answered by the singers, who have the melody. In Stravinsky's setting, the accompaniment is all fixed on one chord, as is the case in my setting, and here again both settings use a repeated rhythmic motive.

However, Stravinsky's accompaniment plays a repetition of the harmony on the accented syllable of each word of the text, where my setting has the word sung over the held accompaniment, with the singers accenting the syllables. Finally, Stravinsky maintains his accompaniment's rhythmic and harmonic setting through the line, "magnam gloriam tuam," where mine breaks off this accompaniment figure at "Glorificamus te." This is intended to communicate a movement from one section of the piece to the next, and groups the text, "gratias agimus tibi propter magnam gloriam tuam," separately from what has gone before. This is again a result of the differences between the Latin and the old English translation of the text of the Mass.

The older English translation omits the words, "we praise you, we bless you . . . we glorify you," as mentioned above, and so for me, not accustomed to the Latin translation, these lines are "new" and are separate, though related in meaning. I interpreted this part of the prayer—musically, at least—as ramping up to the idea that we would prostrate ourselves before God and worship Him, and as a pure expression of our

love for Him. The marking above these lines in my score for instruments and singers alike reads, “water rippling on the surface of a pond." I wanted the music to

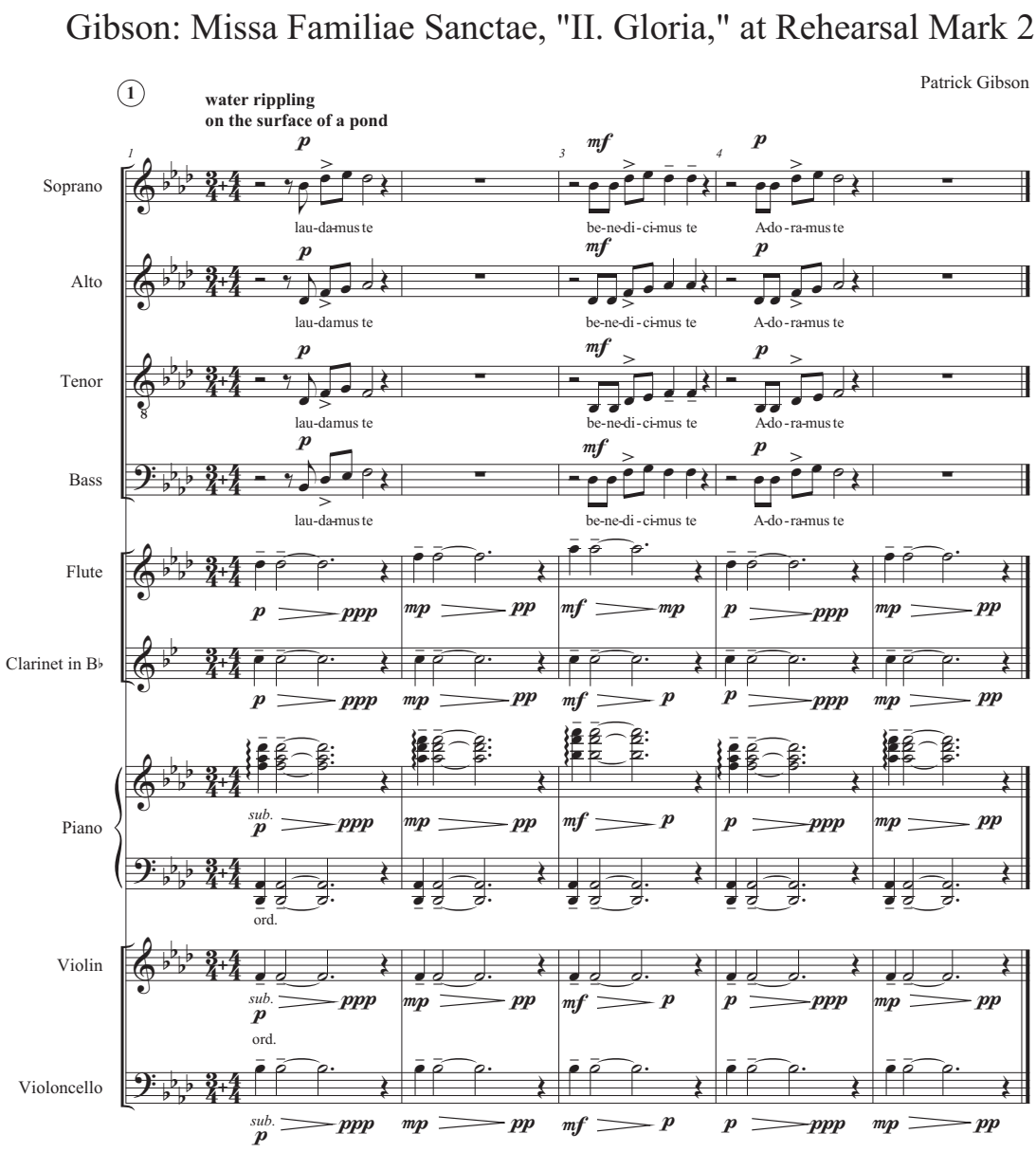

FIGURE 24. Gibson—*Missa Familiae Sanctae*, “II. Gloria,” at rehearsal mark 2.

Stravinsky: Mass (1948), "II. Gloria,"
at Rehearsal Mark 13 (First Six Bars Only)

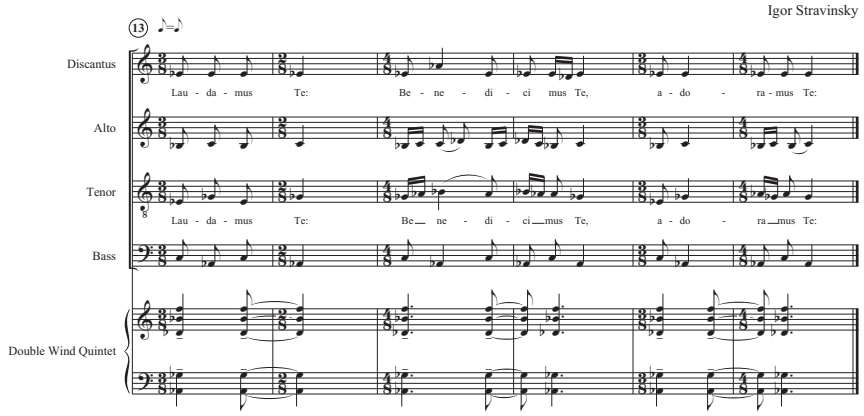

FIGURE 25. Stravinsky—Mass (1948), "II. Gloria," at rehearsal mark 13 (first six bars only).

communicate stillness, reflection and peace as the congregant considers the glory of our world and of God.

This differs again from Stravinsky's setting of these lines in tone. Stravinsky here, it seems to me, is attempting to provoke a sense of awe, and the distance between the congregant and God. His vocal lines are all set more contrapuntally than mine (and in this way are a more authentic reflection of the sound of a congregation reciting the lines—the same text, spoken with slight variations in rhythm), but are centered on the

same harmony and seem to reinforce the idea of harmonic stasis mentioned in the Stravinsky chapter above.

My vocal setting of these lines is much more homophonic, and follows a generally upward melodic direction. Though the harmony is the same, by moving each of the singers towards the higher ends of their respective ranges, tension and a forward motion is created, pushing the listener toward the next section of the text. This even produces a dynamic motion towards a louder overall sound, by moving the voices to a place in the singers' ranges where it is more difficult to produce sounds at a lower dynamic level.

Following Stravinsky's setting of these lines, his Gloria shifts back to the A section of the movement, with the triplet and quintuplet rhythmic figures that opened the piece. Here also, Stravinsky (as mentioned above) uses the texture of the solo voice to demarcate the next few lines, "Domine Deus, Rex coelestis," from the preceding—perhaps suggesting the programmatic element alluded to above involving greater and lesser distance from God represented by soloists versus a choral setting. For these lines, my piece moves from the peaceful adoration of the Deity to a more agitated and rhythmically propelled setting of the words, "we worship you, we give you thanks, we praise for your glory, Lord God, Heavenly King Almighty God and Father." These lines suggested the "Almighty" aspect of God to me more than the peaceful spiritual companion of the previous lines, and so I set them in a more angular and rhythmically dynamic fashion.

I also based this setting of my text on the manner in which this text has been traditionally recited in English, with theses lines grouped together and rhythmically separate from what came before. As the Latin lines were relatively new to me, they suggested a different sentiment than the lines to which I am more accustomed. This scheme also allowed me to emphasize the words, "Almighty God and Father," and later, "Son of God," which, I thought, called for a large musical moment.

This moment is also intended to indicate a structural shift in my piece from the first stanza of the prayer to the second. For this reason, after this text is sung, at rehearsal mark 5, there is an instrumental bridge leading the listener to the line, "Qui tollis peccata mundi (He who takes away the sins of the world)." It should also be noted that there is structural connection to the Kyrie in this instrumental bridge. The turn in the musical phrase is scored for cello and violin, with the cello playing a higher pitch than the violin (which plays its open G) for some timbral contrast.

The connection with what has come before is the rhythmic motive that appears here, which is the same rhythmic motive with which the piece started. Further connecting this section to the Kyrie is the scalar idea played in the flute, clarinet and piano. This is similar in melodic and rhythmic content to the idea found at rehearsal mark 8 in the Kyrie (and discussed above). The vocal chorale which follows marks the most dramatic structural change in this movement, and the most dramatic change in the entire Mass, second only to the "Crucifixus" section in the Credo. It is brought back at the end of the movement for the "Amen" as a means of both expressing the peace inherent in that word and structurally relating the end to the B Section of the piece. The

formal scheme of this movement being more through-composed, this setting of the Amen gave a rounded and recognizable quality to the end of the piece, and thus greater comprehensibility to the listener.

For me, this is the central idea of my faith, and so this idea needed time and space to breathe and a setting that would represent the peace and gratitude I feel, as a result. This is affected by the use of a new slower tempo marking, the dropping out of all instruments to change the texture, and the use of a completely new melodic motive. I used the transformations of the soprano melody to create the contrapuntal voice leading, for example using the inversion of the melody to create the bass line. The transformations are tonal, rather than real or literal, and I shifted pitch classes here and there to fit the overall harmonic progression of the section.

At the end of the first two repetitions of the phrase, the sopranos have their penultimate syllable held over by a longer rhythmic value to create 4-3 suspension in the second and third bar after rehearsal mark 6, and a quasi 6-5 suspension (with no preparation) in the two bars before 7.

This device puts emphasis on the word, “mundi (world),” and also marks off each repetition of the phrase, adding comprehensibility to this section. As in the “laudamus te” section, the music here stays on the same harmony but moves upwards in register to create tension and forward motion. The text is repeated two more times for emphasis, but the harmony changes to enable the shift from this idea to the next, “suscipe deprecationem nostrum (receive our prayer),” which is hopeful but less certain. The

harmony becomes less stable in order to communicate that the voice of the congregation has now shifted to the humble penitent.

"Suscipe," in its first appearance, is set to a tritone sonority (4 and 10), used in the first movement for harmonic motion two bars after rehearsal 9 for the shift to the B Section, "Christe eleison." In its use of similar material, the musical connection between the first two movements is further solidified, and comprehensibility of the overall piece is enhanced.

Gibson: Missa Familiae Sanctae, "II. Gloria,"
4-3 Suspension, Two and Three Bars after Rehearsal Mark 6

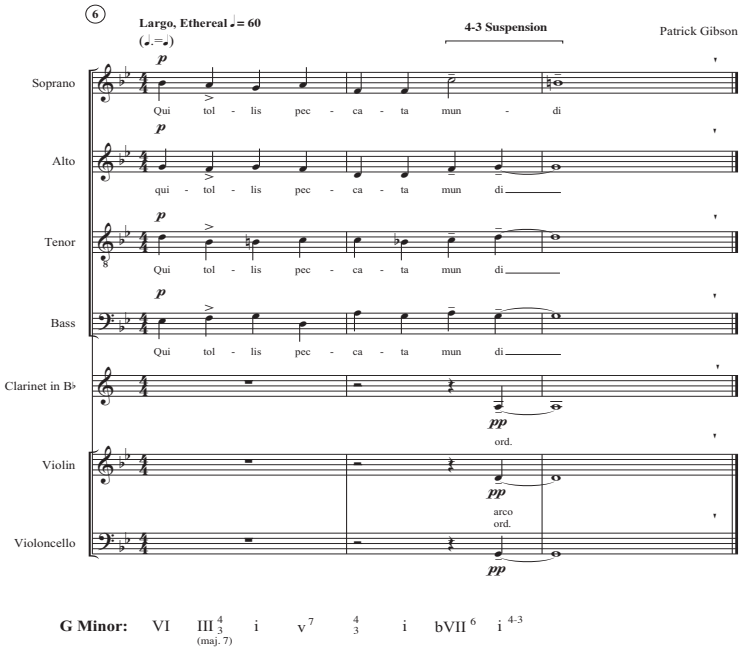

FIGURE 26. Gibson—*Missa Familiae Sanctae*, "II. Gloria," 4-3 suspension, two and three bars after rehearsal mark 6.

Gibson: Missa Familiae Sanctae, "II. Gloria,"
Quasi 6-5 Suspension, Two Bars before Rehearsal Mark 7

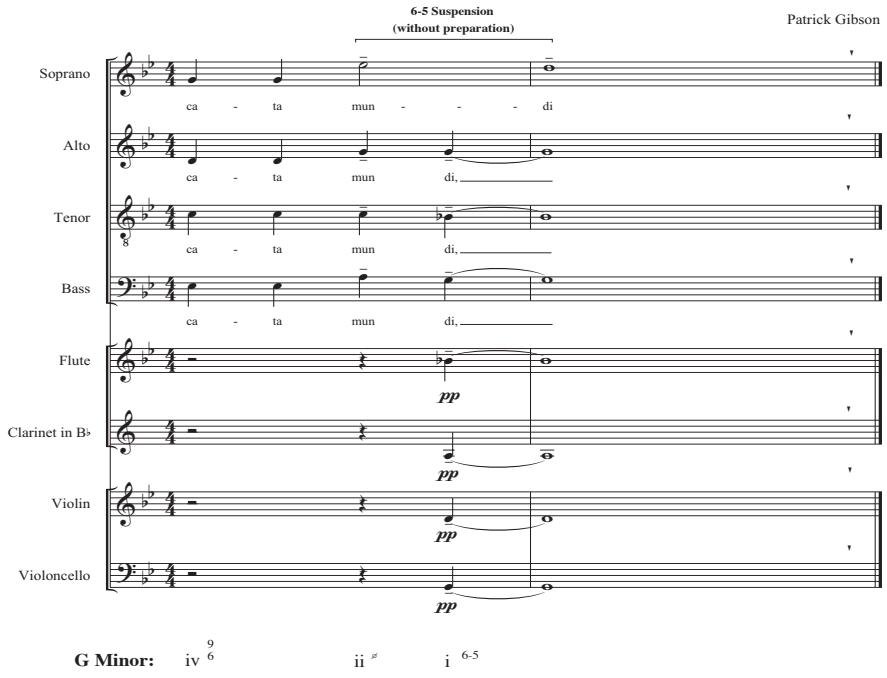

FIGURE 27. Gibson—*Missa Familiae Sanctae*, "II. Gloria," quasi 6-5 suspension, two bars before rehearsal mark 7.

Relating back to the idea of using the Latin text as a source of a deeper understanding of the English text, it is interesting to note the translation previously in use in English liturgies of these particular lines: "We worship you, we give you thanks, we praise you for your glory," as opposed to the translation now in use, which is the literal translation of the lines, as stated above. Though the previous translation sounds more poetic to me in English, it also seems somewhat more distant from God, especially in the line, "We worship you." In the new English translation, the penitent are blessing God.

The regular rhythms of the Latin text here lend themselves to a more developmental approach than the old English translation, which led to some awkward rhythms and some asymmetrical lines which even had formal connotations in older "Contemporary" English settings of the Mass. It is also interesting to note that the lines, " . . . we praise you, we bless you . . . we glorify you" were not actually in the old English translation, so again, another layer of meaning is revealed—at least when compared to the previous English translation (the one with which I am much more familiar)—when heard in the original Latin.

Aside from these semantic differences, the musical differences between the Latin and the English were necessarily large, and had an influence on why I chose to set the Mass in Latin. For most English-speaking Catholics, and I am sure for many other Catholics, recitation of the Ordinary of the Mass takes on its own rhythm, as a result of being chanted out loud by a large congregation. Over the years, these rhythms have become fixed in the minds of the parishioners. I cannot remember a time, before we received the new English translation in 2012 (which hews much closer to the Latin, semantically and rhythmically), when the speech patterns and rhythms of these lines weren't set, so the patterns very likely predate me, and stretch back to Vatican II. As a result, a Latin setting, ironically and especially for people of my generation and younger, would be a fresh setting, since the rhythms and the resulting music would be new to the ears of the parishioners.

Credo

I set the first words in the text, "Credo in unum Deum," for altos as a means of having a female voice articulating what the male priest at the beginning of the Creed has normally spoken. Traditionally, the priest says or speaks this first line by himself, and the congregation joins him in the recitation or singing of the remainder of the text. This ties directly back to the generally antiphonal nature of the liturgy, said by a priest, with "responses," as the congregants call them. This hierarchical arrangement reflects the traditions of the church, going back to the Gregorian era, where a cantor sang the cantus planus, which was repeated antiphonally by the remaining congregants.[153]

Theologian Walter William Whitehouse, PhD, remarks that this arrangement of a "responsory" relationship between the congregation and the priest began in the fourth or fifth century with the evolution of the Liturgy of the Word, starting with the psalm used in this section of the Mass, which "evolved from a 'reading' to a 'response."[154] He also cites Paul Westermeyer, who contends that the introduction of notated chants allowed for increased complexity in the material, and the creation of a "scholae cantorum," a professional class of musicians whose expertise was the performance and study of these forms.[155] All of this removed some of the participatory nature of the Mass, and made the

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153 Walter Whitehouse, "The Musical Prelude to Vatican II: Plainchant, Participation and Pius X," (Notre Dame, IN: University of Notre Dame, 2008): 61

154 Walter William Whitehouse, "The Musical Prelude to Vatican II: Plainchant, Participation, and Pius X," (University of Notre Dame, 2008)

155 Paul Westermeyer, as quoted in Walter William Whitehouse, "The Musical Prelude to Vatican II"

congregation more dependent upon the celebrants and cantors for musical participation in the Mass.

Reflections of this are in the architecture of Cathedrals, as well, which added to the Roman basilica a transept, separating the altar and the choir from the congregation. In this way, an antiphonal structure could be used, with choir or cantor leading the congregants, who respond in turn. Prior to Vatican II, the priest up on the altar did not face the congregation, but fixed his gaze behind the altar at the Crucifix, showing adoration to God. His role was that of an intermediary between Christ and the Church, and greater emphasis was placed on the hierarchy of the Church (God, priest, laity) than on the connection between God and the Church.

Whitehouse quotes Ignatius of Antioch from about 100 AD on the topic of the role of congregants and confirms the hierarchical structure in which they worshipped:

> Wherefore it is fitting that you concur with the intention of your bishop, as in fact you do. For your most renowned presbytery, worthy of God, is attuned (συνήρμοσται) to the bishop as strings to a cithara. Hence it is that Jesus Christ is sung in your unity of mind and concordant love. And to a man you make up a chorus, so that joined together in harmony and having received the godly strain (χρωμα Θεου) in unison, you might sing in one voice through Jesus Christ to the Father . . . .[156]

Whitehouse maintains that Paul's Letter to the Romans (Rom. 15.5-6) urged them to fulfill this role as a unified body, and that the imagery he uses, "together with one mouth

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[156] As Quoted in Walter William Whitehouse, "The Musical Prelude to Vatican II: Plainchant, Participation, and Pius X," (University of Notre Dame, 2008)

you may glorify the God and Father of our Lord Jesus Christ" defined the purpose of music in the Church, as well.[157]

Whitehouse states that there was a "tightening of proprietary boundaries," possibly as a result of the great number of converts swelling the Church's ranks after the Edict of Milan in 313, among other possible reasons (all of which are the subject of scholarly debate). What is not up for debate is this "tightening" of the "strictures" on music in the Church. Whitehouse also mentions McKinnon's contention that "sexual licentiousness" was associated with "female singers themselves," among other sources.[158]

To the present day, part of the catechism of the Roman Catholic Church involves memorizing these responses, as they are the primary way in which the celebrant interacts with the congregant. I felt that it was important to have a female voice perform this role in my Mass, as a means of representing the diversity of the Body of the Church, and my own personal feelings that we are losing a great deal of wisdom and experience that could be shared with our community by excluding women from the priesthood, all due respect to our traditions aside. This was my opportunity to make the special character of the female voice a part of my celebration of my faith.

The text of the Credo, as I interpret it, is really constructed of three main sections with a sort of coda. The first section extends through the words, "Crucifixus etiam (He was crucified)." This first section describes the eternal nature of God and the relationship

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157 Walter William Whitehouse, "The Musical Prelude to Vatican II"

158 Ibid.

between God the Father and God the Son, who is “one in being with the Father” or “Consubstantionem Patris." This is the mystery of the Holy Trinity, and I emphasize this particular line through prolongation of the rhythmic values that set these words at bar 60, moving from the eighth note pulse of the previous bars to a quarter note pulse.

Using the “Crucifixus” stanza as a big structural moment is the traditional manner in which this text has been set, and there are tremendous examples of it in the Masses covered above, especially the Mozart. I felt that I could not avoid being aligned with this tradition due to the magnitude of the idea within this expression of the faith: He was crucified “pro nobis (for us)." Its centrality to the Roman Catholic faith makes its expression an absolutely critical moment in the article of faith and therefore musically, in this type of setting.

In my Mass, a canonical setting of the text for mostly voices, with the occasional assist from the instruments, repeats these words several times before I allow the text to progress. This occurs from rehearsal mark 6 to measure 90, “sub Pontio Pilato." To further demarcate this section from the preceding, the previous measures have provided a modulation to the new key center of Ab minor. The tempo has also changed, in the same fashion as the “Qui tollis” section of the Gloria, to Largo, quarter note = 60. I do intend this “Largo” to not just express the appropriate tempo, but also the “width” of the sound I want the ensemble to achieve in this section. This, for people of Christian faith, is the central historical act. For this reason, I wanted to write music that would feel, in comparison to that which went before, as if time stopped for a moment.

A word should be said about the harmonic structure of the Credo. In this movement, even more than in the others, the key levels are arranged to help the listener take the journey through the text, represented harmonically by a progression of key centers which begin in C minor and end in C major. Along the way, the scale spelled out in the Kyrie and again in the Gloria is used as the organizing principle of the harmonic movement: (7, 8, 9, 10, 0, 1, 2, 4, 5). Each section of the Credo was planned to hover for a time and then modulate to a harmony that used one of these scalar pitch classes as its tonic, but in this movement, the initial tonal level was C, instead of G or Ab. The minor second or major seventh harmony having been built into the melodic and harmonic structure of the previous movements, the practice is continued in the Credo, albeit at a different pitch level. Instead of the Ab/G half step featured prominently in both of the preceding movements (whether in the entrance of the singers in Ab after an introduction at the level of G, or the final Ab major seventh chord of the Kyrie; or the Ab major seventh harmony at rehearsal mark 4 in the Gloria, accompanying the text, "Domine Deus") and used typically to present the musical image of Peace, the tension here is between the C/B levels, and is featured in the interval which ends the entire piece, played by the flute and piano, an echo of the manner in which the piece started—using the same rhythmic motive as that which was used in the opening bars (see Fig. 19, above). The overall structure harmonically describes an arc from C minor, moving up and away from it, coming to rest upon the C level again, this time, however, major.

This structure mirrors the scale used in the first two movements, but is a transposition up a fourth of all of the pitch levels, so until the text, "Qui propter nos

homines," the key level is C minor. With the entrance of this text, the key level arrives in Db until the "Crucifixus" section. For the "et resurexit" section, the key level has moved down to G to enable the bright setting of these words at rehearsal 7. Here the tempo changes again to a faster quarter note = 92, with the marking "Electric, quivering," the latter quality established by the tremolos in the flute. The level dips into one suggestive of G minor with the text, "Iudicare vivos et mortuos," to indicate that terrifying proposition.

For the last section of the text, "Et in Spiritum Sanctum," the key level moves to Bb, and this tonal shift helps to indicate the structural change. The key level is brighter again here to differentiate it from the Judgment Day. The texture changes here, as well, to accompaniment in a driving homophonic rhythm, designed to emphasize the accents of each of the words, much in the style of Stravinsky's setting of the Gloria discussed in detail above. The shifting meters here, and the rests on unaccented syllables, propel the piece forward and mark a final contrast to the pensive "Crucifixus" section.

It is also here that all voices and instruments are given over to the eighth note pulse from the beginning of the piece, as a means of signaling to the listener that they are approaching the end of the piece through this increased rhythmic unity and intensity. The final section of the piece, the coda, centers on the C major level, moving from Bb, as a reflection of the modal past of this text.

The approach to C, however, is made through a series of harmonies linked by thirds, and employed in a serialized manner. The harmonies, regardless of the rhythmic material or the melodic material continue to emerge and reemerge in this manner through

the end of the piece in this order. The "Amen" here is uncertain, unlike the "Amen" in the Gloria, and finds itself on the penultimate chord, leaving the instruments (specifically the flute and piano) to articulate the final chord and resolution.

CONCLUSIONS

Influence of the Foregoing Masses on the Composition of *Missa Familiae Sanctae*

The creation of my Mass is a process that stretches back before the first notes or ideas were ever written on a page. Like every composer, I was greatly influenced by the sounds around me, and a desire to fashion them into something of my own. From the time I first hit upon the idea of composing a Mass, I have been excited at the prospect of the sonic, programmatic and spiritual possibilities inherent in such a challenge. That I drew upon what I knew, and sought out examples of the many things I did not—techniques and traditions, translations and methods for generating material, to name a few—is obvious to the reader and to the listener. I have only ever desired that my Mass would form another link in the long and illustrious chain of pieces in this genre that have come before, and I am pleased with what I have been able to fashion out of what I have learned.

The pieces composed by others and analyzed in the foregoing paper, are those, which spoke most clearly to me, and reflect, I think, the musical elements of the Mass to which I responded most enthusiastically as a listener. From Stravinsky's contribution to my Mass has been extensively catalogued above, but his most important contribution to my efforts has been to inspire to write a Mass in the first place—one, which is modern and ancient at the same time and speaks with the authority of both periods. Bernstein's

moving Mass, and fantastic blending of what might seem to be disparate sounds and styles pointed the way towards a modern music and yielded such a great amount of pathos as a result of a masterful control of his materials. It sets the bar for me, and will do so, I am sure, for many years to come.

I close with the idea that I am extremely grateful. Grateful to those who have gone before me, to those whose faith and artistry inspired me, and most of all to the loving God who gave me the power of creativity and inspired me to express beauty with that gift.

APPENDICES

APPENDIX A

PROGRAM NOTES FOR *MISSA FAMILIAE SANCTAE*

PROGRAM NOTES FOR *MISSA FAMILIAE SANCTAE*

Missa Familiae Sanctae is dedicated to my fellow parishioners at Holy Family Cathedral, in Orange California. It is written for SATB chorus and Pierrot ensemble. My intention is to express what the Roman Catholic Mass means to me, personally, and to attempt to provide some meaningful music to accompany the Ordinary of the Mass. I would like to thank my teacher, Dr. Raymond Torres-Santos for providing me with many helpful examples of liturgical music to study, as well as many helpful suggestions related to vocal writing. I would also like to thank Dr. Alan Shockley for his many suggestions for listening in preparation for the composition of this piece, and for a great discussion centered on the many ways in which the Mass has been set over the years. I would also like to thank Dr. Kristine Forney for her very helpful advice on musicological sources to consult for both the composition of this piece, and for the composition of its companion project thesis. This piece is offered as my final project for the Master of Music Program at the Bob Cole Conservatory of Music, California State University Long Beach.

This Mass was first performed (Kyrie only) at the Composition Studio Recital for the Bob Cole Conservatory of Music at California State University Long Beach in the Gerald R. Daniel Recital Hall on February 18, 2014. It was performed in its entirety for the first time at my Graduate Composition Recital, in Gerald R. Daniel Hall on April 10, 2014, conducted by Emmanuel Rojas, featuring singers from the Choral Department at the BCCM, and Christie Glaser (flute), Reyneelynn Cameros (Bb clarinet), Jeffrey Wu (piano), Kaija Rose Hansen (violin), and Cole Syverson (cello). My thanks to the wonderful performers who put so much of their time and effort, and themselves into the

performance—particularly Marcus Carline (tenor) and Joe Sanders (bass) for organizing and rehearsing the vocal parts as well as contracting the singers, and Emmanuel Rojas for contracting all the other players and tirelessly and enthusiastically rehearsing and conducting the piece with great sensitivity. It would not have premiered without their efforts.

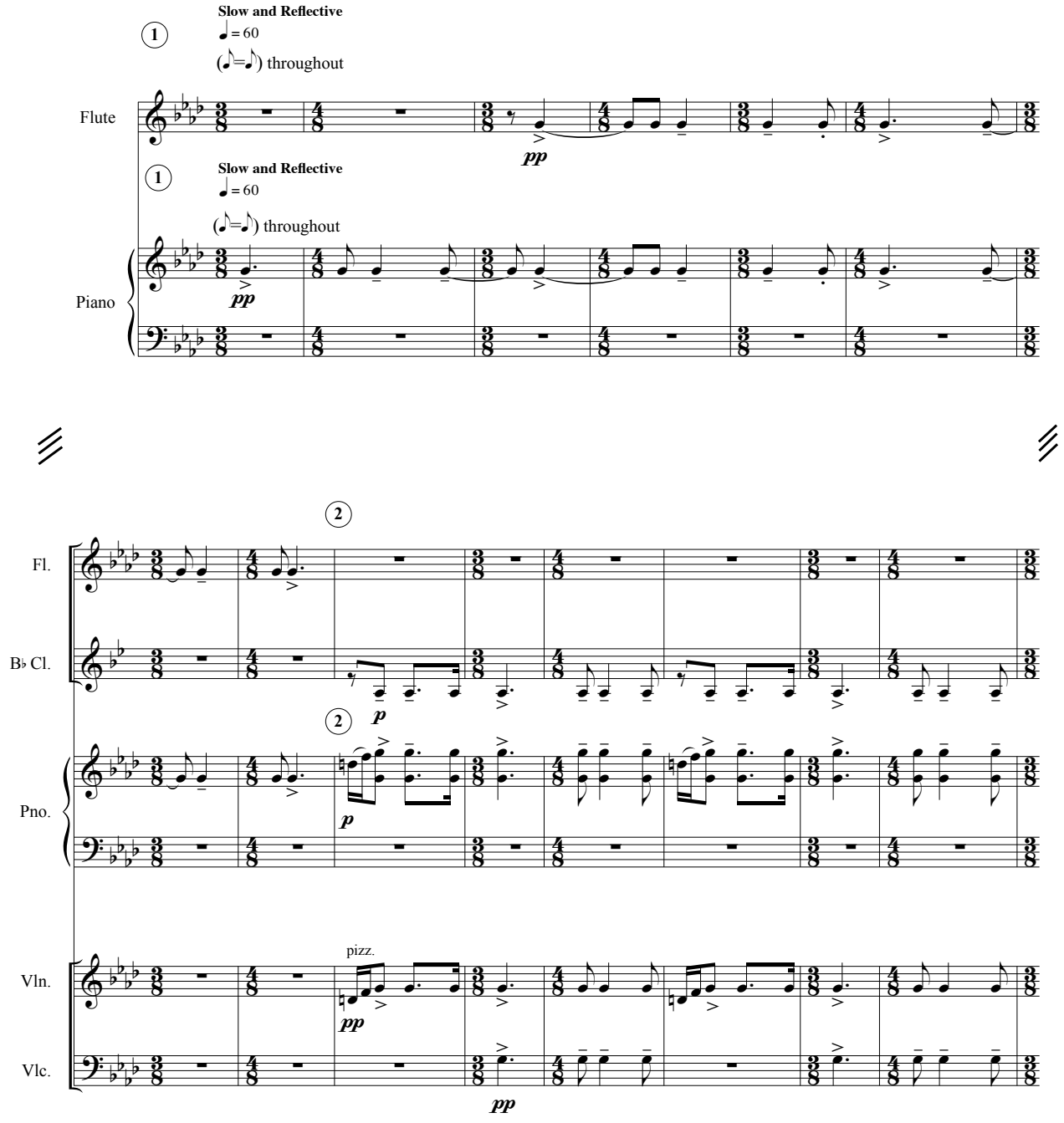
APPENDIX B

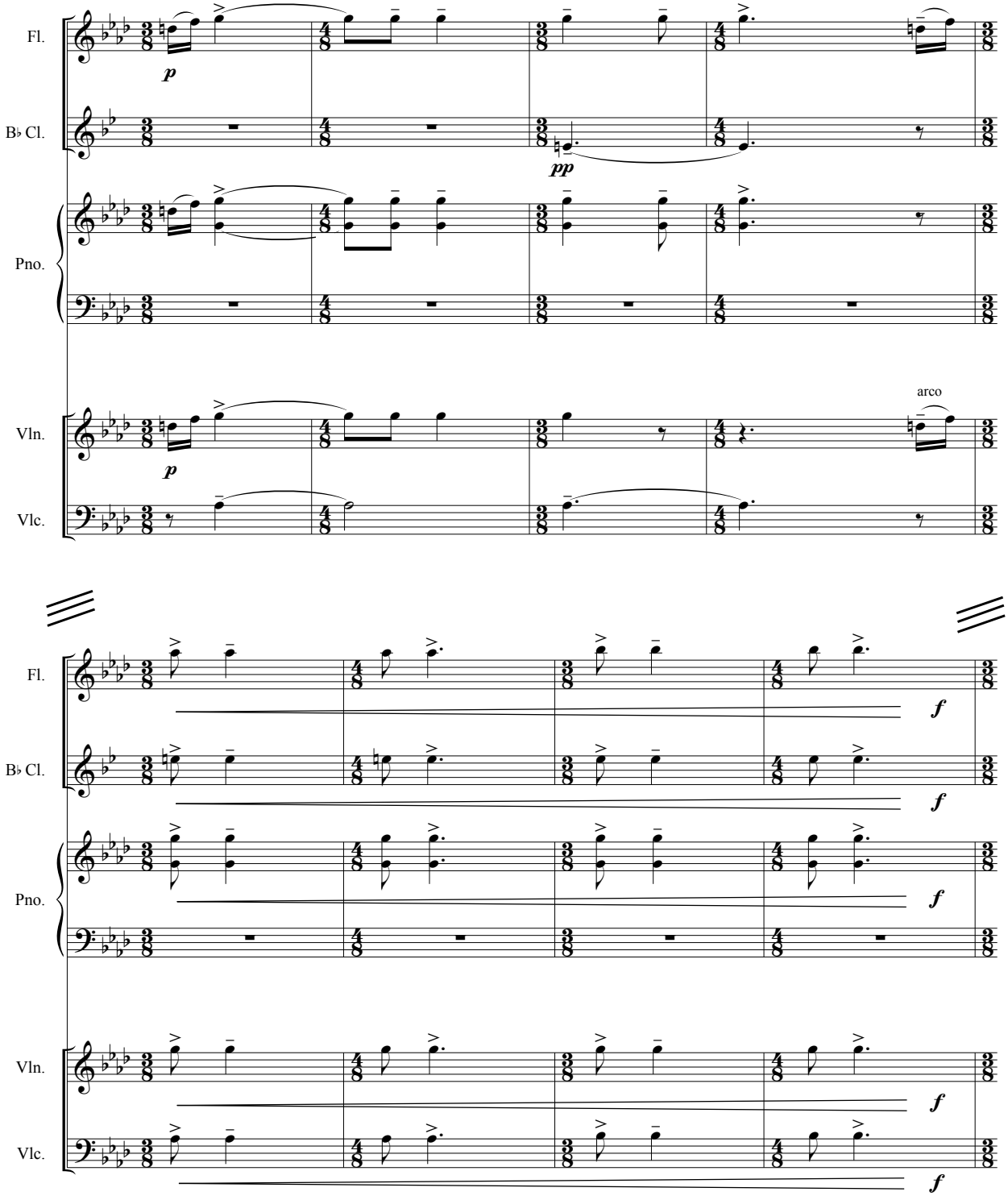
SCORE FOR *MISSA FAMILIAE SANCTAE*

Missa Familiae Sanctae

I. Kyrie

Patrick Gibson

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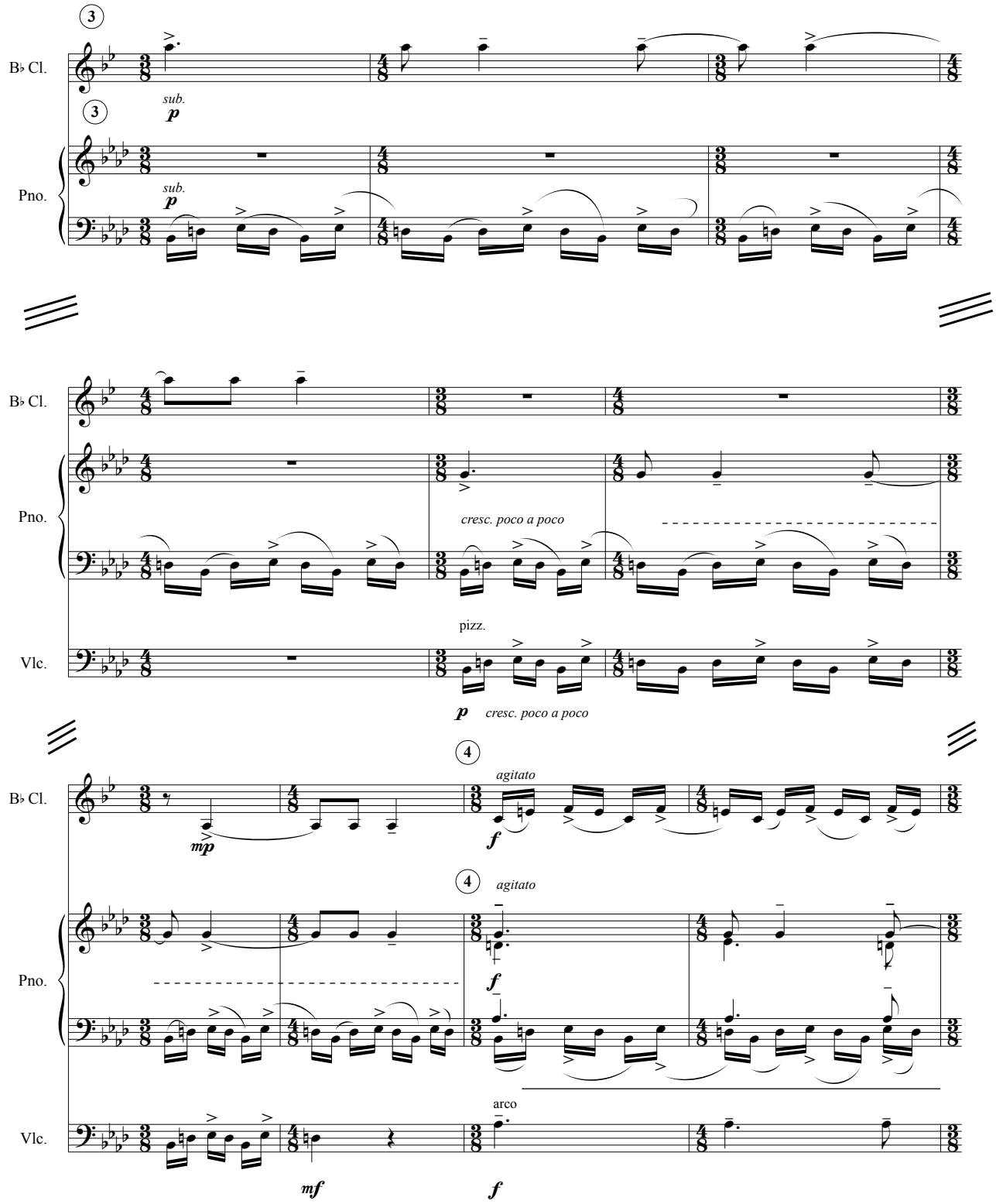
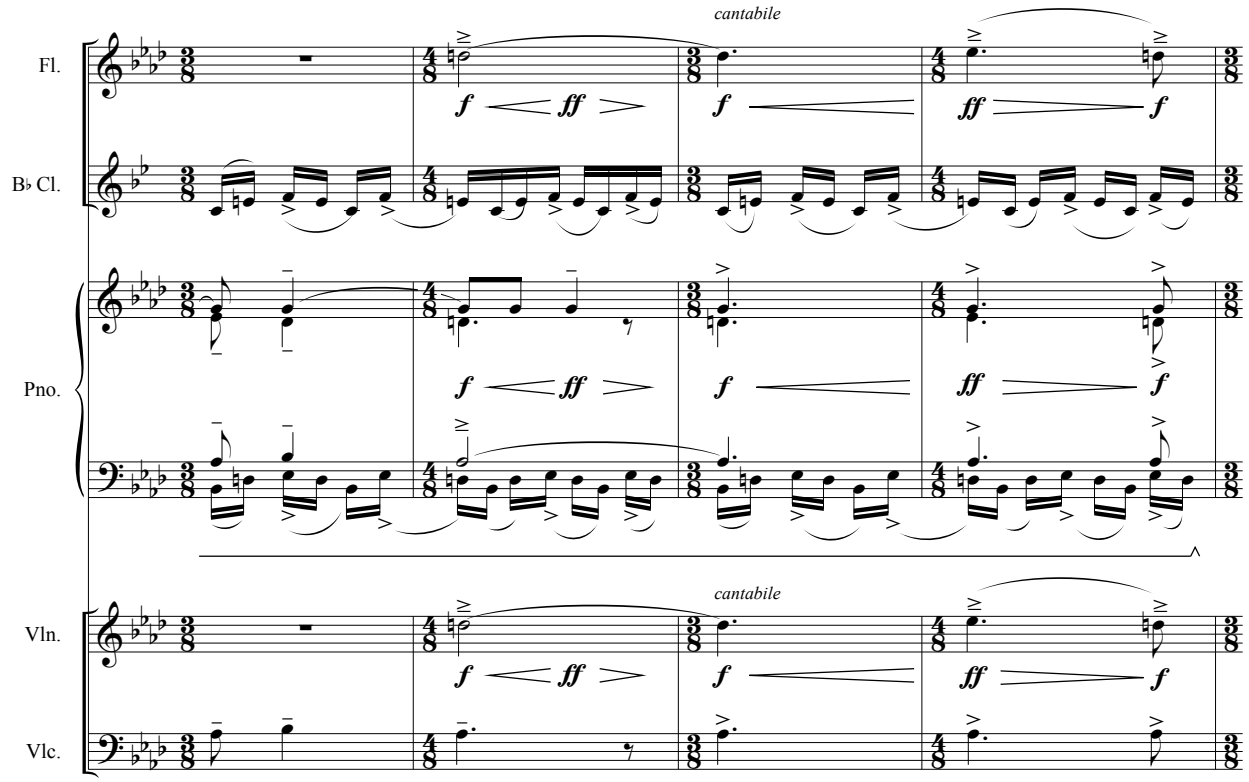
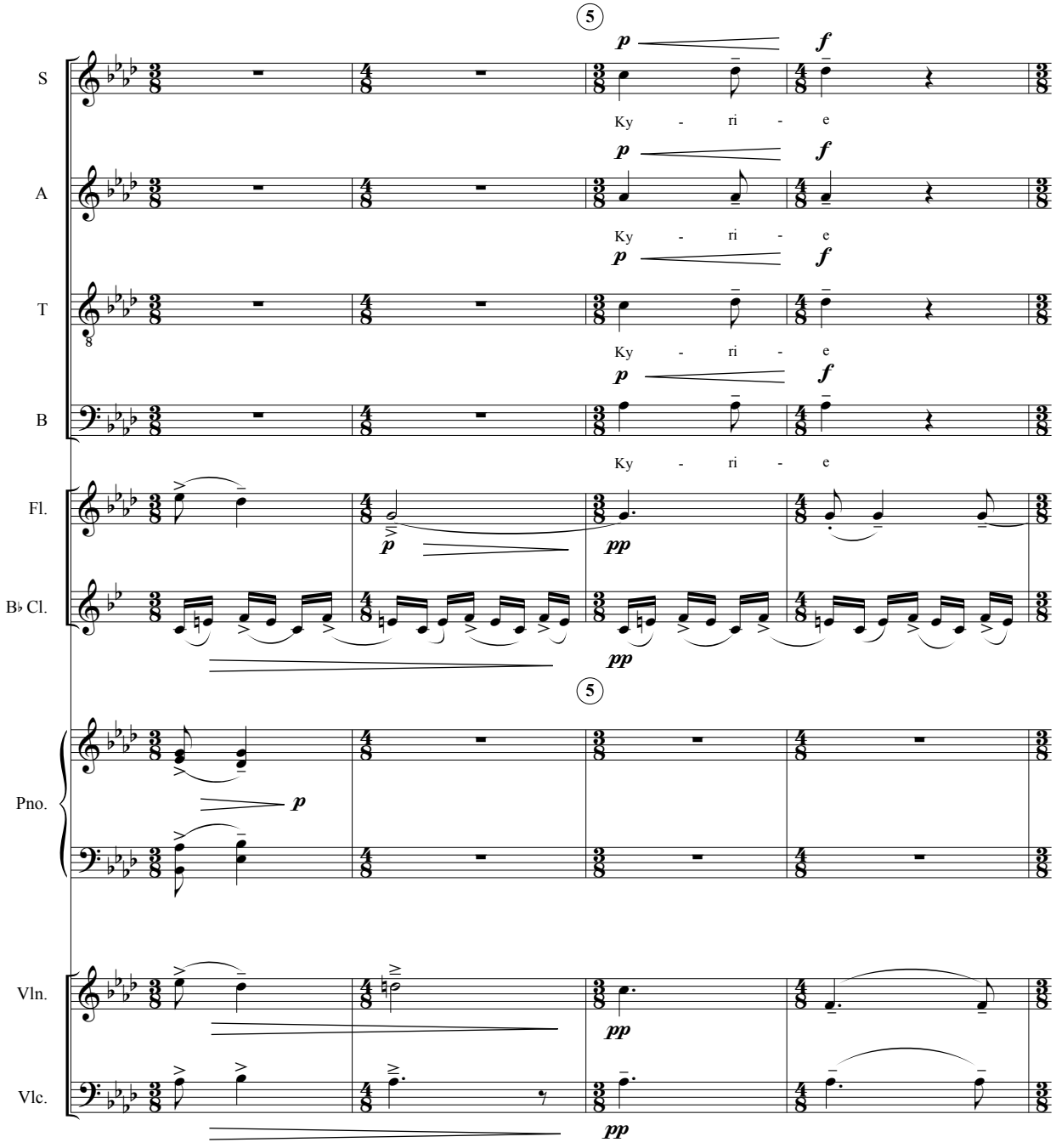
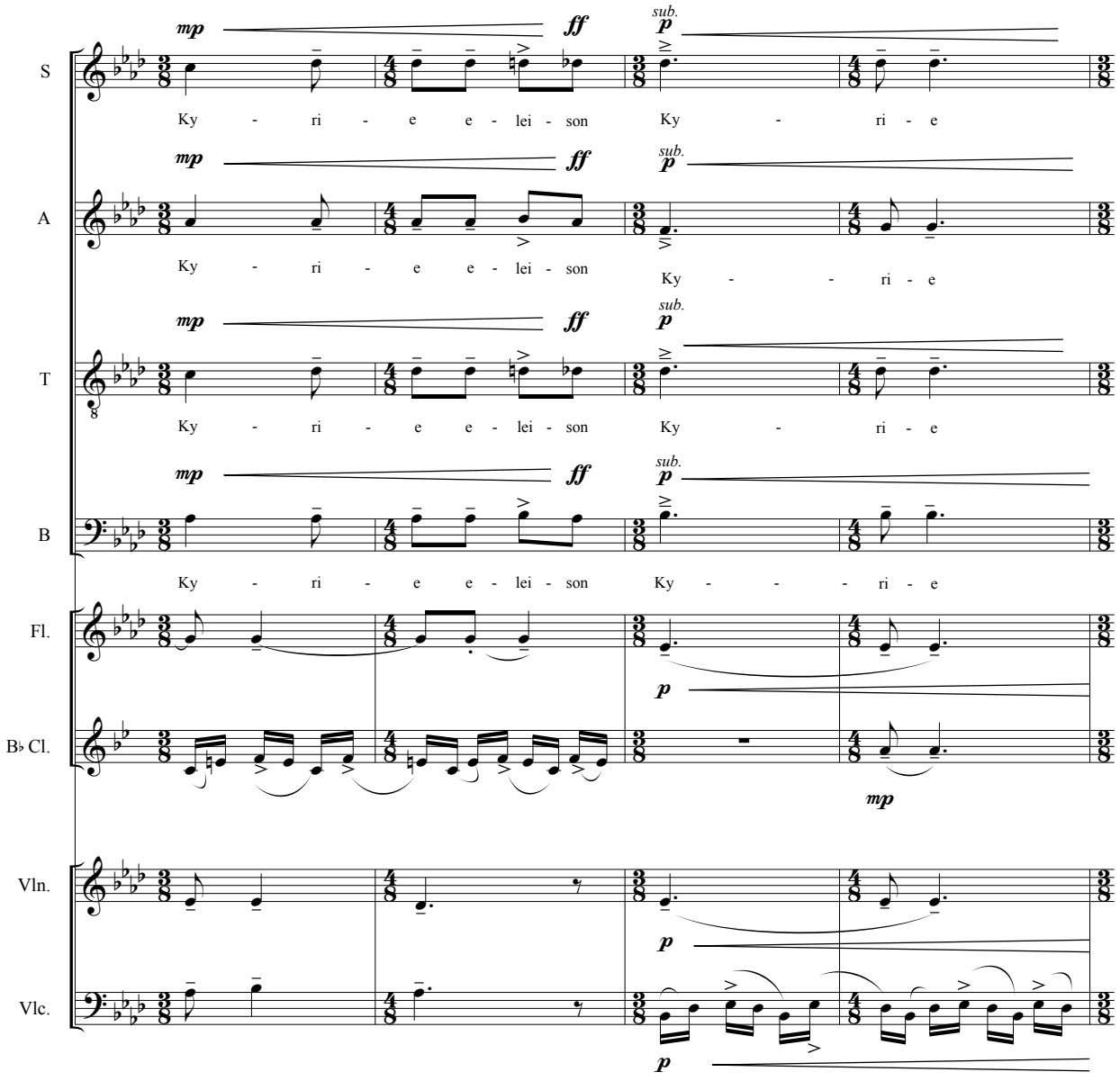
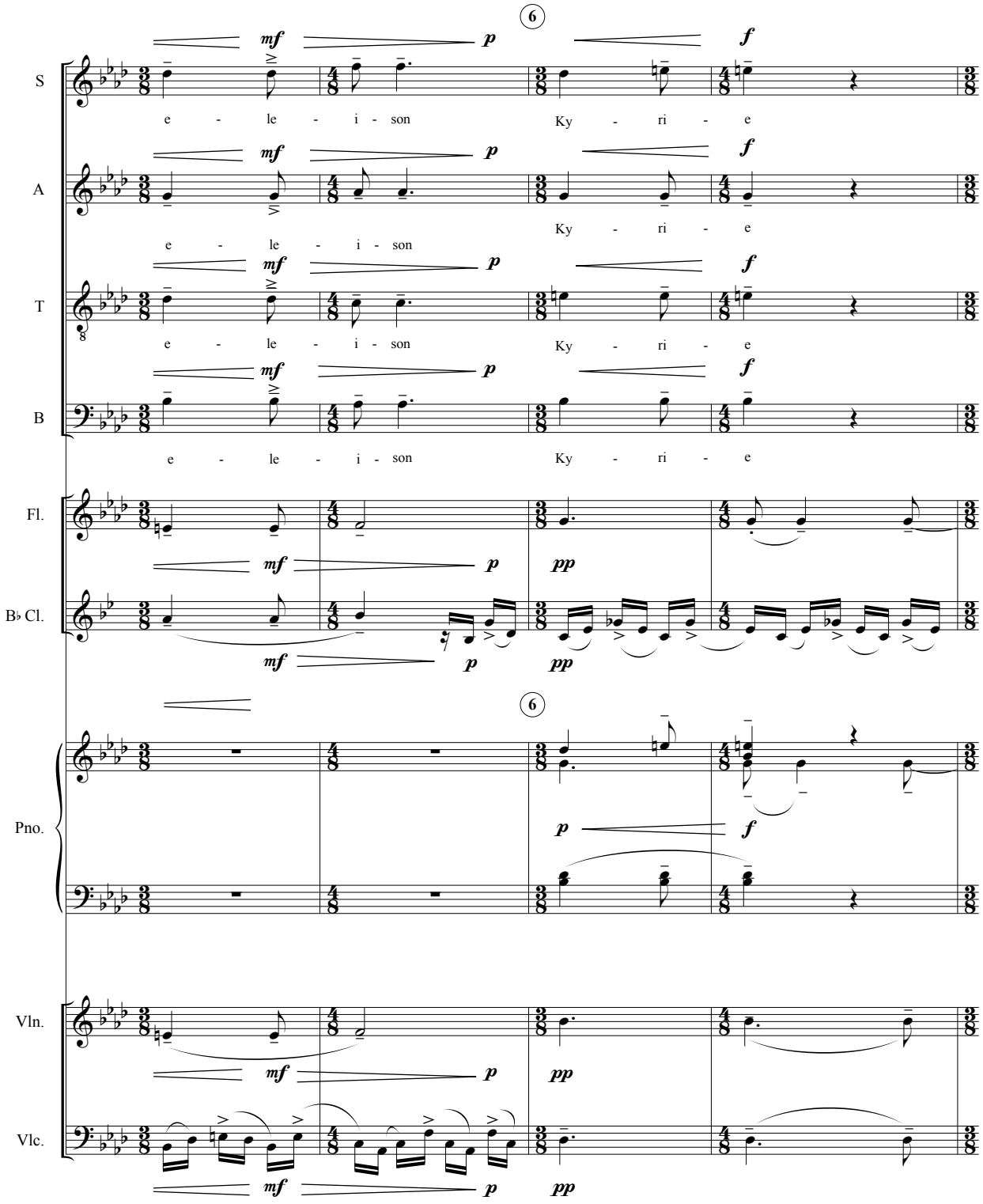
Pno.
Vln.
Vlc.
p
pp
arco
f

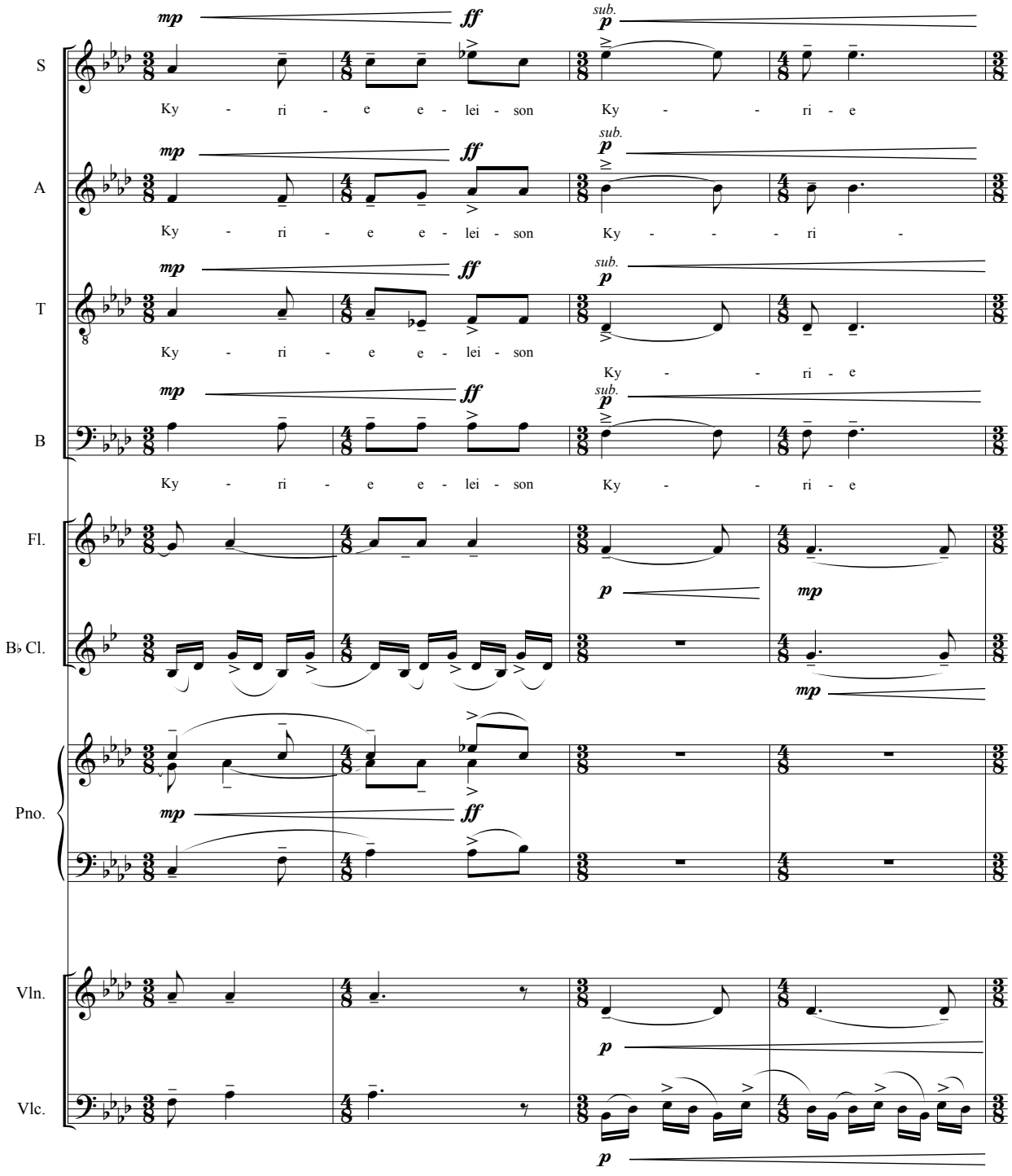

3
B♭ Cl.
sub.
p
3
Pno.
sub.
p
B♭ Cl.
Pno.
cresc. poco a poco
pizz.
Vlc.
p
cresc. poco a poco
4
agitato
B♭ Cl.
mp
f
4
agitato
Pno.
f
arco
Vlc.
mf
f

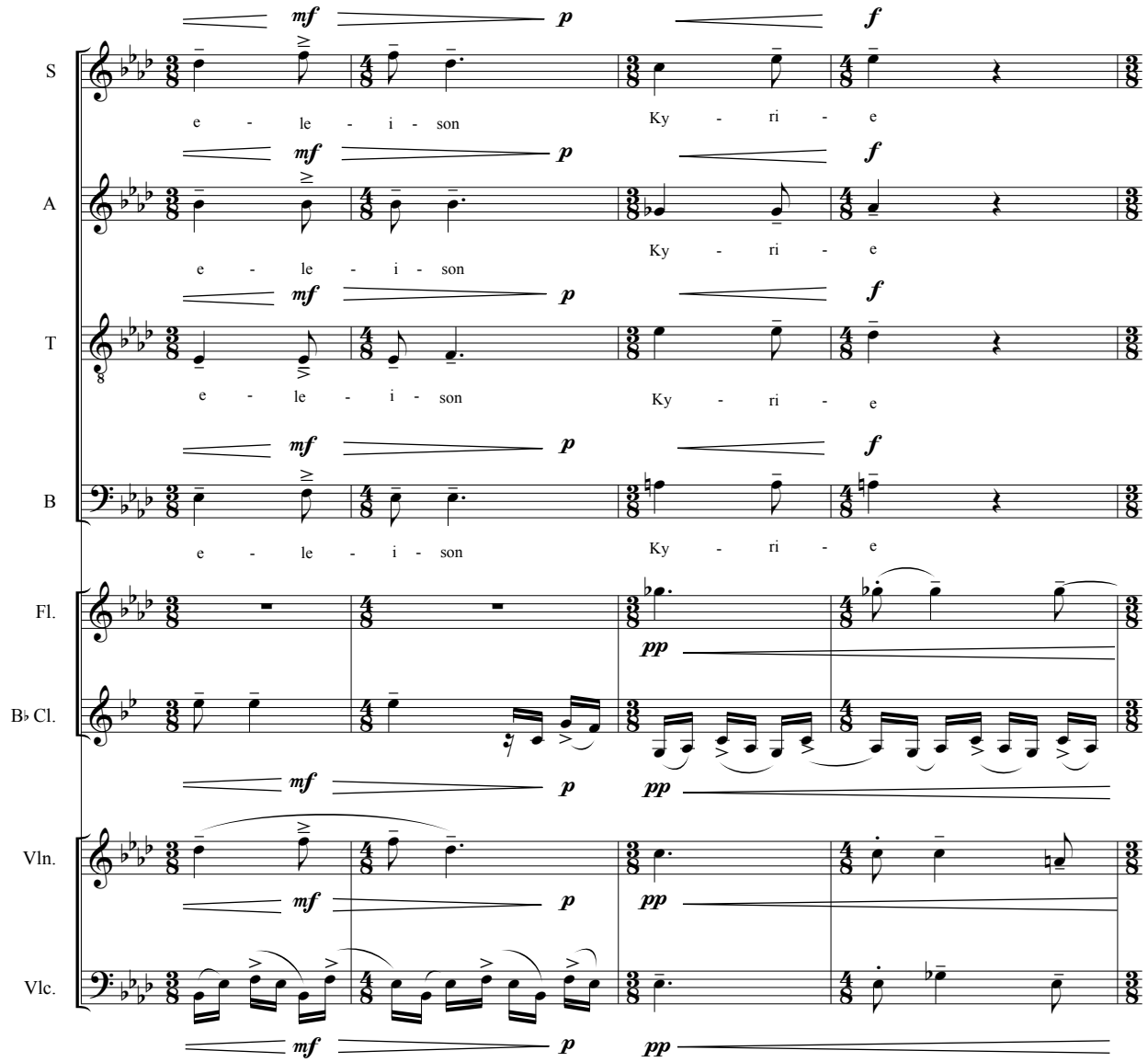

cantabile
Fl.
B♭ Cl.
Pno.
cantabile
Vln.
Vlc.

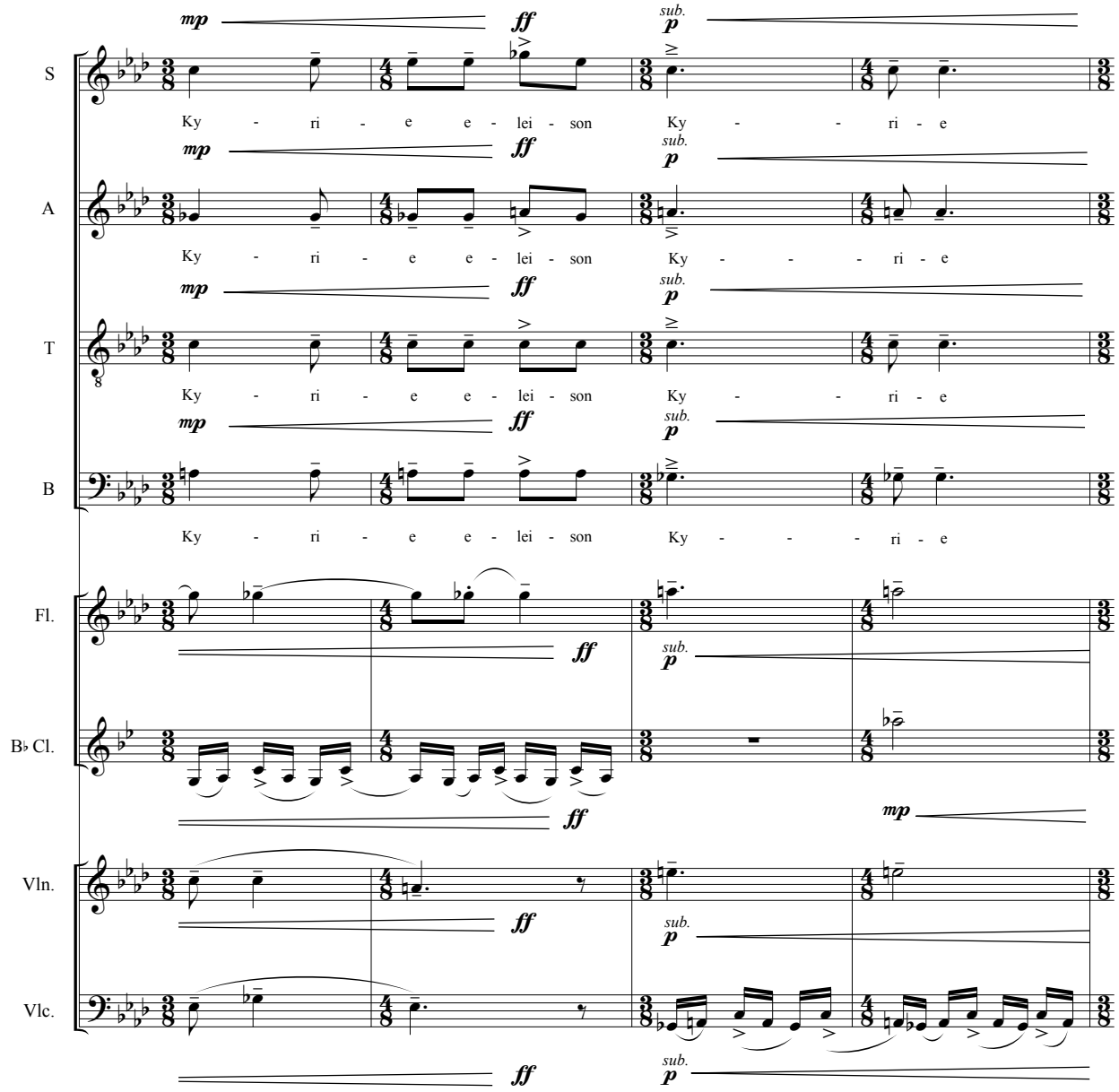

5
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
Ky - ri - e
p
f
pp

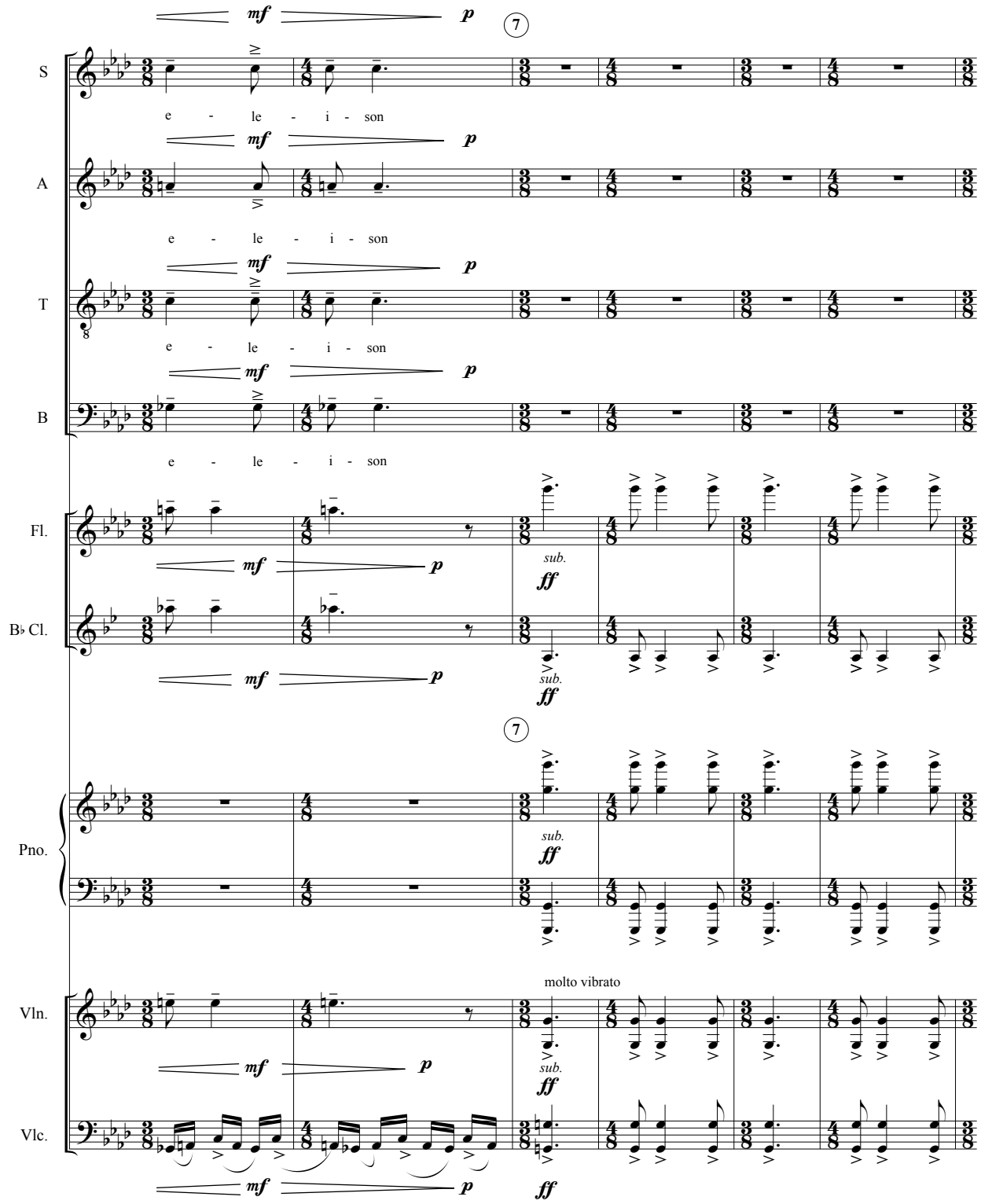

S
A
T
B
Fl.
B♭ Cl.
Vln.
Vlc.
mp
ff
sub.
p
Ky - ri - e e - lei - son
Ky - ri - e

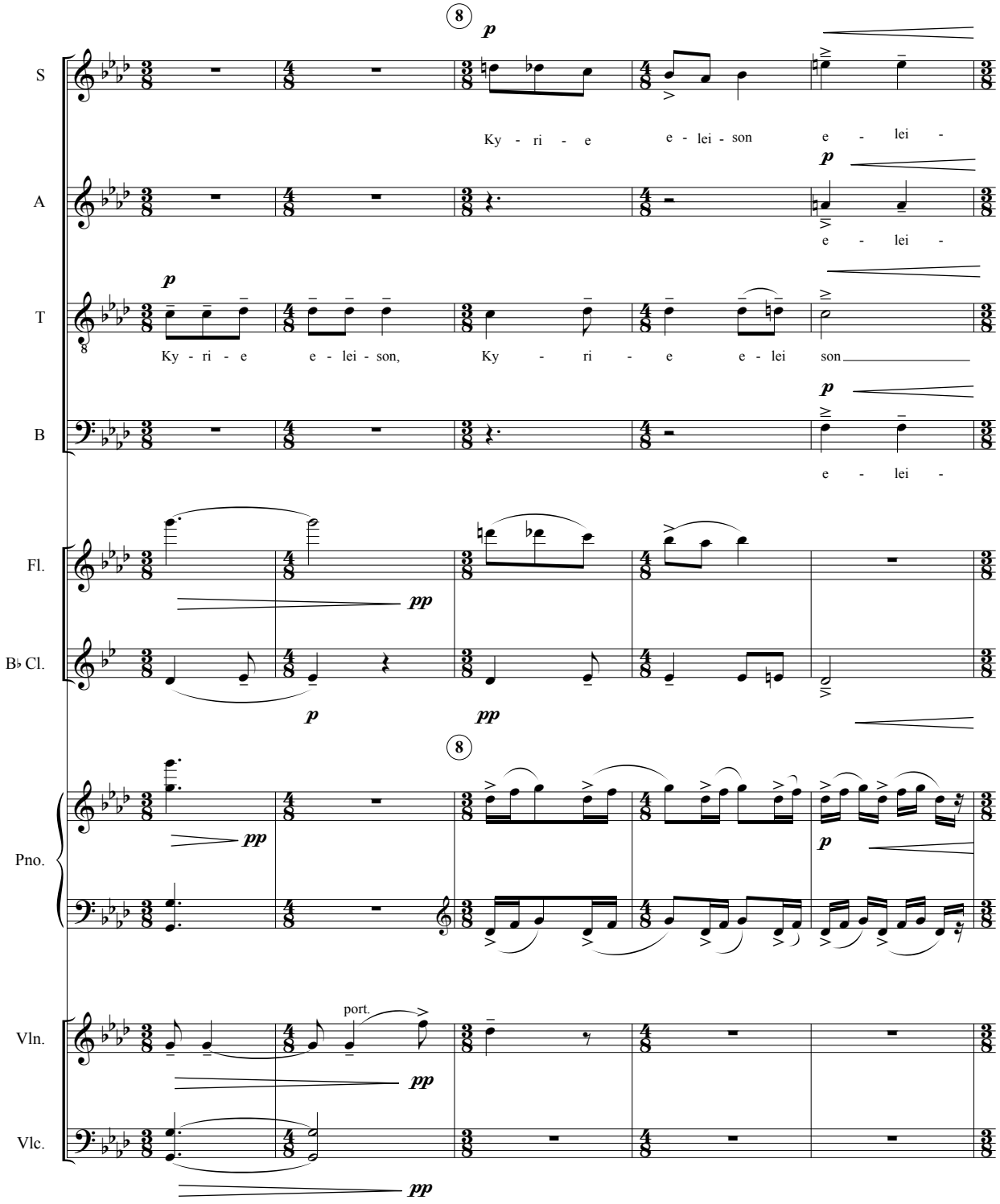

6
mf
p
f
S
e - le - i - son
Ky - ri - e
A
e - le - i - son
Ky - ri - e
T
e - le - i - son
Ky - ri - e
B
e - le - i - son
Ky - ri - e
Fl.
pp
B♭ Cl.
pp
6
Pno.
Vln.
Vlc.

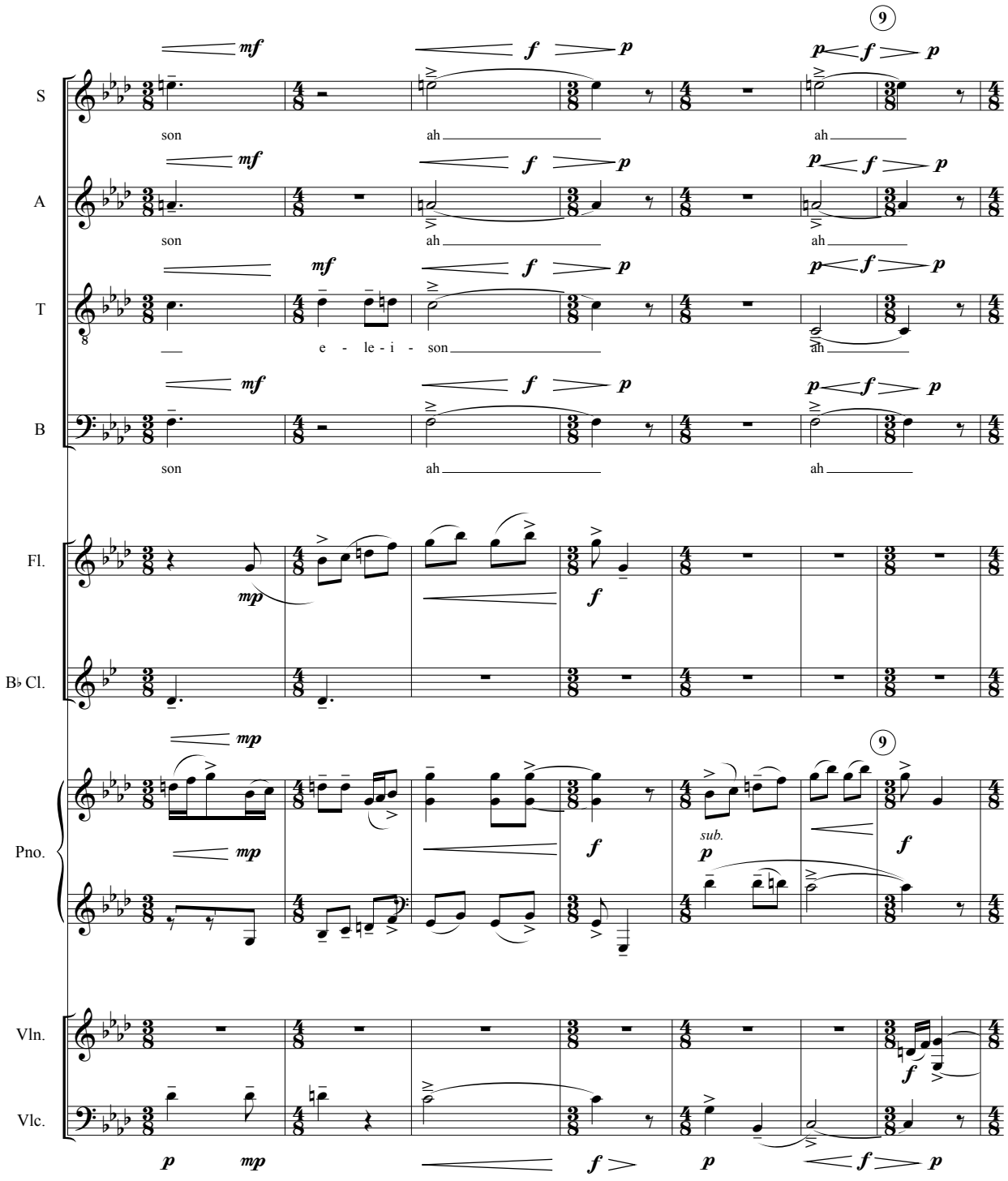

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mp
ff
sub.
p
Ky - ri - e e - lei - son
Ky - - ri - e

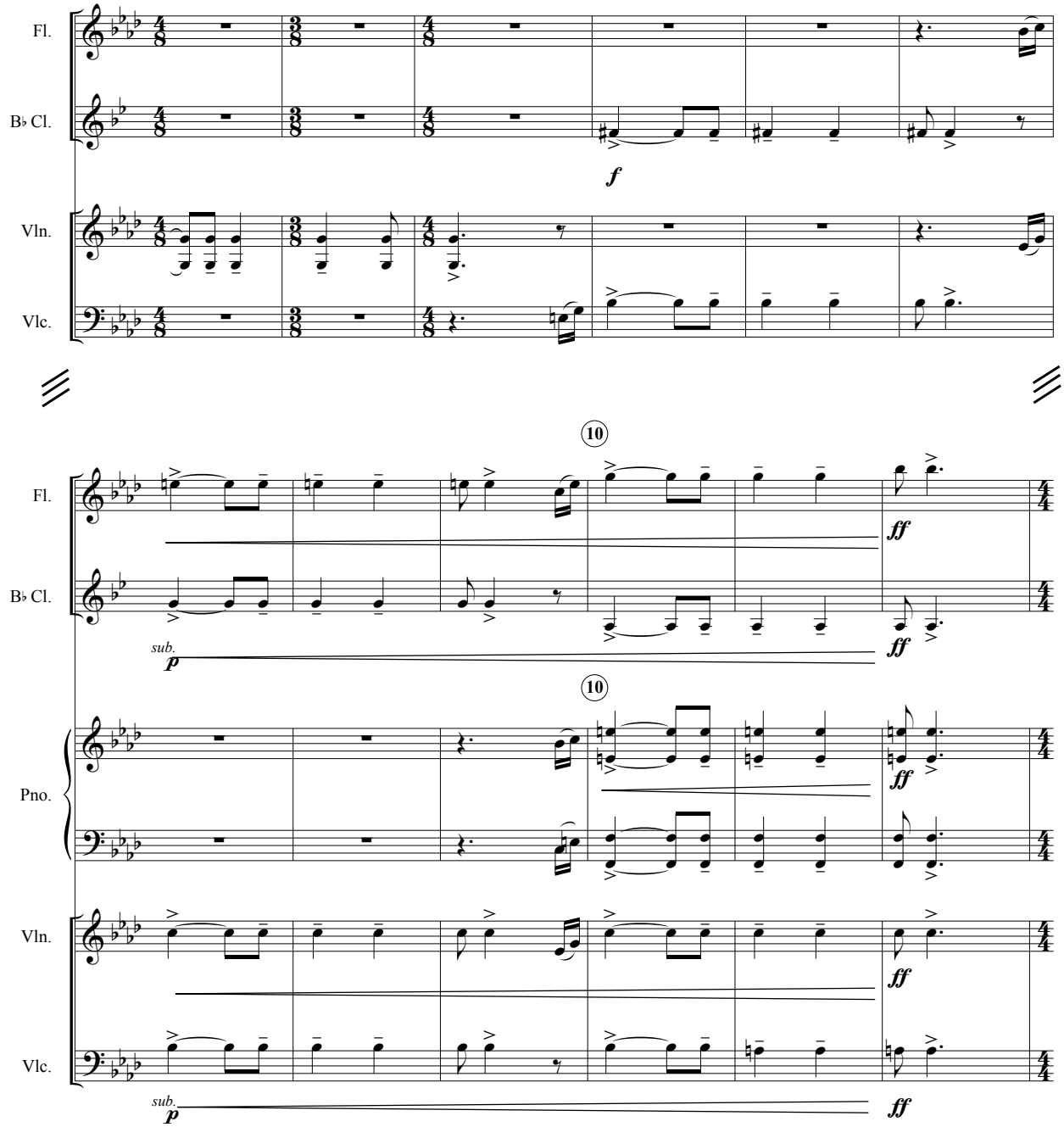

S
A
T
B
Fl.
B♭ Cl.
Vln.
Vlc.
e - le - i - son
Ky - ri - e
mf
p
f
pp

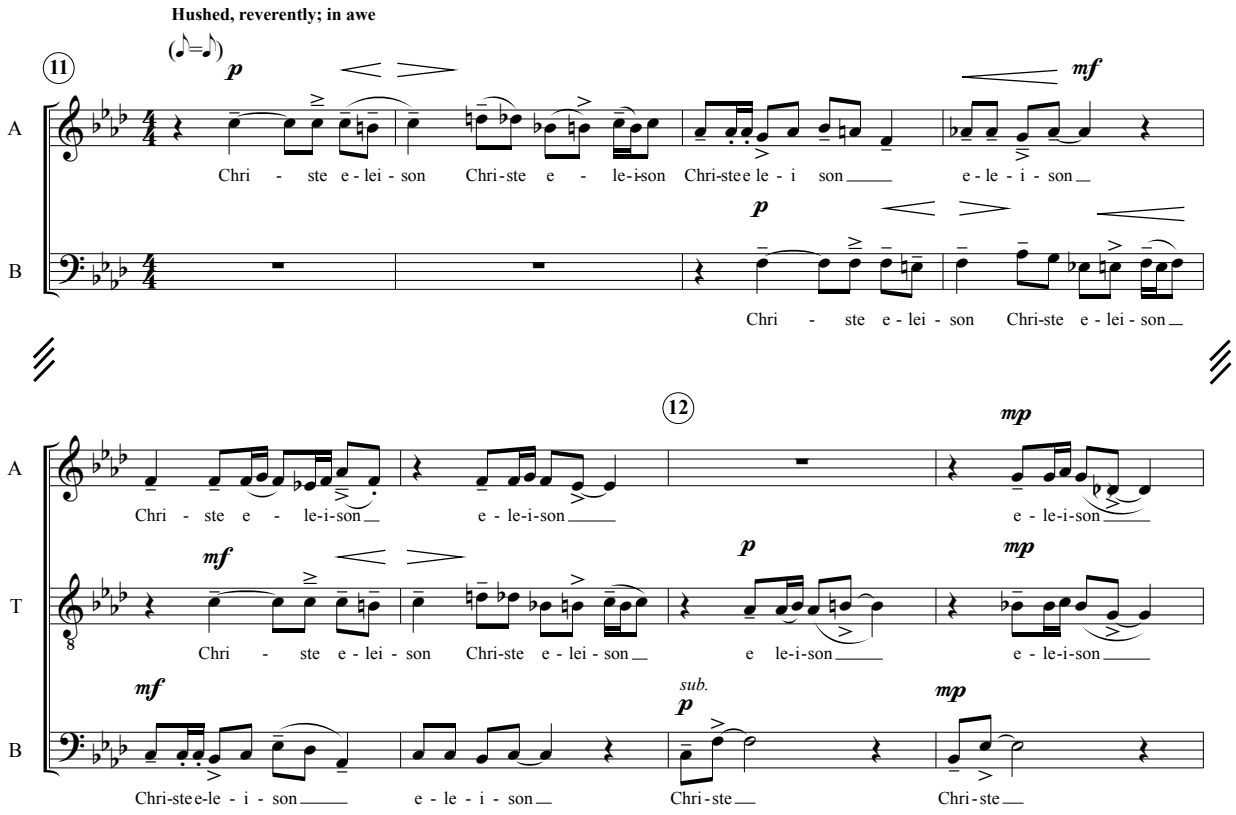

S
A
T
B
Fl.
B♭ Cl.
Vln.
Vlc.
mp
ff
sub.
p
Ky - ri - e e - lei - son
Ky - - - ri - e

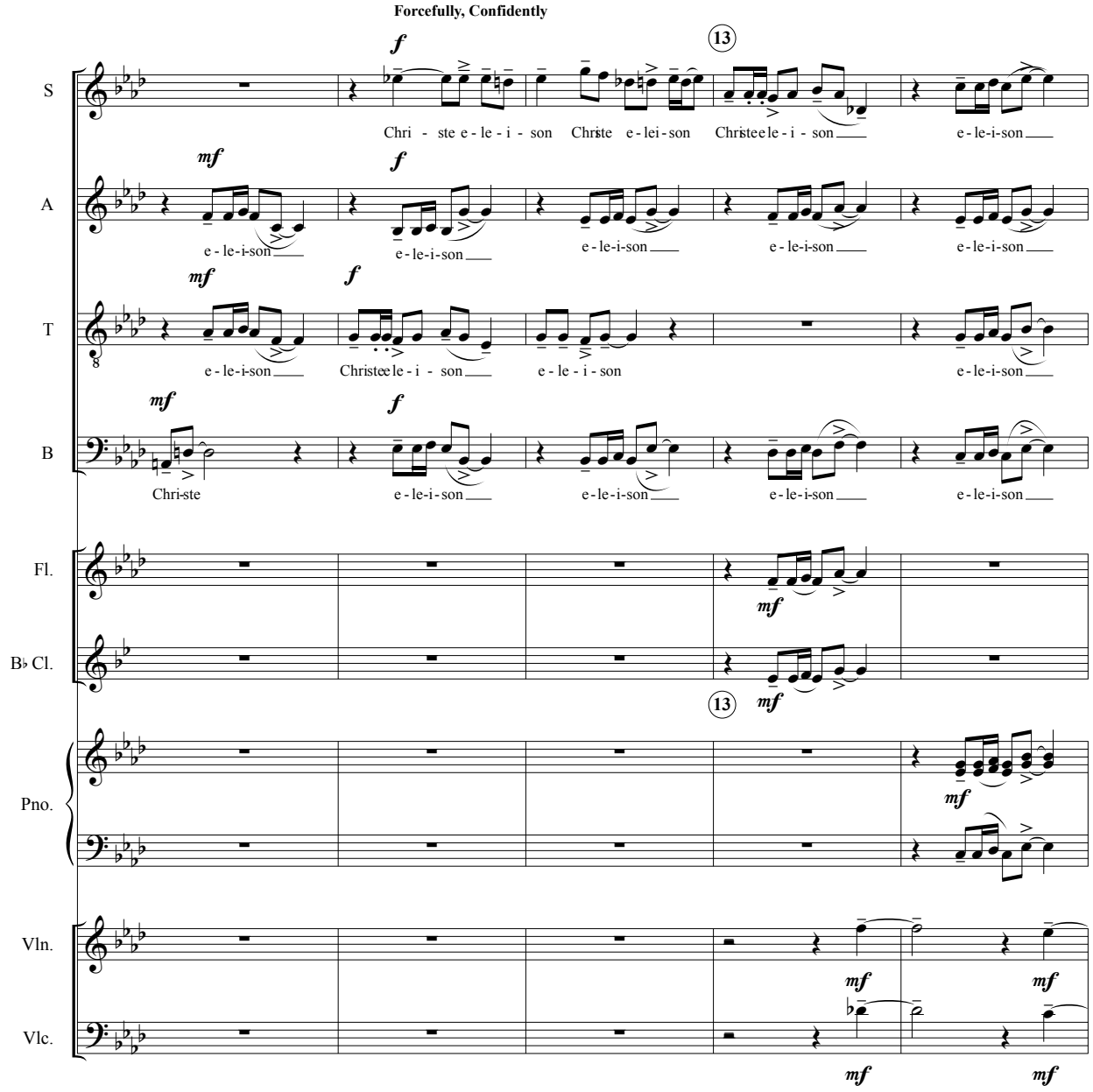

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
e - le - i - son
mf
p
7
sub.
ff
molto vibrato


S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
Ky - ri - e e - lei - son e - lei -
e - lei -
Ky - ri - e e - lei - son, Ky - ri - e e - lei son
e - lei -
port.


9
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mf
f
p
mp
son
ah
e - le - i - son
sub.


Fl.
B♭ Cl.
Vln.
Vlc.
f
10
Fl.
B♭ Cl.
ff
sub.
p
10
Pno.
Vln.
Vlc.
ff
sub.
p
ff


Hushed, reverently; in awe
11
p
mf
A
Chri - ste e - lei - son Chri-ste e - le-ison Chri-stee le - i son e - le - i - son
B
p
Chri - ste e - lei - son Chri-ste e - lei - son
12
mp
A
Chri - ste e - le-i-son e - le-i-son e - le-i-son
mf
p
mp
T
Chri - ste e - lei - son Chri-ste e - lei - son e le-i-son e - le-i-son
mf
sub.
p
mp
B
Chri-stee-le - i - son e - le - i - son Chri-ste Chri-ste


Forcefully, Confidently
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
13
Chri - ste e - le - i - son
Christe e - lei - son
Christe e le - i - son
e - le - i - son
e - le - i - son
Christe e le - i - son
e - le - i - son
e - le - i - son
e - le - i - son
e - le - i - son
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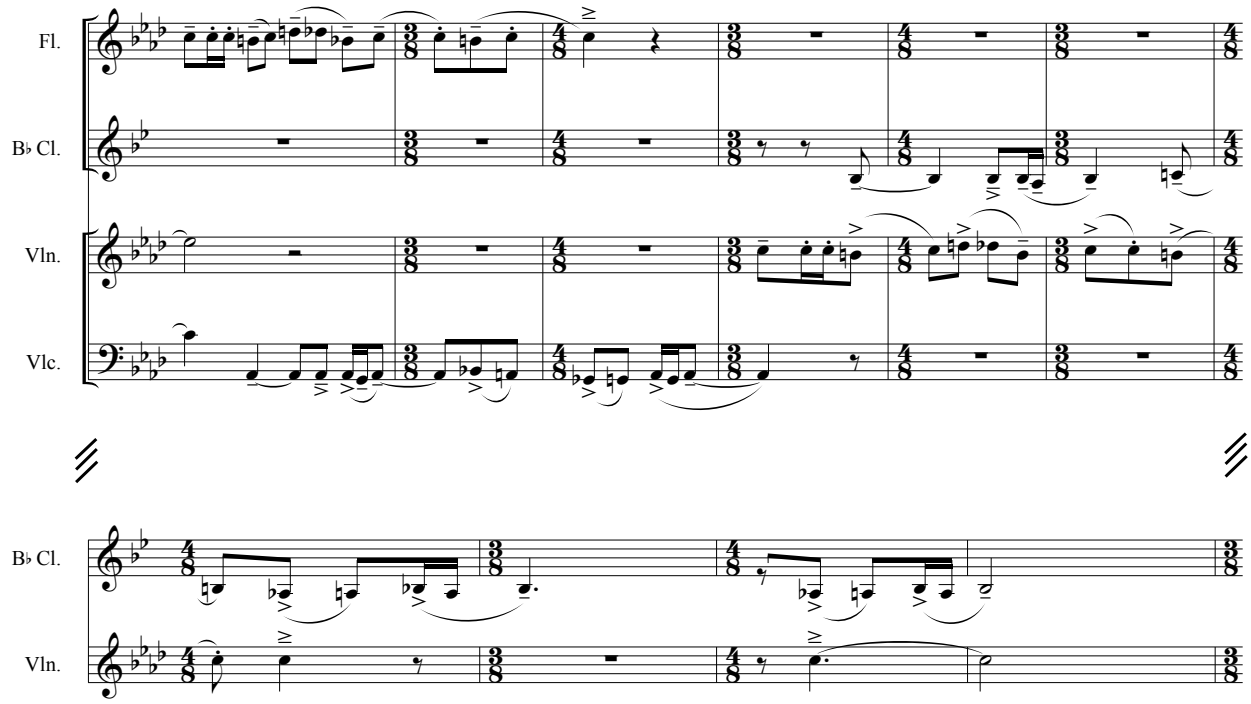
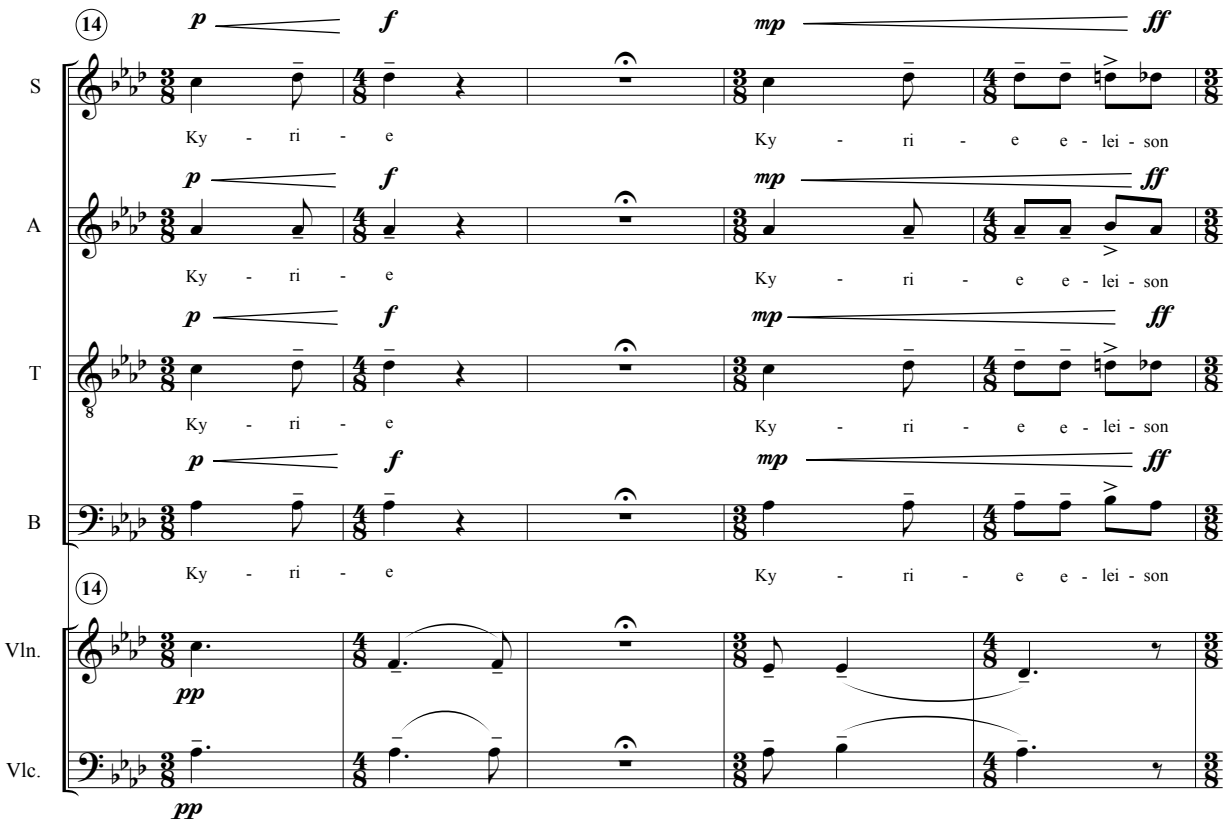
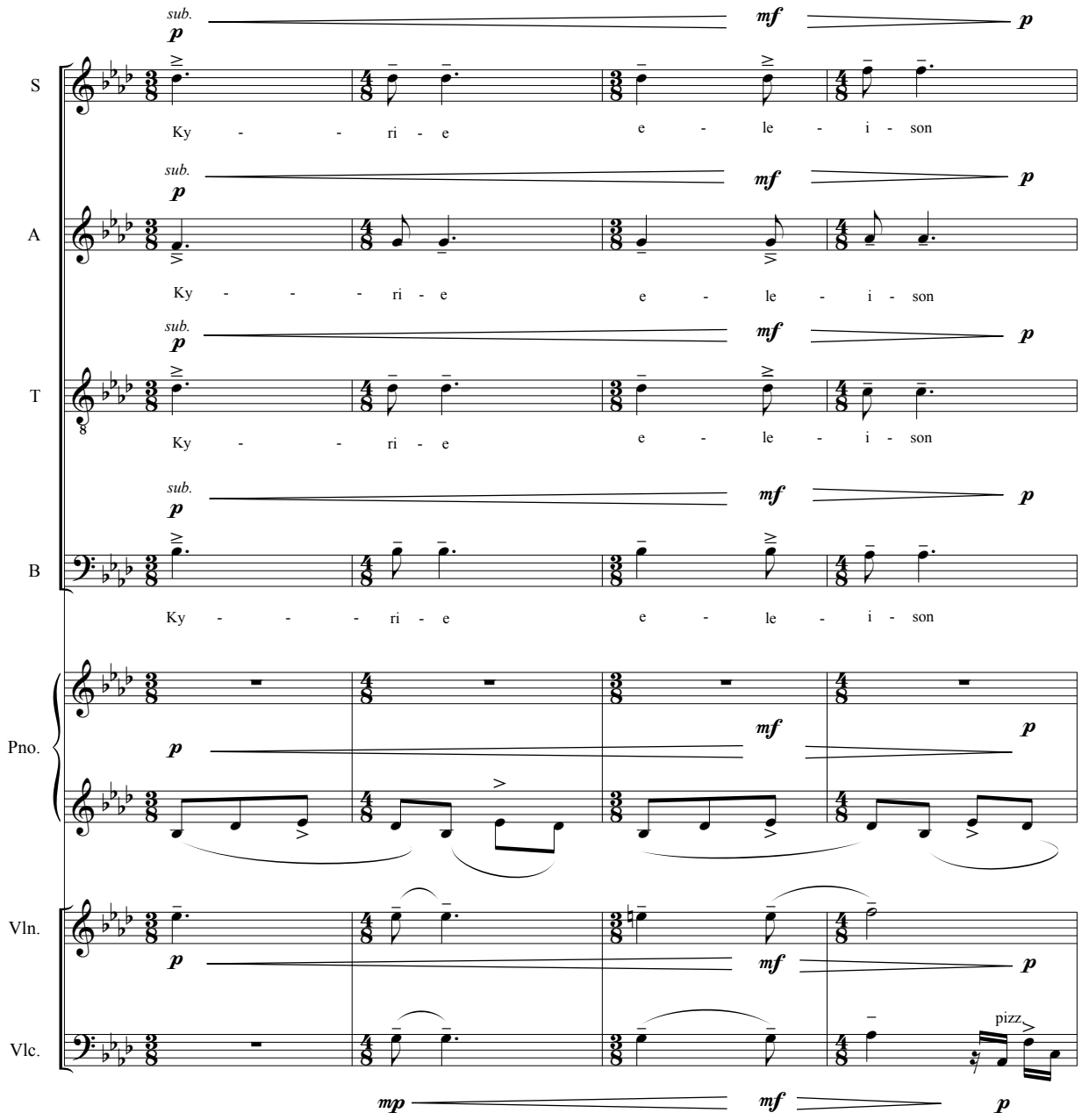
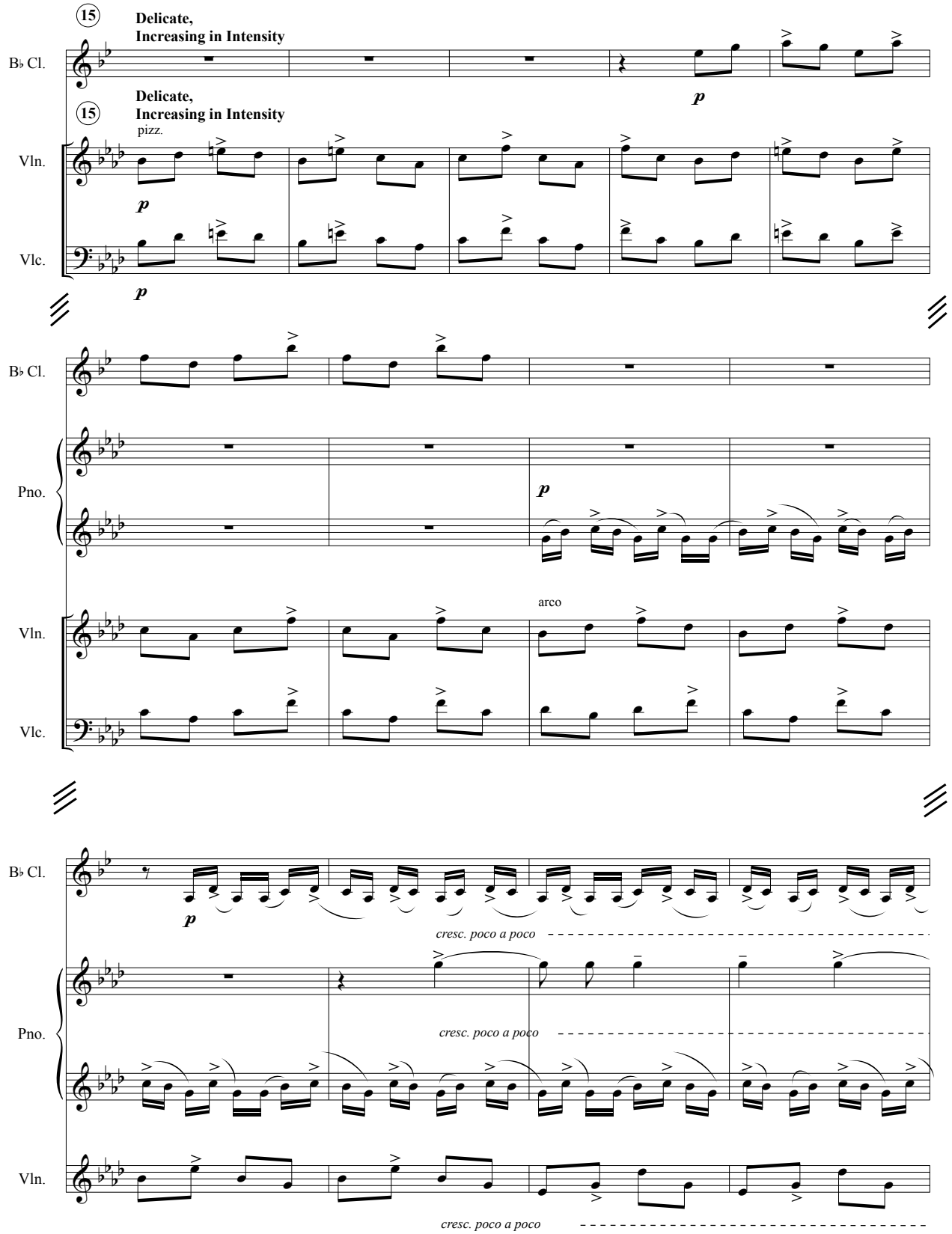
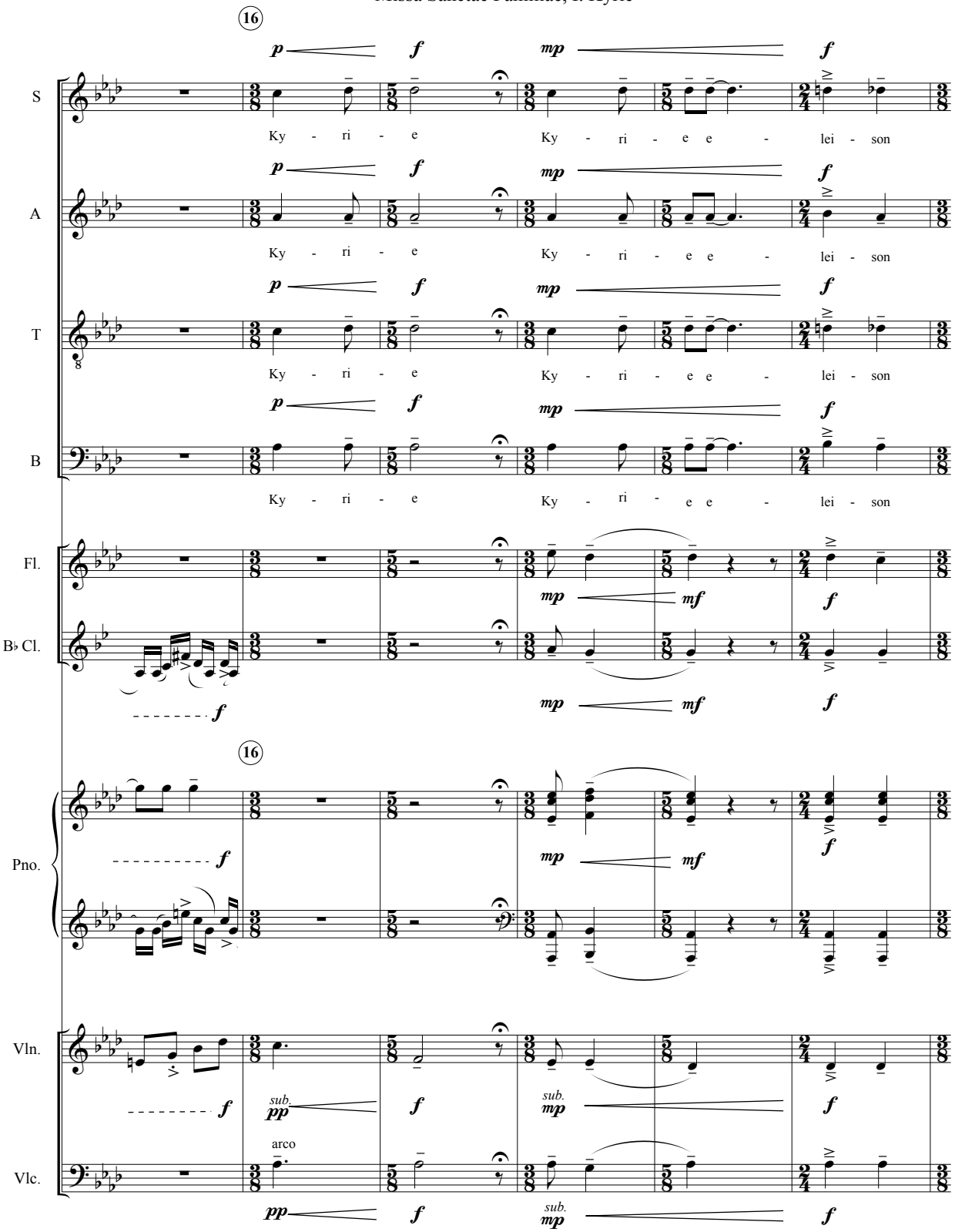
e - le - i - son
e - le - i - son
e - le - i - son

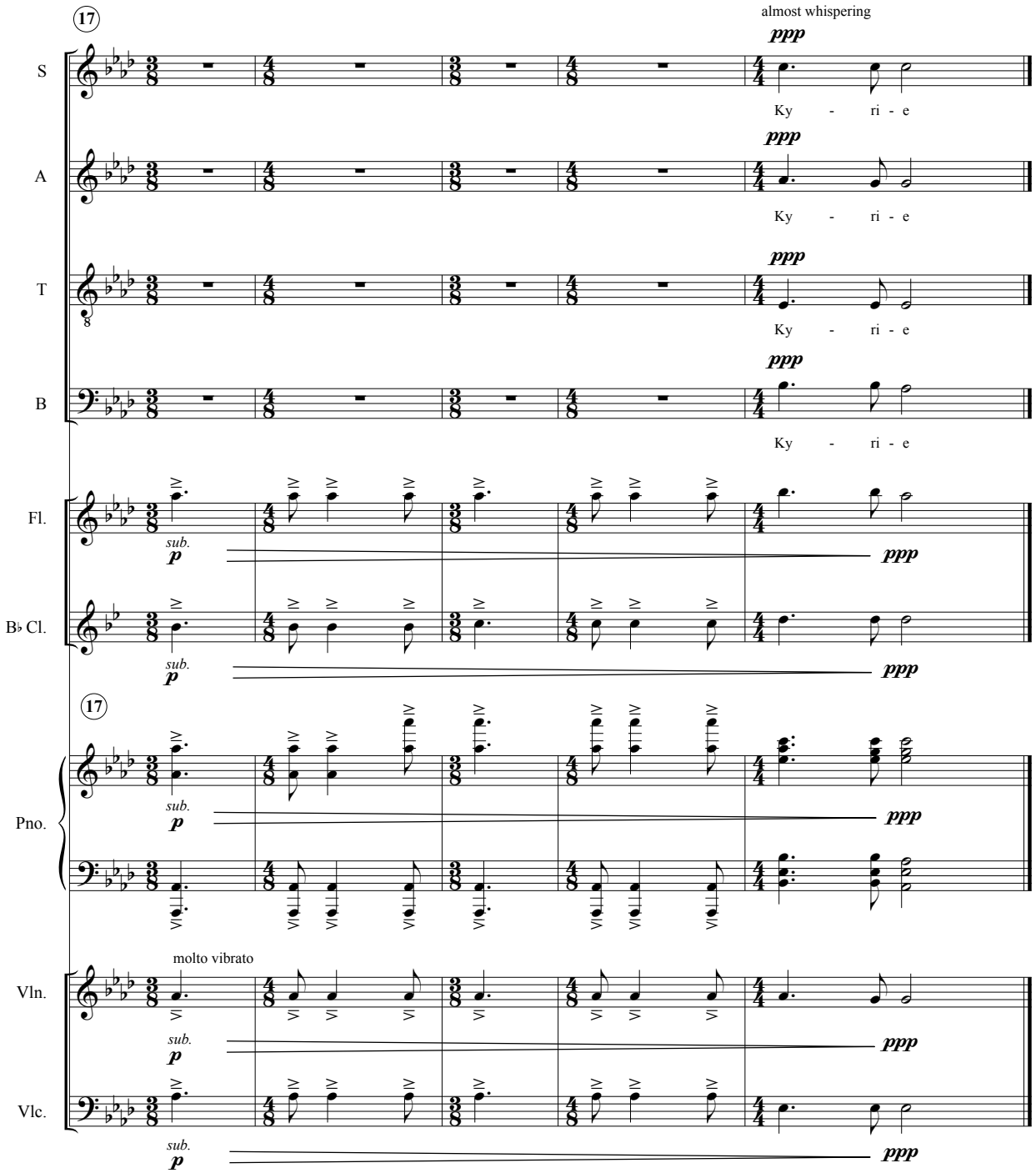

Fl.
B♭ Cl.
Vln.
Vlc.
B♭ Cl.
Vln.


14
p
f
mp
ff
S
Ky - ri - e
Ky - ri - e e - lei - son
A
T
B
Vln.
pp
Vlc.


sub.
p
mf
p
S
Ky - - - ri - e
e - le - i - son
A
T
B
Pno.
Vln.
Vlc.
pizz.
mp

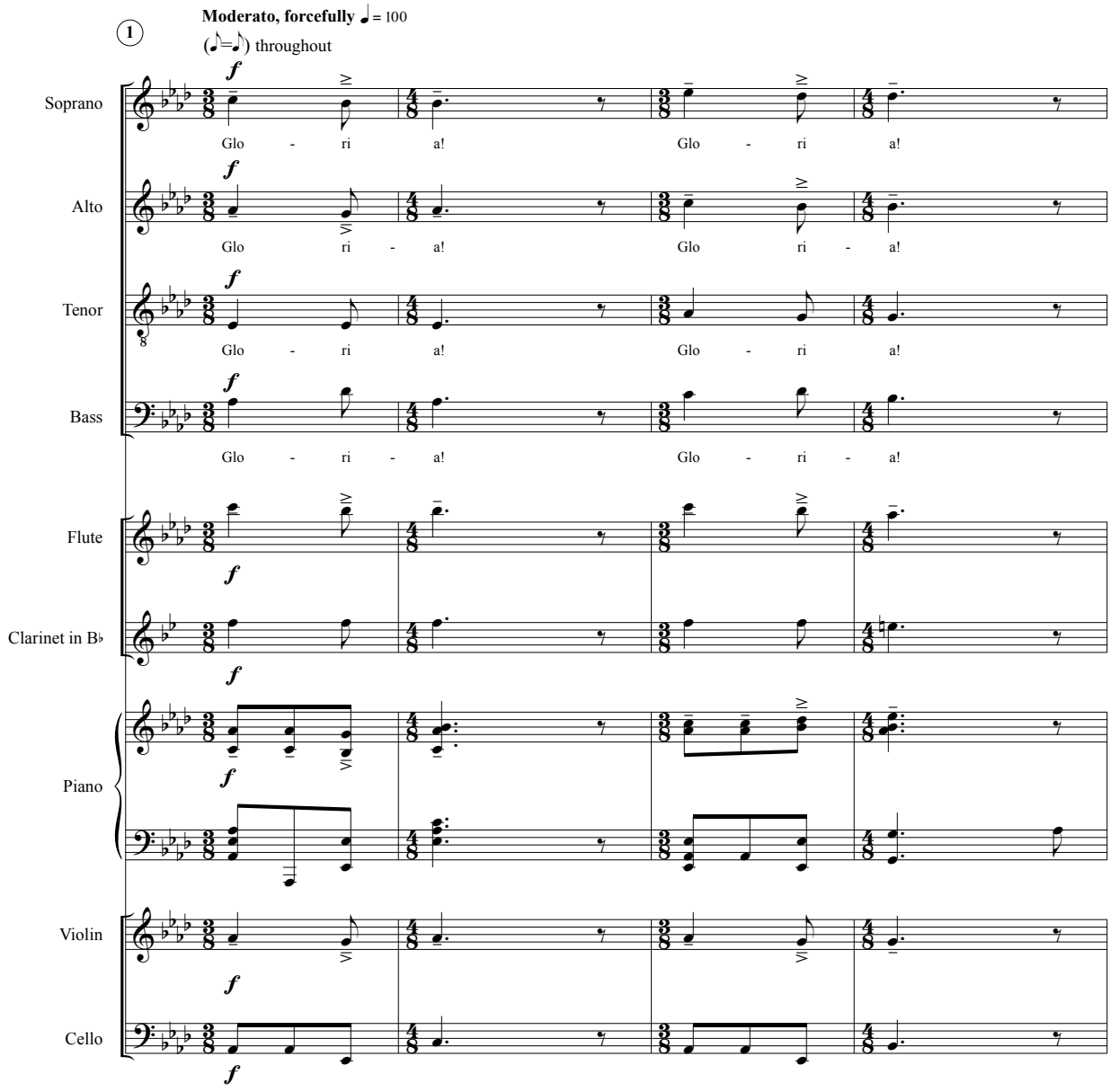

15
Delicate,
Increasing in Intensity
B♭ Cl.
15
Delicate,
Increasing in Intensity
pizz.
Vln.
p
Vlc.
p
p
B♭ Cl.
Pno.
p
arco
Vln.
Vlc.
B♭ Cl.
p
cresc. poco a poco
Pno.
cresc. poco a poco
Vln.
cresc. poco a poco

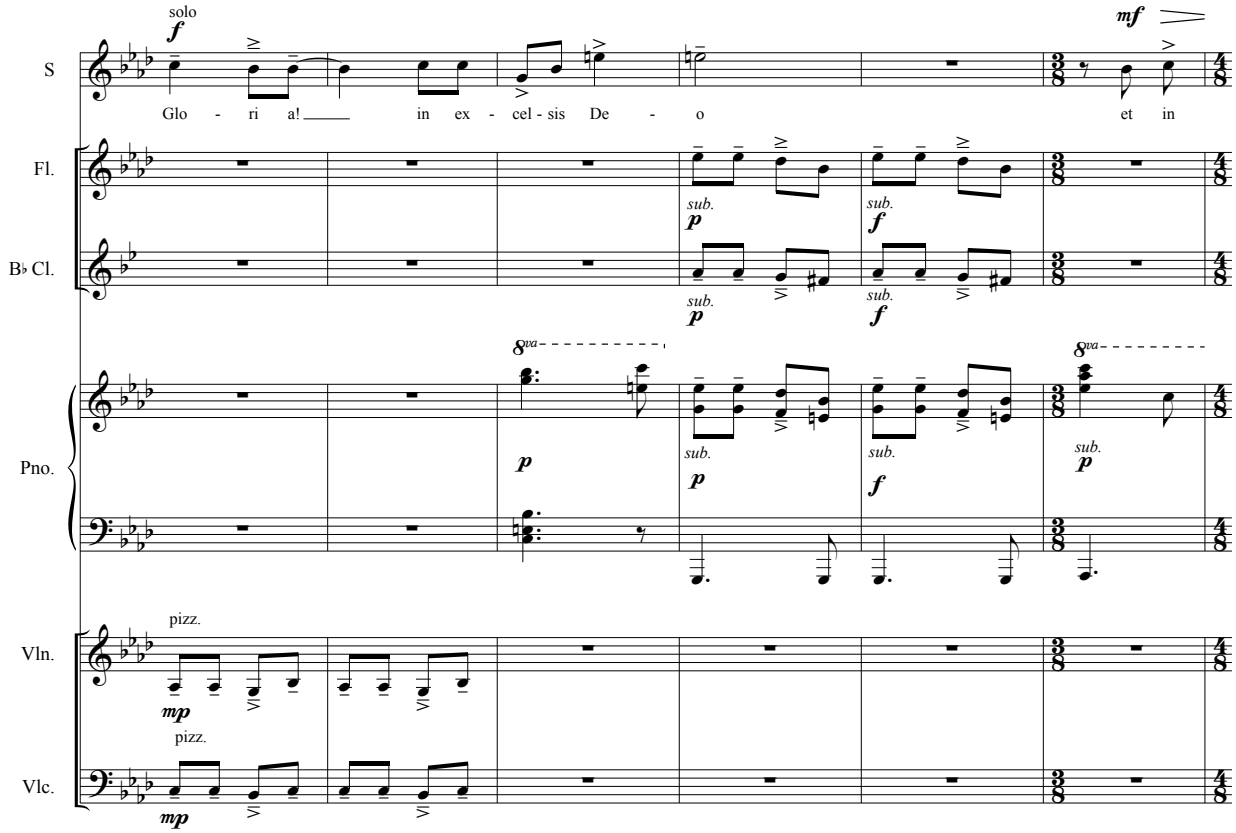

16
S
A
T
B
Ky - ri - e
Ky - ri - e e - lei - son
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
arco
sub.

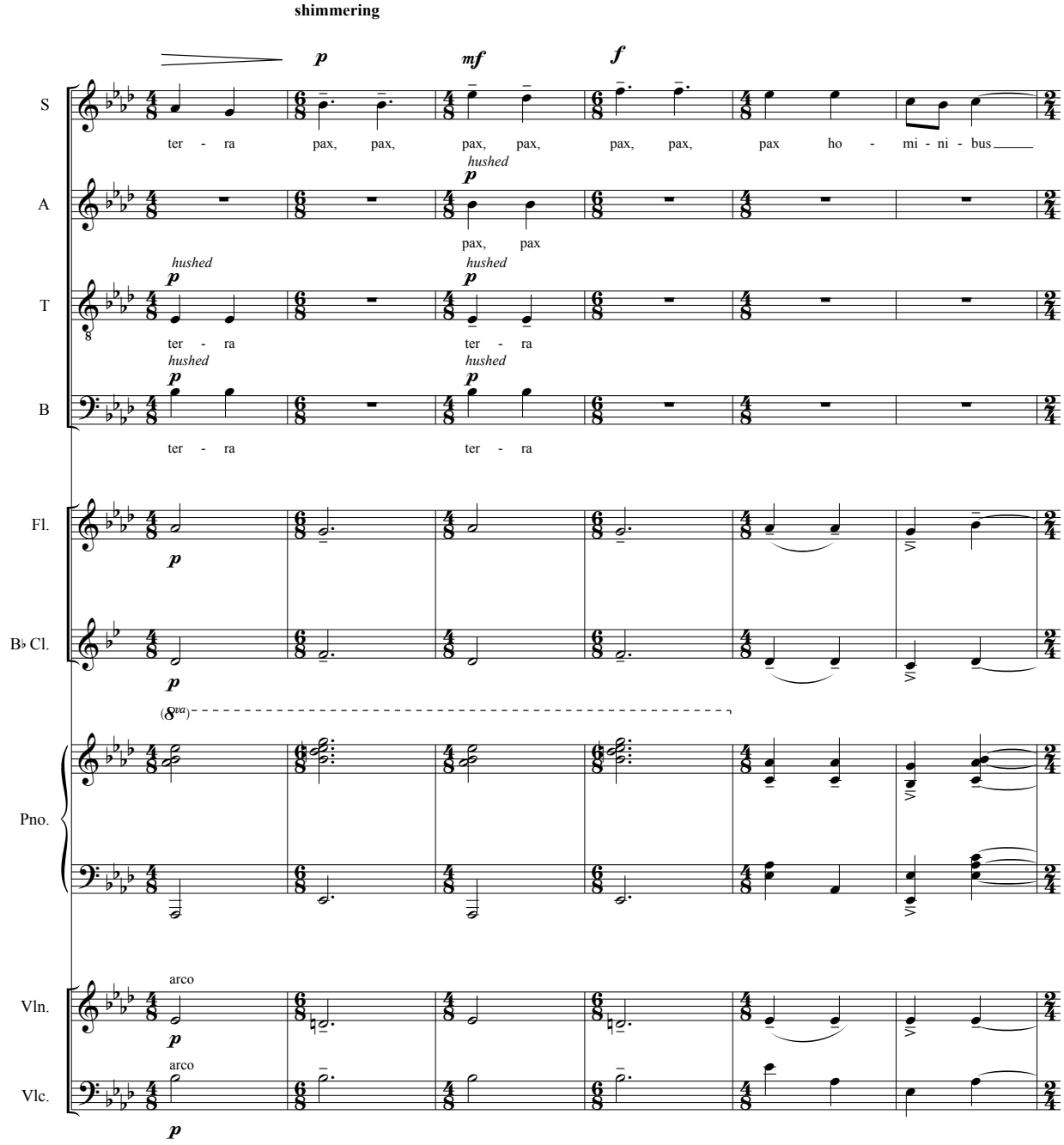

17
almost whispering
ppp
S
Ky - ri - e
A
Ky - ri - e
T
Ky - ri - e
B
Ky - ri - e
Fl.
sub.
p
ppp
B♭ Cl.
sub.
p
ppp
17
Pno.
sub.
p
ppp
molto vibrato
Vln.
sub.
p
ppp
Vlc.
sub.
p
ppp

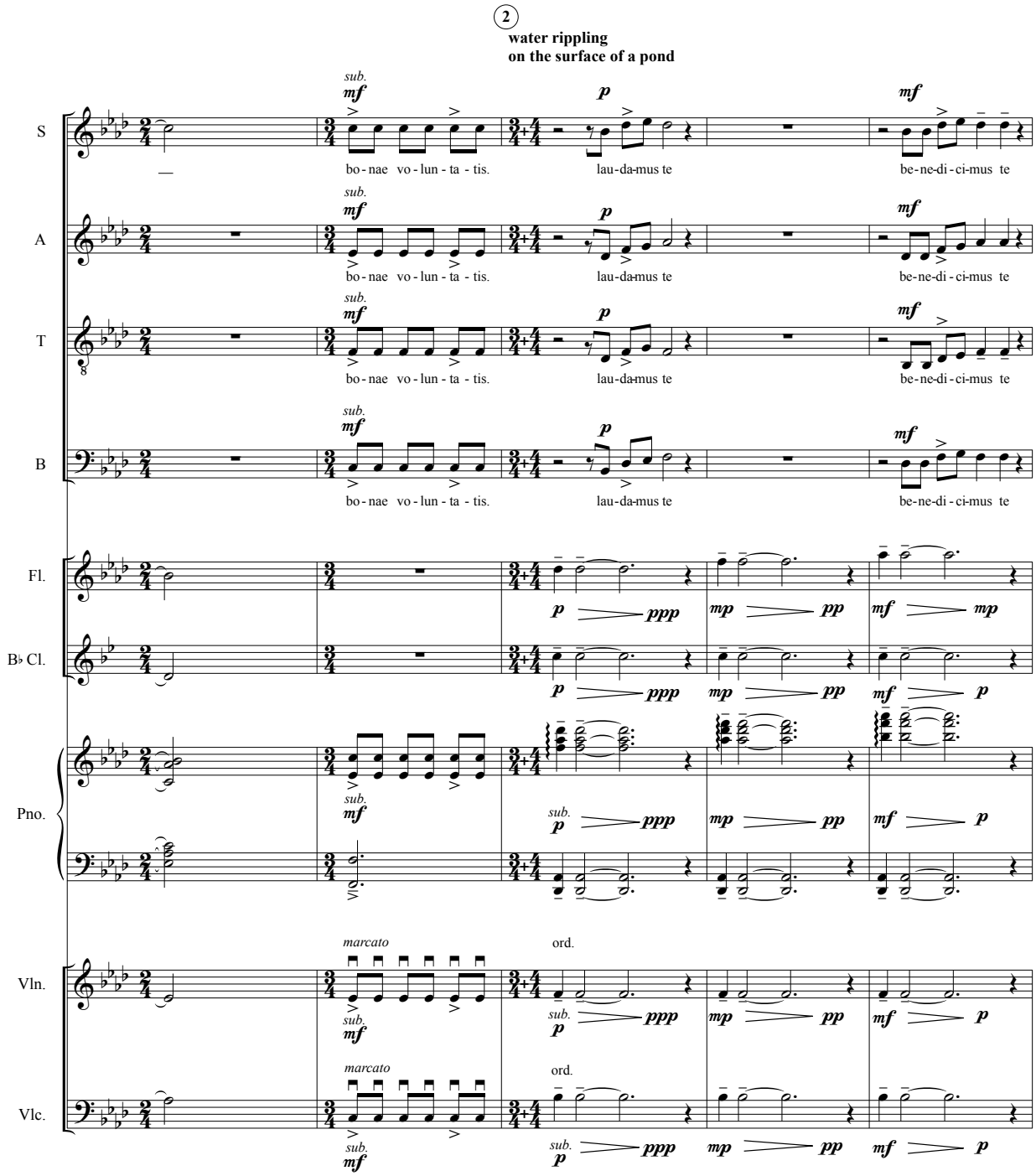
II. Gloria

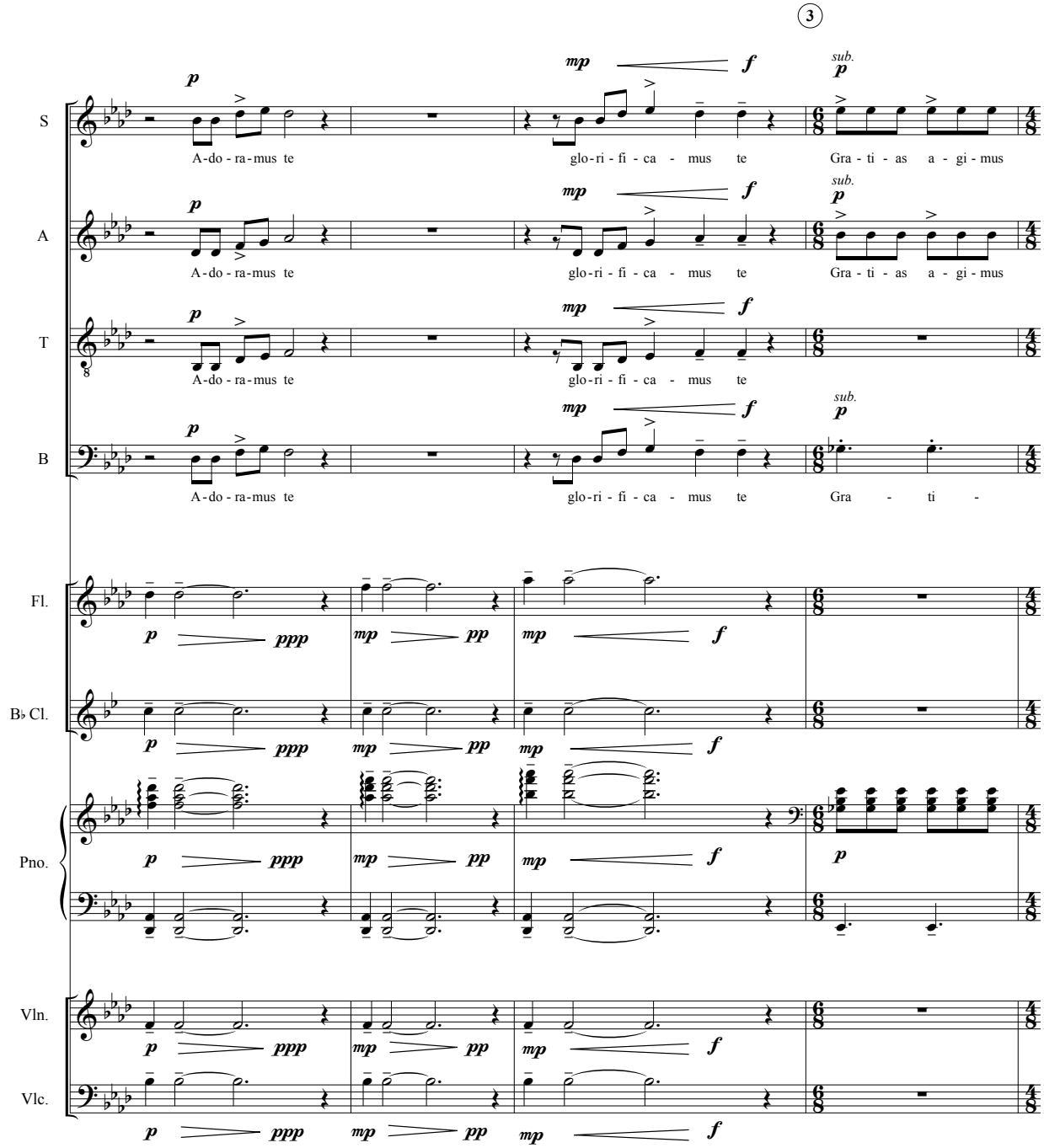
Patrick Gibson

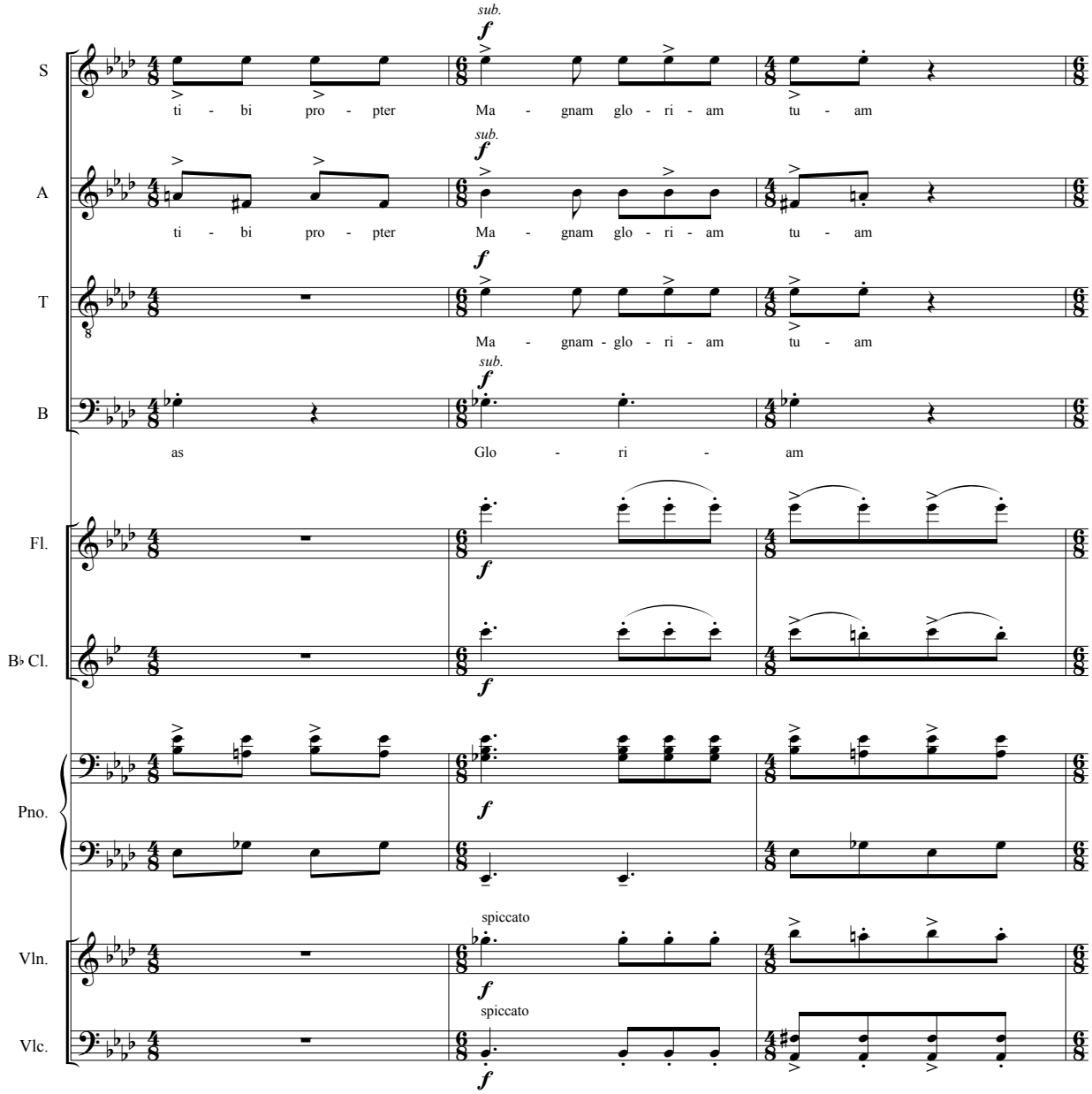


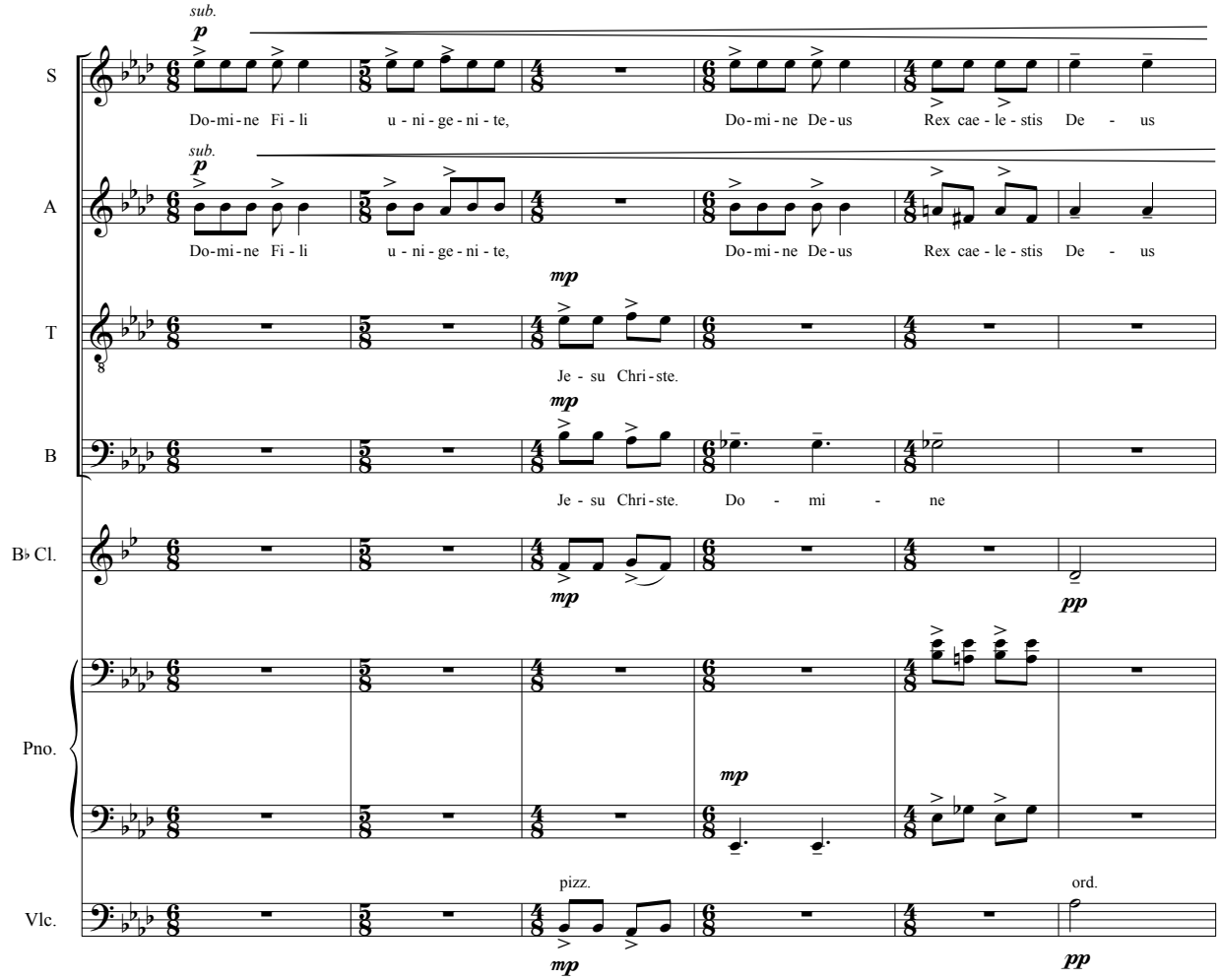

solo
f
mf
S
Glo - ri a! in ex - cel - sis De - o et in
Fl.
B♭ Cl.
sub.
p
f
Pno.
8va
Vln.
Vlc.
pizz.
mp

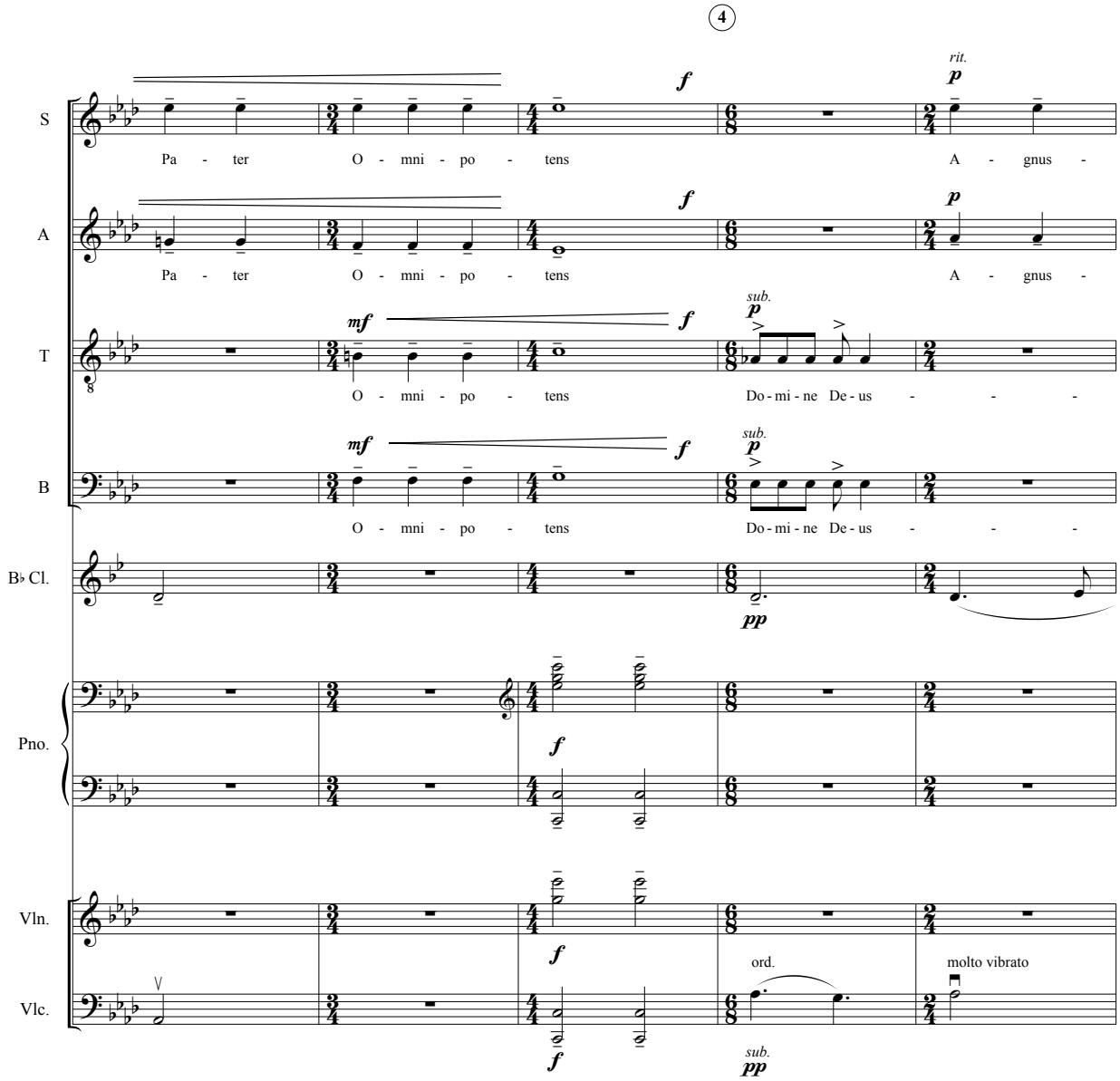

shimmering
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
ter - ra pax, pax, pax, pax, pax, pax ho - mi - ni - bus
hushed
pax, pax
ter - ra ter - ra
ter - ra ter - ra
arco
arco

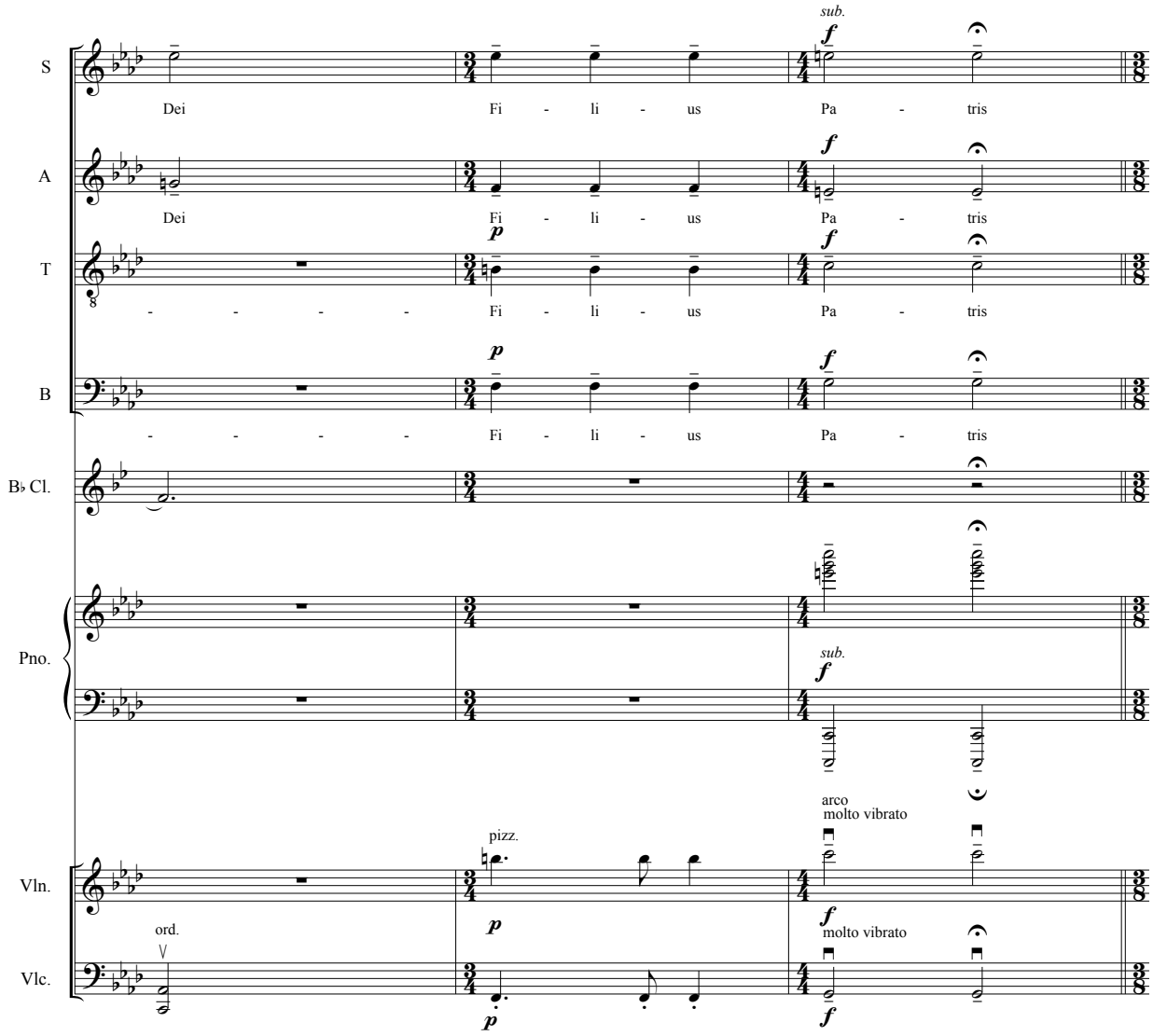

2
water rippling
on the surface of a pond
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
bo - nae vo - lun - ta - tis.
lau-da-mus te
be-ne-di-ci-mus te
marcato
ord.

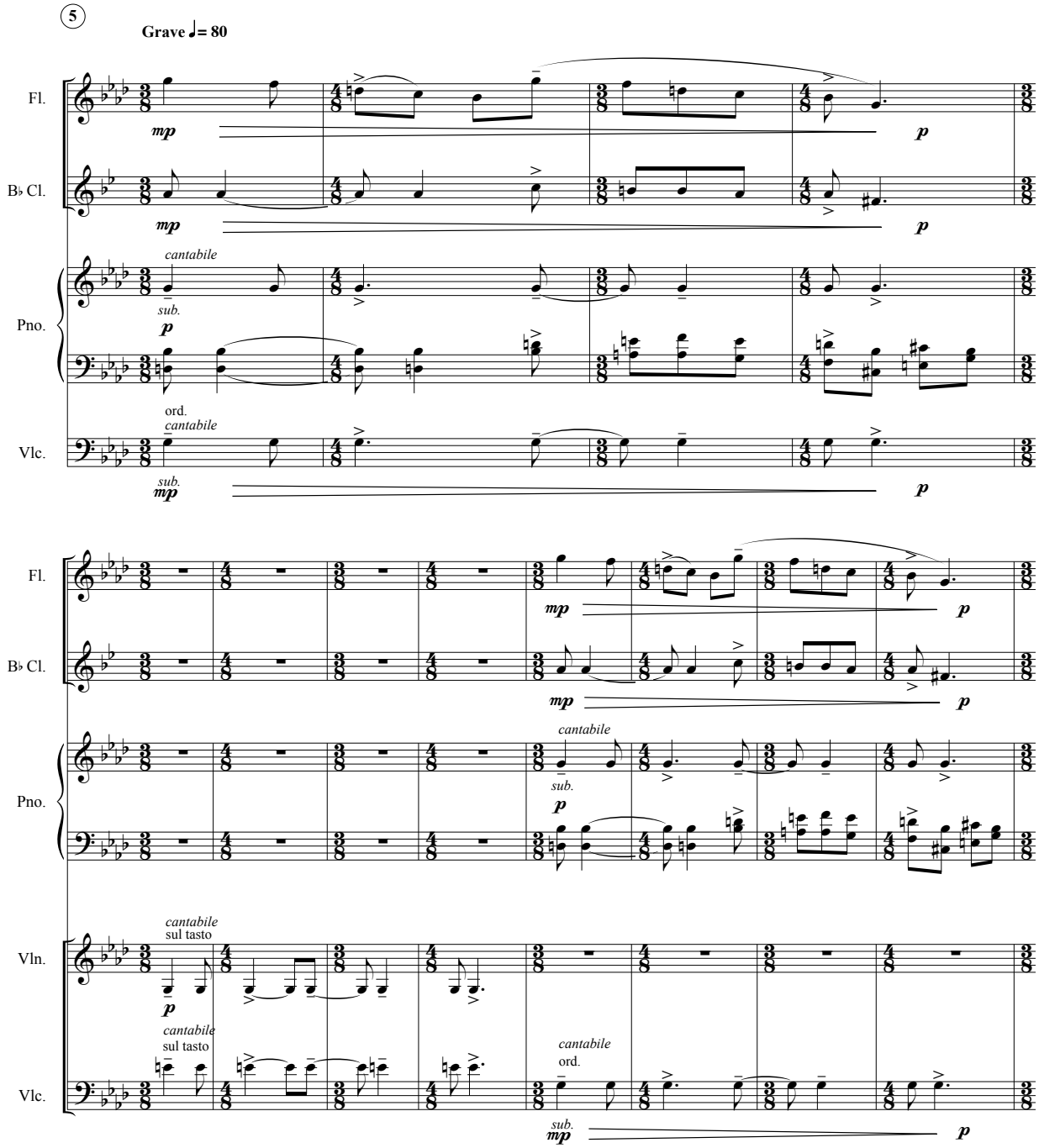

3
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
A-do-ra-mus te
glo-ri-fi-ca-mus te
Gra-ti-as a-gi-mus
Gra-ti-
sub.
p
mp
f
ppp
pp

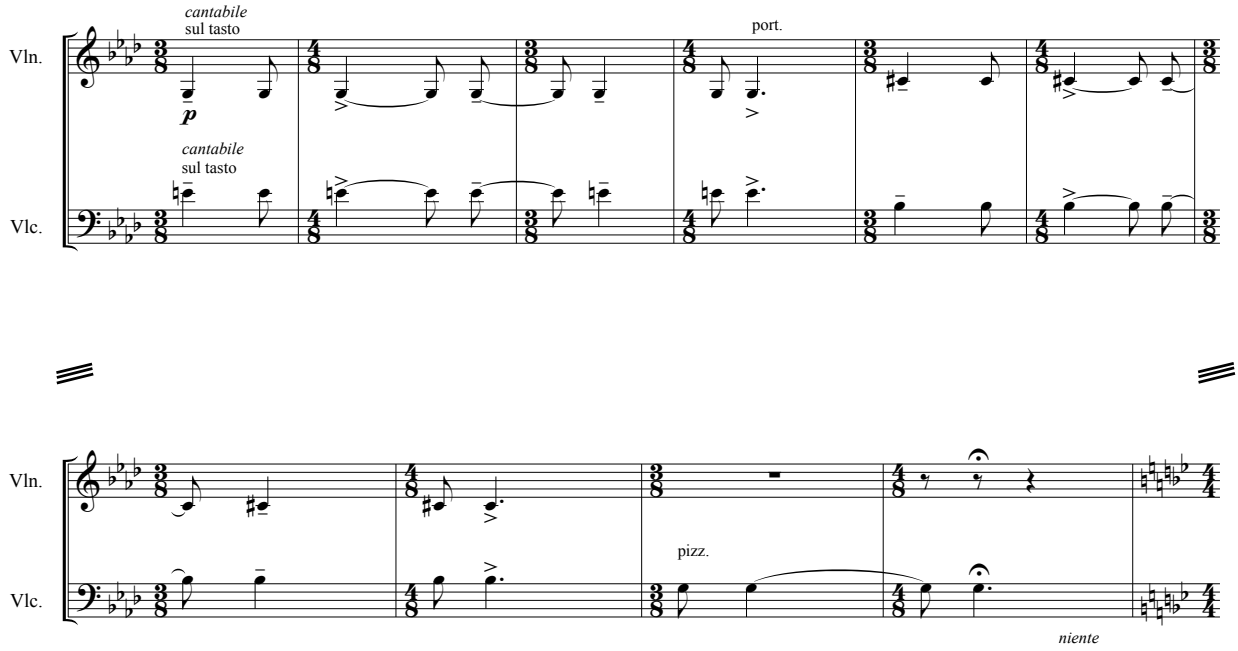

sub.
f
S
ti - bi pro - pter
Ma - gnam glo - ri - am
tu - am
A
ti - bi pro - pter
Ma - gnam glo - ri - am
tu - am
T
Ma - gnam - glo - ri - am
tu - am
B
as
Glo - ri - am
Fl.
B♭ Cl.
Pno.
spiccato
Vln.
Vlc.

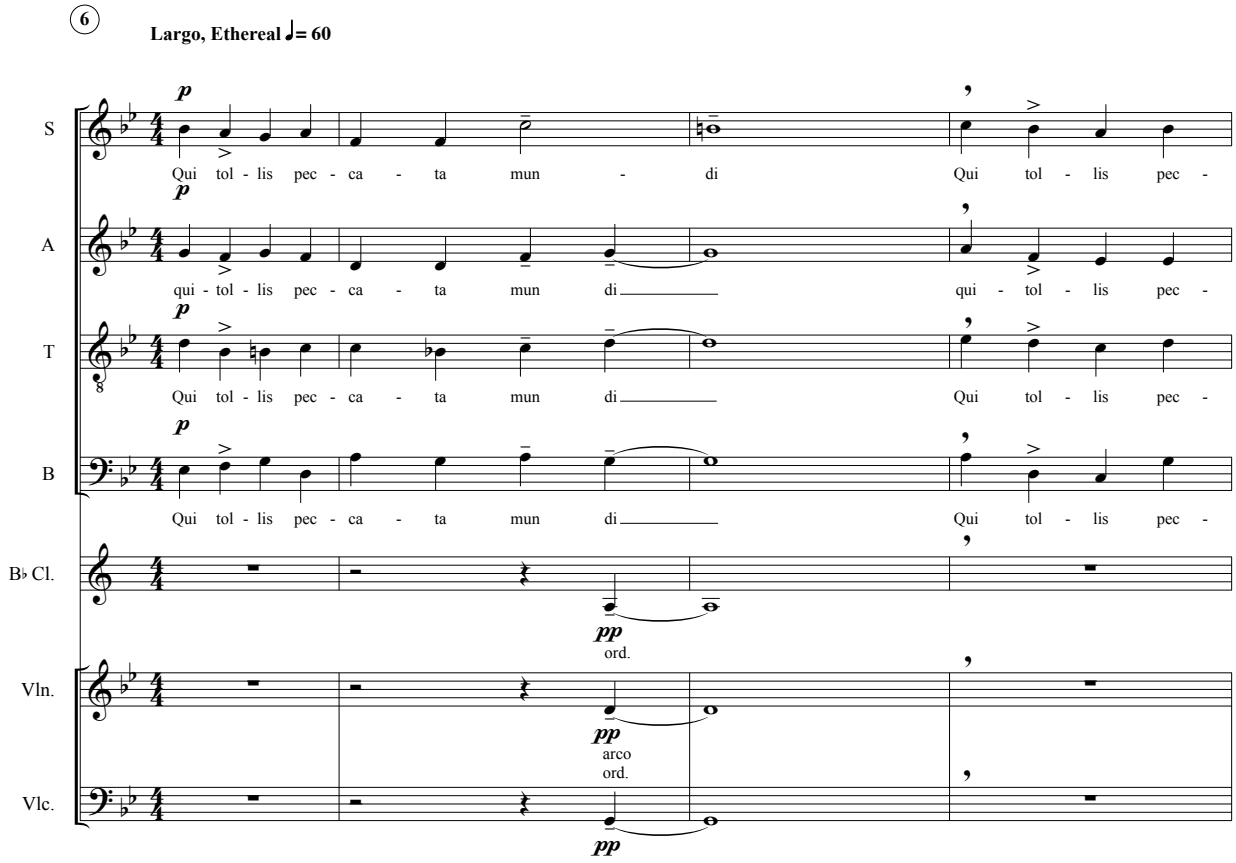

sub.
p
S
Do-mi-ne Fi-li u-ni-ge-ni-te, Do-mi-ne De-us Rex cae-le-stis De - us
sub.
p
A
Do-mi-ne Fi-li u-ni-ge-ni-te, Do-mi-ne De-us Rex cae-le-stis De - us
mp
T
Je - su Chri-ste.
mp
B
Je - su Chri-ste. Do - mi - ne
B♭ Cl.
mp
pp
Pno.
mp
pizz.
ord.
Vlc.
mp
pp

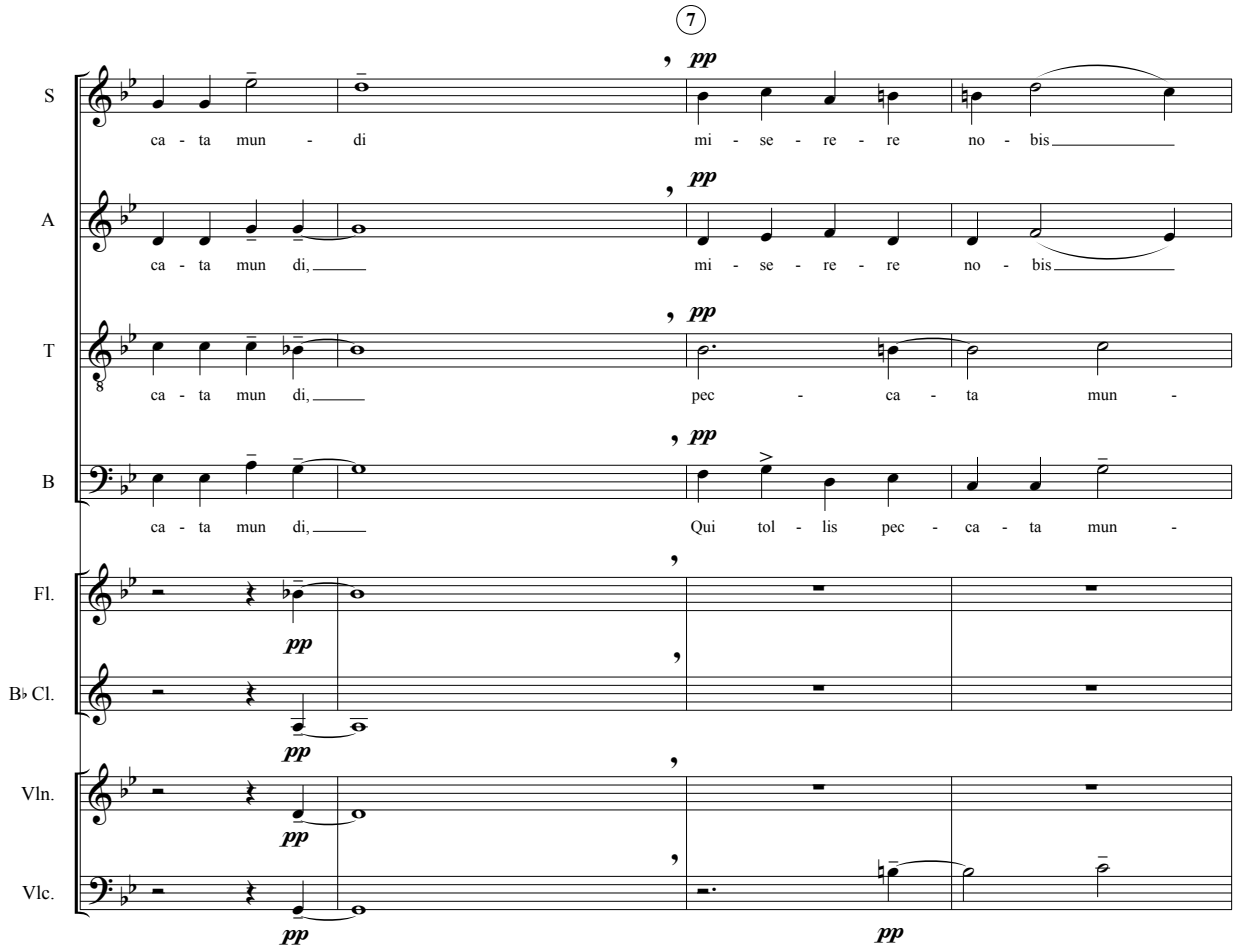

4
S
A
T
B
B♭ Cl.
Pno.
Vln.
Vlc.
Pa - ter O - mni - po - tens
A - gnus -
O - mni - po - tens
Do - mi - ne De - us - - -
ord.
molto vibrato
rit.
sub.

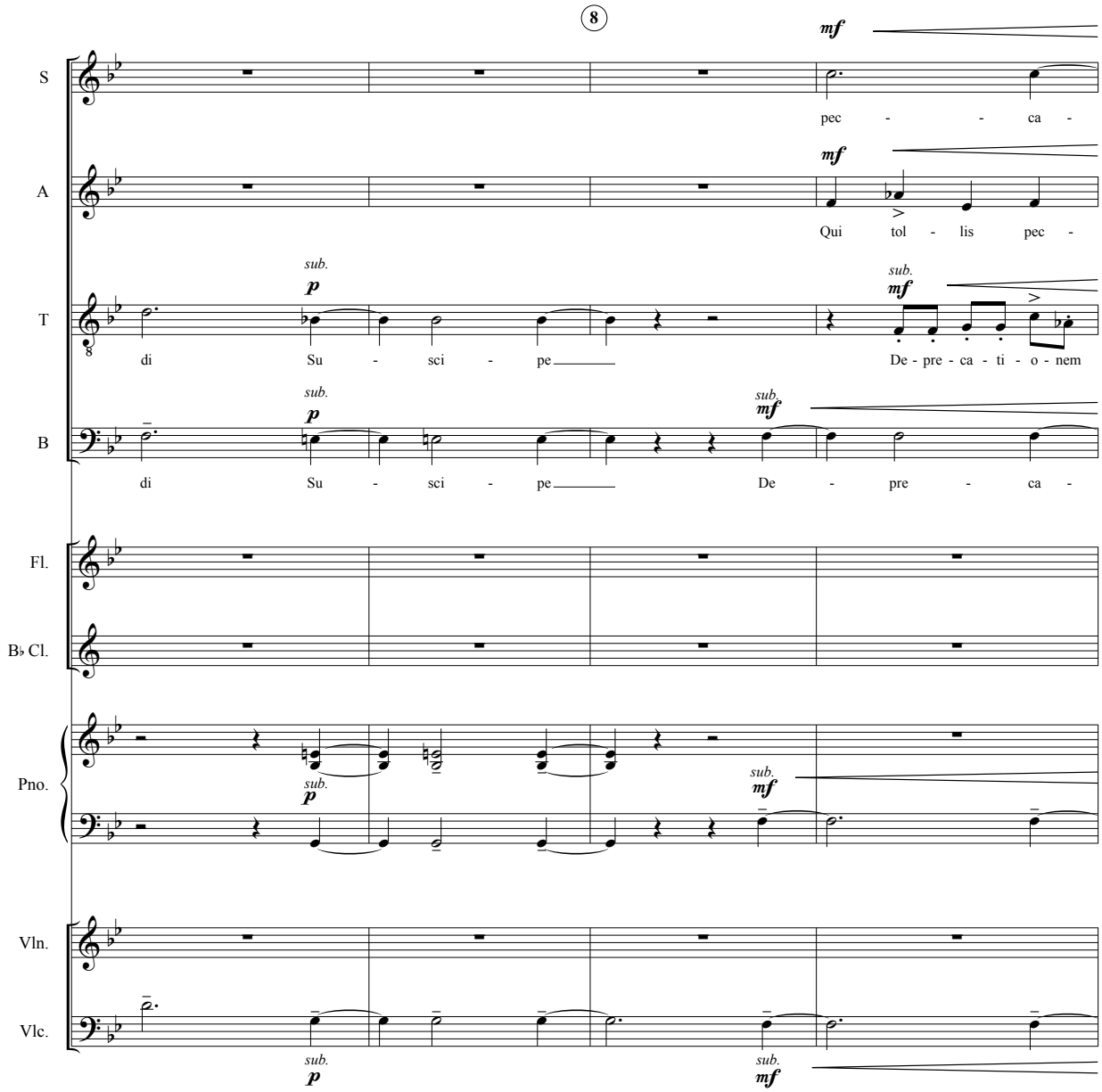

S
A
T
B
B♭ Cl.
Pno.
Vln.
Vlc.
sub.
Dei
Fi - li - us
Pa - tris
pizz.
ord.
arco
molto vibrato

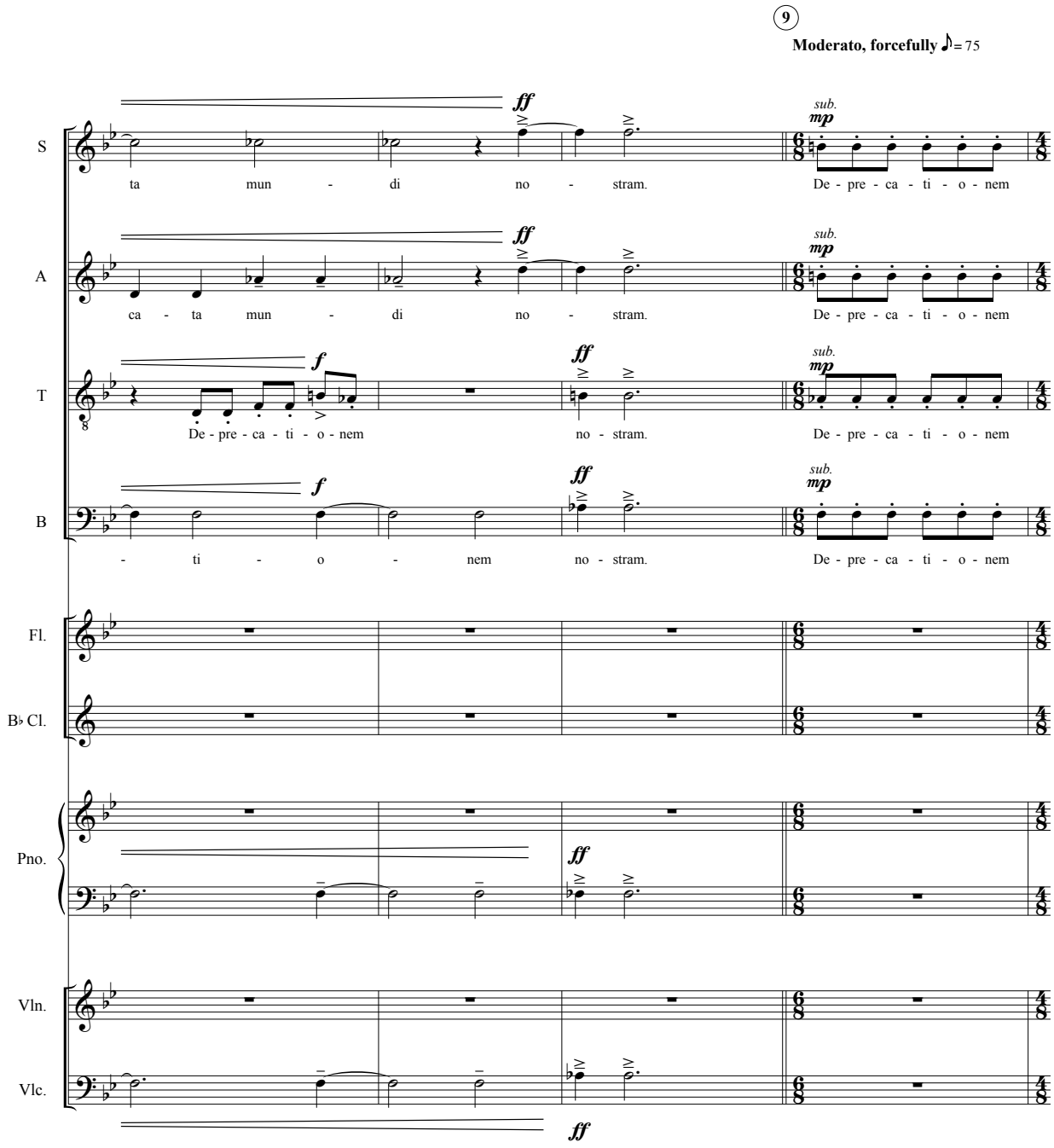

5
Grave ♩= 80
Fl.
B♭ Cl.
Pno.
Vlc.
mp
p
cantabile
sub.
ord.
Vln.
sul tasto

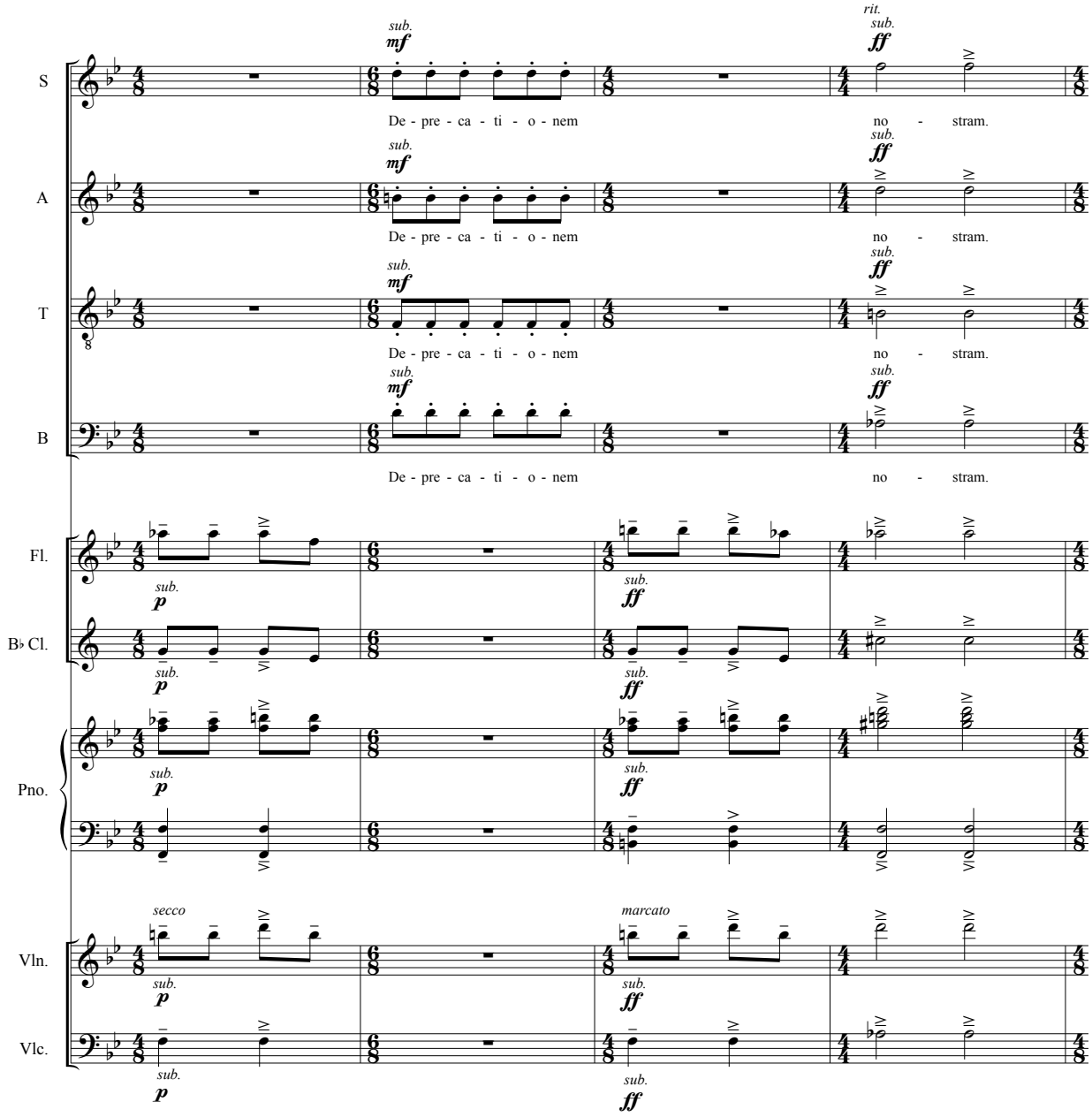

Vln.
Vlc.
cantabile
sul tasto
p
cantabile
sul tasto
port.
pizz.
niente

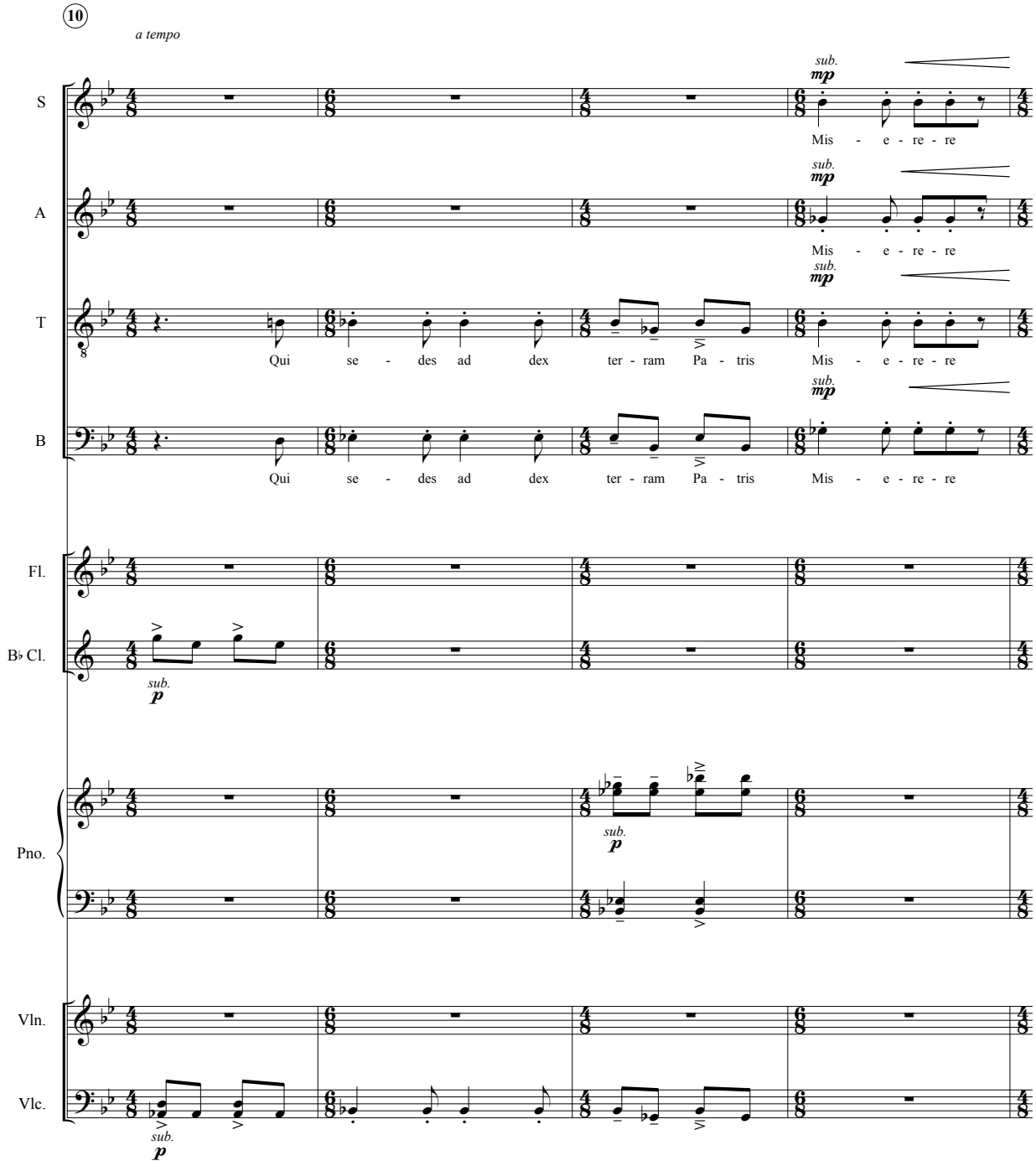

6
Largo, Ethereal ♩= 60
S
A
T
B
B♭ Cl.
Vln.
Vlc.
p
Qui tol - lis pec - ca - ta mun - di
qui - tol - lis pec - ca - ta mun di
pp
ord.
arco
ord.

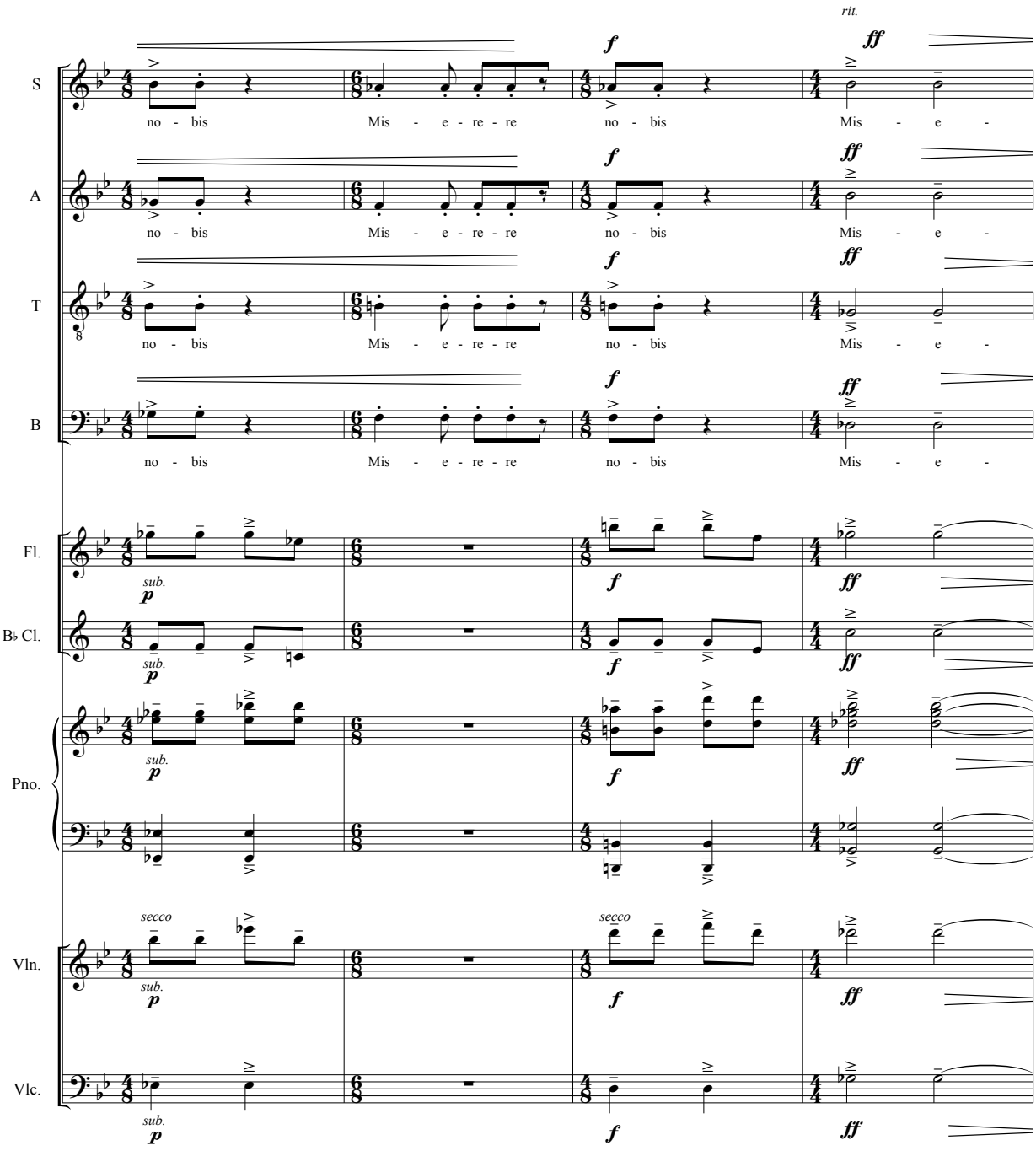

7
S
ca - ta mun - di
mi - se - re - re no - bis
A
ca - ta mun di,
mi - se - re - re no - bis
T
ca - ta mun di,
pec - ca - ta mun -
B
ca - ta mun di,
Qui tol - lis pec - ca - ta mun -
Fl.
B♭ Cl.
Vln.
Vlc.
pp

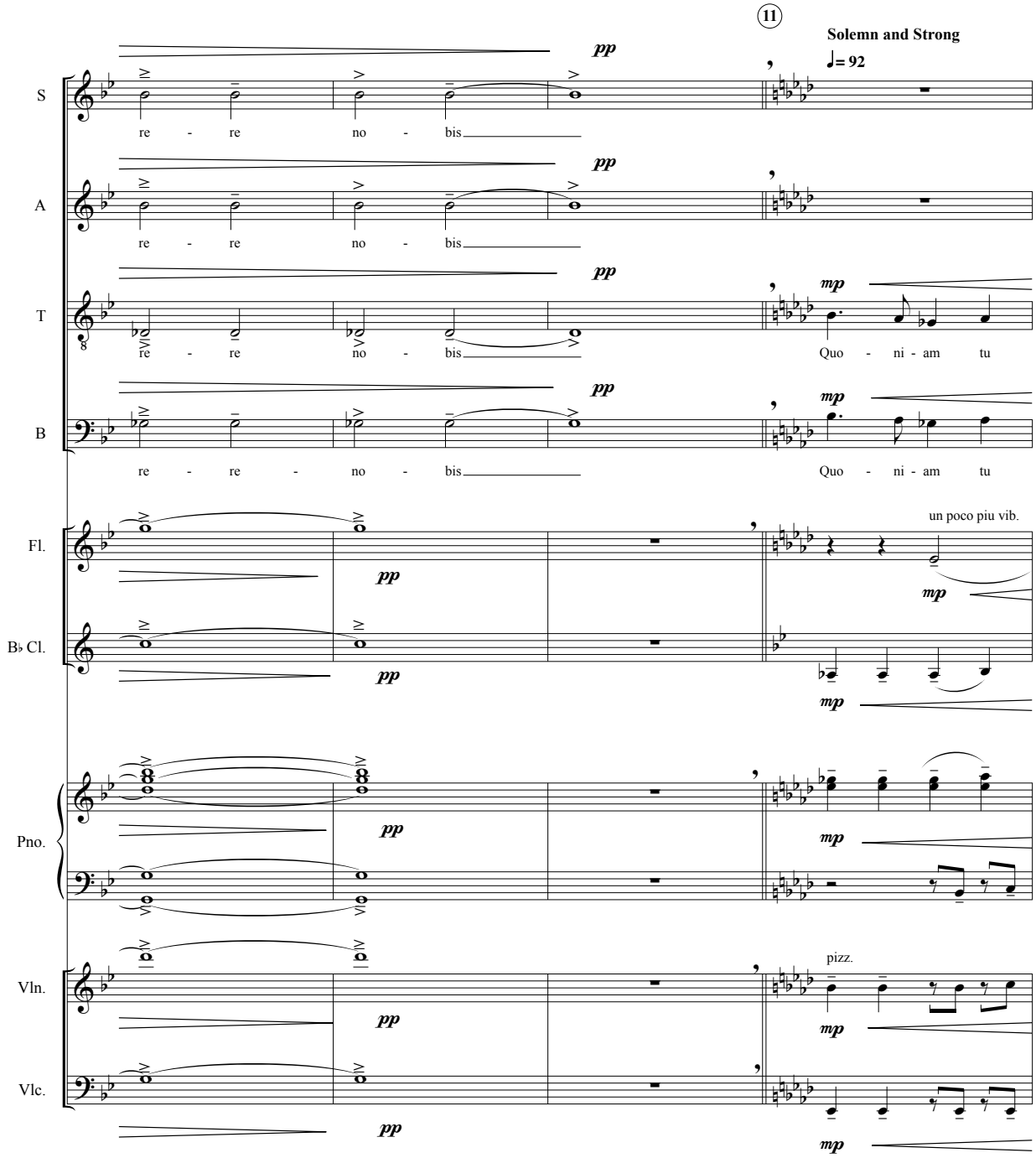

8
S
mf
pec - - ca -
A
mf
Qui tol - lis pec -
T
sub.
p
di Su - sci - pe
sub.
mf
De - pre - ca - ti - o - nem
B
sub.
p
di Su - sci - pe
sub.
mf
De - pre - ca -
Fl.
B♭ Cl.
Pno.
sub.
p
sub.
mf
Vln.
Vlc.
sub.
p
sub.
mf

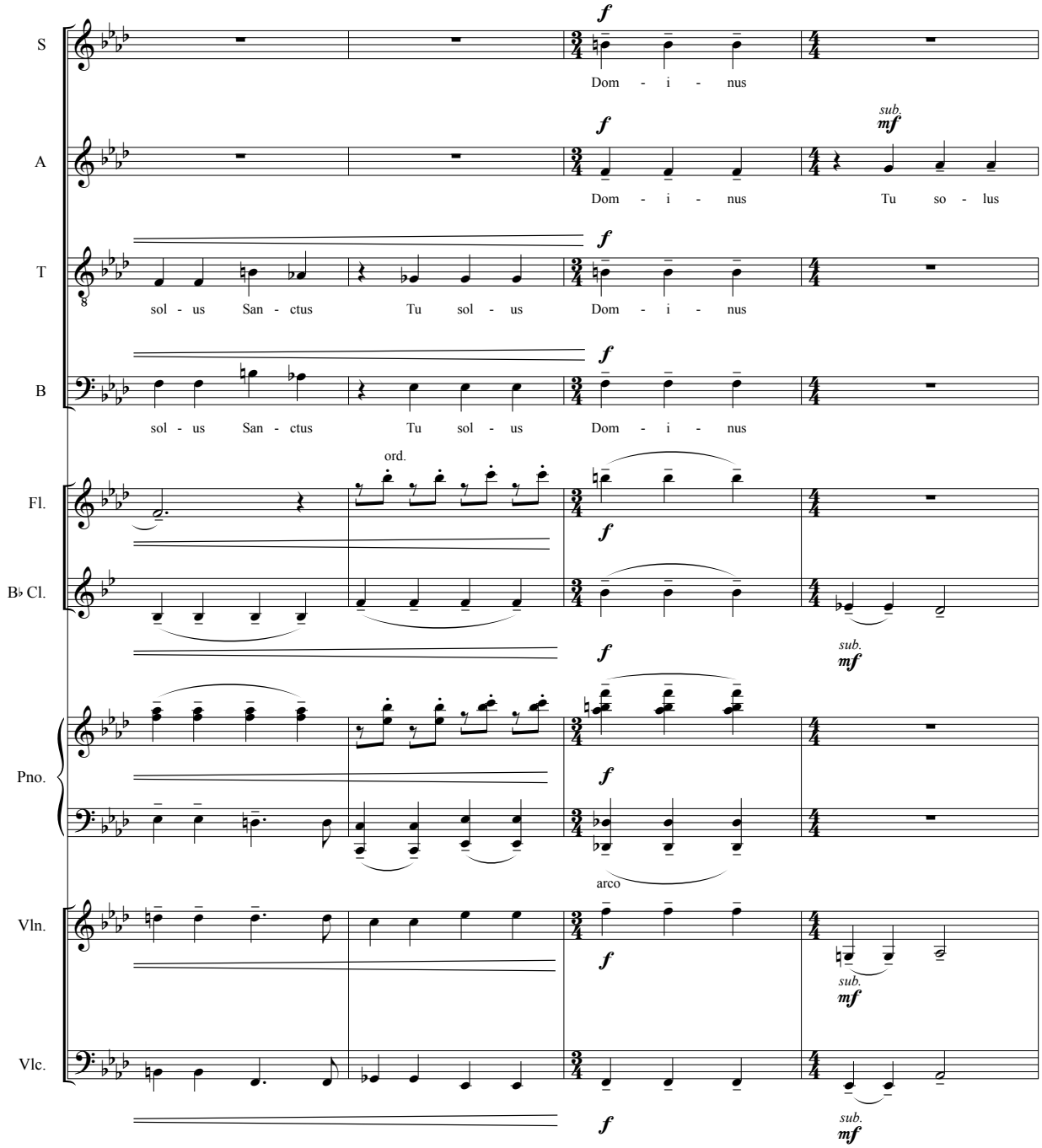

9
Moderato, forcefully ♪ = 75
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
ff
f
mp
sub.
ta mun - di no - stram.
ca - ta mun - di no - stram.
De - pre - ca - ti - o - nem
- ti - o - nem
De - pre - ca - ti - o - nem no - stram.

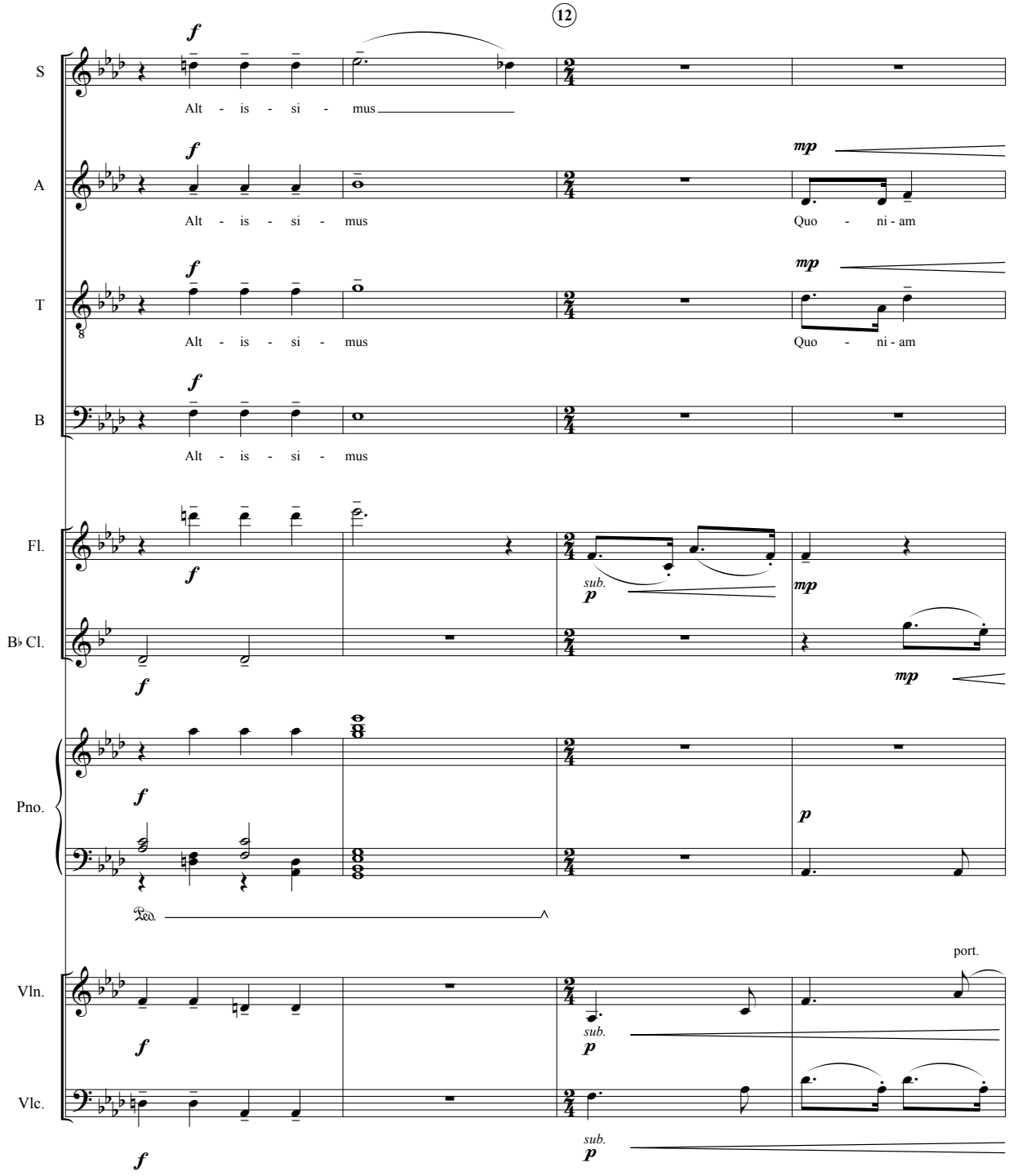

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
sub.
mf
ff
p
rit.
De - pre - ca - ti - o - nem
no - stram.
secco
marcato

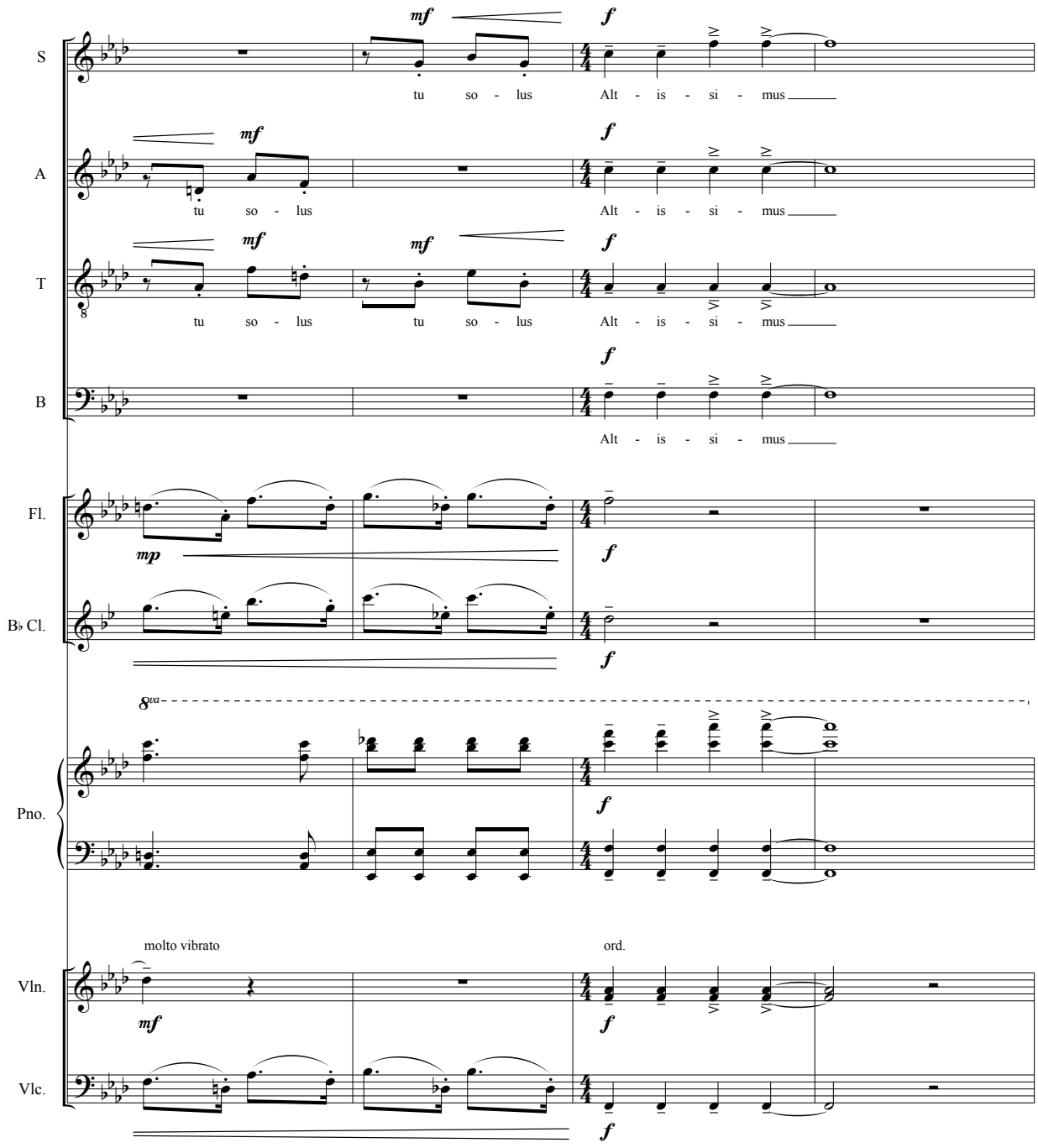

10
a tempo
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
sub.
mp
Mis - e - re - re
Qui se - des ad dex ter - ram Pa - tris
sub.
p

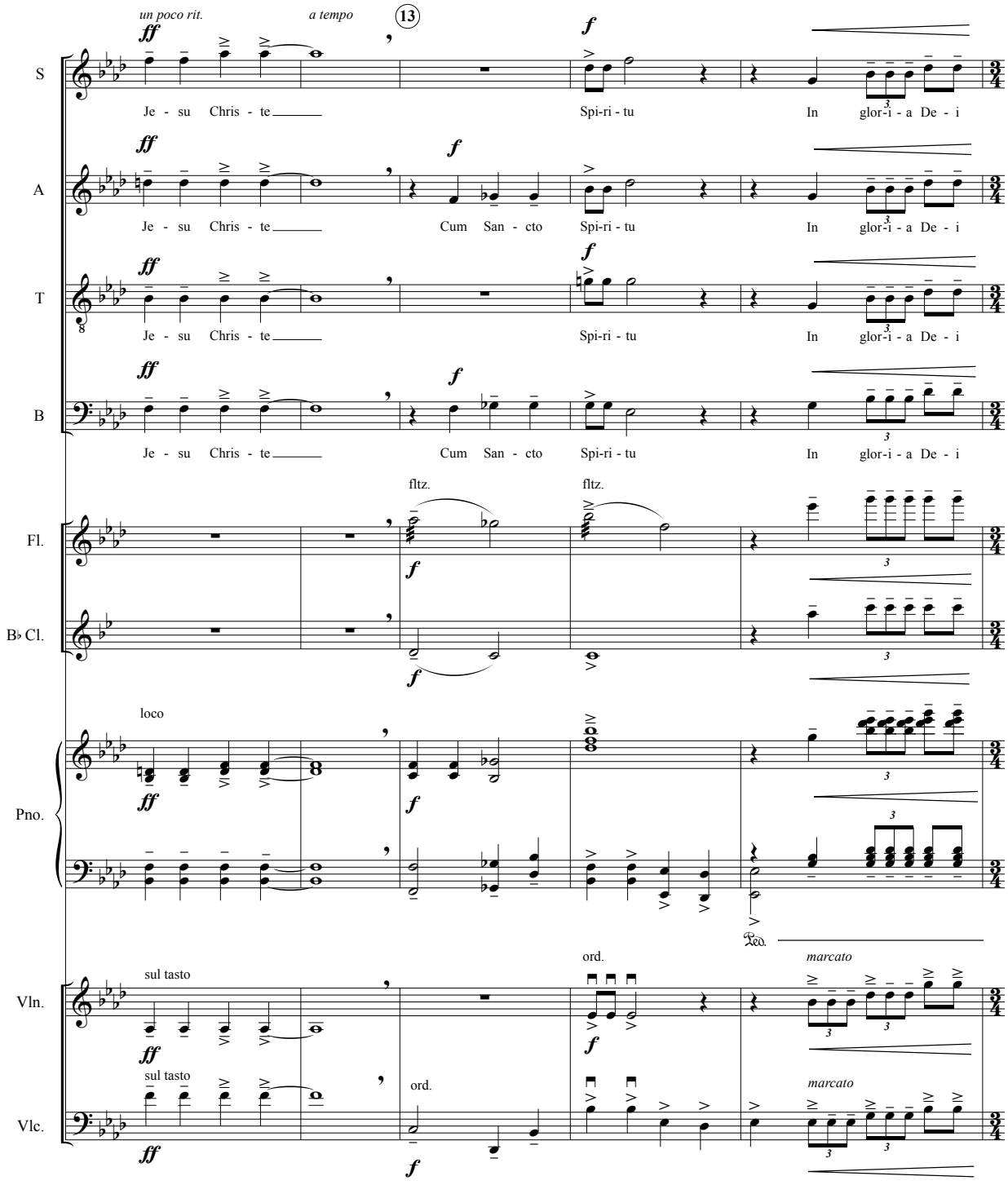

rit.
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
no - bis
Mis - e - re - re
Mis - e -
secco
sub.
p
f
ff

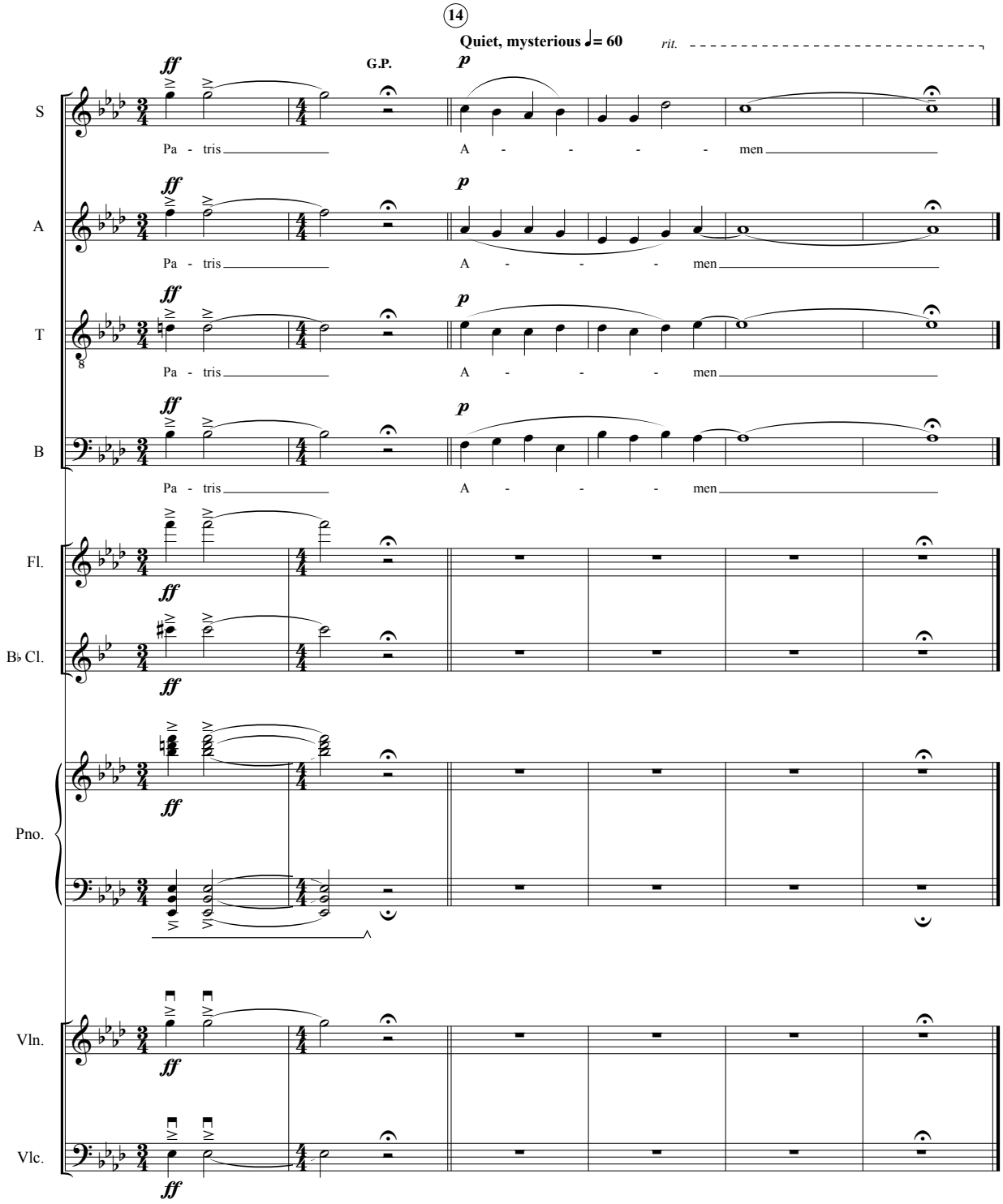

11
Solemn and Strong
♩= 92
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
pp
mp
re - re no - bis
Quo - ni - am tu
un poco piu vib.
pizz.


S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
f
Dom - i - nus
sub.
mf
Dom - i - nus
Tu so - lus
sol - us San - ctus
Tu sol - us
Dom - i - nus
sol - us San - ctus
Tu sol - us
Dom - i - nus
ord.
arco

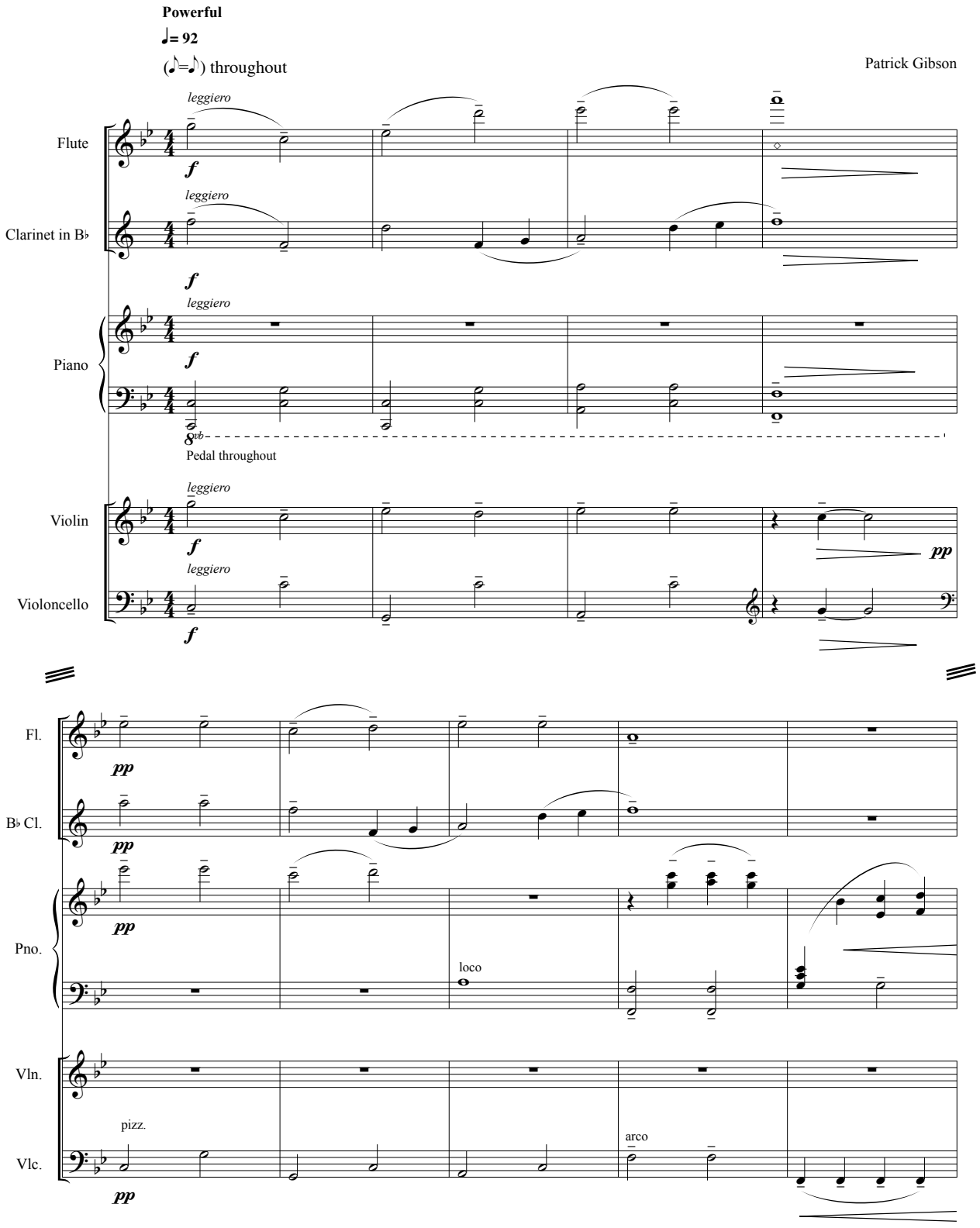

12
S
Alt - is - si - mus
A
Alt - is - si - mus
Quo - ni - am
T
Alt - is - si - mus
Quo - ni - am
B
Alt - is - si - mus
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
port.
sub.

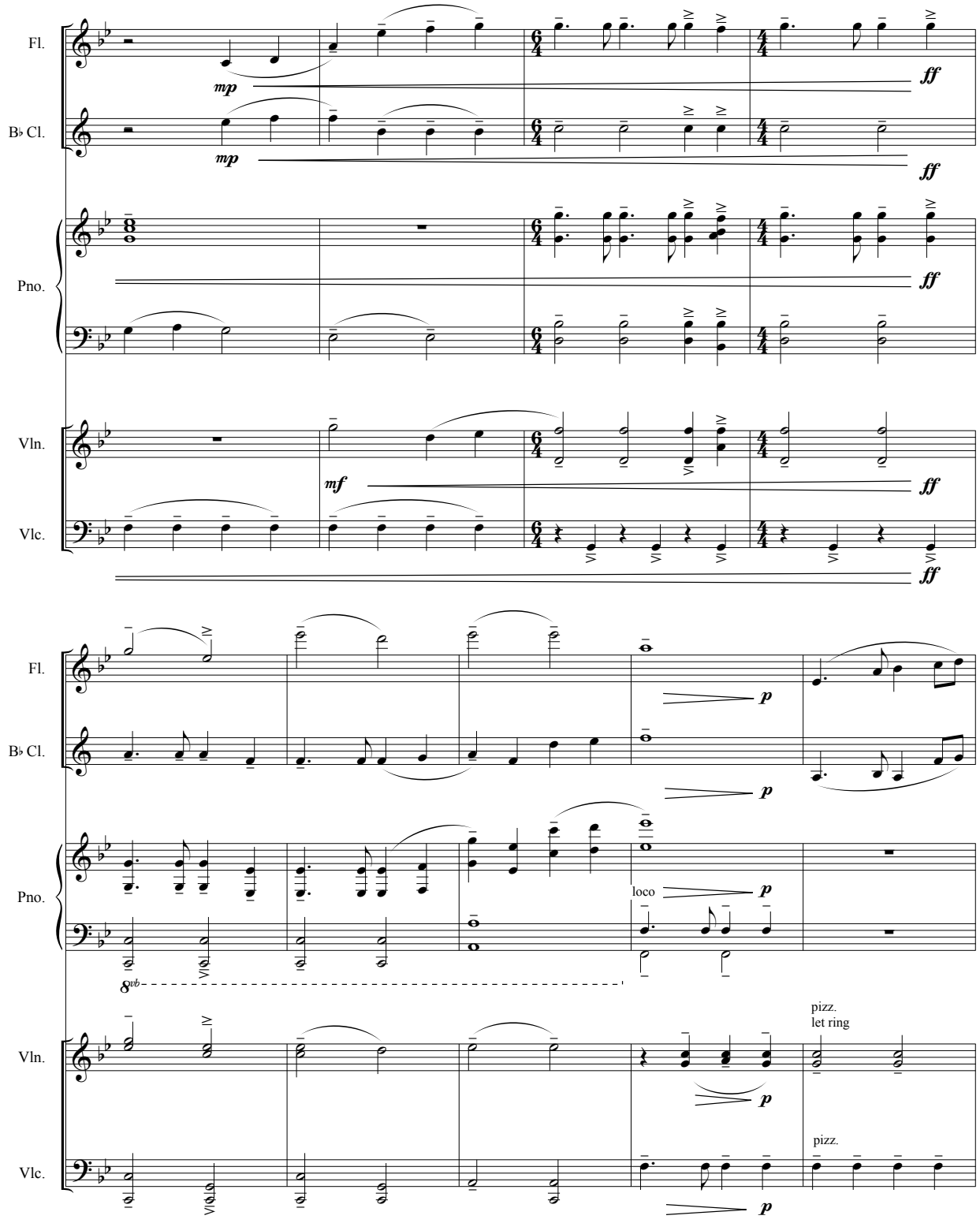

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mf
f
mp
tu so - lus
Alt - is - si - mus
molto vibrato
ord.
8va

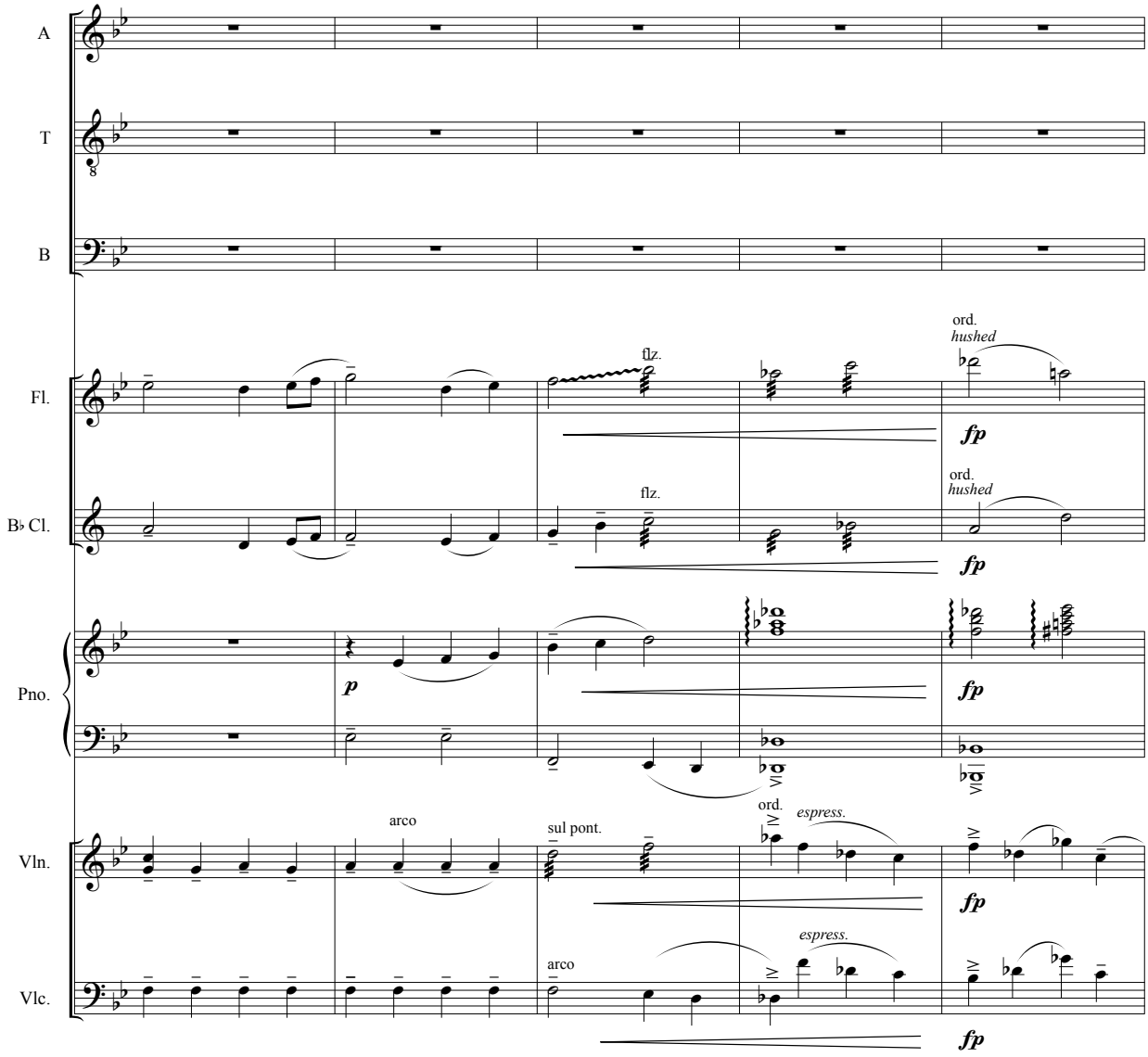

un poco rit.
a tempo
13
S
A
T
B
Je - su Chris - te
Cum San - cto
Spi-ri - tu
In glor-i - a De - i
Fl.
B♭ Cl.
fltz.
Pno.
loco
Vln.
Vlc.
sul tasto
ord.
marcato

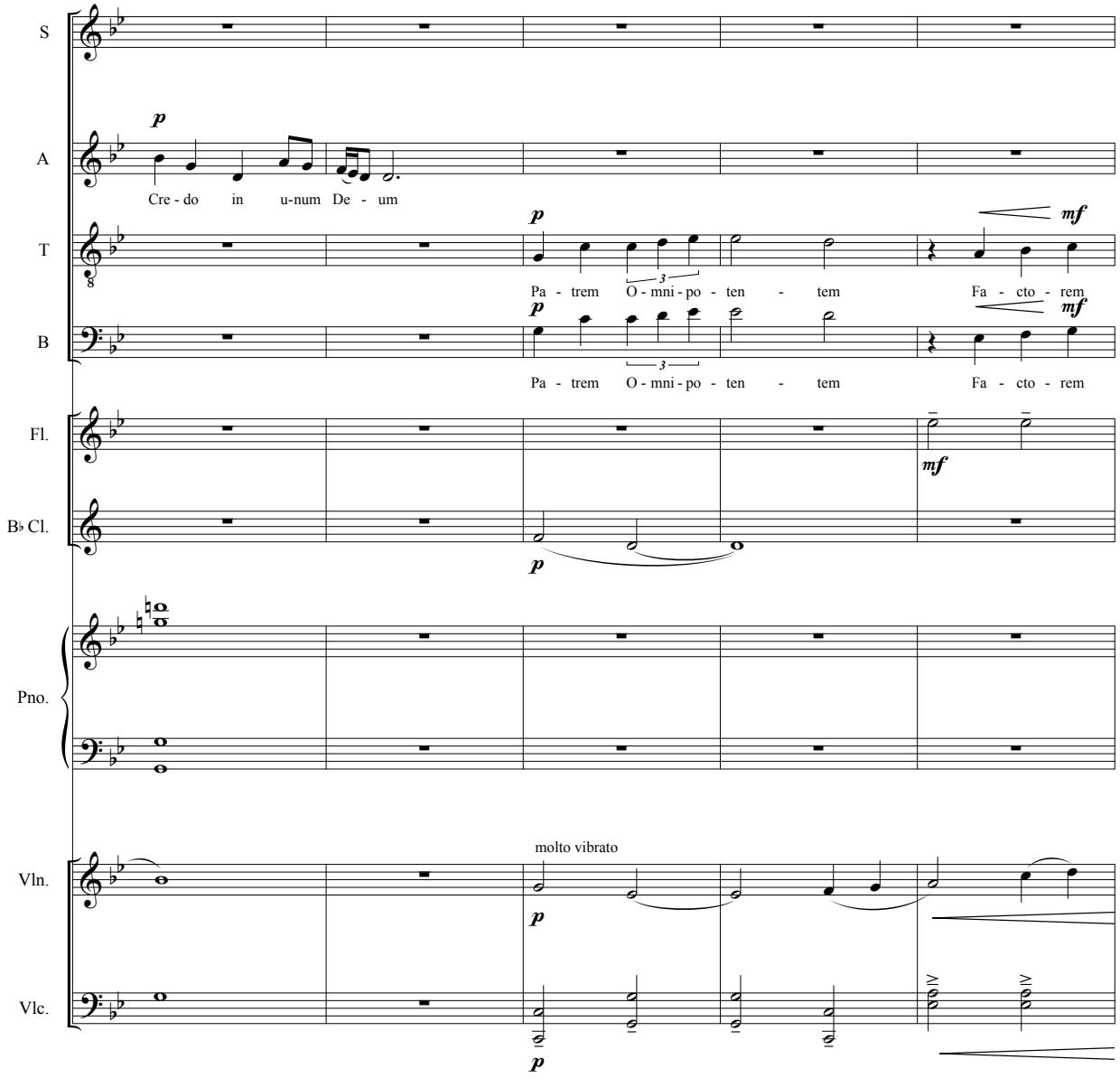

14
Quiet, mysterious ♩= 60
rit.
G.P.
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
Pa - tris
A - - - - men
ff
p

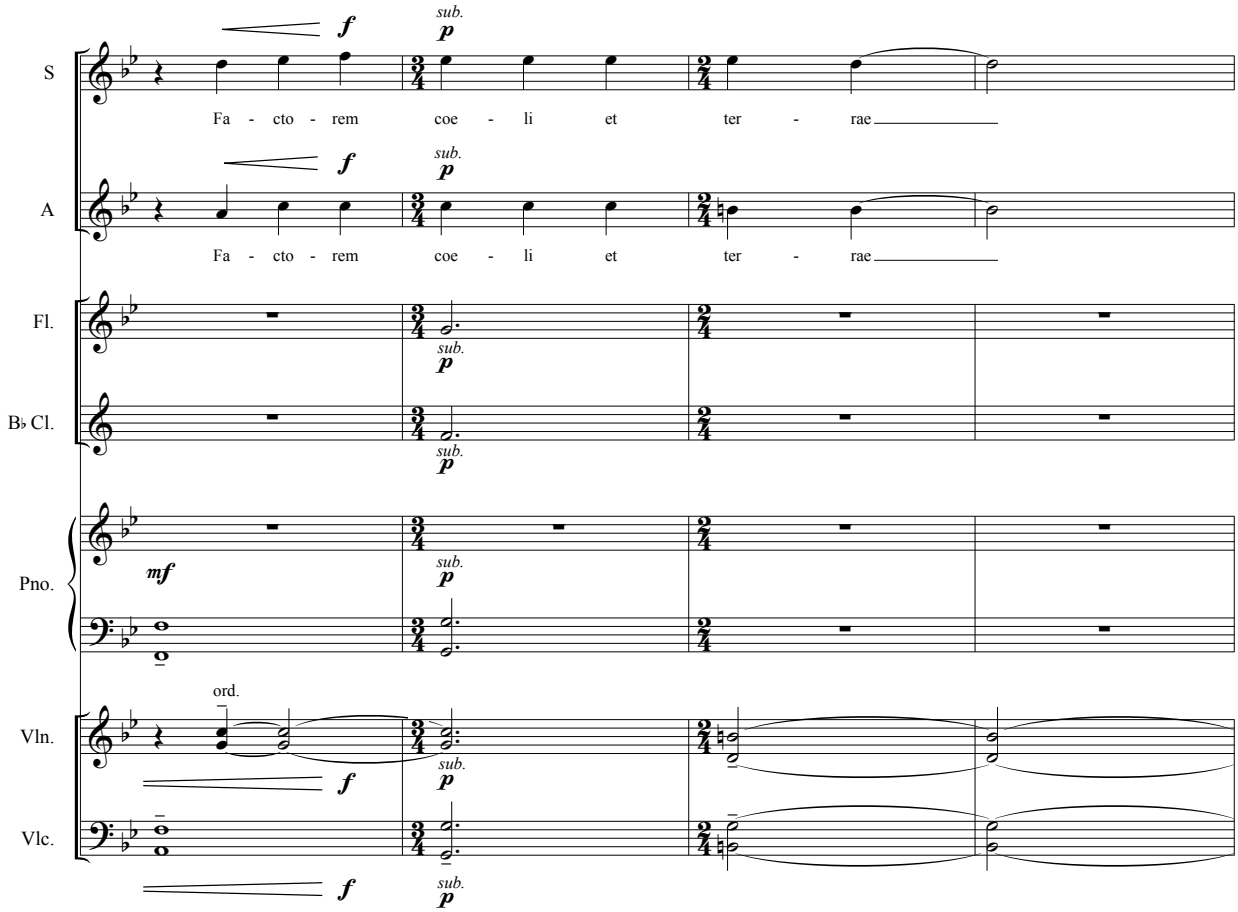
III. Credo

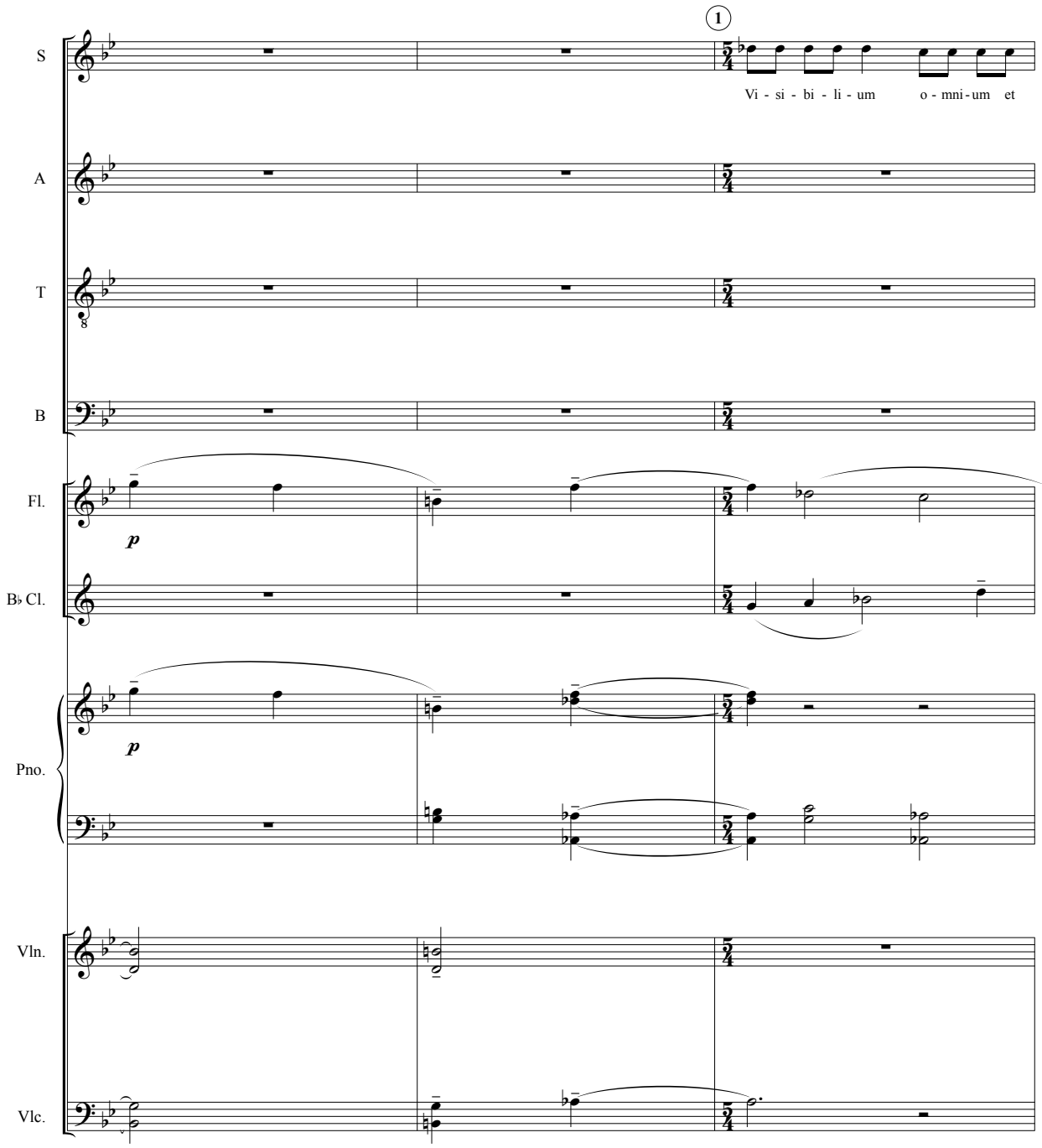


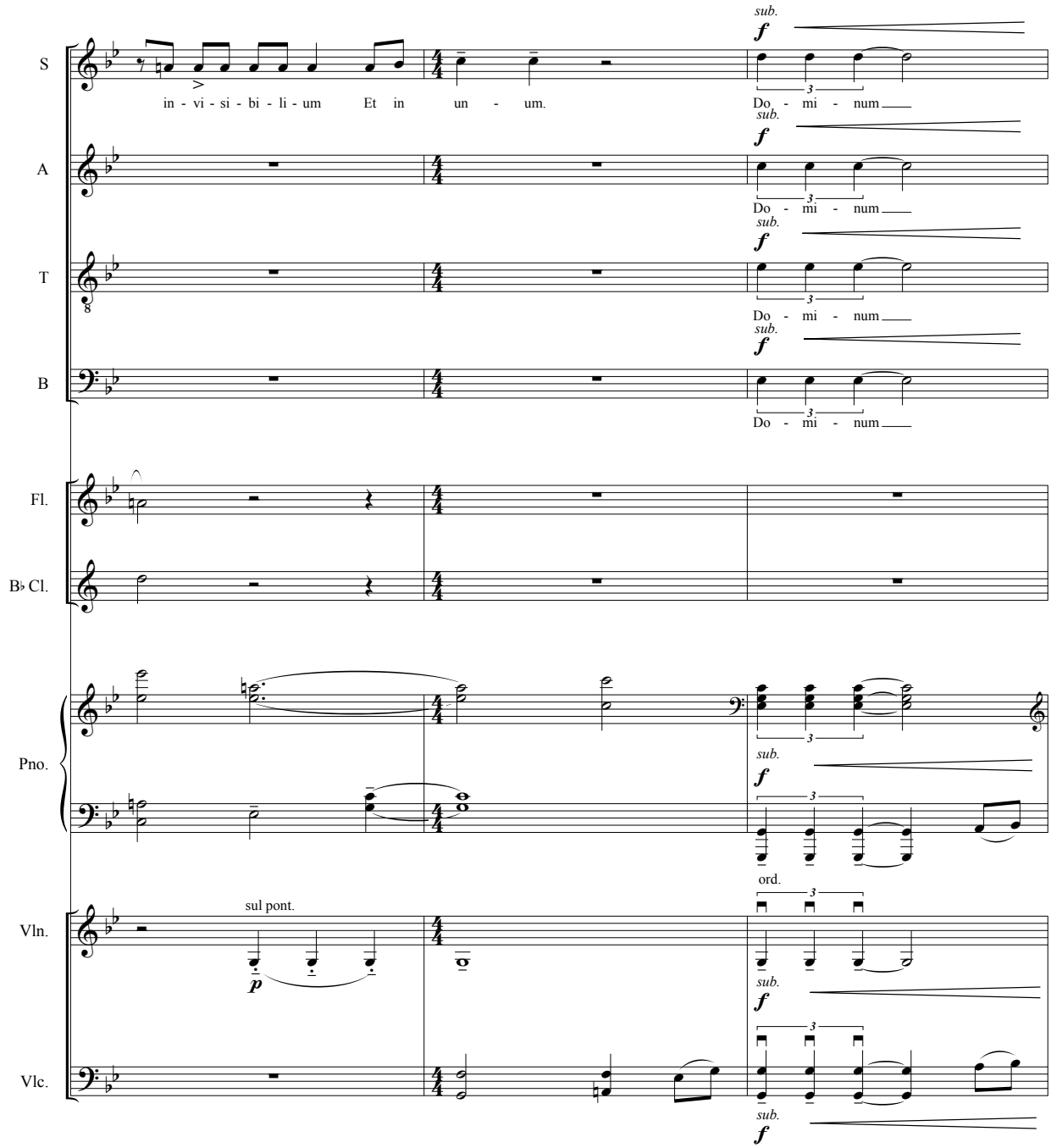

Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mp
ff
mf
p
loco
8vb
pizz.
let ring
pizz.

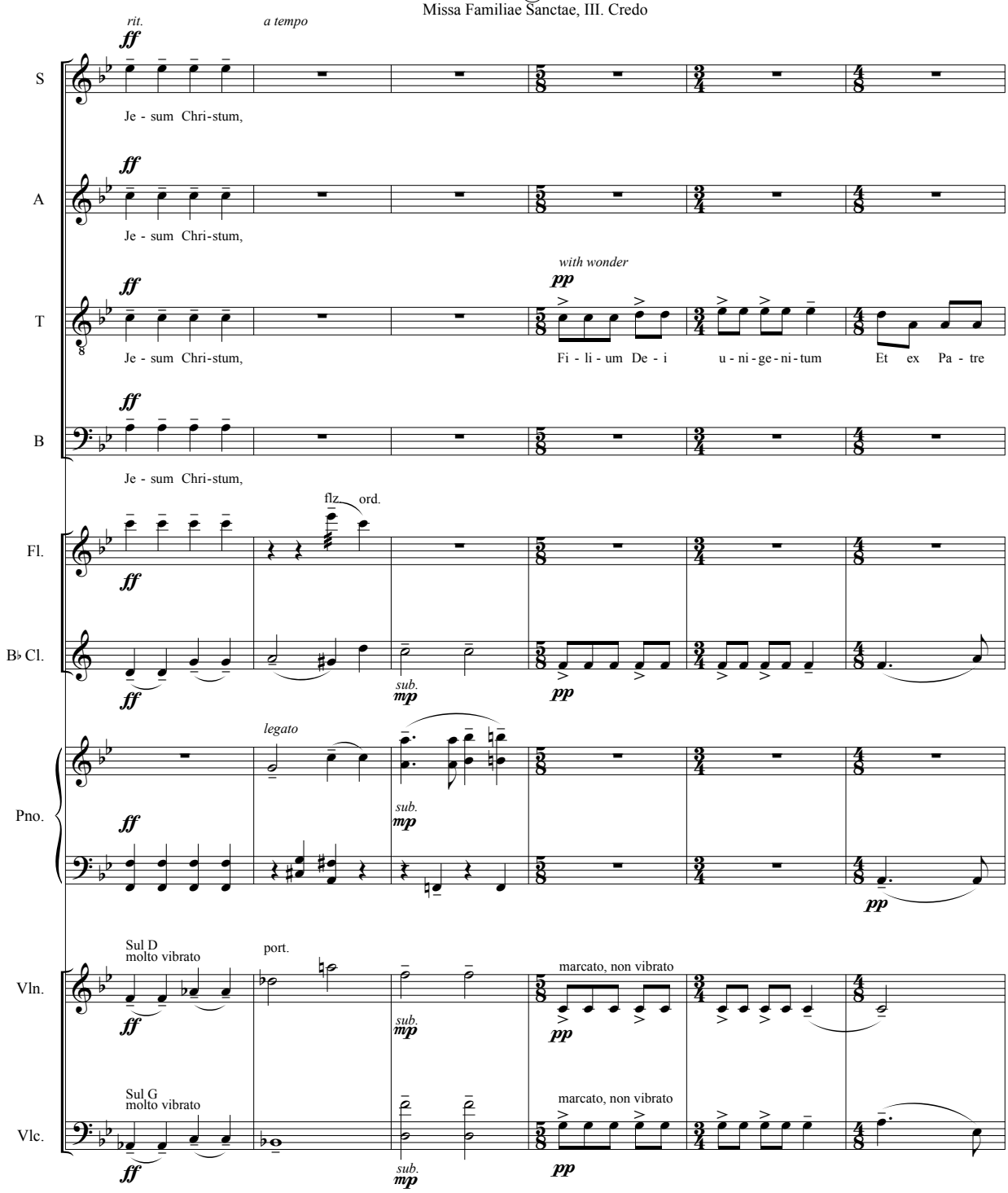

A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
flz.
ord.
hushed
fp
p
arco
sul pont.
espress.

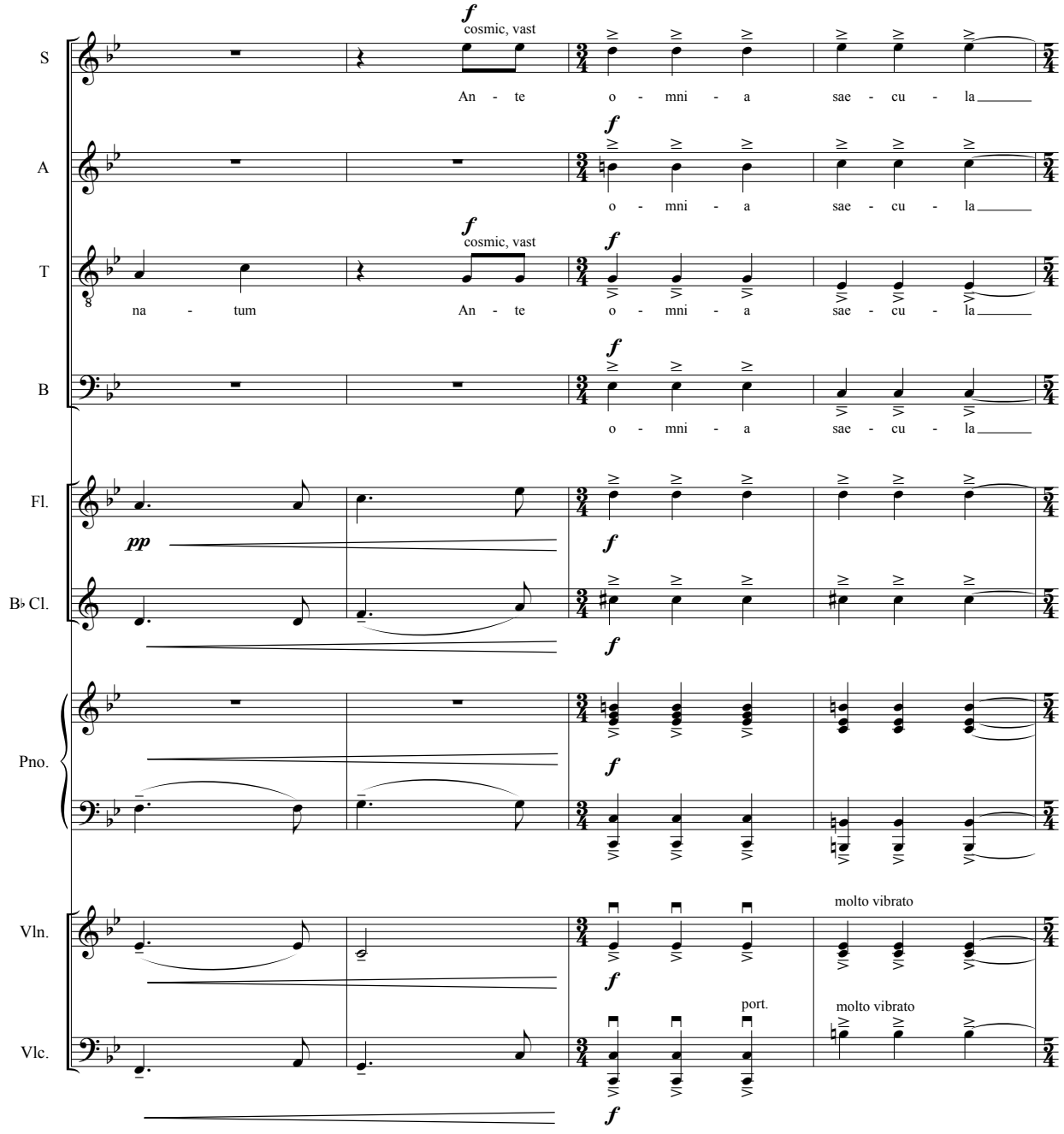

S
A
p
Cre - do in u-num De - um
T
p
mf
Pa - trem O - mni - po - ten - tem Fa - cto - rem
B
p
mf
Pa - trem O - mni - po - ten - tem Fa - cto - rem
Fl.
mf
B♭ Cl.
p
Pno.
Vln.
molto vibrato
p
Vlc.
p

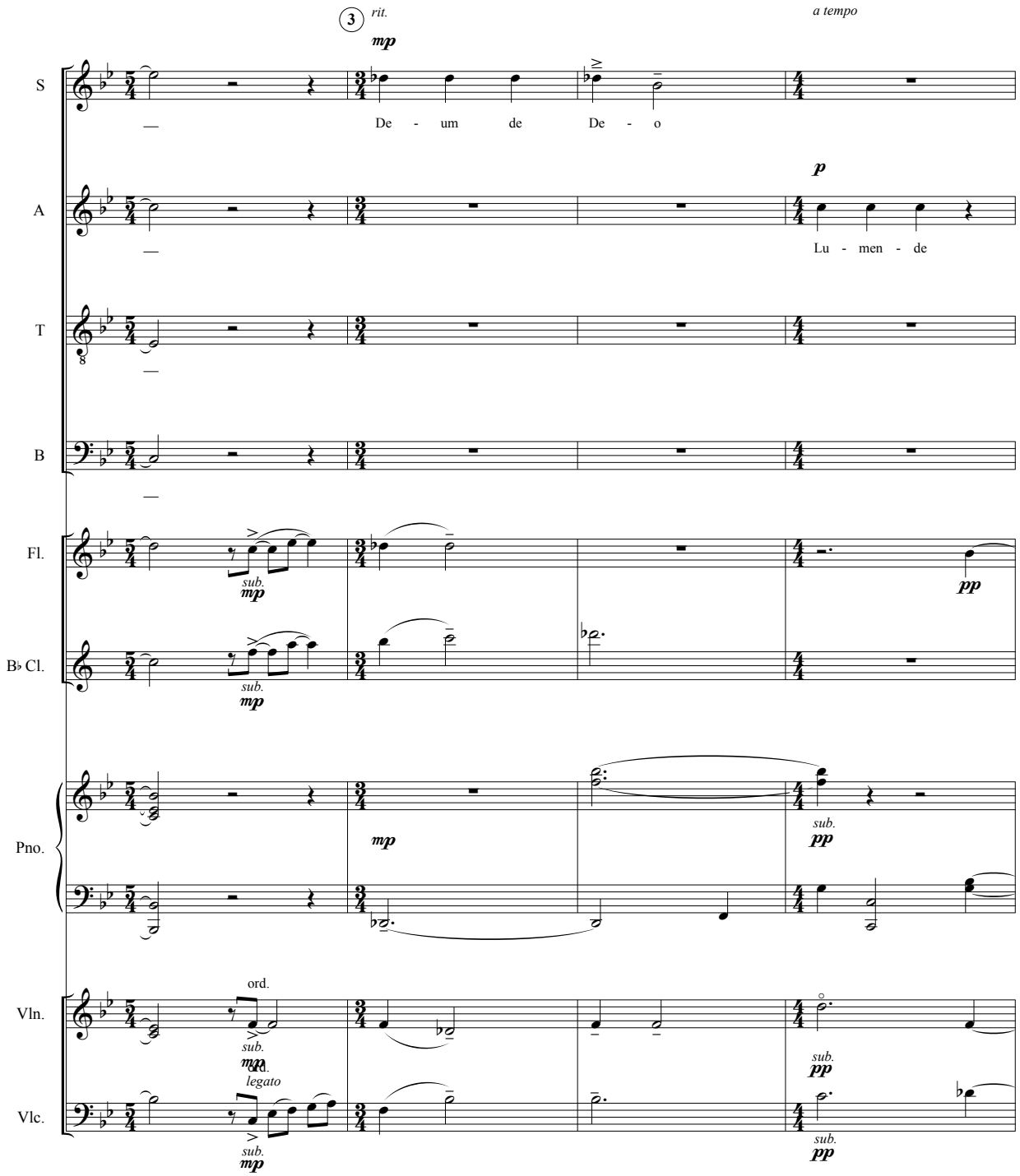

S
A
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
Fa - cto - rem coe - li et ter - rae
ord.
f
p
sub.
mf

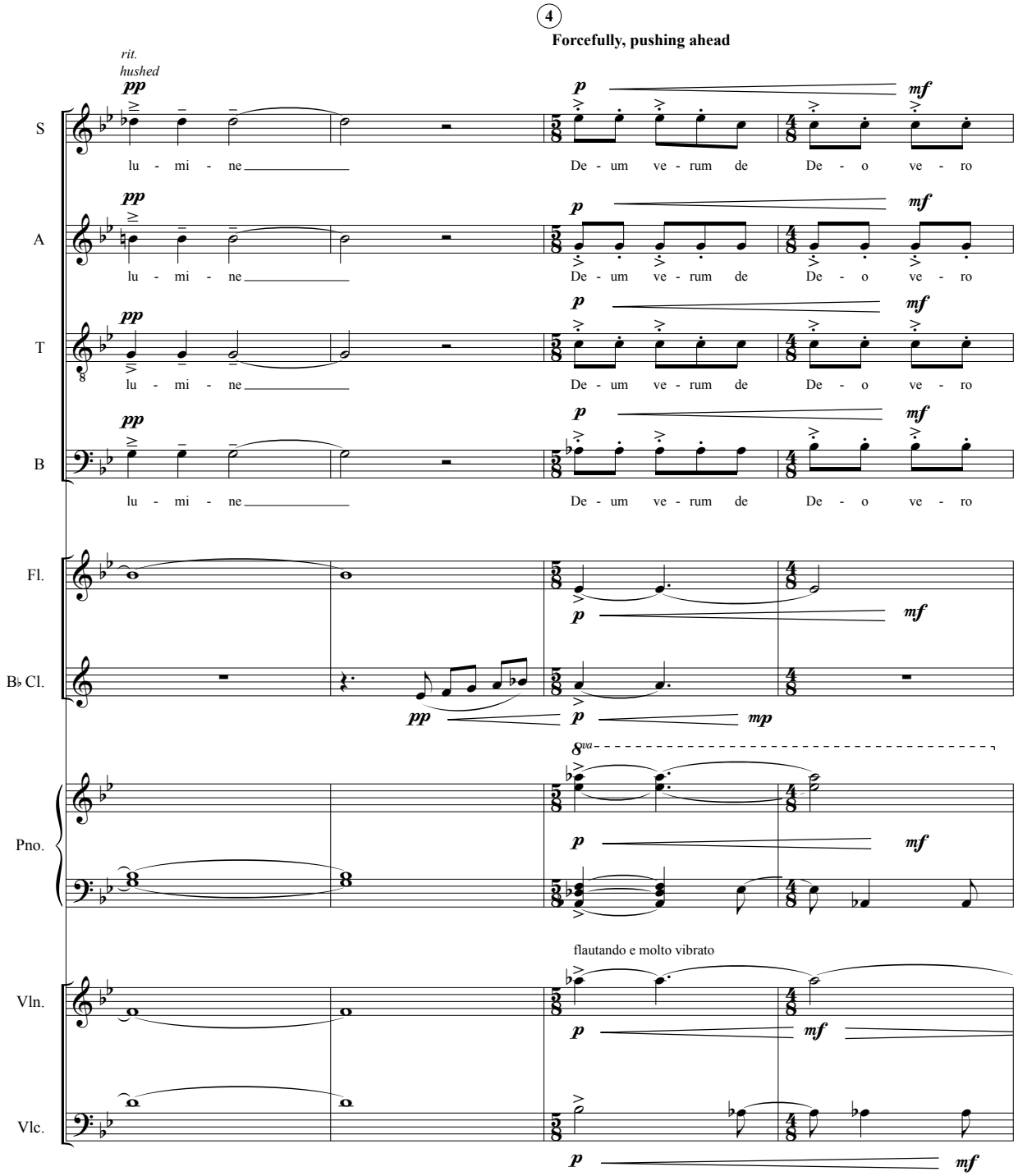

1
S
Vi - si - bi - li - um o - mni - um et
A
T
B
Fl.
p
B♭ Cl.
Pno.
p
Vln.
Vlc.

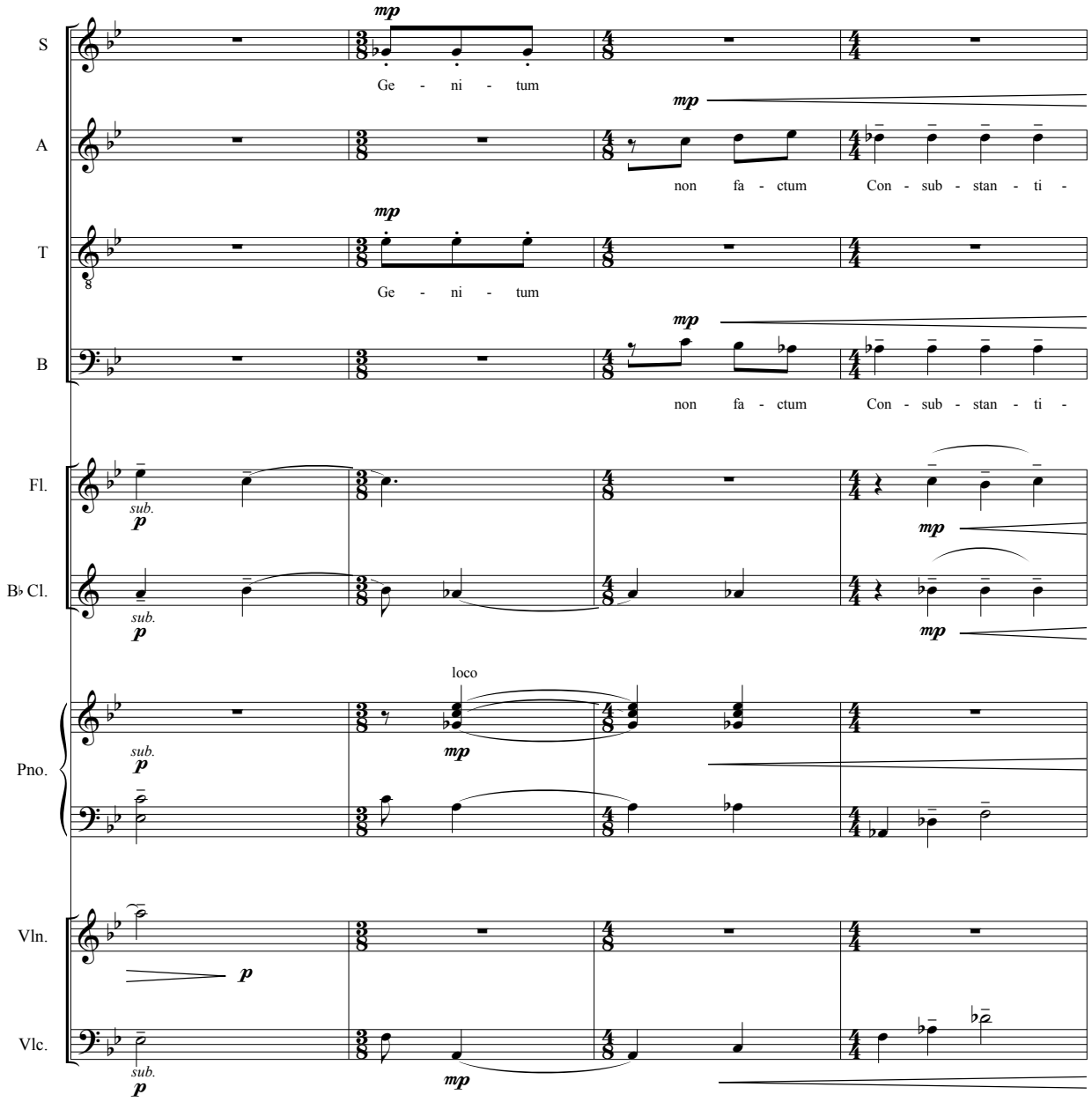

S
in - vi - si - bi - li - um Et in un - um.
sub.
f
Do - mi - num
A
T
B
Fl.
B♭ Cl.
Pno.
ord.
Vln.
sul pont.
p
Vlc.

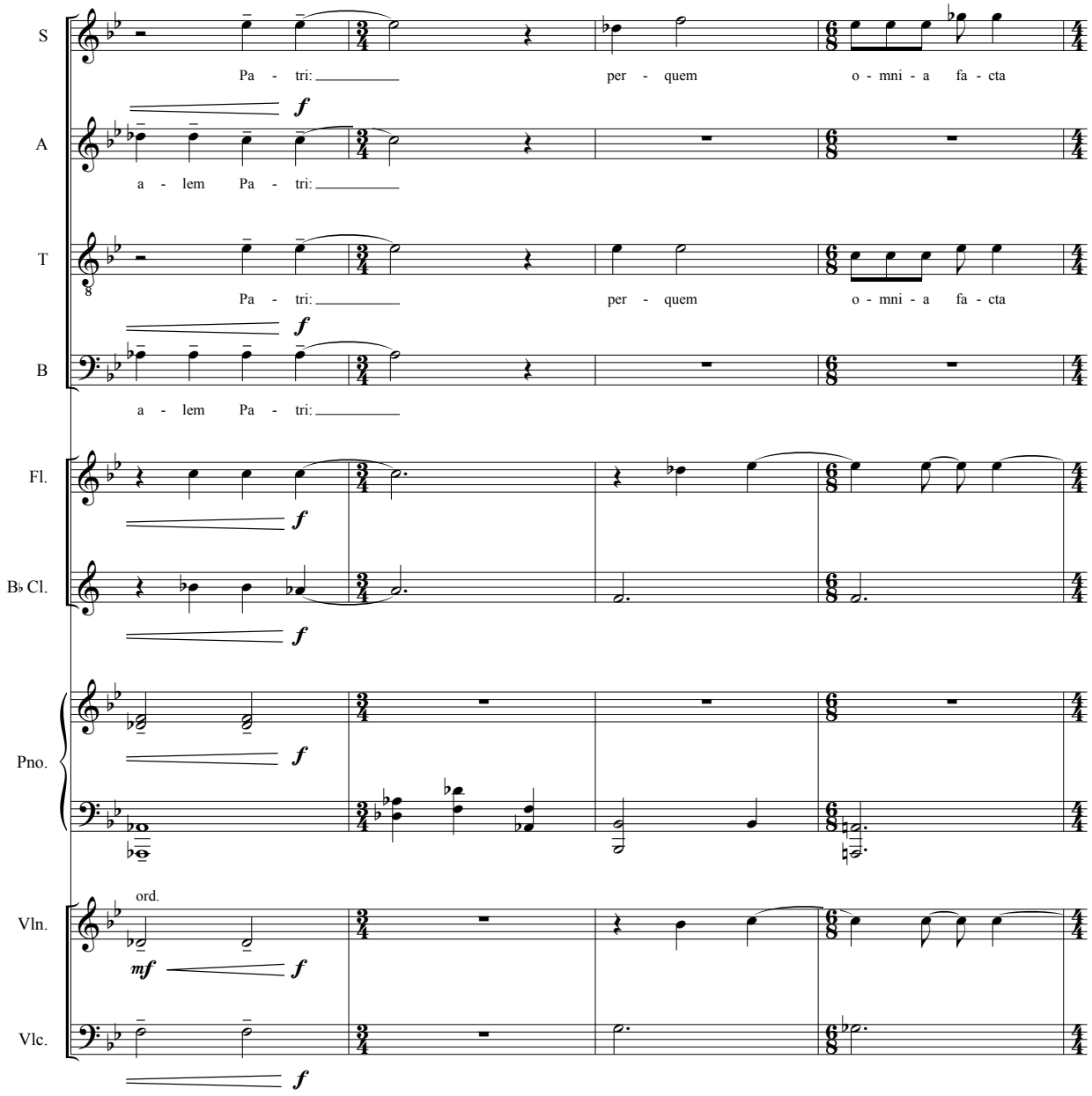

rit.
a tempo
S
Je - sum Chri-stum,
A
Je - sum Chri-stum,
with wonder
T
Je - sum Chri-stum,
Fi - li - um De - i u - ni - ge - ni - tum Et ex Pa - tre
B
Je - sum Chri-stum,
Fl.
flz.
ord.
B♭ Cl.
sub.
Pno.
legato
Vln.
Sul D
molto vibrato
port.
marcato, non vibrato
Vlc.
Sul G
molto vibrato
marcato, non vibrato


S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
f
cosmic, vast
An - te o - mni - a sae - cu - la
o - mni - a sae - cu - la
na - tum
pp
molto vibrato
port.


3
rit.
mp
a tempo
S
De - um de De - o
p
A
Lu - men - de
T
B
Fl.
sub.
mp
pp
B♭ Cl.
sub.
mp
Pno.
mp
sub.
pp
Vln.
ord.
sub.
mp
sub.
pp
Vlc.
al.
legato
sub.
mp
sub.
pp

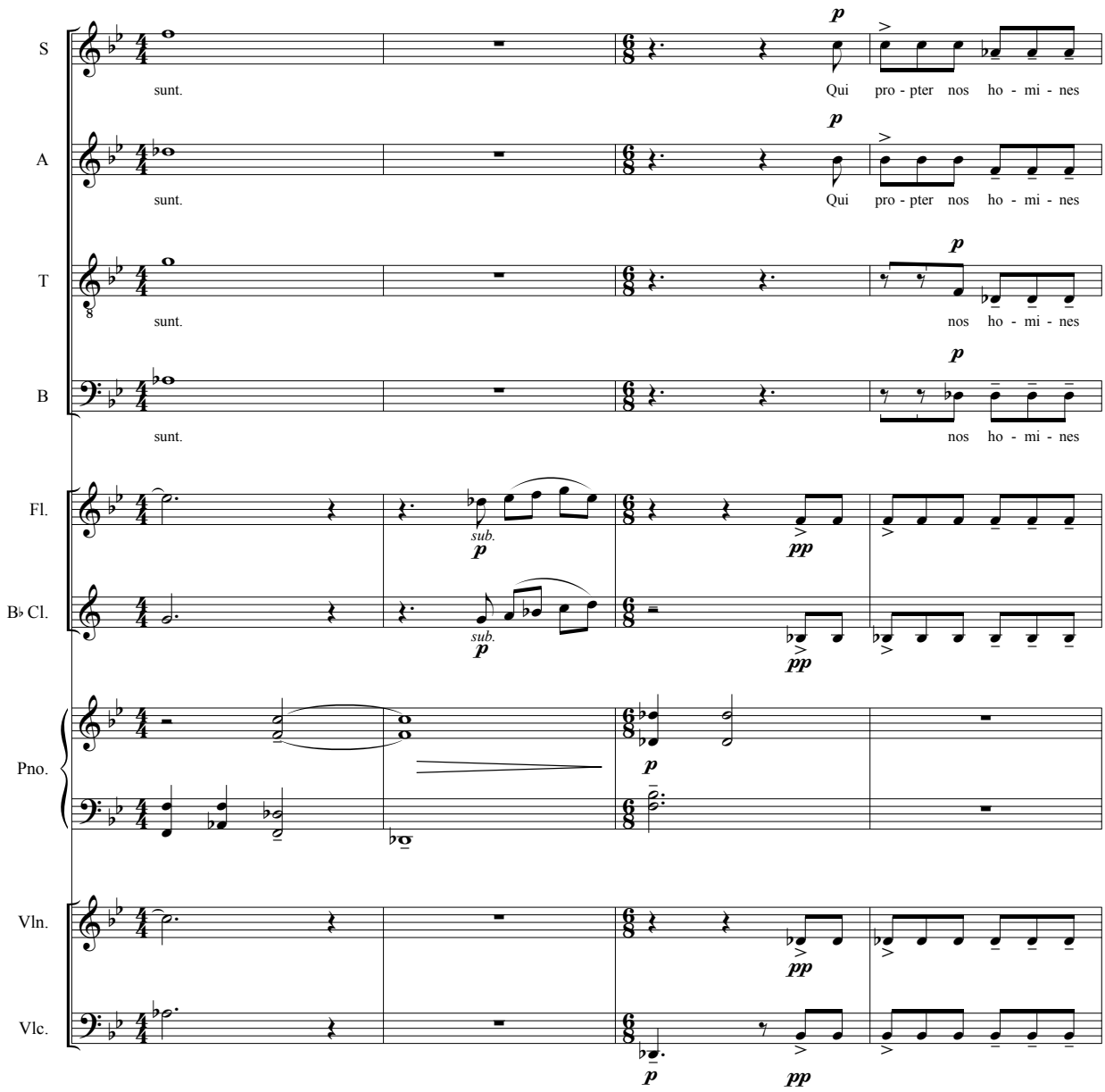

4
Forcefully, pushing ahead
rit.
hushed
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
lu - mi - ne
De - um ve - rum de De - o ve - ro
flautando e molto vibrato

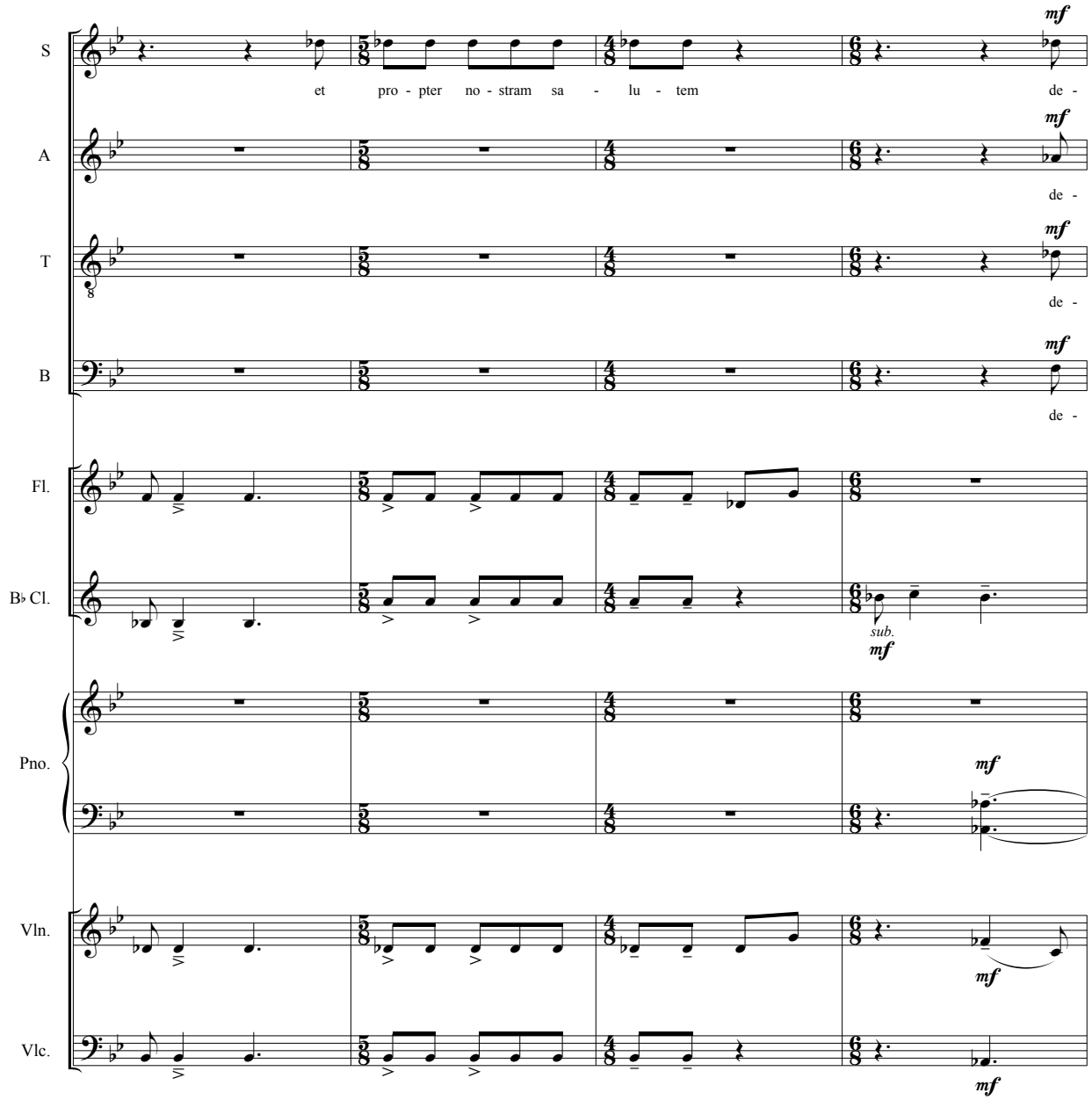

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mp
Ge - ni - tum
non fa - ctum Con - sub - stan - ti -
sub.
p
loco

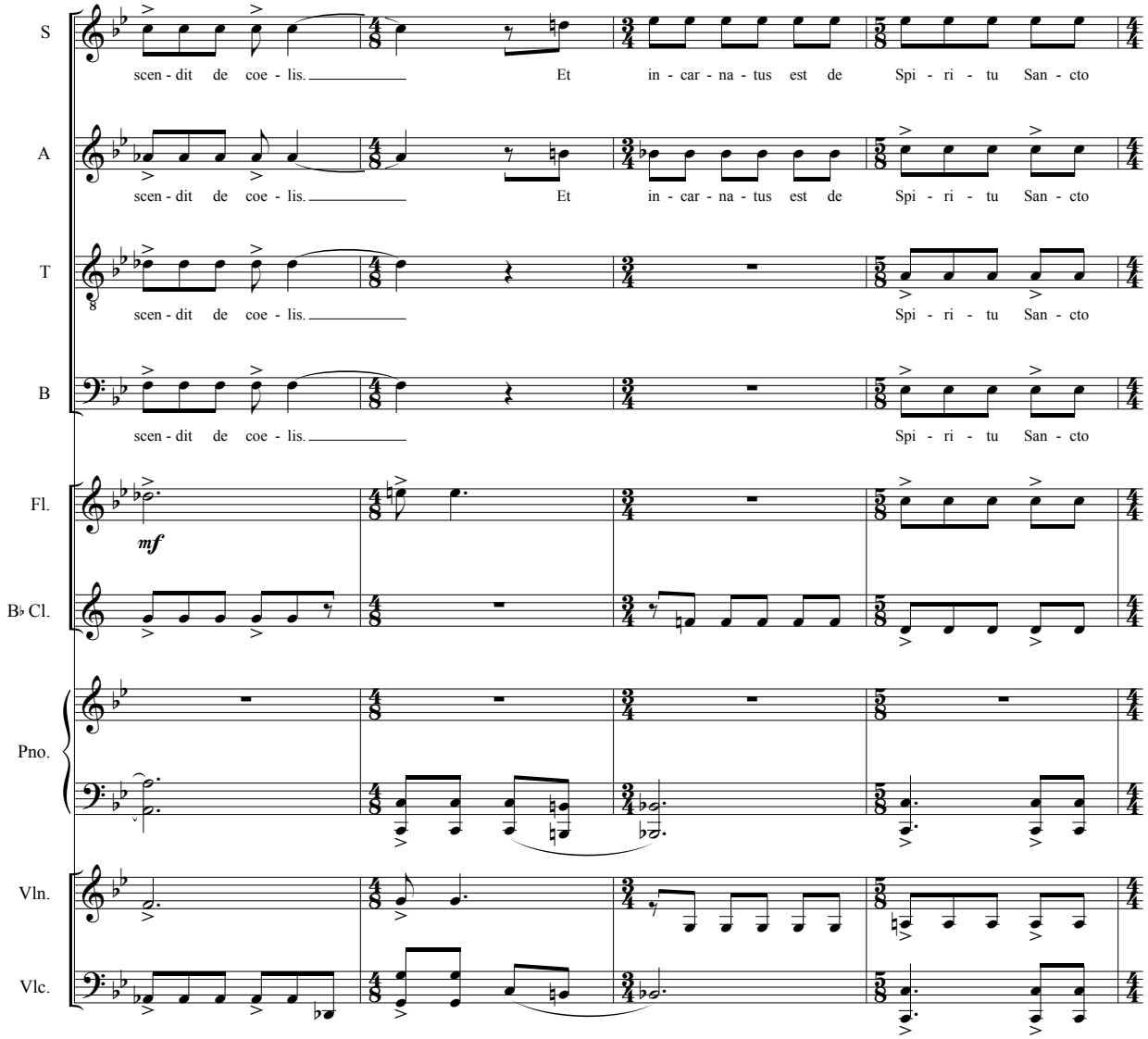

S
Pa - tri: per - quem o - mni - a fa - cta
A
a - lem Pa - tri:
T
Pa - tri: per - quem o - mni - a fa - cta
B
a - lem Pa - tri:
Fl.
B♭ Cl.
Pno.
Vln.
ord.
Vlc.

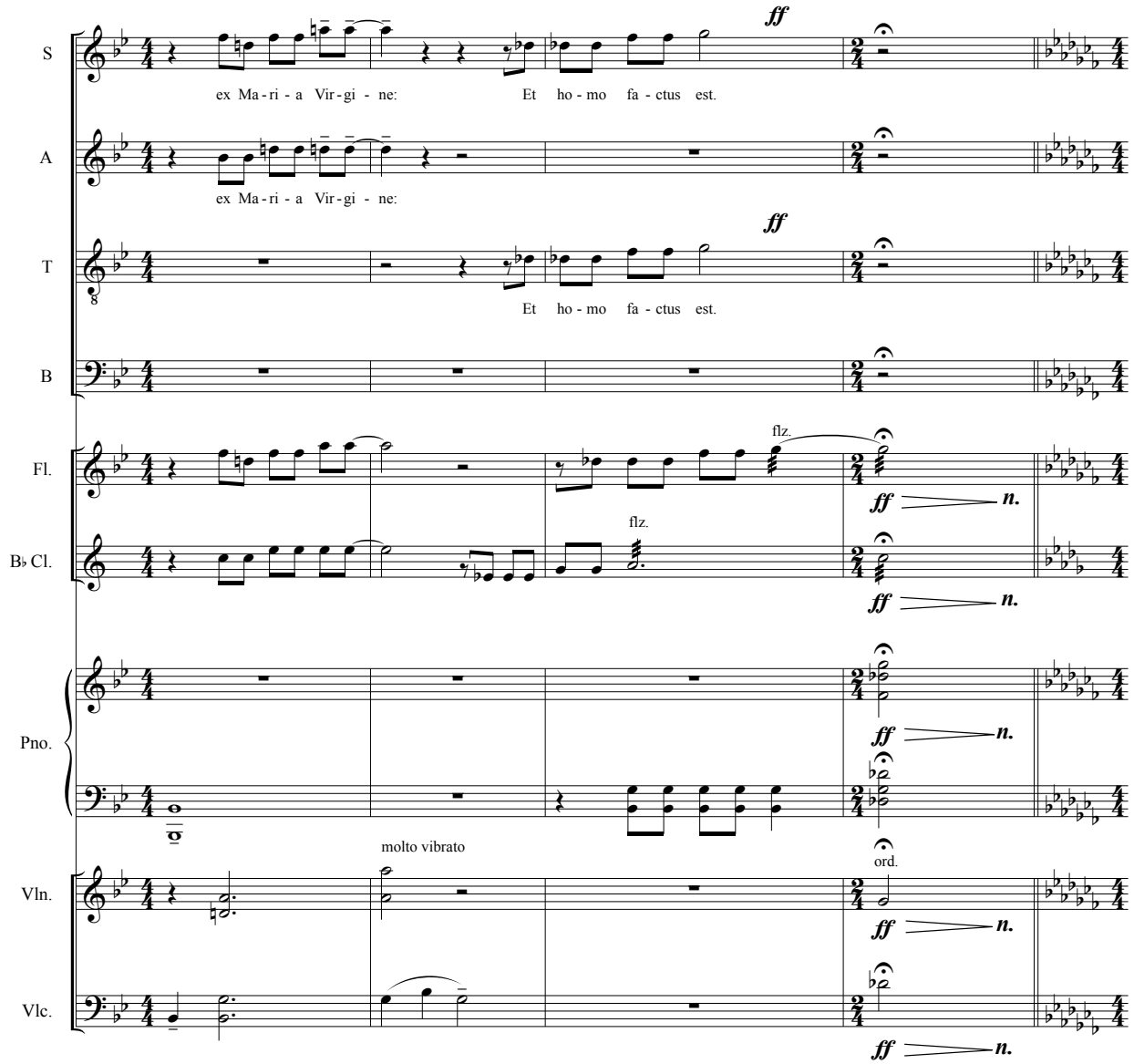
5

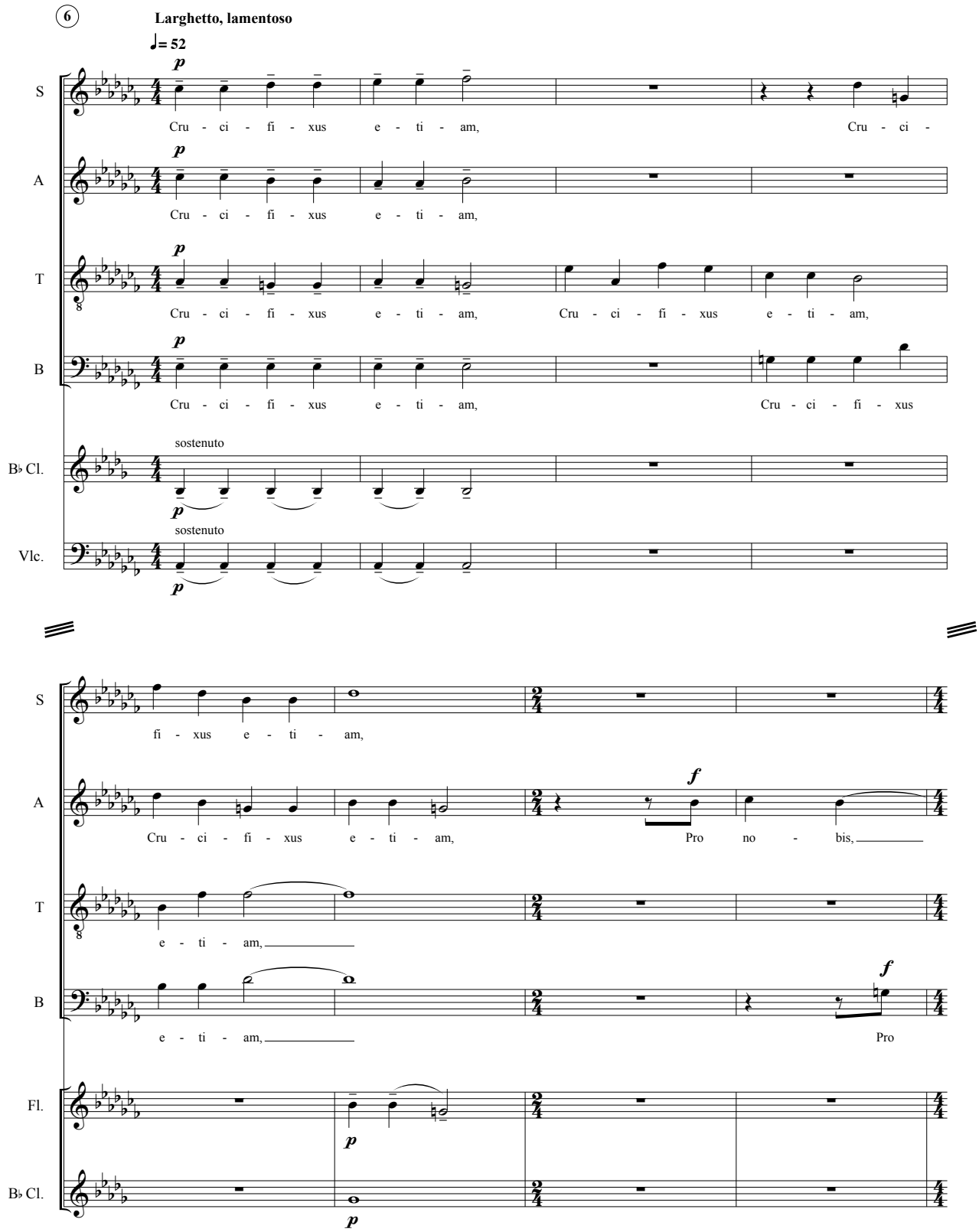
With a sense of anticipation

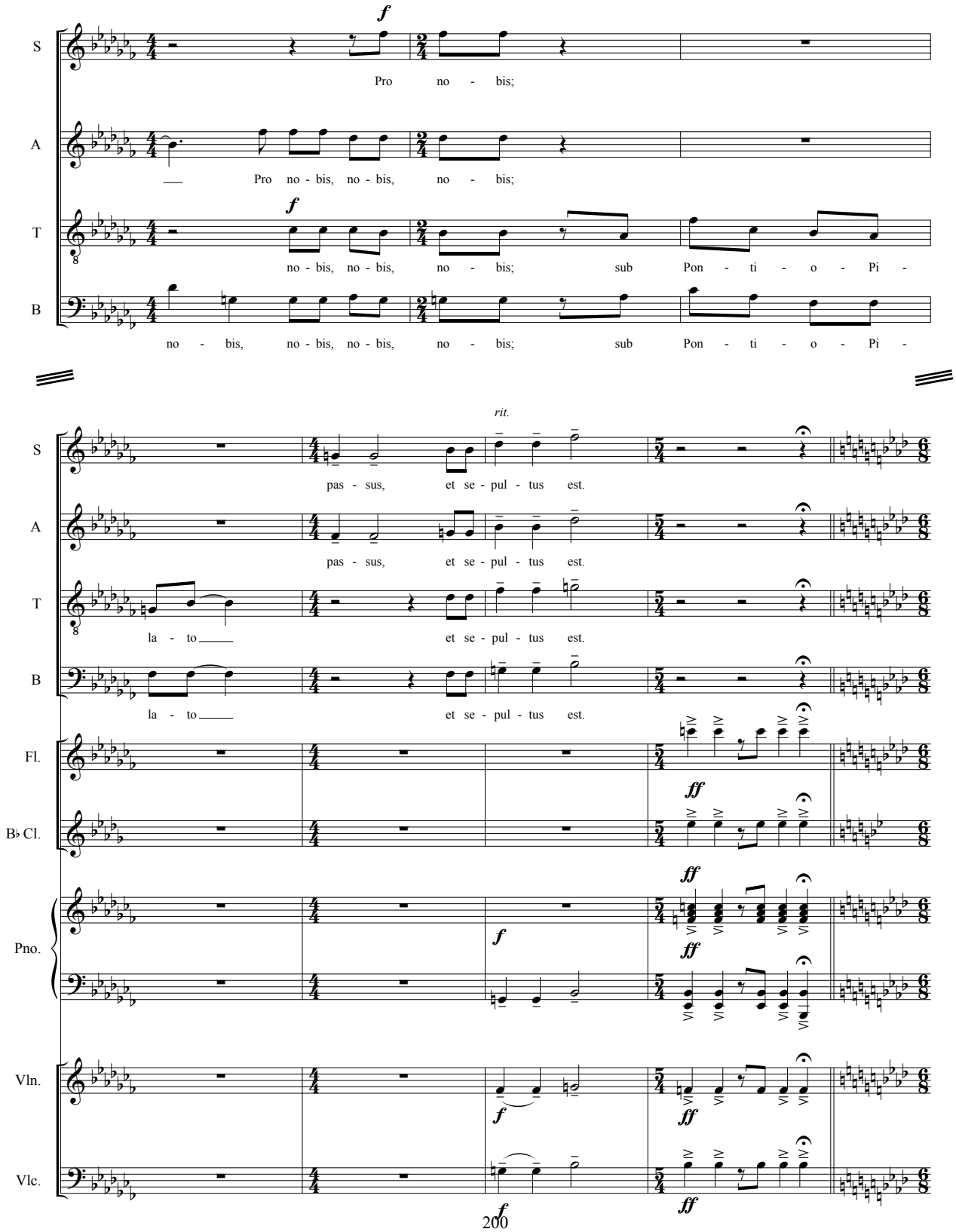


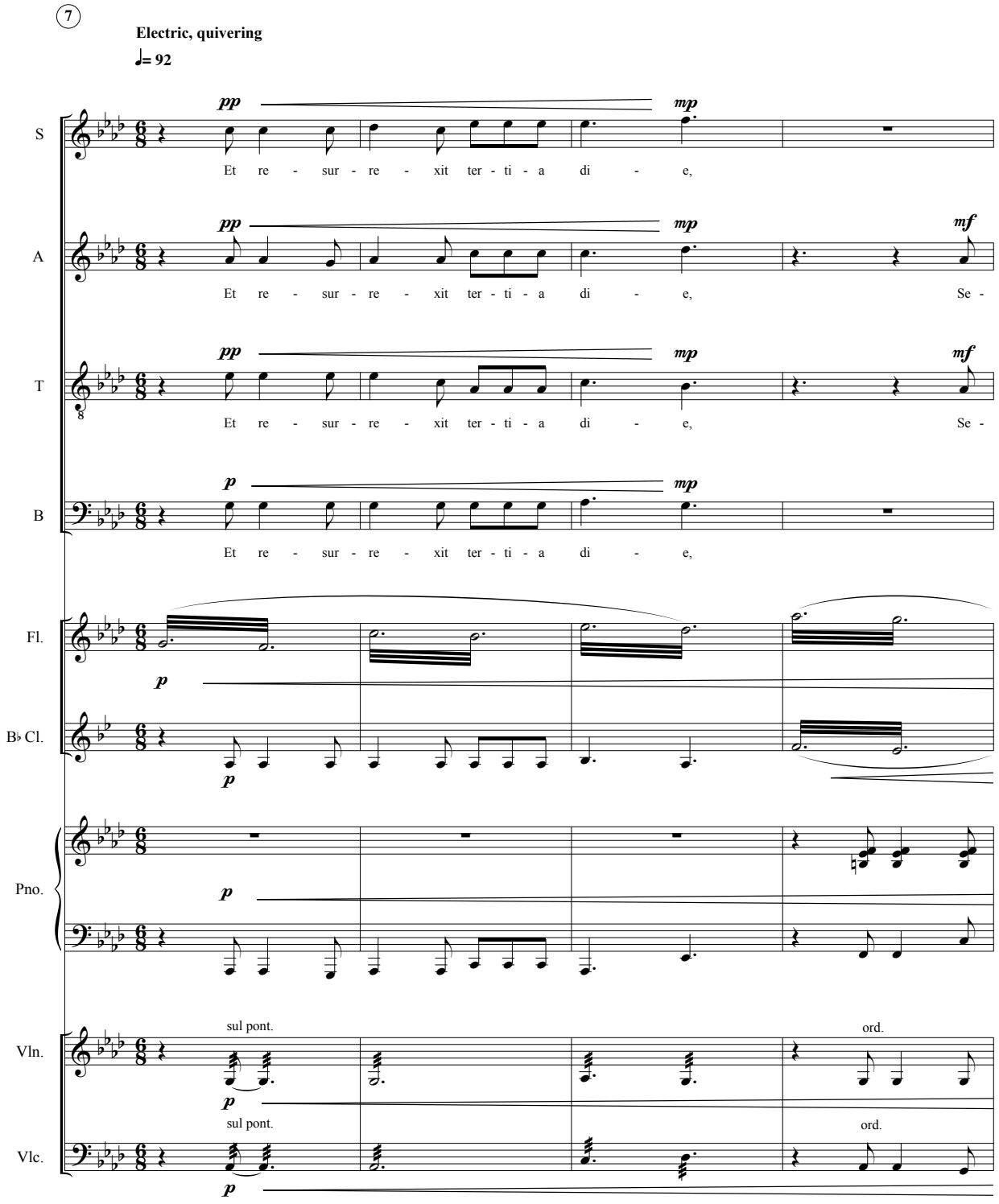

S
et pro - pter no - stram sa - lu - tem de -
mf
A
de -
T
de -
B
de -
Fl.
B♭ Cl.
sub.
mf
Pno.
Vln.
Vlc.

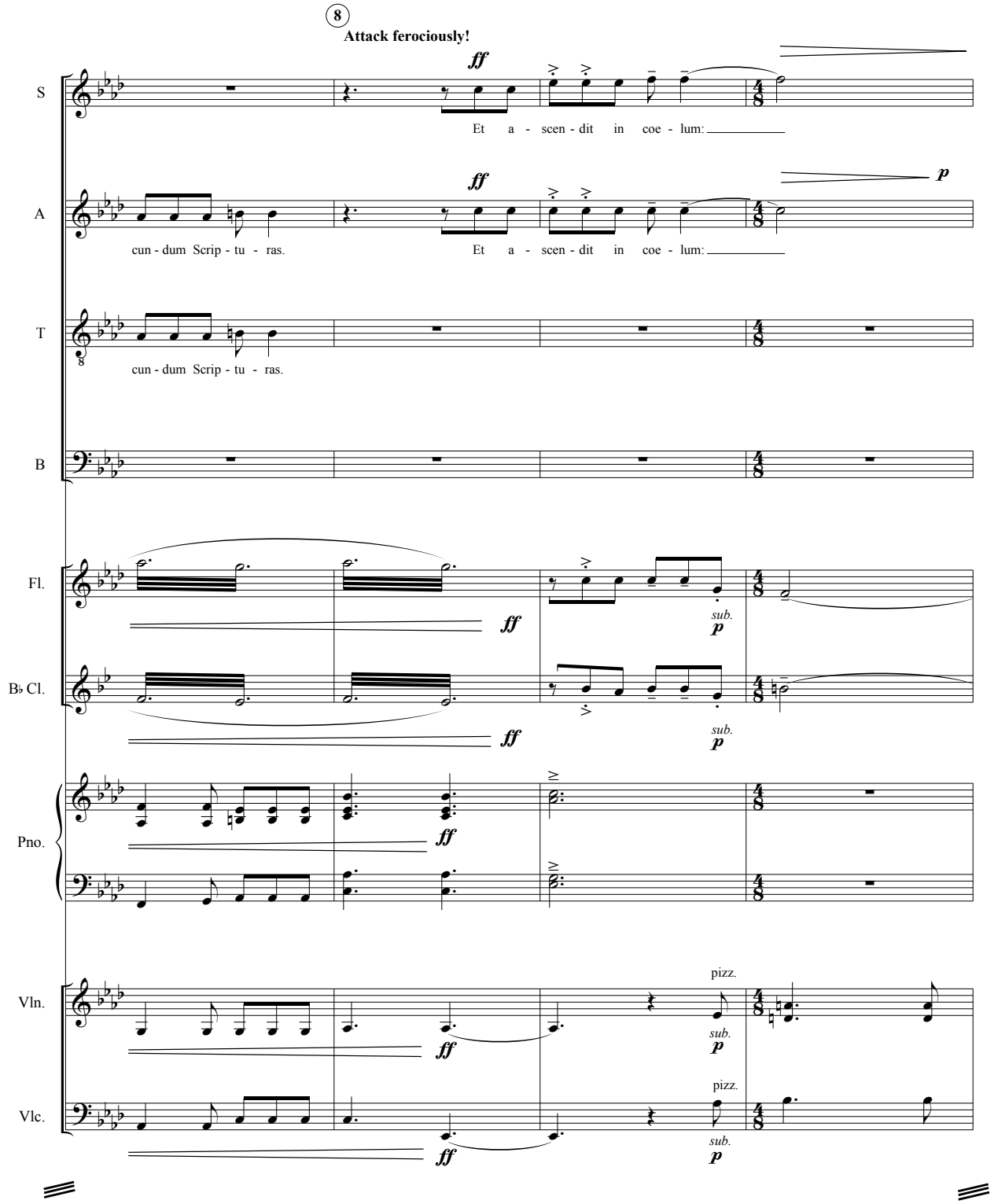

S
scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu San - cto
A
scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu San - cto
T
scen - dit de coe - lis. Spi - ri - tu San - cto
B
scen - dit de coe - lis. Spi - ri - tu San - cto
Fl.
mf
B♭ Cl.
Pno.
Vln.
Vlc.

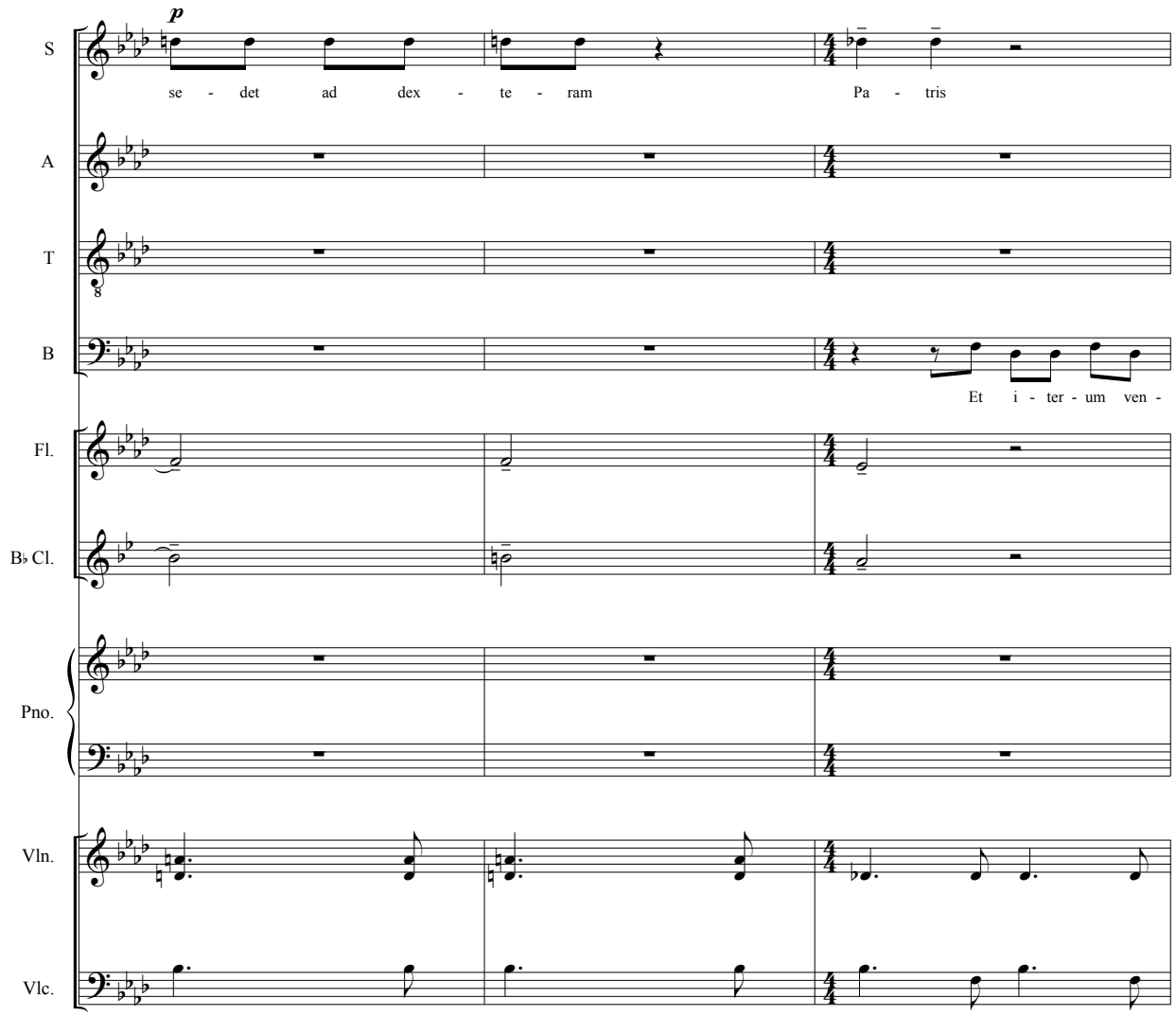

S
ex Ma - ri - a Vir - gi - ne:
Et ho - mo fa - ctus est.
A
ex Ma - ri - a Vir - gi - ne:
T
Et ho - mo fa - ctus est.
B
Fl.
flz.
B♭ Cl.
flz.
Pno.
Vln.
molto vibrato
ord.
Vlc.
ff
n.


6
Larghetto, lamentoso
♩= 52
S
A
T
B
B♭ Cl.
Vlc.
p
Cru - ci - fi - xus e - ti - am,
Cru - ci -
Cru - ci - fi - xus
sostenuto
fi - xus e - ti - am,
f
Pro no - bis,
Pro
Fl.


S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
f
Pro no - bis;
Pro no - bis, no - bis, no - bis;
no - bis, no - bis, no - bis; sub Pon - ti - o - Pi -
no - bis, no - bis, no - bis, no - bis; sub Pon - ti - o - Pi -
rit.
pas - sus, et se - pul - tus est.
la - to et se - pul - tus est.
ff

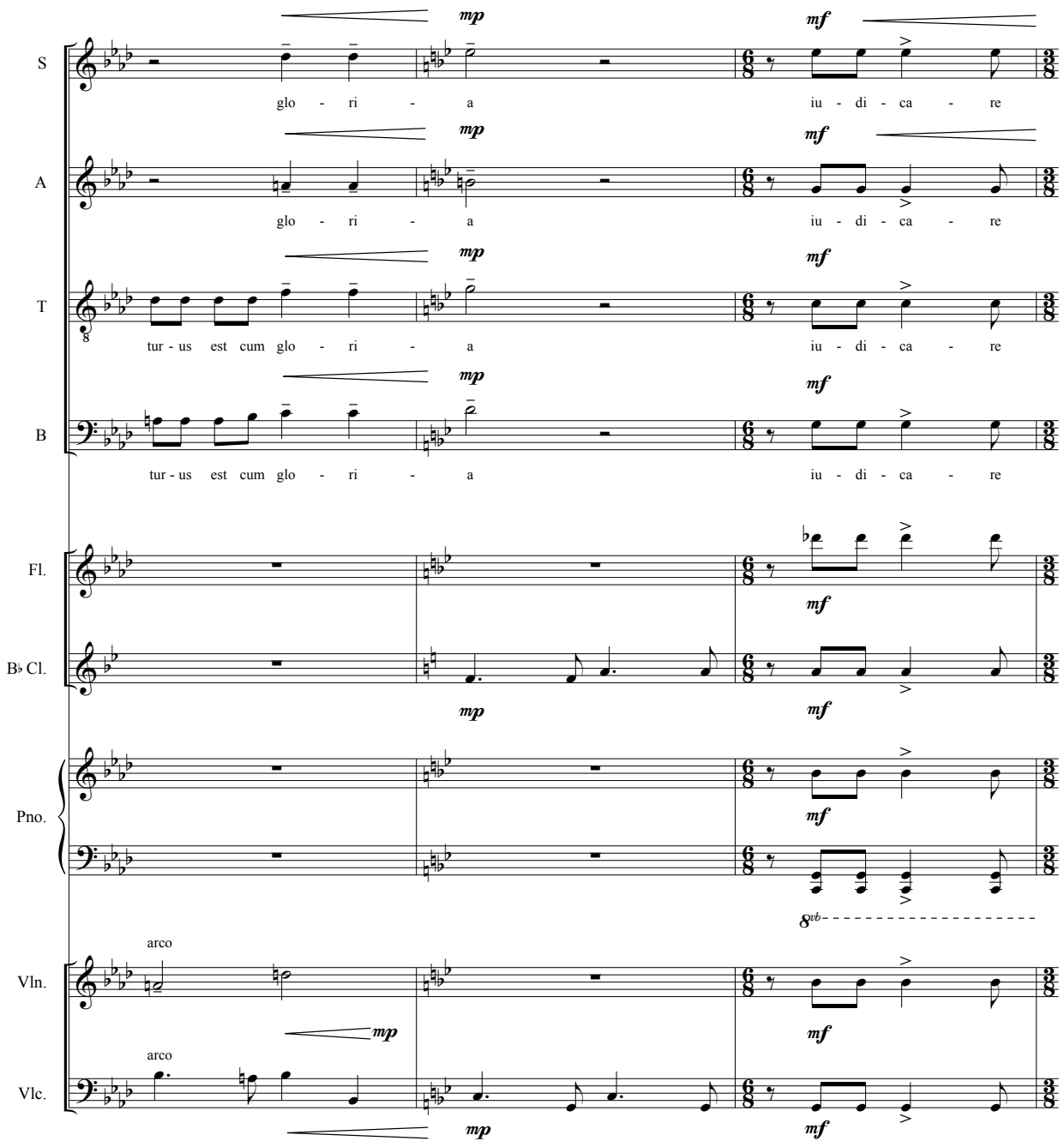

7
Electric, quivering
♩= 92
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
pp
mp
mf
p
Et re - sur - re - xit ter - ti - a di - e,
Se -
sul pont.
ord.

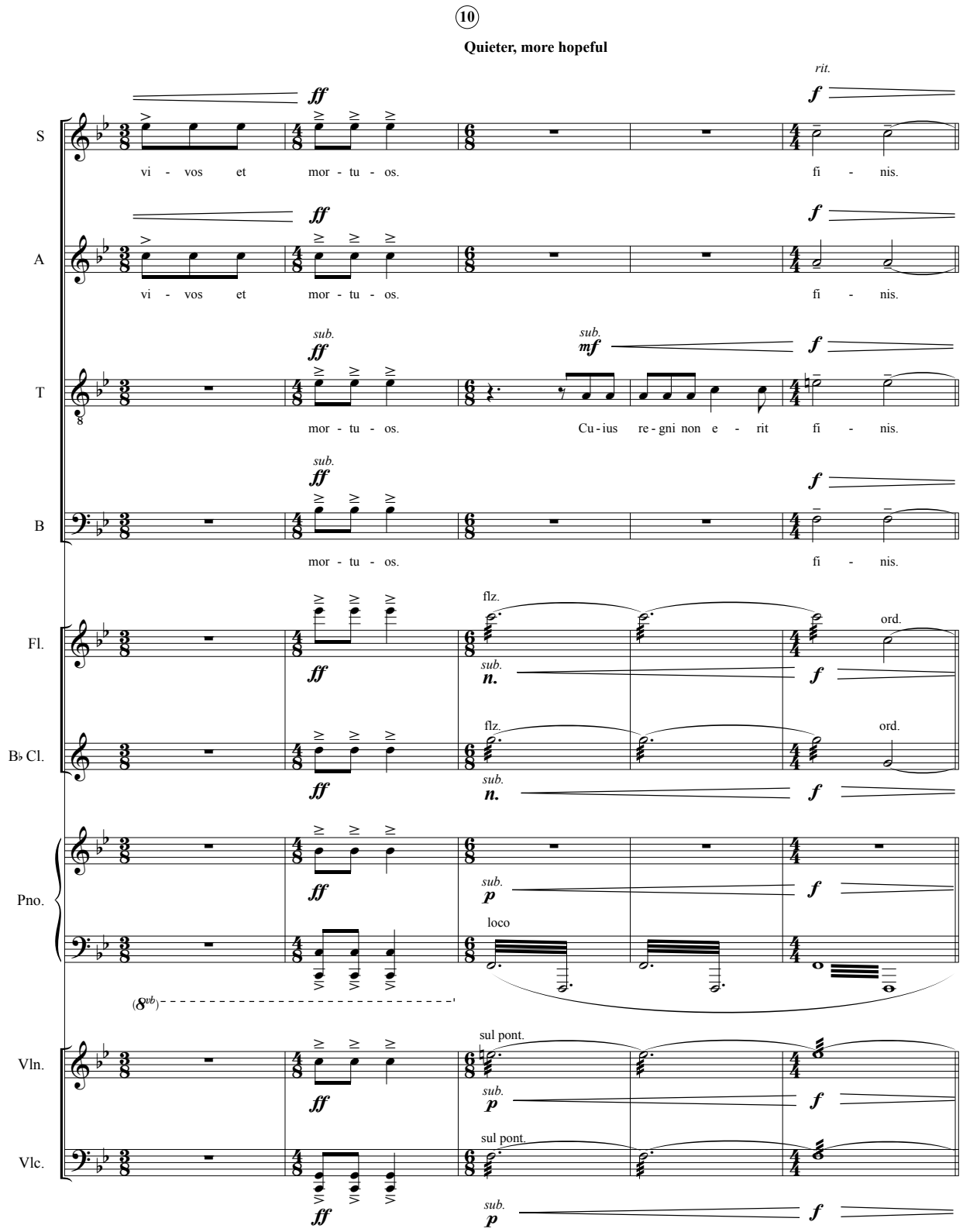

8
Attack ferociously!
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
ff
p
Et a - scen - dit in coe - lum:
cun - dum Scrip - tu - ras.
sub.
pizz.

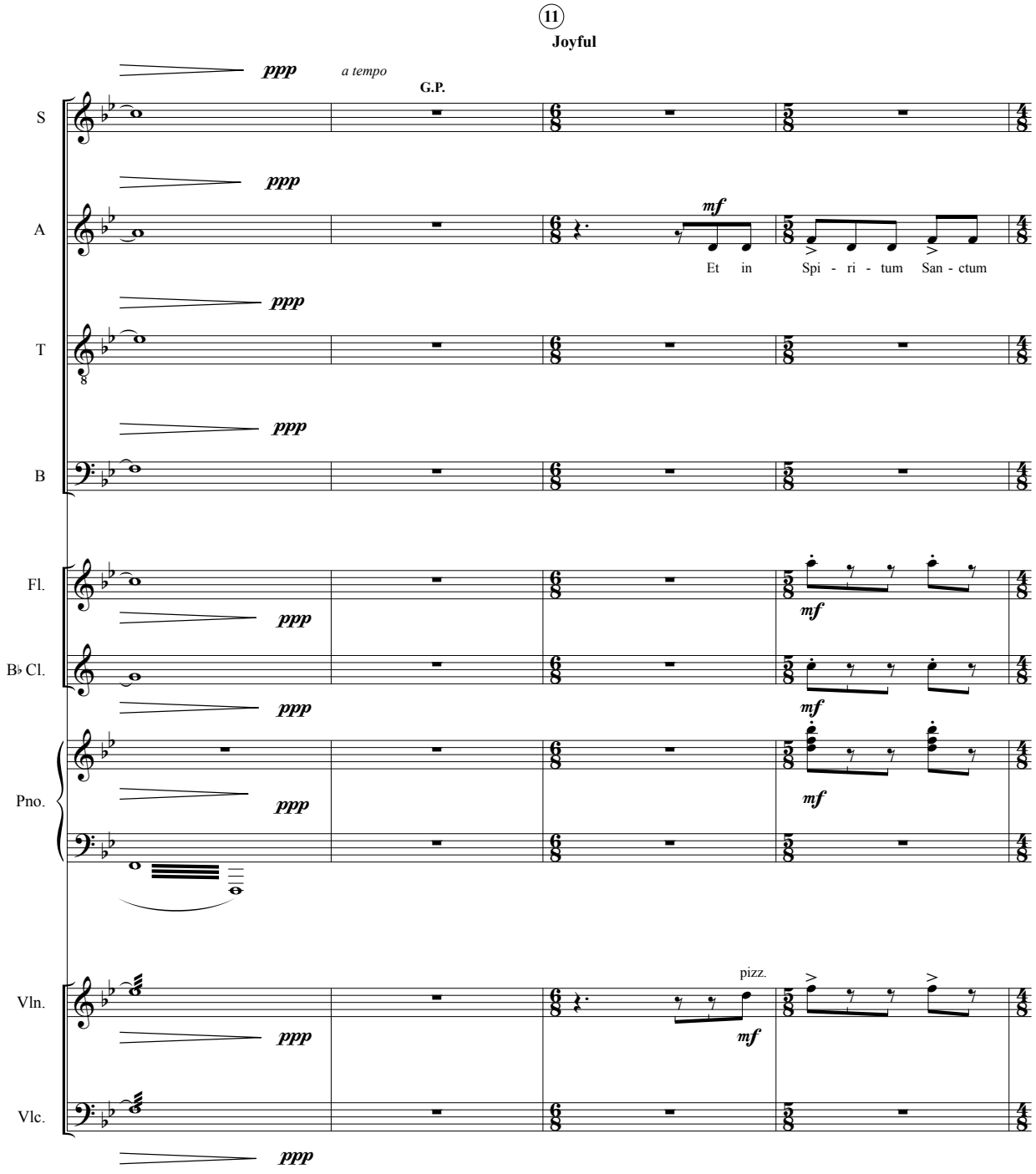

p
S
se - det ad dex - te - ram Pa - tris
A
T
B
Et i - ter - um ven -
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.

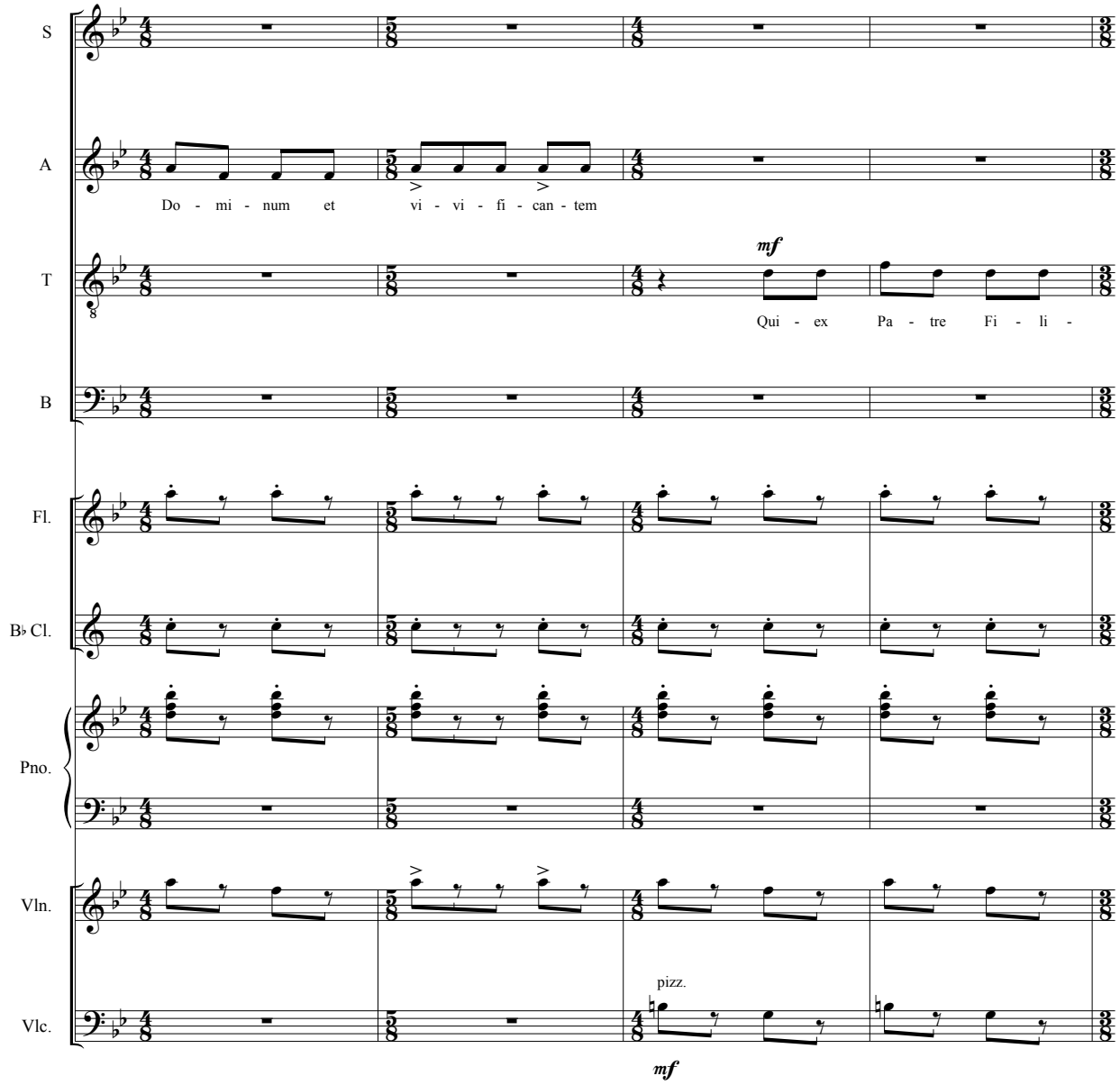
9

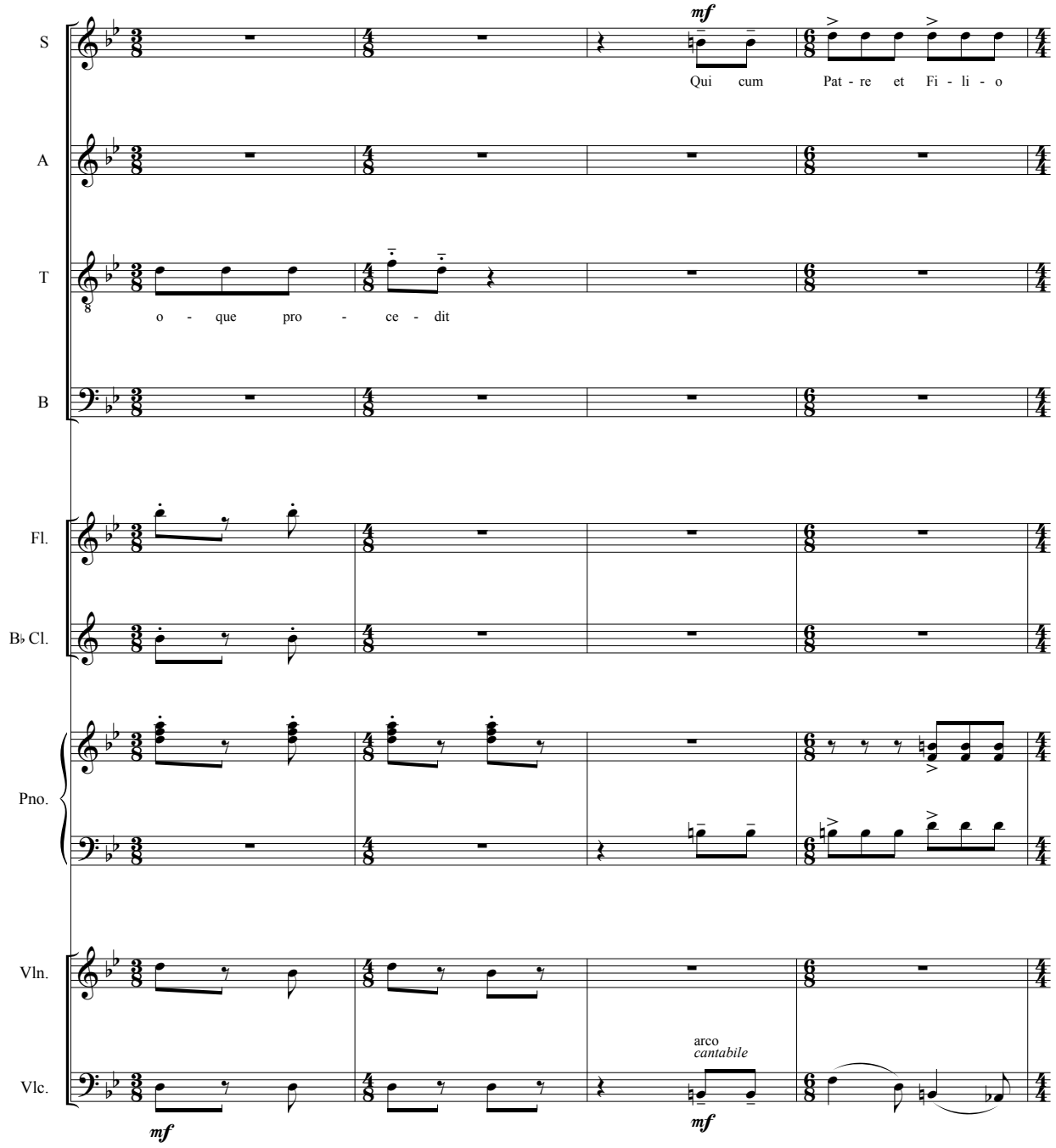
Marcato e pesante

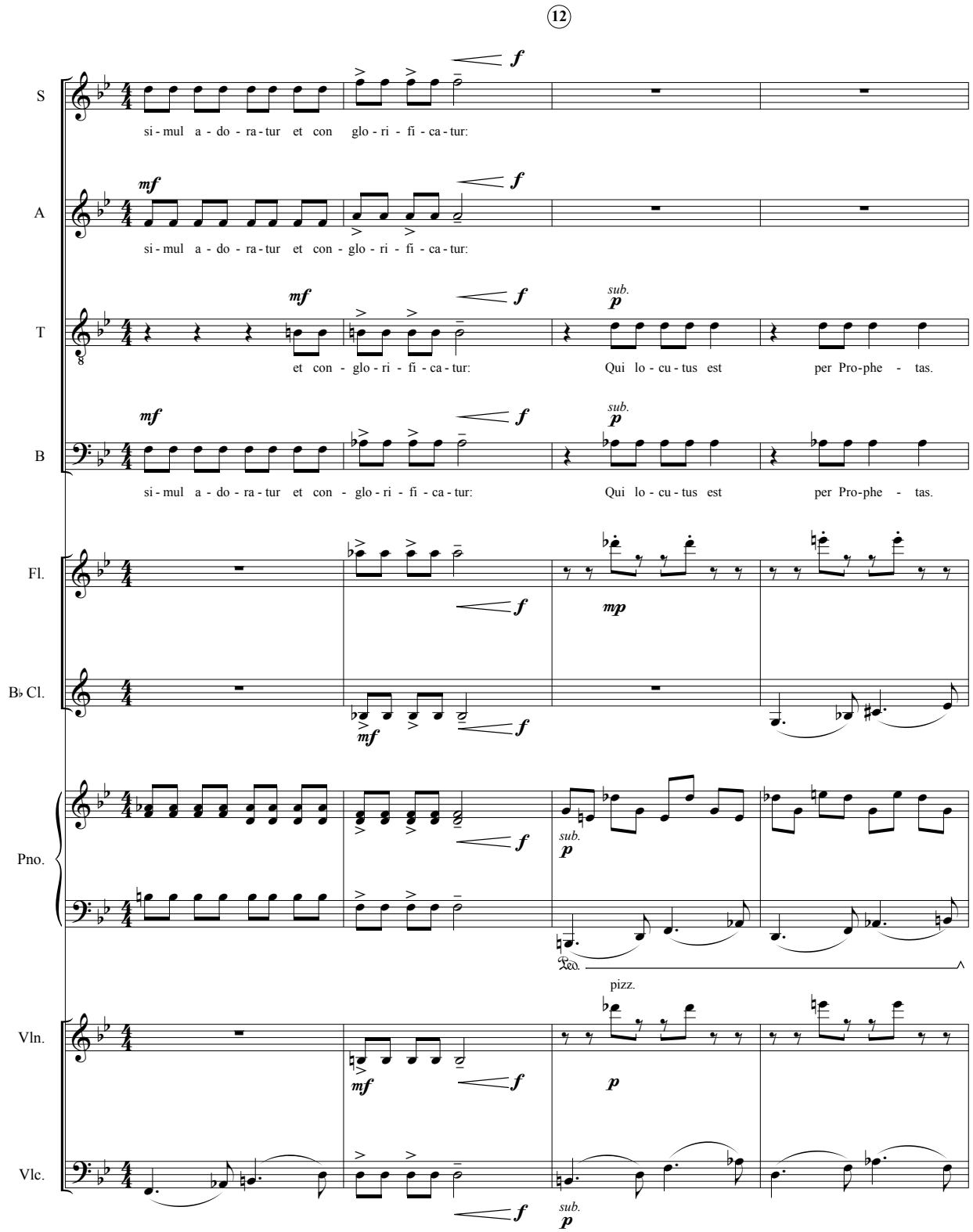


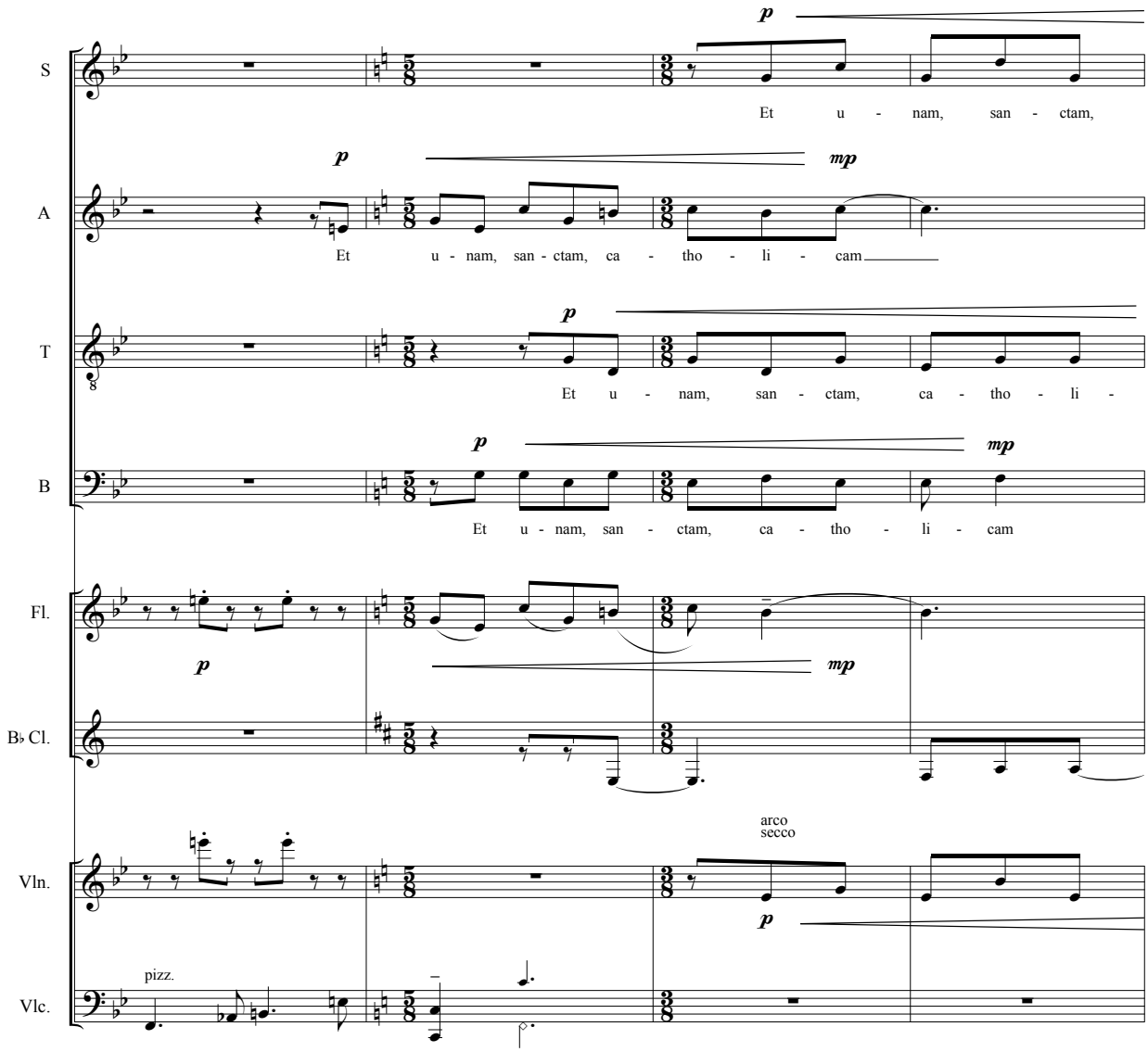

10
Quieter, more hopeful
rit.
S
vi - vos et mor - tu - os. fi - nis.
A
vi - vos et mor - tu - os. fi - nis.
T
mor - tu - os. Cu - ius re - gni non e - rit fi - nis.
B
mor - tu - os. fi - nis.
Fl.
flz.
ord.
B♭ Cl.
Pno.
loco
Vln.
sul pont.
Vlc.
sub.
ff
mf
f
p
n.

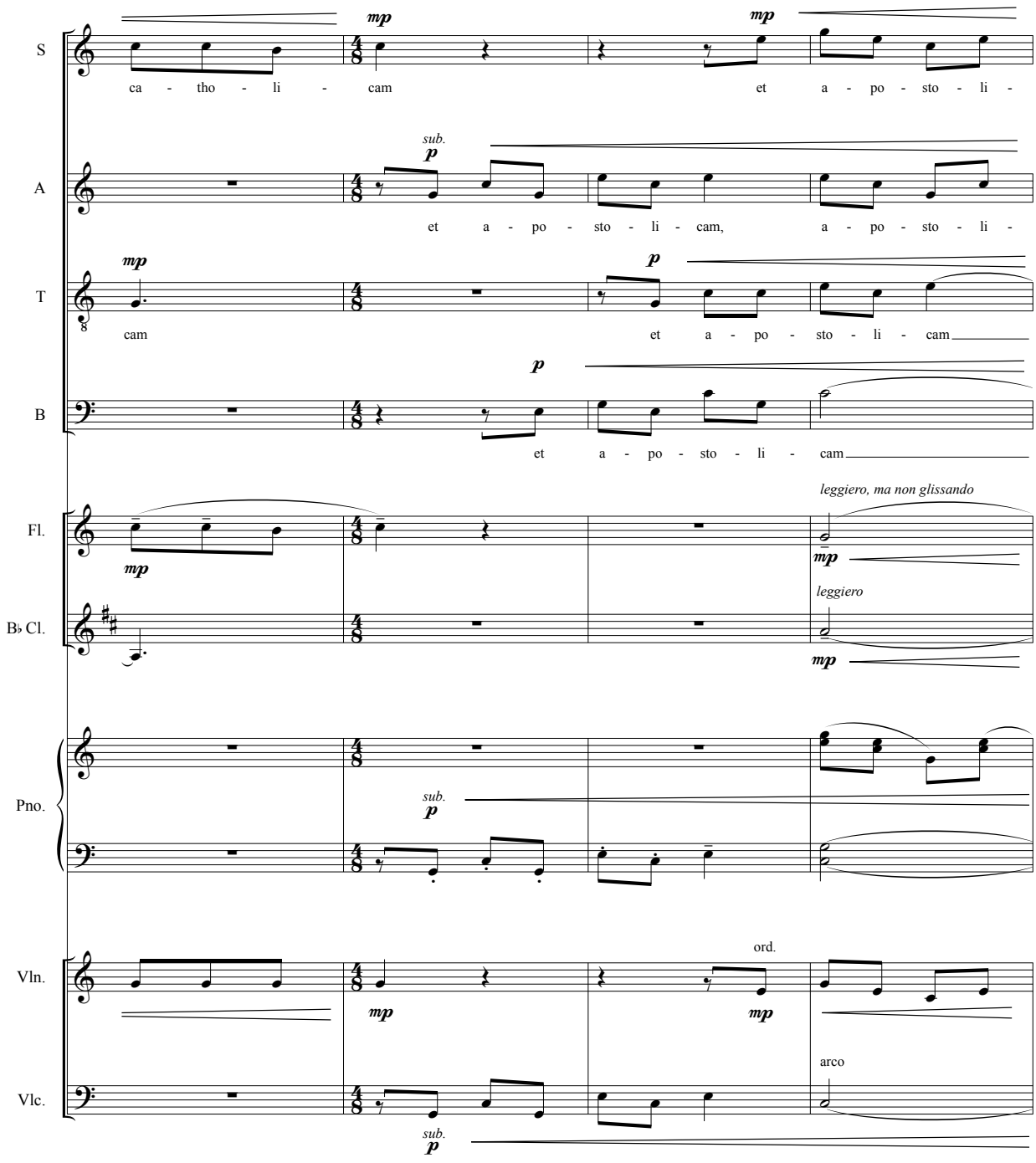

11
Joyful
ppp
a tempo
G.P.
S
A
mf
Et in Spi - ri - tum San - ctum
T
B
Fl.
mf
B♭ Cl.
mf
Pno.
mf
pizz.
Vln.
mf
Vlc.

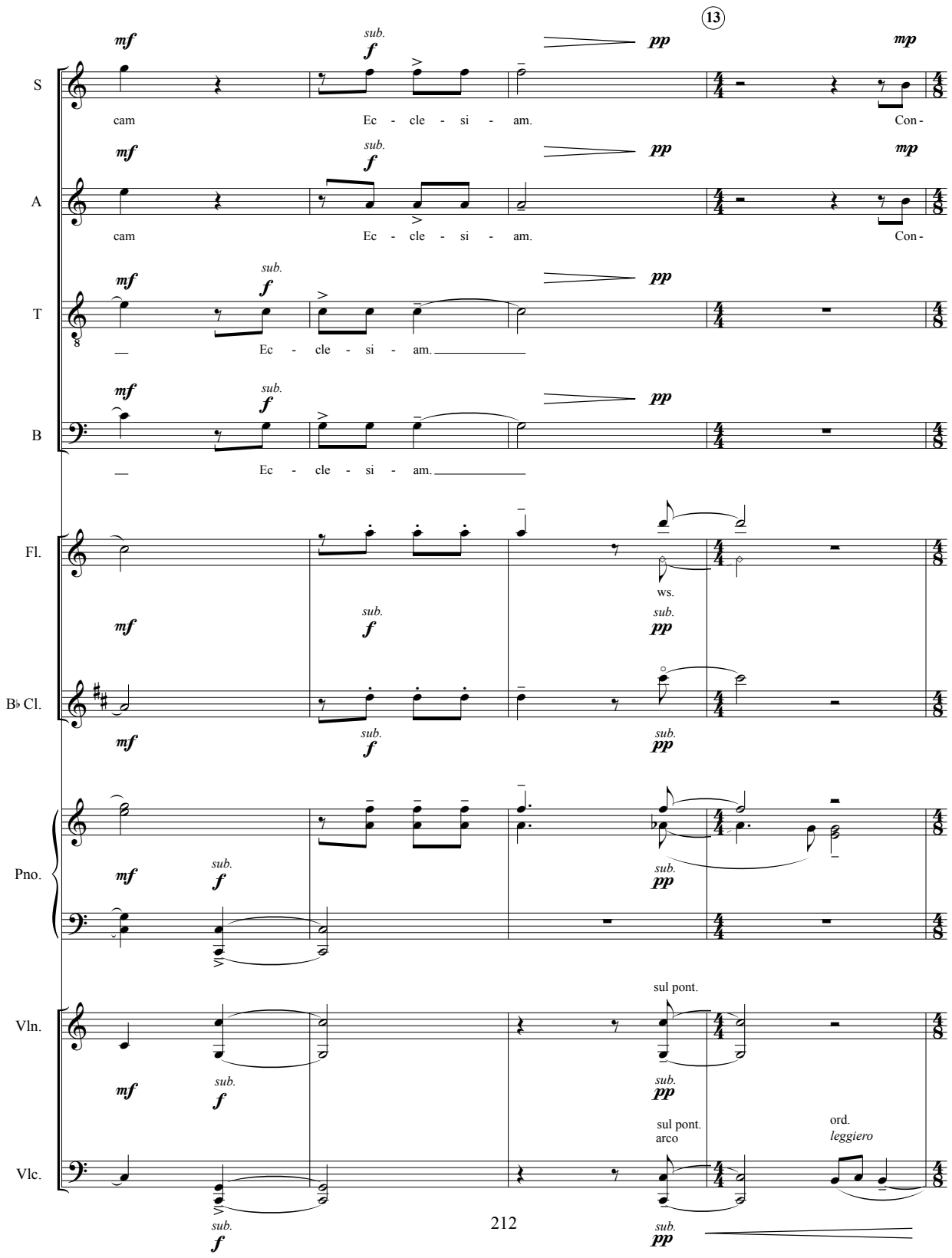

S
A
Do - mi - num et vi - vi - fi - can - tem
T
mf
Qui - ex Pa - tre Fi - li -
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
pizz.
mf

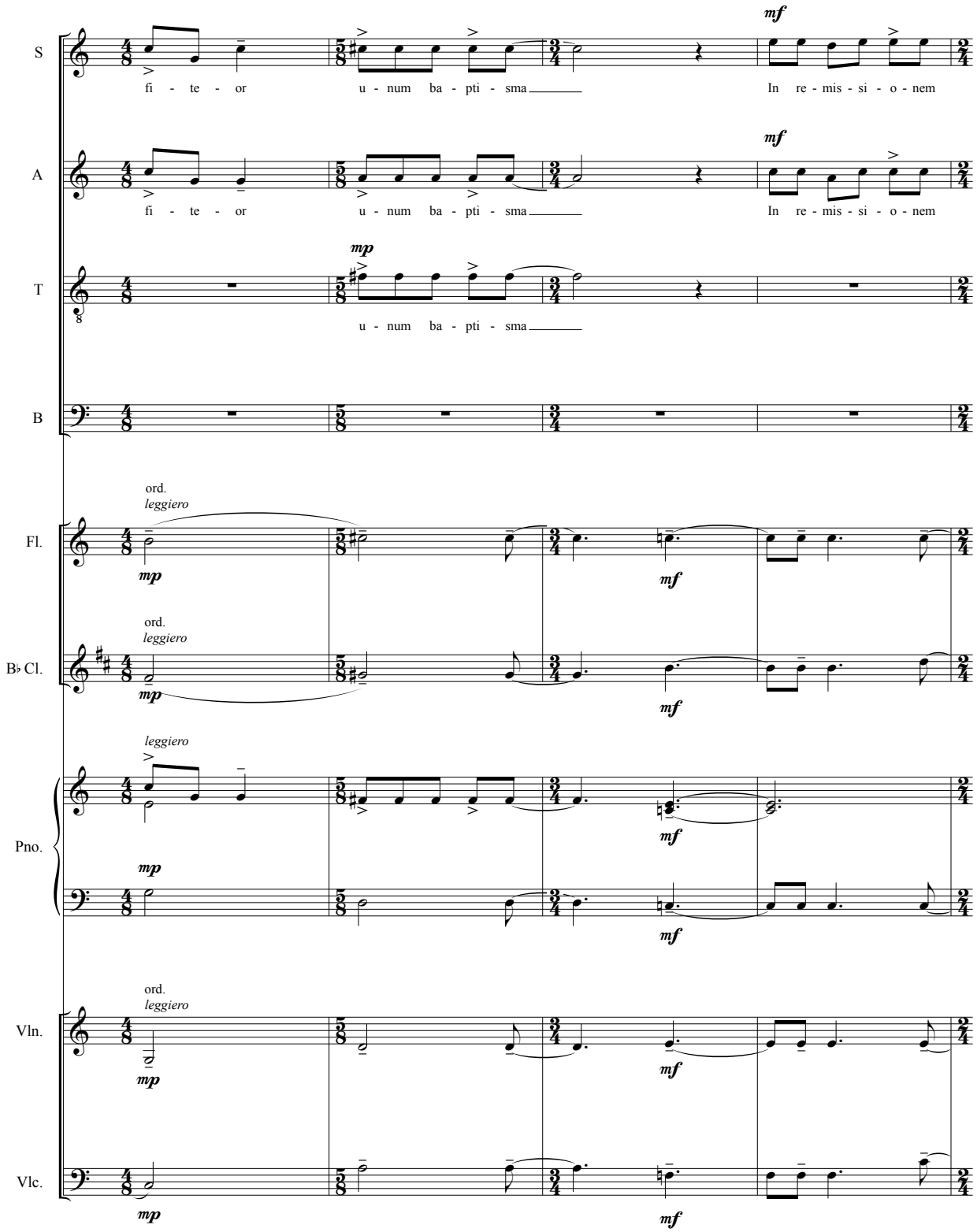

S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mf
Qui cum Pat - re et Fi - li - o
o - que pro - ce - dit
arco
cantabile
mf
mf

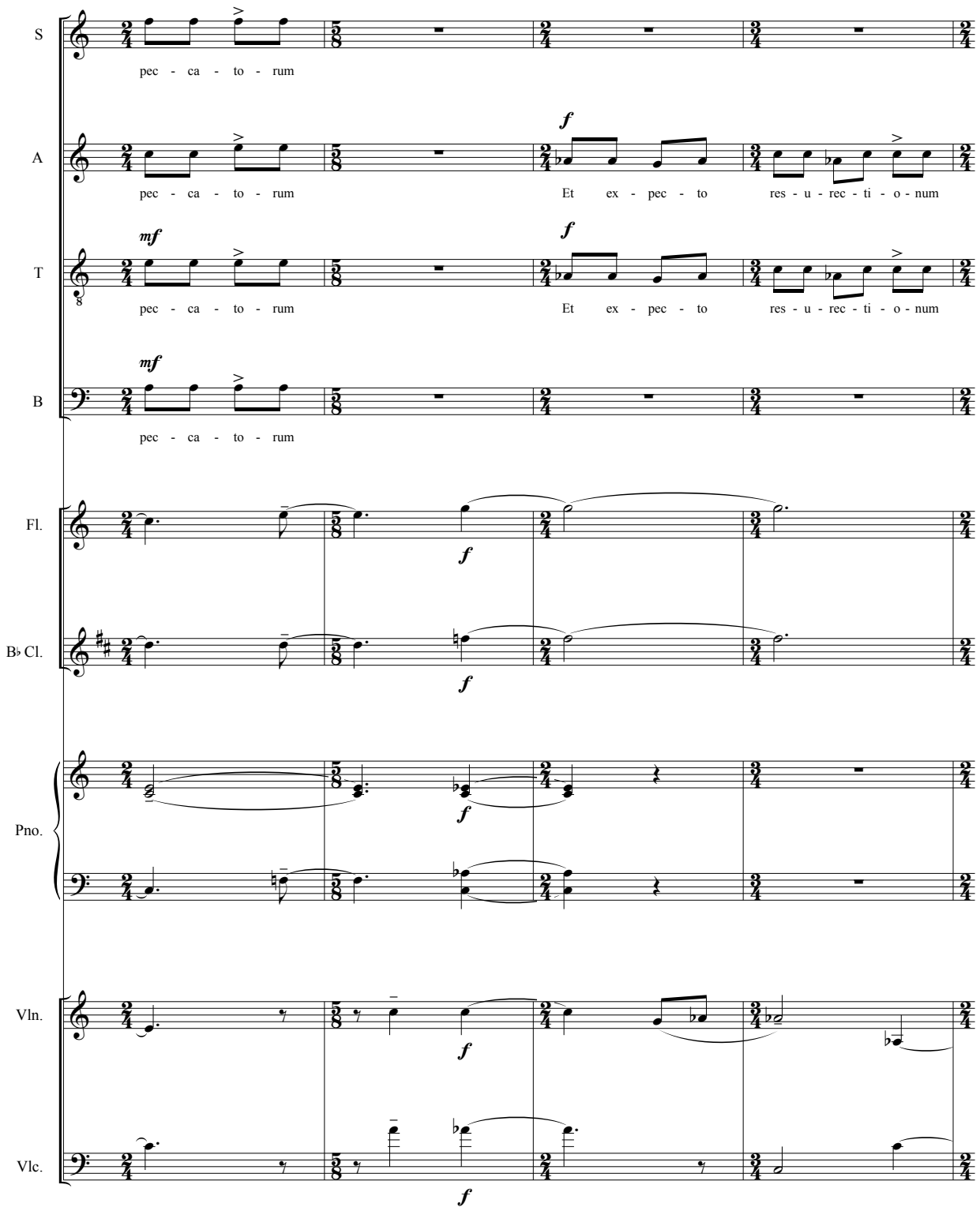

12
S
si - mul a - do - ra - tur et con glo - ri - fi - ca - tur:
A
si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur:
T
et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro-phe - tas.
B
si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro-phe - tas.
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
pizz.

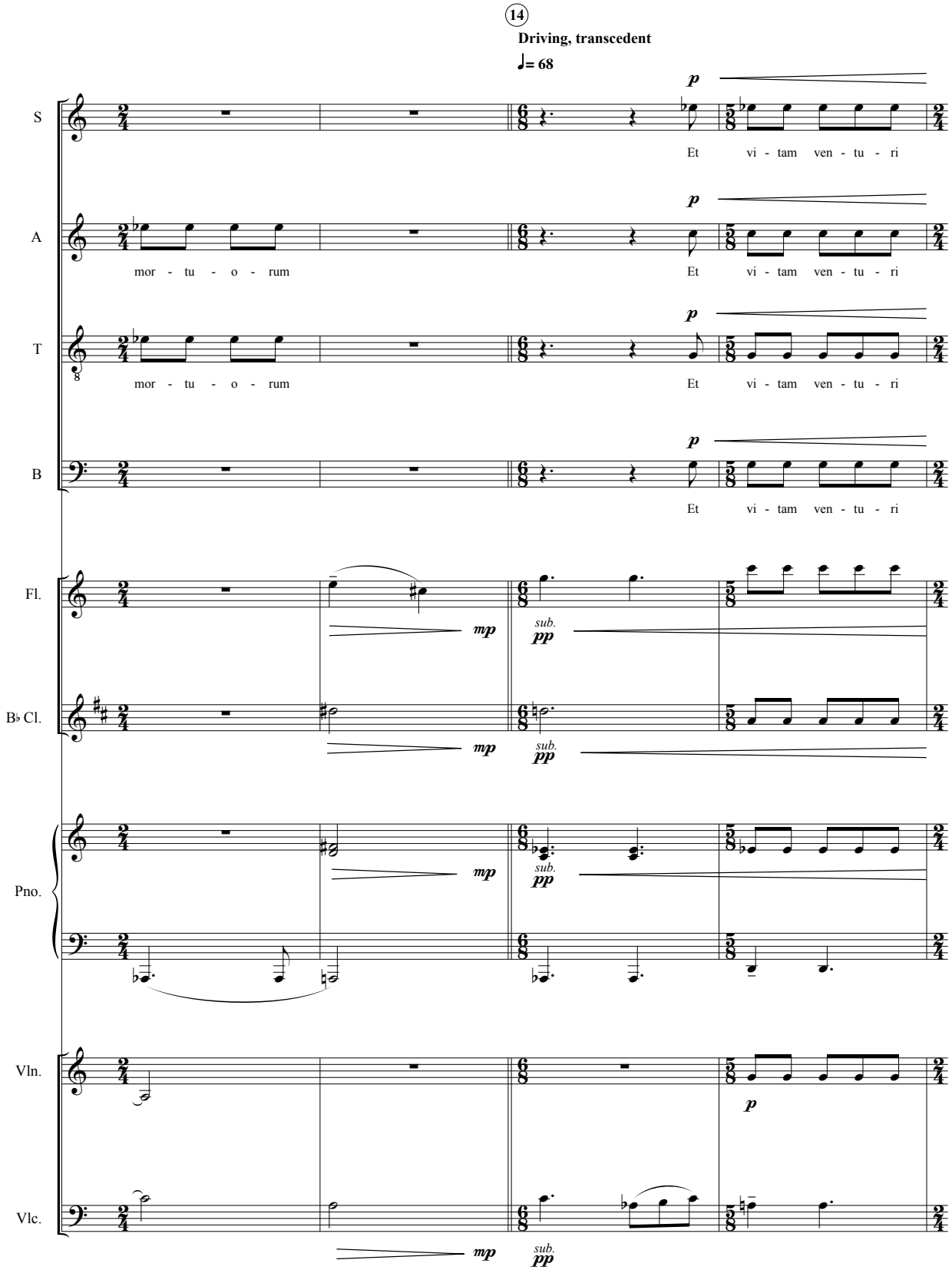

S
A
T
B
Fl.
B♭ Cl.
Vln.
Vlc.
p
mp
Et u - nam, san - ctam,
Et u - nam, san - ctam, ca - tho - li - cam
Et u - nam, san - ctam, ca - tho - li -
Et u - nam, san - ctam, ca - tho - li - cam
arco
secco
pizz.

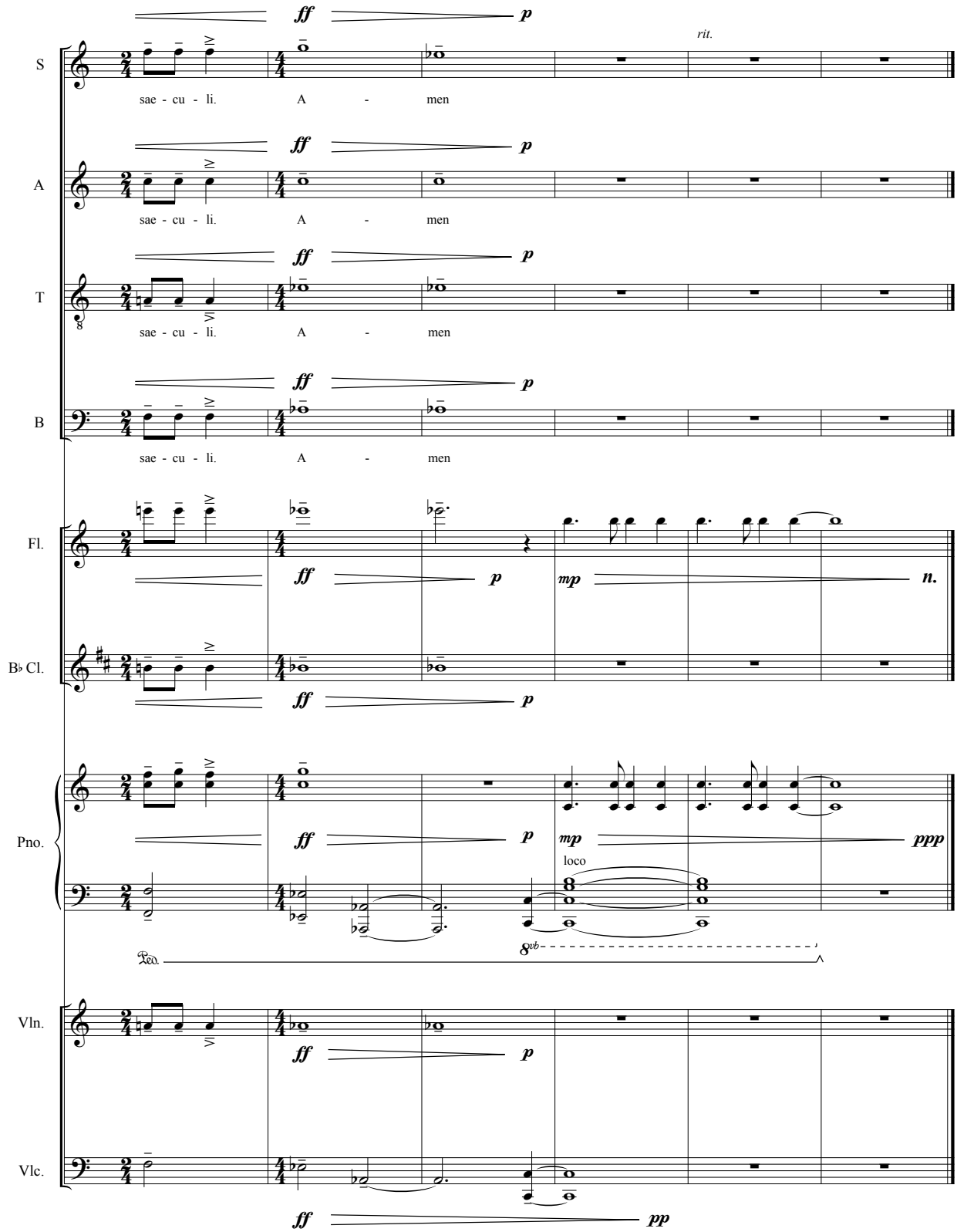

S
ca - tho - li - cam
mp
et a - po - sto - li -
mp
A
sub.
p
et a - po - sto - li - cam,
a - po - sto - li -
T
mp
cam
p
et a - po - sto - li - cam
B
p
et a - po - sto - li - cam
Fl.
mp
leggiero, ma non glissando
mp
B♭ Cl.
leggiero
mp
Pno.
sub.
p
Vln.
mp
ord.
mp
Vlc.
arco
sub.
p


13
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
mf
sub.
f
pp
mp
cam
Ec - cle - si - am.
Con -
ws.
sul pont.
sul pont.
arco
ord.
leggiero


S
fi - te - or
u - num ba - pti - sma
In re - mis - si - o - nem
A
fi - te - or
u - num ba - pti - sma
In re - mis - si - o - nem
T
u - num ba - pti - sma
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
ord.
leggiero
mp
mf


S
pec - ca - to - rum
A
pec - ca - to - rum
f
Et ex - pec - to res - u - rec - ti - o - num
T
mf
pec - ca - to - rum
f
Et ex - pec - to res - u - rec - ti - o - num
B
mf
pec - ca - to - rum
Fl.
f
B♭ Cl.
f
Pno.
f
Vln.
f
Vlc.
f


14
Driving, transcedent
♩= 68
S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
p
Et vi - tam ven - tu - ri
mor - tu - o - rum
mp
sub. pp


S
A
T
B
Fl.
B♭ Cl.
Pno.
Vln.
Vlc.
sae - cu - li.
A - men
rit.
ff
p
mp
ppp
pp
n.
loco
8vb
Ped.

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