THE PROMINENCE OF HEBREW SYNTAX
IN LEONARD BERNSTEIN’S CHICHESTER PSALMS

By

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DEDICATION

With thanksgiving for my family immediate and extended…
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ABSTRACT

Leonard Bernstein (August 25, 1918-October 14, 1990) had a fascination with language that was clear to his family from his childhood. He was raised in a Jewish home with parents who fostered an understanding of the Hebrew language as well as musical artistry. By the time he was commissioned to compose *Chichester Psalms* for the Chichester Cathedral in 1965, his understanding of Hebrew poetry was considerable. Bernstein’s compositional approach in this work was influenced not only by his musical training but also by his heritage and culture, including his literary knowledge.

Scholars have explored the diversity of styles and text-painting in the *Chichester Psalms*. This author’s intent is to provide analysis of Bernstein’s use of Hebrew poetic forms to organize his composition. His understanding of Hebrew syntax is apparent in his sequencing and arrangement of the texts. In his careful and creative approach to setting these texts, Bernstein is able to highlight the themes of peace and unity that are the focus of the chosen verses in their original form.
CHAPTER 1

BIOGRAPHICAL CONTEXT

Leonard Bernstein, one of the most important American musical figures of the twentieth century, was born on August 25, 1918 in Lawrence, Massachusetts, to Samuel Bernstein and Jenny Resnick. Both parents were first-generation, Russian-Jewish immigrants who worked their way up through the American business community in Manhattan and eventually moved to Boston. Bernstein’s artistic interests were already apparent to his parents by the age of ten. It was then that he began studying piano with his aunt, and at the age of fourteen he became the student of Helen Coates (1899-1989), who would later become his trusted personal assistant. Rather than going into the family business as his father hoped, Leonard Bernstein earned money by teaching lessons and playing in blues combos with other young musicians. At the age of 16 he staged a production of Georges Bizet’s (1838-1875) Carmen with gender-roles reversed, revealing an interest in and affinity for drama and theatre.

Bernstein attended the Boston Latin School where he had the opportunity to perform as a solo pianist in 1934 with the Boston Public School Orchestra. He graduated in 1935 and decided to major in music at Harvard University. While at Harvard he studied piano with Heinrich Gebhard (1878-1963) and orchestration with Edward Burlingame Hill (1872-1960). Tillman Merritt (1902-1998) and Walter Piston (1894-1963) taught him theory, composition, and counterpoint. David Prall’s (1886-1940) philosophy course sharpened Bernstein’s sensitivity to aesthetics and cultural identity. Bernstein’s paper on Aaron Copland’s (1900-1990) Piano Variations led Prall to
purchase the score of this work as a gift for his student. These teachers were invaluable to Bernstein, and provided a confidence that fostered works such as *Chichester Psalms*.

Bernstein’s professional opportunities increased in his junior and senior years of college. He wrote incidental music for Aristophane’s *The Birds* and conducted the orchestra in rehearsal and performance. He also staged Marc Blitzstein’s (1905-1964) musical, *The Cradle Will Rock*. While at Harvard, Bernstein met Dimitri Mitropoulos (c.1896-1960), the music director of the New York Philharmonic. Bernstein also met Aaron Copland at a dance recital, and would later perform Copland’s *Piano Variations* at Copland’s birthday celebration. Both Mitropoulos and Copland became influential figures in Bernstein’s life. They inspired Bernstein to develop his understanding of American musical culture. He later codified his ideas in a thesis entitled *The Absorption of Race Elements into American Music*. This document clearly demonstrated Bernstein’s early desire to create music that reflected the culturally diverse heritage of contemporary America.¹

Bernstein later moved to New York to serve as pianist for noted cabaret artists including Judy Holliday (1921-1965). Mitropoulos and Copland then urged him to apply to The Curtis Institute of Music in Philadelphia where he studied conducting with Fritz Reiner (1888-1963), piano with Isabelle Vengerova (1877-1956), score-reading with Renée Longy-Miquelle (1897-1979), and orchestration with Randall Thompson (1899-1984). In the summer of 1940 Bernstein studied conducting with Serge Koussevitzky (c.1874-1951) at the Berkshire Musical Festival in Tanglewood. On August 25, 1943,

Bernstein was named by Artur Rodzinski (1892-1958) as the assistant conductor of the New York Philharmonic. On November 14 of the same year, Bernstein conducted the orchestra for a national radio audience as a last minute substitute for Bruno Walter (1876-1962), who as was very ill. Bernstein became an overnight celebrity and a noted guest conductor. By the end of 1944 he had guest conducted orchestras in Pittsburgh, Boston, Montreal, Chicago, Cincinnati, Los Angeles, and Detroit. Compositional successes followed. His Symphony No.1, “Jeremiah,” was premiered by the Pittsburgh Symphony Orchestra on January 28, 1944. This work received the New York Music Critics’ Circle Award for best American composition of the year. In April his ballet Fancy Free, choreographed by Jerome Robbins (1918-1998), was premiered at the New York Metropolitan Opera House.² On the Town, a musical with book and lyrics by Betty Comden (1917-2006) and Adolph Green (1914-2002), opened on Broadway in December of 1944.³

Bernstein’s influence and activity continued to grow in the next decade. By the end of 1953 he had conducted the Israel Philharmonic Orchestra and had led performances at La Scala, Milan. His compositions ranged from theatrical works such as Candide, Peter Pan, Trouble in Tahiti, and West Side Story, to concert works such as Symphony No. 2 and Serenade, as well as film scores including On The Waterfront. These works heightened Bernstein’s recognition within the international musical community. He was appointed to the faculty of Brandeis University in September of 1951, and succeeded Koussevitzky at Tanglewood upon his death on June 5, 1951.

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² Laird, 5-6. Premiered on April 18, 1944.
³ Ibid. Premiered on December 28, 1944.
Bernstein’s charisma and musicianship were internationally acclaimed. On November 14, 1954, his television debut of the *Omnibus* program with Beethoven’s *Symphony No. 5 in C Minor, Op. 67* enlarged his influence through popular media. The New York Philharmonic Orchestra named Bernstein as its first American-born music director when he was just 36. This gave him a platform from which to launch the televised *Young People’s Concerts* (January 18, 1958 – March 26, 1972). He also began a tradition of addressing the Philharmonic audience prior to the concert with educational lectures. Throughout the rest of his life until his death on October 14, 1990, Bernstein would remain culturally influential. By the time of his death at his home in New York, he had received many American-based awards with the exception of the Pulitzer Prize. He continues to inspire a generation of internationally recognized conductors like Seiji Ozawa (b.1935) and Michael Tilson Thomas (b.1944).
CHAPTER 2
COMPOSITIONAL CONTEXT

As Bernstein’s conducting responsibilities increased, he composed less frequently, but his works became adventurous. Aaron Copland encouraged him to pursue composition and Bernstein endeavored to hone his own voice in the tradition of Nadia Boulanger (1887-1979). Bernstein’s came from Harvard and Curtis but he chose to often compose more intuitively than his training. Many critics labeled his music as too “eclectic.” Some cited his intentional borrowings from composers (including self-borrowings) as evidence of weakness. For example, Bernstein utilized substantial portions of deleted material from West Side Story for Chichester Psalms. In 1982 Paul Laird interviewed Bernstein about this practice of borrowing. To Laird’s statement, “you’ve said yourself that your music is eclectic,” Bernstein happily responded with the comment, “with a certain amount of pride, I think.”

Bernstein, “with a certain amount of pride,” selected the compositional approaches of composers he respected and synthesized them in his own work. He used folk idioms developed by Modest Mussorgsky (1839-1881) and Igor Stravinsky (1882-1971); orchestral colors of Claude Debussy (1862-1918), Maurice Ravel (1875-1937), and Nikolai Rimsky-Korsakov (1844-1908); and structural and harmonic patterns that

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4 Laird, 4-5. Eclecticism was the main theme in Paul Laird’s interview with Leonard Bernstein who defended his practice of intentionally borrowing techniques, motives, and concepts directly from other noted composers and opening acknowledging such. Bernstein had received critical comments as recounted by Laird and responded in this way, “If you go into anybody, including Bach, Beethoven, you can make out a case for eclecticism. The greater the composer, the better case you can make out for his eclecticism.”

5 Ibid.

6 Ibid.
spanned the time from Johann Sebastian Bach (1685-1750) to Copland. He also employed jazz approaches similar to those of Thelonious Monk (1917-1982) and Benny Goodman (1909-1986); as well as rhythmic techniques favored by the commercial music industry; and poetic patterns prominent in childhood rhymes. All of these practices were building blocks that Bernstein deliberately employed in his compositional language.

Paul Laird concluded that this eclectic approach was a central theme in Bernstein’s work. Bernstein proudly incorporated the best techniques that had happened before him. Bernstein as a conductor, composer, pianist, and philosopher was intentionally eclectic. Laird asserted that this trait created international accessibility, effective communication, and a dramatic influence on the musical world.

On October 9, 1973, Bernstein addressed the academic world of Harvard with a series of lectures that were later televised to an international audience in the Norton Lecture Series. The lecture series was entitled The Unanswered Question: Six Talks at Harvard, and in it he specifically referenced Charles Ives. Based on his understanding of Avram Noam Chomsky’s (b.1928) theory of linguistics, Bernstein asserted that each person had a universal sensitivity to tonality. Bernstein sought to convince his

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7 Laird, 14-15.
8 Ibid.
9 Ibid.
10 Ibid.
11 Ibid.
12 The Charles Eliot Norton Professorship of Poetry at Harvard University was established in 1925 and annually features distinguished contributors in the arena of fine arts through his six published lectures.
13 Chomsky’s theory of linguistics became an important influence on the concept of generative grammar. Chomsky’s thesis asserted a universal language thread among all peoples. He elaborated on these themes in his work entitled Syntactic Structures of 1957. Bernstein would take this theory and apply it in the area of music. Bernstein’s assertion was that certain melodic motives were universally embraced and could be utilized to engage a wide array of peoples no matter their ethnic or geographical origin. This
audience to embrace a universal community of tonality. This concept was contrary to cultural ideologies prevalent at the time, but Bernstein’s influence continued to grow. He was invited to conduct Beethoven’s Symphony No. 9 in D Minor, Op. 125 at the occasion of the ceremonial breaking of the Berlin Wall on December 25, 1989. This extraordinary event brought an American-born, Jewish conductor to Germany to perform one of the most iconic choral-orchestral works in the German orchestral repertory. By his death on October 14, 1990, Bernstein had reached substantial achievement.

Bernstein’s fifth lecture entitled “The Twentieth-Century Crisis” outlined tensions associated with moving toward atonality. His final lecture cited Igor Stravinsky a composer who had “answered” Ives’ “question” by retaining tonality in music as a functional way of communicating to his listeners. Even if only through assertion, Stravinsky writes in such a way that a variety of techniques will serve the common purpose within the framework of an overall unified tonality. Bernstein’s lecture series yielded mixed reviews and yet the series clearly demonstrates the composer’s commitment to interdisciplinary endeavors that engage a wide audience.
CHAPTER 3
CULTURAL CONTEXT FOR CHICHESTER PSALMS

Leonard Bernstein was commissioned in 1965 to compose Chichester Psalms. The work was written for the annual music festival of Chichester Cathedral in Sussex, England; a festival celebrated since the time of Thomas Weelkes (1576-1623). As outlined in the previous chapter, Bernstein’s interest in cultural influences guided his compositional process. He also turned to his own upbringing and utilized his knowledge of Hebrew culture to inform his compositional approach. Although his training came from a number of non-Jewish teachers, he integrated ancient Hebrew poetic patterns into their contemporary musical language. Bernstein also drew on various musical idioms from antiquity (c.1000 B.C.) to the twentieth century. He incorporated diverse sources in creating pieces that reflected his commitment to world peace.¹⁵ Scholars have detailed Bernstein’s education with teachers who held diverse philosophical commitments and compositional styles such as Sergei Koussevitsky and Aaron Copland.¹⁶ His exposure to these instructors encouraged Bernstein’s interest in cultural diversity and eclecticism.¹⁷

Bernstein’s stylistic eclecticism in Chichester Psalms has been carefully researched and documented; however, it is noteworthy that Bernstein combined this musical eclecticism with selected Hebrew psalm texts that highlight themes of unity.¹⁸

His understanding of Hebrew syntax is apparent in his sequential arrangement and thematic construction. Through a variety of compositional techniques, Bernstein was able to highlight the themes of peace and unity which are the focus of the selected psalm texts in their original form.

The combination of compositional techniques is of particular importance given the historical context of *Chichester Psalms*’ commission and premiere. In World War II Nazi aggression toward the global community had resulted in countless casualties and ruined lives. Chichester Cathedral’s long-standing tradition of hosting an annual music festival with its neighbors of Winchester and Salisbury had endured many previous military conflicts dating back to the time of Weelkes. Organist John Birch (b.1929) and Dean Walter Hussey (1909-1985) commissioned Bernstein to write a work appropriate for the Southern Cathedrals’ Festival. The result was a composition written for an English audience that uses the Hebrew language and orchestrated with a wealth of techniques that flourished in the cultural wake of World War II. It was his compositional mosaic for world peace in the midst of turbulent times.

*Chichester Psalms* has an uplifting character, and its mood thus stands in contrast to other contemporary musical works in Hebrew. It was Bernstein’s first composition after *Symphony No. 3 “Kaddish”* (1963) the dramatic narrative of which focused on loss, tension, and despair. In contrast to the symphony, *Chichester Psalms* draws attention to Jehovah’s concern for His people, and conveys themes of rest, peace, and unity.\(^{19}\)

*Chichester Psalms* was intentionally infused with a lively optimism and tonal

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\(^{19}\) The term Jehovah will be used as the English transliteration for Israel’s God.
framework.\textsuperscript{20} This, in addition to its eclecticism, distinguished the work from noted Hebrew compositions such as Ernst Bloch’s (1880-1959) \textit{Sacred Service} (1933), and Arnold Schoenberg’s (1874-1951) \textit{Survivor from Warsaw} (1947).\textsuperscript{21} The world premiere of \textit{Chichester Psalms} with full orchestra was on July 15, 1965, in the Philharmonic Hall in New York under the direction of Leonard Bernstein with the New York Philharmonic. The performance was followed by another premiere with organ, harp, and percussion orchestrations on July 31, 1965, at the Southern Cathedrals’ Festival in Chichester Cathedral under the direction of John Birch.\textsuperscript{22} These two orchestrations demonstrated Bernstein’s concern for accessibility and flexibility. The first premiere was intended for an orchestra in a symphonic hall, and the second with organ, harp, and percussion, was appropriate for the cathedral context.

\textsuperscript{20} Talberg, 28.
\textsuperscript{21} Ibid.
\textsuperscript{22} In an interesting turn of events Bernstein programed the work in New York with full orchestra prior to its rightful premiere in England.
CHAPTER 4
THE CONTEXT OF HEBREW PSALMODY

*Chichester Psalms* has been the subject of thorough analysis with regard to text-painting, self-borrowings, orchestration, and personal writings; however, no published research exists regarding the poetic structures inherent in the Hebrew texts. Careful analysis shows that Bernstein was attentive to the specific structures prevalent in Hebrew poetry. He was fascinated with language, and his personal sensitivity to the structure and nuance of language has been a favorite topic of biographers.23 As children, he and his sister created their own language for communication. Their written correspondence indicates that they continued this into adulthood.24 Their Jewish home also fostered a high regard for the inspired poetry of the Hebrew language.25

When Bernstein was commissioned to compose *Chichester Psalms*, his understanding of Hebraic poetry was considerable, as was his fluency in speaking Hebrew.26 Consistent with his practice of borrowing the “best” from each cultural idiom, Bernstein used the “best” of Hebrew poetic forms to guide his organization of *Chichester Psalms*. An understanding of the aural tradition of Hebrew poetry within the history of Orthodox Judaism is therefore helpful in understanding Bernstein’s background and compositional decisions.


24 Ibid.


26 Ibid.
Old Testament writings contain the beginnings of the Hebrew poetic forms. According to Jewish tradition, Hebrew singing and worship forms were codified by Moses. Through Moses, Jehovah revealed His commandments and His specific expectations concerning Israel’s daily response to the deliverance He provided from her bondage in Egypt. Biblical scholars often refer to this type of arrangement as a suzerain treaty. During the time of Moses in the Middle East the suzerain treaty was a common method of sealing promises. The treaty provided the terms of a contract between the ruler (Jehovah, the suzerain) and the subjects (the nation of Israel). Often stone engravings of the treaty were kept in a place central to the people’s lives that communicated the permanent nature of the agreement and the seriousness of making modifications.

One may rightly wonder what the suzerain treaty has to do with a discussion of Chichester Psalms. The theologian and archeologist Meredith Kline points out in The Structure of Biblical Authority that singing was an integral part of such an agreement.

Old Testament narratives show that poetic forms were present prior to Israel’s exodus

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28 This treaty was signed by the suzerain who represented the victorious nation on behalf of the people. In this case the Exodus from Egypt via the Red Sea was the victory over Pharaoh and his armies. Based on the victorious delivery of the nation from Egypt’s bondage, the people of Israel were called to yield allegiance in gratitude and obey the specific terms of their “new” king.
29 Jehovah brought His people to the foot of Mountain Sinai. It was there that the two tablets of engraved standards were engraved by the “hand of Jehovah.” This giving of the law was recorded a second time, according to ceremonial custom, in what is commonly referred to as the Book of Deuteronomy (the second law). In other words, a tremendous amount of work and ceremony went into the ceremonial ratification of the forms and artifacts that accompanied the original agreement. The reader may recall that Moses broke the first set of tablets because of Israel’s behavior and they were subsequently re-made. This point demonstrates the fact that the artifacts associated with the treaty (symbols, furniture, and worship forms) were guarded treasures because they were closely identified with Jehovah and the deliverance provided. To use any of these artifacts improperly would be a serious offence often punishable by death. This is the faith system that Bernstein drew from by choosing to work in the context of Hebrew psalmody.
30 Kline, 62-67.
With the establishment of the new treaty, however, Hebrew songs were regularly required in a variety of formal gatherings that ranged from times of lament to times of celebration. Over time the presentation of the psalms incorporated greater specificity of performance prescriptions. The Hebrew song had a prominent place in the actual treaty ritual. The terms of the suzerain treaty extended into Israel’s areas of worship, work, and daily routines. Worship of Jehovah became the defining aspect of Israeli life with the worship-song at its heart. The worship-song was sung in response to Jehovah’s works. It was sung to teach the people the terms of citizenship defined by the treaty: obedience resulted in blessings and disobedience yielded curses.

The sanctity of worship practice was also reflected in the way Israelites organized their nation. Tents were arranged by tribe and surrounded the tabernacle (where the engraved treaty was kept in the Ark of the Covenant). A glory cloud called the Shekinah hovered over the tabernacle, giving shade/coolness by day and light/warmth by night. Israel’s response to such kindnesses from Jehovah was to surround the tabernacle with songs of worship.

Near the end of Moses’s tenure as leader of Israel, Jehovah revealed another pedagogical function for worship songs. Deuteronomy 31:19 indicates that the songs of
Israel stood as a witness to the treaty terms between Jehovah and His people. These witness-songs were for the benefit of each subsequent generation. Worship songs not only were for teaching the present generation but also were to stand as perpetual witnesses for each Jewish generation. They were to provide a canonic record of Jehovah’s faithfulness to His people. Thus began a careful regard for the oral tradition of Hebrew worship songs.

The common citizen did not have immediate access to the written word. The responsibility of teaching the next generation of many Hebrews relied heavily on an oral educational model. The older men would school the younger generation orally by rehearsing their treaty commitments in song. The particular structure of worship songs/psalms was of great importance, since the structure and syntax had to convey a large body of cultural information, and also had to be memorable year after year, generation after generation. The structure of the song aided in memorization. The “inspired” psalm-syntax therefore had pedagogical value and provided the most effective means of communicating the glory of Jehovah to Israel’s generations as well as to the surrounding nations. The psalms were treasured and passed down from generation to generation in their original structures. Just as the stipulations of the Suzerain treaty were not to be changed, so also the psalm-syntax was held sacred. Psalm-syntax stood

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38 Ibid.
39 Jehovah, as recorded in Deuteronomy 31:19, declares that the song would “stand as a witness” between Him and His people from generation to generation.
41 Kline, 194-195.
42 Ibid, 74.
the test of time and was an ongoing teaching tool for Israel and all the nations.\textsuperscript{43}

Although Leonard Bernstein was not a practicing Orthodox Jew, he understood this history and the importance of the psalm tradition and incorporated similar elements of it into his compositional approach.

\textsuperscript{43} Mark D. Furtado, \textit{Interpreting the Psalms: An Exegetical Handbook} (Grand Rapids: Kregel Publications), 2007. This work provides evidence that will help the reader understand the connection between the language syntax and the pedagogical outcomes and ensue.
CHAPTER 5
LITERARY DEVICES IN HEBREW POETRY

The didactic function of singing has continued through Israel’s history. King David began codifying the singing tradition that would result in the five books of psalms. This warrior-poet appointed skilled musicians from the priestly tribe of Levi to teach Israel’s songs. Since written manuscripts were not available to each Israelite, the psalms were structured to be aurally memorable. Scholarly studies have demonstrated that devices such as the colon, parallelism, assonance, alliteration, and word-play aided in the memorization and identification of prominent themes in each psalm. The following are brief descriptions of common literary devices in Hebrew poetry employed by Bernstein in the *Chichester Psalms*.

A colon is the primary building block of Hebrew poetry. The colon is a clause in Hebrew that conveys a complete thought. Often one colon acts as an introductory line at the beginning of a group of corollary parallel lines. The listener can follow the meaning of a given psalm through the idea conveyed in the first colon in a group of lines.

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44 Kline, 62-65.
45 II Chronicles 16.
46 Mowinckle, 35. In the original manuscripts both the instrumentation and the particular tune are indicated for many of the psalms. Editors of modern English Bibles often include these tune names in their editions of the psalms.
47 For more information please refer to Rollin J. Blackburn, *A Short Introduction to Hebrew Poetic Devices* (Philadelphia, Reformed Episcopal Seminary, 2005). This work should be used in conjunction to Mark D. Futato’s *Interpreting the Psalms: An Exegetical Handbook* (Grand Rapids, Kregel Publications, 200). Together these sources provide an excellent study of techniques prevalent in the psalms.
48 For example, Psalm 23 begins by saying, “The Lord is my Shepherd I shall not want.” This is the first colon that will set up the remaining lines, “He makes me lie down in green pastures, He leads me beside still waters” and so forth.
49 For example, Psalm 148 begins with a single colon: Praise Ye the Lord! This colon will define the remaining colons in the Psalm. Each subsequent colon will elaborate on the first colon presented as each subsequent line depends on the first colon in the poetic structure.
Parallelism is an extension of the colon technique. In Hebrew practice the poet collects imagery in groups (most often in pairs) of either similar or contrasting material. This device is particularly useful in rhetorical strategy in creating larger thematic structures. It allows the psalm to flow according to a thematic formula.  

Assonance is a deliberate arrangement of particular vowel sounds within a line or between consecutive lines. It provides a phonetic sonority to aid recall. Hebrew poets also often use the technique on a deeper level to convey the dramatic and emotional content of the psalm. The technique enables the psalmist to combine nasal/guttural vowels with content that is more vindictive. Open vowels are often employed to create a calming effect.

Alliteration and word-play are also prevalent in Hebrew poetry and aid in illustrating the main points of the overall content of the message. Both of these devices function in a similar fashion to their English counterparts. In alliteration the same consonant sound is repeated in close succession. Word-play and alliteration tend to combine to enable the individual words to become the main subjects through onomatopoeia.

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50 For example Psalm 148:7 (Praise the Lord from the earth) parallels Psalm 148:1 (Praise the Lord from the heavens).
51 Futado, 23. Futado points out that the use of similar strident vowels in succession help produce an overall sense of aggression. He also indicates that vowels can become increasing intense within a parallelism to support the emotive force of the psalm’s message.
52 Psalm 148:1-5 also presents a clear example of assonance through word repetition. Each subsequent colon begins with the word/open-vowel combination “Halal” translated in English as “Praise.” In doing so the poet is able to communicate a “redundancy of praise” with open mouth that should be a characteristic of Jehovah’s people.
53 One of the clearest uses of alliteration and wordplay to form an onomatopoeic sequence is in Psalm 51. The four Hebrew verbs: blot out, wash, purify, and know, create a recurring variation to subsequent colons while simultaneously creating word-play through a progression of verb intensity. Since the different verbs have similar phonetic signatures, their use in successive colons presents the concept of
In addition to the Hebraic literary devices defined above, Bernstein also utilizes larger thematic devices such as chiasm, refrain, and centonate structures. Such poetic practices are prevalent in Hebrew psalms and are used in a fashion congruent with that in English poetry. I will identify and define these particular devices within their Hebraic context later in the analytical portions of the document.

Each of the aforementioned devices can help to cement themes of Hebrew poetry in the memory. The content of the message poetic was inseparably bound to the form in which it was presented. Generation after generation, Orthodox Jews have continued to believe that the poetic structure of the psalms was inspired by Jehovah. Psalms in many religious circles remain a guarded treasury of worship and poetic study. Therefore, to suggest arbitrary modifications to a recorded psalm or to modify its inherent structures would not only be theologicaally suspect by orthodox scholars, but also might hinder the ability of believers to aurally remember the psalm. I will identify and define the cultural significance of these particular literary devices later and will describe how they are used to organize the musical structure of the *Chichester Psalms*.

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54 Blackburn, 5.

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The term centonate comes from the word “cento.” The Harvard Dictionary of Music elaborates that centonization occurs when a new work is formed by combining smaller selections from various other sources. This is a term referenced often by early music scholars when speaking about chant forms.

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The continuous cleaning process present in the act of confession. Bob McDonald’s research asserts that such is a technique to convey the imagery of someone repeatedly scrubbing laundry against a stone because of the scraping sounds the initial Hebrew characters employ at the beginning of each colon. The overall rhythmic pattern and phonetic sonority to the Hebrew listener are clear. Both the Hebrew sounds and content are poetically formed to highlight the overall message of the psalm. For more detailed information please refer to Bob McDonald’s website entitled *The Color of the Psalms: Learning Language and Poetry with Technology*. Accessed on July 24, 2010 at www.bmd.gx.ca/psalms/psalms.pdf
CHAPTER 6

MOVEMENT I – ANALYSIS

Throughout history, composers often have selected texts to set that demonstrate their own mastery of both music and language syntax. An examination of Bernstein’s selective process of texts has been discussed in works such as Jack Gottlieb’s survey of poetic content.\(^{56}\) However, Bernstein’s compositional decisions also can be traced through his structural arrangement of particular Hebrew colons to create, in effect, his own centonate psalm.\(^{57}\) Intrigued by Hebrew syntax, and mindful of the Hebrew structures, he used Hebraic literary devices to create his new psalm set. A look at the first movement will show that Bernstein, in his usual fashion, took old elements (direct colon quotes from psalms) and reorganized them into a new structure (the new poetic arrangement). What is of interest to this author is that he utilized traditional Hebraic psalm devices to create a new psalm.\(^{58}\) For example, his combination of Psalm 108 and Psalm 100 (in traditional Hebrew) demonstrates his use of the old colon format as the foundation of a new centonate Psalm.\(^{59}\)


\(^{57}\) The term “centonate” refers to a poem that has been constructed by combining various pre-existent poetic material into one organic whole.

\(^{58}\) Blackburn, 5.

\(^{59}\) Gottlieb, 287.
Table 1
Chichester Texts – Movement I

<table>
<thead>
<tr>
<th>Psalm 108, verse 2 (Maestoso ma energico)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Urah, hanevel, v'chinor!</td>
<td>Colonial 1</td>
</tr>
<tr>
<td>A-irah shahar!</td>
<td>Colonial 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Psalm 100 (Allegro molto)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hariu l'Adonai kol haarets.</td>
<td>Colonial 1</td>
</tr>
<tr>
<td>Iv'du et Adonai b'simha.</td>
<td>Colonial 2</td>
</tr>
<tr>
<td>Bo-u l'fanav bir'nanah.</td>
<td>Colonial 3</td>
</tr>
<tr>
<td>D'u ki Adonai Hu Elohim.</td>
<td>Colonial 4</td>
</tr>
<tr>
<td>Hu asanu, v'lo anahnu.</td>
<td>Colonial 5</td>
</tr>
<tr>
<td>Amo v'tson mar'ito.</td>
<td>Colonial 6</td>
</tr>
<tr>
<td>Bo-u sh'arav b'todah,</td>
<td>Colonial 7</td>
</tr>
<tr>
<td>Hatseirotov bit'hilah,</td>
<td>Colonial 8</td>
</tr>
<tr>
<td>Hodu lo, bar'chu sh'mo.</td>
<td>Colonial 9</td>
</tr>
<tr>
<td>Ki tov Adonai, l'olam has'do,</td>
<td>Colonial 10</td>
</tr>
<tr>
<td>V'ad dor vador emunato.</td>
<td>Colonial 11</td>
</tr>
</tbody>
</table>

In Movement I, Bernstein gives attention to the original Hebrew syntax with his treatment of only one verse (made of two colons) from Psalm 108 and the entirety of Psalm 100. At first glance it seems that using only a single verse from an entire psalm

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60 Leonard Bernstein, *Chichester Psalms* (Boosey & Hawkes) Foreword [original printed edition]. This transliteration and translation were those that Bernstein authorized to be published by Boosey & Hawkes in each score version (choral, full orchestra, and reduced orchestra) in 1965. According to Jonathan Talberg’s thesis, “it seems probable that Bernstein chose the text as written in the 1611 Authorized King James Version of the Bible because the work was written for an Anglican Choir and an English audience.” This will be the transliteration/translation used through the remainder of the document. The underscored words are notated by the author to aid in understanding the particular poetic imagery Bernstein uses for transitional moments in his work.
runs contrary to orthodox Hebraic structure. A knowledge of the background and structure of Psalm 108, however, provides insight into Bernstein’s textual decisions.

In its original structure Psalm 108 is a centonate text that is a conglomeration of earlier psalms. It draws from at least two other sources, Psalm 57 and Psalm 60. Portions of the earlier psalms are directly quoted and woven together by the poet. Many scholars concur that this psalm was a song that was sung during the return from exile and the rebuilding of the Temple. The singing tradition of this psalm stems from when the Jewish Diaspora was re-gathered from “scattered” places across the map. The construction of this psalm therefore parallels this context by drawing together colons from “scattered” sources. After generations of displacement (both of time and space) many of the Jews exiled in Babylon returned home for restoration. The centonate psalm reflects the historical situation of many Jews during the aftermath of World War II. As is apparent in Psalm 108:2, Israel’s liberation from exile provided due cause to awake the psaltery and harp. The specific references to these instruments were appropriate for a homecoming since they were directly associated with worship in the Temple. Bernstein’s orchestration refers to the original context by including both the psaltery and harp in his own instrumentation. This instrumentation of the psaltery and harp was standard during the Davidic rule. This era eventually led to a substantial time of peace under Solomon

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62 Ibid.
63 Ibid.
64 A psaltery is a stringed musical instrument of the harp or the zither family.
who built the Temple in which these instruments were prominently used. Bernstein references these symbolic instruments to begin his first movement (See Musical Example 1).

Musical Example 1. Movement I (mm. 1-5) Temple Instrumentation and Quarter-Note Call

Knowing the message he wished to introduce in his work, Bernstein turned to Psalm 108. Psalm 108 is a medley of colon material and he knew that he had the freedom to choose two colons without violating the original intent and syntax of the psalm. I will later address why Bernstein does not use an identical strategy with Psalm 100 and Psalm 23. Neither Psalm 100 nor Psalm 23 are centonate texts, so Bernstein presents them in their original Hebrew structures. For Bernstein, apparently a psalm cento (e.g. Psalm 108) can be appropriately rearranged whereas a non-centonate structure lends itself to a presentation in its entirety before re-arranging.

65 Spurgeon, v4/398. These instruments were consistently associated with Temple gatherings.
As mentioned earlier, Bernstein uses particular instruments to remind the listener of the past. According to Gottleib, the call of the shofar is indicated in the quarter-note chord of homophony abruptly pronounces the call to awake (See again Musical Example 1). With the opening measures Bernstein connects the listener to the post-exilic return of the Jews to Zion, and to the rebuilding of the Temple (the courts of Jehovah). He alludes to this context and introduces the listener to both the instrumentation and the message of the entire work: a celebration of a return to peace. The scattered people from diverse cultural experiences return to the unity found in the Temple and the courts of Jehovah. A new day has dawned and is cause for celebration which is mirrored in the overall musical atmosphere of Movement I. The determined march to Zion is portrayed in the Maestoso marking. Like the original Hebrew context of Psalm 108, the determined march of the Jews gives way to a celebration upon arrival at the Temple steps. This celebration is embodied in the dancelike character of the Allegro molto texture and provides the listener with the festive atmosphere that would have been similar to the worship music upon arrival at the Temple (See Musical Example 2).

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66 Gottleib, 287.
67 Spurgeon, v.5/150.
Bernstein chooses Psalm 100 to appear after the Psalm 108 introduction. Unlike Psalm 108, Psalm 100 has a thematic structure of its own, established by its original context in Jewish worship that is dated to the time before exile. It is not a centonate psalm and Bernstein therefore treats it differently. It is the only psalm in the whole psalter inscribed as a “Psalm of Thanksgiving.” Jewish ceremonial practice suggests that it was a regular psalm recited at the beginning of the Thank Offering. It is the most frequently used psalm in Jewish temple worship and was directly associated with Israel’s corporate meetings with Jehovah.

Psalm 100 also has come to hold a prominent place in Christian worship. In many Christian worship traditions this psalm is sung regularly to a familiar Genevan psalm melody dating from the sixteenth century, and the text itself also has inspired

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69 Spurgeon, v.5/145-150.
70 Ibid.
71 Ginsburg, *Names*.
72 Spurgeon, v.4/399-402.
musical settings by many composers. It is noteworthy that Psalm 100 has had a strong appeal with both Jewish and Christian audiences. This selection of this psalm speaks both to Bernstein’s Jewish descent as well as his commission by a protestant church.

Psalm 100’s specific allusion to “all lands” coming into the presence of the Creator nicely fits Bernstein’s message of unity. Psalm 100 also highlights the generational faithfulness of Jehovah to those who enter His courts with praise. The worship traditions of both Jews and Christians are represented. The psalm has a direct correlation with the earthly Jewish Temple built in Solomon’s days, as well as the heavenly Temple of Christendom. Biblical accounts of both earthly and heavenly temples convey a message of Jehovah fulfilling His promises of peace. Bernstein purposefully uses poetry that is rooted in deep-seated historical and cultural traditions. This is the backdrop to his message. A new psalm with a new message is built around the content and structure of Psalm 100.

73 An iconic example of where this point comes clearly together is *Old Hundredth Psalm* by Ralph Vaughan Williams. The tune from the Genevan Psalter of 1551 was arranged with Psalm 100 to commemorate the coronation of Queen Elizabeth in 1937. Other settings of the Psalm 100 text include other prominent composers such as William Byrd, Giovanni Perluigi da Palestrina, Giovanni Gabrieli, Josquin des Prez, Heinrich Schütz, Wolfgang Amadeus Mozart, and Felix Mendelssohn to name a few.

74 Spurgeon, v.4/400.

75 Ibid.
CHAPTER 7

MOVEMENT I – BERNSTEIN’S RECONSTRUCTION

As stated earlier, Psalm 108 is a centonate Psalm. Psalm 100, on the other hand, is not centonate in its original form. Charles Haddon Spurgeon (1834-1892) identifies the organizational structure of the colons in his study on Psalm 100 (See Table 2).

Table 2

<table>
<thead>
<tr>
<th>Movement I – Psalm 100 Colons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hariu l'Adonai kol haarets.</td>
</tr>
<tr>
<td>Iv'du et Adonai b'simha.</td>
</tr>
<tr>
<td>Bo-u l'fanav bir'nanah.</td>
</tr>
<tr>
<td>D'u ki Adonai Hu Elohim.</td>
</tr>
<tr>
<td>Hu asanu, v'lo anahnu.</td>
</tr>
<tr>
<td>Amo v'tson mar'ito.</td>
</tr>
<tr>
<td>Bo-u sh'arav b'todah,</td>
</tr>
<tr>
<td>Hatseirotav bit'hilah,</td>
</tr>
<tr>
<td>Hodu lo, bar'chu sh'mo.</td>
</tr>
<tr>
<td>Ki tov Adonai, l'olam has'do,</td>
</tr>
<tr>
<td>V'ad dor vador emunato.</td>
</tr>
</tbody>
</table>

There are five colons in the original psalm and colon 3 is the centerpiece of the psalm.76 This is reinforced with colons 1 and 5, which operate as bookends to the psalm. “All ye lands” in colon 1 is paralleled by “all generations.” Colons 2 and 4 describe the response of God’s people as they come and enter into the presence of God. Colon 3 identifies the relationship between God and his people. God’s people are led to praise Him because they belong to Him. This would have enabled the chiasm to be perceived

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76 All translations are taken from the Foreword of the original score as noted earlier below Table 1.
by the original Hebrew listeners. Spurgeon asserts that the original structure is frequently lost when translated into English. Rather, Bernstein’s knowledge of Hebrew and his attention to the structure enable him to utilize the original chiasm to his own compositional ends and interest. He purposefully repeats the colons in such a way that allows him to modify the continuity of the original structure as will be seen. I will later note how Bernstein delays colon 5 by repeating colons 1 through 4 in their entirety first. By doing so, I will demonstrate that Bernstein retains colon 1 and 5 as bookends while simultaneously facilitating a new symmetry and a new chiastic centerpiece.  

Psalm 100 has a strict structure within Hebrew tradition because its thematic organization is chiastic. Bernstein employs another, more primary device to augment and modify the original structure—the Hebrew colon. In other words, Bernstein uses rules of Hebrew syntax to remodel the original Hebrew chiasm. Note again that Bernstein states the colons 1 through 4 of Psalm 100 in their correct order, and does so twice before stating colon 5 (Table 3). 

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77 Spurgeon, v.4/401.
78 Futado, 23ff. Chiasm is a literary structure often used in ancient literatures and epic poetry. Concepts or ideas are placed in a special symmetric order or pattern with a structure that emphasizes a centerpiece.
79 Blackburn, 3.
80 Ibid.
81 Ibid.
Table 3
Movement I – Restructuring with the Parameters of Hebrew Colons

<table>
<thead>
<tr>
<th>Urah, hanevel, v'chinor!</th>
<th>Colon 1</th>
<th>Awake, psaltery and harp!</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-irah shahar!</td>
<td>Colon 2</td>
<td>I will rouse the dawn!</td>
</tr>
</tbody>
</table>

**Instrumental Interlude**

<table>
<thead>
<tr>
<th>Hariu l’Adonai kol haarets.</th>
<th>Colon 1a</th>
<th>Make a joyful noise unto the Lord all ye lands.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iv'du et Adonai b'simha.</td>
<td>Colon 2a</td>
<td>Serve the Lord with gladness.</td>
</tr>
<tr>
<td>Bo-u l’fanav bir’nanah.</td>
<td></td>
<td>Come before his presence with singing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D'u ki Adonai Hu Elohim.</th>
<th>Colon 3a</th>
<th>Know ye that the Lord, He is God.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hu asanu, v'lo anahnu.</td>
<td></td>
<td>It is He that hath made us, and not we ourselves</td>
</tr>
<tr>
<td>Amo v'tson mar'ito.</td>
<td></td>
<td>We are His people and the sheep of His pasture.</td>
</tr>
</tbody>
</table>

| Bo-u sh'arav b'todah,       | Colon 4a | Enter into His gates with thanksgiving,       |
| Hatseirotav bit'hilah,      |          | And into His courts with praise.              |
| Hodu lo, bar'chu sh'mo.     |          | Be thankful unto Him, and bless His name.     |

**HODU LO!**

<table>
<thead>
<tr>
<th>Hariu l’Adonai kol haarets.</th>
<th>Colon 1b</th>
<th>Make a joyful noise unto the Lord all ye lands.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iv'du et Adonai b'simha.</td>
<td>Colon 2b</td>
<td>Serve the Lord with gladness.</td>
</tr>
<tr>
<td>Bo-u l’fanav bir'nanah.</td>
<td></td>
<td>Come before his presence with singing.</td>
</tr>
<tr>
<td>D'u ki Adonai Hu Elohim.</td>
<td>Colon 3b</td>
<td>Know ye that the Lord, He is God.</td>
</tr>
<tr>
<td>Hu asanu, v'lo anahnu.</td>
<td></td>
<td>It is He that hath made us, and not we ourselves</td>
</tr>
<tr>
<td>Amo v'tson mar'ito.</td>
<td></td>
<td>We are His people and the sheep of His pasture.</td>
</tr>
</tbody>
</table>

| Bo-u sh'arav b'todah,       | Colon 4b | Enter into His gates with thanksgiving,       |
| Hatseirotav bit'hilah,      |          | And into His courts with praise.              |
| Hodu lo, bar'chu sh'mo.     |          | Be thankful unto Him, and bless His name.     |

**Instrumental Interlude**

| Ki tov Adonai, l’olam has’do, | Colon 5 | For the Lord is good, His mercy is everlasting. |
| V'ad dor vador emunato.       |          | And His truth endureth to all generations      |

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82 Colon X has been chosen to denote the centerpiece after the Greek letter “Chi” which is the 22nd letter of the Greek alphabet. The “b” added to colons 1-4 highlight the fact of direct repetition.
Bernstein consistently sets colons in their entirety before using fragments for development and creative rearrangement (Table 3). When he wishes to change the psalm arrangement, he does so with regard for the original colon structure. He chooses to repeat colons 1 through 4 a second time (Table 3). Bernstein understands that the original syntax of colons contains imperative parallels. The final colon is the significant turning point in the psalm from the imperative colons to the didactic one. Colon 5 can therefore be treated separately. The final colon becomes the turning point.

Bernstein’s decision to “double” colons 1 through 4 using repetition allows changes to the strict chiastic structure. The doubling of the psalm with a literal repeat also speaks to the “double portion” theme prominent in Jewish history. “Double” blessings are highlighted in the life of Abraham, Isaac, and Jacob. Accounts of Samuel and Elisha also speak of double portions. This theme is often highlighted in the psalms as a direct benefit to Jehovah’s people when they gather near Him in obedience. Jewish tradition would regard a double-portion of blessing to convey a position of great favor. Bernstein’s choice to double the entire structure creates an opportunity to move outside of the original chiastic structure. He does so by using a very common Jewish practice of

83 Colons 1-4 from “Make a joyful noise” to “Be thankful unto him, and bless His name” are the colons that will be repeated a second time.
84 The literary imperatives are Hebrew colons that command an action like “Come” or “Know.”
85 Note the change from sing, enter, know, etc. to “For the Lord is Good”
86 Colon five is “For the Lord is Good.” It is noteworthy that colon five states the reason that the first four colons are appropriate. Jehovah’s people are instructed didactically to comprehend that they are act in response to His goodness. This goodness is understood to have been previously demonstrated. Therefore Israel has ample grounds for an obedient response.
87 Deuteronomy 21:17; I Kings 2:9; Isaiah 40:2; Isaiah 61:7
88 II Kings 2:9 records Elisha asking for a “double-portion” of Elijah’s spirit. While this seems somewhat ambiguous to contemporary readers it is a prominent theme in biblical history. This directly corresponds with Deuteronomy 21:17 where a “double-portion” of the entire inheritance is award to the first-born male of the Jewish household. The nation of Israel is also commonly referred to by Jehovah as His firstborn.
doubling to demonstrate blessing. Bernstein foreshadows his intent of doubling the overall structure of Psalm 100 by using paired (doubled) basses followed by paired tenors to begin (See Musical Example 3).

Musical Example 3. Movement I (mm.15-18) Bernstein’s Deliberate Vocal Pairing

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In Exodus 15 Bernstein has the ladies then join in a modified call-and-response technique with the *paired* tenors to reflect the common practice of Jewish celebrations (See Musical Example 4, 5, and 6).\textsuperscript{89}

Musical Example 4. Movement I (mm. 23-26) Bernstein’s Call-and-Response Voicing I

Musical Example 5. Movement I (mm. 27-30) Bernstein’s Call-and-Response Voicing II

\textsuperscript{89} Exodus 15 describes Moses’s response to the deliverance of the Jews at the Red Sea. The Song of Moses has an immediate response that is often referred to as the Song of Miriam. According to the narrative, Miriam’s song involved all the women of Israel and was accompanied by timbrel and dance as a response to Moses’s song.
After the repetition of the text, Bernstein provides an instrumental interlude of twice the length that features the psaltery and harp. This parallels the interlude in measure 11 which began the work (See Musical Example 6).

Musical Example 6. Movement I (mm. 64-67) Interlude Featuring Psaltery and Harp
As stated earlier, the doubling of colons 1 through 4 enables Bernstein to modify the strong chiastic structure inherent in Psalm 100 with “blessing.”\textsuperscript{90} There are now a total of nine colons with 1a and 4b as the original book ends (See Table 3 and Musical Examples 4, 5, and 6).\textsuperscript{91} The immediate repetition of the final line of colon 4a “Hodu lo” now operates as a new textual centerpiece (See Musical Example 10).\textsuperscript{92} Bernstein uses the concept of the colon to poetically illustrate the double portion. This doubling of text allows him to remain in an overarching chiastic theme while modifying the strictness of the original chiasm (See Musical Example 7).

\textsuperscript{90}Spurgeon, v.4/399.
\textsuperscript{91}1a, 2a, 3a, 4a followed by 4X then followed by 1b,2b,3b,4b
\textsuperscript{92}Bernstein creates a new textual centerpiece as 4X.
The colon doubling also facilitates a creative chiastic alternative to better fit Bernstein’s compositional structure. Even with the modification Bernstein deliberately chooses to employ extra textual repeats of “Hodu lo” each time it appears in sequence. This is the poetic head-motive of colon 4 and is the center of the new chiastic structure (See Musical Example 8).
Bernstein employs this repeat each time he sets colon 4. In contrast with colons 1 through 4, he sets colon 5 with a solo quartet. The first entry of soloists comes in the final section, and this section functions as a type of coda (See Musical Example 9).
Colon 5 of Psalm 100 thematically stands apart from the others. It is the foundation for all the preceding colons. The testimony of Jehovah’s generational faithfulness is the main sentiment of this colon. Bernstein provides a significant change in style and texture to highlight the distinction of this colon. It has been “set apart,” or “made holy,” to use Temple language. The God of Israel was said to be, by His own designation,

93 Spurgeon, v.4/399.
“sabbaoth” or “holy,” as was anything He touched. Bernstein further highlights colon 5 as set in the penultimate phrase of only eight measures. Bernstein portrays the theme of Jehovah’s generational faithfulness by scoring separate imitative entries of the voices which will quickly come together in homophonic agreement. In others words, each subsequent generation (voice entry) comes to acknowledge Jehovah’s goodness (homophonic agreement). Within the dancelike character, Bernstein moves from a G Major chord to an E-Flat Major chord and draws the listener’s attention to the foundational point of the psalm: “Ki tov Adonai” . . . “For the Lord is Good” (See Musical Example 10).

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94 Exodus 3:5
95 Exodus 20:6; Psalm 136.
Musical Example 10. Movement I (mm. 107-113) “For the Lord”

Bernstein alludes to the psalm’s original inscription as a “Psalm of Thanksgiving.” 96 Israel was to be uplifted and thankful because the “Lord is Good” and He does not change. 97 Even though Jehovah is set apart and transcendent (as illustrated in the deliberate key change), His presence in the praise of His people gives them cause to be at peace. 98

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96 Spurgeon, Psalm 100.
97 Malachi 3:6
98 Psalm 22:3 indicates that Jehovah “inhabits the praises of His people.”
Bernstein underscores the Jewish concept of Jehovah’s presence through his musical treatment of Jehovah’s name. “Jehovah,” or “Adonai,” or the actual Hebrew word for “name,” appears in every colon of Psalm 100. 99 The awe and reverence of “the name” referred to in Psalm 100 is highlighted by Bernstein’s decision to use “Adonai.” 100 While not regarded as an Orthodox Jew, Bernstein still adheres to the common Orthodox practice of avoiding the name “Jehovah.” 101 He replaces the word “name” or “Jehovah” with “Adonai.” He keeps this ancient tradition in this modern musical setting by avoiding the name “Jehovah.” Also noteworthy is that the highest sung pitch of all of the movement accompanies the name “Adonai” in measure 113. He chooses to repeat (double) the name after the completion of colon 5 (See Musical Example 11).

99 Hebrew Word for name is “shem.”
100 This is the accepted translation used in the Septuagint rather than “Yahweh” (Jehovah) as God’s covenant name recorded in the original Hebrew manuscripts.
101 Ginsburg, Names.
This treatment of “Adonai” unifies the three movements. “Adonai” is the one word that is shared in each movement (due to Bernstein’s selective process and name substitution). In Jewish tradition Jehovah’s name was directly associated with His blessing. By consistently using “Adonai” throughout the three movements Bernstein is able to communicate safety, security, and unity. With this treatment of the text Bernstein characterizes Adonai’s courts as a place of peace. Bernstein’s treatment of the text conveys a sense of peace that concludes the work.

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102 II Chronicles 7:14 speaks of the association of Jehovah’s name with His people’s sense of security (forgiveness and healing)
I have demonstrated that Bernstein successfully captures the original sentiments of Psalm 108 and Psalm 100. He uses these ancient forms within a musical language that was intelligible to his audience. The music is sensitive to Orthodox Hebrew structures inherent in the psalm texts. It also uses those same structures to present an original centonate-chiastic psalm. This is a bold beginning that sets the stage for the following movement.
CHAPTER 8

MOVEMENT II – ANALYSIS

For the second movement of Chichester Psalms Bernstein chose one of the most frequently quoted psalms. It functions as the centerpiece of his work. Psalm 23 is considered by Orthodox Judaism and Christendom as a psalm of David. Its main theme is on the benefits of being a shepherded as a child of Jehovah. Given Bernstein’s sensitivity to the religious implications of Hebrew syntax and literary devices, to carelessly modify the poetic structure of Psalm 23 would be at best a controversial practice and heresy in some circles. Instead, he skillfully combines the texts of Psalm 23 and Psalm 2—psalms that both have distinct structures of their own. Bernstein, using parallel textual themes, combines the two poems by inserting verses one through four of Psalm 2 before the completion of the entire Psalm 23 text (See Musical Example 12 and 13).

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103 Spurgeon, Psalm 23. Psalm 23 is also numbered as Psalm 24 in many Christian translations. The Psalm referred to begins, “The Lord is my shepherd.”
105 Ibid.
Unlike Greek and Roman poetry, Hebrew poetry is not organized primarily by rhyme and meter. Instead, it is characterized by the flow of imagery, a “rhyme” of ideas. Order of thought and phonetic sequence are intended to be audibly striking in Hebrew. Bernstein avoids interrupting the flow of imagery of Psalm 23 by waiting to add Psalm 2 at a strategic point. He brings in Psalm 2 when the sentiments of the Psalm

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106 Ibid.
23 colons match in terms of imagery. He then uses the interpolated colons with thematic parallels to remain in the Hebrew structure. Change and tradition are thus unified. (Note the texts in their original form in Table 4 and then compare them to the rearrangement technique in Table 5. Bernstein’s rearrangement consistently keeps whole colons intact when rearranging).

\footnote{Bernstein states colons 1 through 3 entirely before repeating colon one again. The presentation of colon four takes place after a restatement of colon one. Psalm 2 colons will appear after a second restatement of colon 1 of Psalm 23.}
Table 4

Movement II – Psalm 23

ADONAI ROI, LO EHSAR.

Bin’ot deshe yarbitseini,
Al mei m’nuhot y’nahaleini,
Naf’shi y’sholev,
Yan’heini b’ma’aglei tsedek,
L’m’a’an sh’mo
Gam ki eilech
B’gei tsalmavet,
Lo’ ira ra,
Ki Atah imadi.
Shiv’t’cha umishan’techa
Hemah y’nahamni.
Ta’aroeh I’fanai shulehan
Neged tsor’rai
Dishanta vashemen roshi
Cosi r’vayah.
Ach tov vaheised
Yird’funi kol y’mei hayai,
V’shav’ti b’veit Adonai
L’orech yamim.

THE LORD IS MY SHEPHERD, I SHALL NOT WANT

He maketh me to lie down in green pastures,
He leadeth me beside the still waters
He restoreth my soul,
He leadeth me in paths of righteousness,
For His name’s sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparset a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord.
Forever.

Psalm 2:1-4

Lamah rag’shu goyim
Ul’umim yeh’gu rik?
Yit’yats’vu marchei erets,
V’roznim nos’du yahad
Al Adonai v’al m’shiho.
N’natkah et mos’roteimo,
V’nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis’hak, Adonai
Yil’ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take council together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision.

---

109 The bold and italic fonts are used by the author to aid the reader’s ability to track Bernstein’s interpolation technique on subsequent pages of the thesis.
Table 5
Bernstein’s Interpolated Restructuring in the Parameters of Hebrew Colons

<table>
<thead>
<tr>
<th>ADONAI ROI, LO EHSAR.</th>
<th>Colon 1</th>
<th>THE LORD IS MY SHEPHERD, I SHALL NOT WANT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bin’ot deshe yarbitseini,</td>
<td>Colon 2</td>
<td>He maketh me to lie down in green pastures,</td>
</tr>
<tr>
<td>Al mei m’nuhot y’nahaleini,</td>
<td></td>
<td>He leadeth me beside the still waters</td>
</tr>
<tr>
<td>Naf’shi y’shovev,</td>
<td>Colon 3</td>
<td>He restoreth my soul,</td>
</tr>
<tr>
<td>Yan’heini b’ma’agel tsedek,</td>
<td></td>
<td>He leadeth me in paths of righteousness,</td>
</tr>
<tr>
<td>L’ma’an sh’mo</td>
<td></td>
<td>For His name’s sake.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADONAI ROI, LO EHSAR.</th>
<th>Colon 1</th>
<th>THE LORD IS MY SHEPHERD, I SHALL NOT WANT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gam ki eilech</td>
<td>Colon 4</td>
<td>Yea, though I walk</td>
</tr>
<tr>
<td>B’gei tsalmavet,</td>
<td></td>
<td>Through the valley of the shadow of death,</td>
</tr>
<tr>
<td>Lo ira ra,</td>
<td></td>
<td>I will fear no evil,</td>
</tr>
<tr>
<td>Ki Atah imadi.</td>
<td></td>
<td>For Thou art with me.</td>
</tr>
<tr>
<td>Shiv’t’cha umishan’techa</td>
<td></td>
<td>Thy rod and Thy staff</td>
</tr>
<tr>
<td>Hemah y’nahamni.</td>
<td></td>
<td>They comfort me.</td>
</tr>
</tbody>
</table>

\[110\] The bold fonts relate Table 4 with Table 5. The all-cap fonts are intended to aid the reader’s ability to track the poetic “head motive” that Bernstein uses to form his interpolation technique. The Arabic numbers are those colons that belong to Psalm 23 and the colons labeled with letters on the subsequent page are those incorporated from Psalm 2. Note how Bernstein consistently presents colons in their entirety while simultaneously changing their order of presentation.
<table>
<thead>
<tr>
<th>ADONAI ROI, LO EHSAR.</th>
<th>Colon I</th>
<th>THE LORD IS MY SHEPHERD, I SHALL NOT WANT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lamah rag’shu goyim</td>
<td>Colon T</td>
<td>Why do the nations rage,</td>
</tr>
<tr>
<td>Ul’umim yeh’ gu rik?</td>
<td></td>
<td>And the people imagine a vain thing?</td>
</tr>
<tr>
<td>Yit’yats’vu marchei erets,</td>
<td>Colon U</td>
<td>The kings of the earth set themselves,</td>
</tr>
<tr>
<td>V’roznim nos’du yahad</td>
<td></td>
<td>And the rulers take council together</td>
</tr>
<tr>
<td>Al Adonai v’al m’shiho.</td>
<td></td>
<td>Against the Lord and against His anointed.</td>
</tr>
<tr>
<td>N’natkah et mos’roteimo,</td>
<td>Colon V</td>
<td>Saying, let us break their bands asunder,</td>
</tr>
<tr>
<td>V’nashlichah mimenu avoteimo.</td>
<td></td>
<td>And cast away their cords from us.</td>
</tr>
<tr>
<td>Yoshev bashamayim</td>
<td>Colon W</td>
<td>He that sitteth in the heavens</td>
</tr>
<tr>
<td>Yis’hak, Adonai</td>
<td></td>
<td>Shall laugh, and the Lord</td>
</tr>
<tr>
<td>Yil’ag lamo!</td>
<td></td>
<td>Shall have them in derision</td>
</tr>
<tr>
<td>Ta’aroeh l’fanai shulehan</td>
<td></td>
<td>Thou preparest a table before me</td>
</tr>
<tr>
<td>Yis’hak, Adonai</td>
<td></td>
<td>Shall laugh, and the Lord</td>
</tr>
<tr>
<td>Yil’ag lamo!</td>
<td></td>
<td>Shall have them in derision</td>
</tr>
<tr>
<td>Nged tsor’rai</td>
<td></td>
<td>In the presence of mine enemies,</td>
</tr>
<tr>
<td>Lamah rag’shu goyim</td>
<td></td>
<td>Why do the nations rage,</td>
</tr>
<tr>
<td>Dishanta vashemen roshi</td>
<td></td>
<td>Thou anointest my head with oil,</td>
</tr>
<tr>
<td>Lamah rag’shu goyim</td>
<td></td>
<td>Why do the nations rage,</td>
</tr>
<tr>
<td>Cosi r’vayah.</td>
<td></td>
<td>My cup runneth over.</td>
</tr>
<tr>
<td>Yoshev bashamayim</td>
<td></td>
<td>He that sitteth in the heavens</td>
</tr>
<tr>
<td>Yis’hak, Adonai</td>
<td></td>
<td>Shall laugh, and the Lord</td>
</tr>
<tr>
<td>Yil’ag lamo!</td>
<td></td>
<td>Shall have them in derision</td>
</tr>
<tr>
<td>Ach tov vahesed</td>
<td></td>
<td>Surely goodness and mercy</td>
</tr>
<tr>
<td>Yird’funi kol y’mei hayai,</td>
<td></td>
<td>Shall follow me all the days of my life,</td>
</tr>
<tr>
<td>V’shav’ti b’veit Adonai</td>
<td></td>
<td>And I will dwell in the house of the Lord.</td>
</tr>
<tr>
<td>L’orech yamim.</td>
<td></td>
<td>Forever.</td>
</tr>
<tr>
<td>ADONAI ROI, LO EHSAR.</td>
<td></td>
<td>THE LORD IS MY SHEPHERD, I SHALL NOT WANT.</td>
</tr>
</tbody>
</table>
Several structural aspects should be noted. As mentioned earlier, Bernstein interpolates the colons. While continuing through the colons of Psalm 23 Bernstein begins to simultaneously insert Psalm 2 colons (See Table 5). Bernstein’s awareness of the Hebrew colon “The Lord is my shepherd, I shall not want” is apparent. He carefully avoids breaking this poetic colon into smaller pieces. Bernstein also allows the lines of text “Why do the nations rage” to be presented in their original poetic grouping before superimposing Psalm 23 colons (See Musical Example 14 and 15).

Musical Example 14. Movement II (mm. 64-68) Psalm 2 Motives
Bernstein’s insertions and repetitions of text fragments of Psalm 23 all occur at end-points of Hebrew colons.\textsuperscript{111} Also, great care is given to provide poetic balance to his modifications by using the “header line” of the poem “Adonai roi, lo ehsar” as a refrain.

This Hebrew colon stands on its own and is the summary of the poem’s theme. Since colon 1 is the summary of the entire psalm, Bernstein is able to use it at any transition point in the poetry without disrupting the structural continuity (refer again to Table 5).\textsuperscript{112}

Using a single line of text as a refrain is not peculiar to Bernstein, however, his placement of “Adonai roi, lo ehsar” demonstrates his regard for the original Hebrew groupings. The other lines of the poetry are elaborations on the header line. Each subsequent line falls within the various stages of life-experience and is not poetically independent like colon 1.\textsuperscript{113} Because of their relationship to colon 1 in the Hebrew, these lines could not be used to restructure the contour of the original poetic syntax with

\begin{itemize}
  \item[112] Ibid.
  \item[113] “He makes me…He leads me….He restores my…”
\end{itemize}
effectiveness.\textsuperscript{114} Bernstein uses the independent colon to reinforce textual cohesion through repetition. He does so without breaking the Hebraic rules of poetic organization.\textsuperscript{115} The header phrase becomes a poetic hinge-point. It operates in a fashion consistent with that in the original psalm structure while simultaneously providing a springboard into other psalm colons in the poetry (refer again to Musical Example 14 and 15).

This refrain-technique is at work in a number of psalms including Psalm 136. The themes and imagery of Psalm 136 are unified by the recurring line “His love endures forever.” Psalm 23, however, does not have a refrain in its original form.\textsuperscript{116} Bernstein uses the structure of Psalm 136 to modify Psalm 23. He is able to insert the Psalm 2 colons into Psalm 23 via the header-line refrain.\textsuperscript{117} Similar to his approach in Movement I, Bernstein uses one Hebraic device to modify another.

Bernstein’s poetic choices in the first movement are based on its inherent structure. He uses the whole of Psalm 100 and doubles it to provide musical flexibility. In Movement II he uses an entire header-line colon as a refrain. He augments the structure of Psalm 23 by using another Hebraic device. Hence, Bernstein uses the Hebrew characteristics of the poems themselves to change their structure.

\begin{flushleft}
\textsuperscript{114} Ibid.
\textsuperscript{117} Hebrew poetry is structured by groups of imagery rather than meter. This enables such a new construction to occur without negating the structure of the original flow of the poetry. A traditional Hebrew understanding asserts that both the content and the dramatic structure of the Psalm texts were written by men inspired by their God in a revelatory fashion.
\end{flushleft}
Through interpolation we find at the conclusion of Psalm 23 a table set where the Lord of the Hebrews (Adonai) sits down to eat with his disciples (sheep). This occurs while the haughty enemies look on as outsiders. Once most of the Psalm 2 excerpt has been stated, Bernstein resumes Psalm 23. By wedding these texts, he draws attention to the defiant enemies gathered at the “table set before me.” The sheep of Psalm 23 can securely eat in the presence of Adonai’s proud and raging enemies without fear of harm. Bernstein is able to portray the shepherd (Adonai) as one who identifies with his sheep and his sheep with him.118 He confirms this mutual identity by interpolating the poetic/musical lines (See Musical Example 16).

Musical Example 16. Movement II (mm. 101-103) Mutual Identity Through the Interpolation of Motives

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118 This cross-identification theme is one that permeates Old Testament Hebrew poetry.
He reinforces this interpolation technique using the header-line as the book end to the movement. This header-line which he uses throughout Movement II is also the colon that brings resolution at the conclusion of the vocal line while the nations continue raging in the orchestration. The raging is vividly portrayed in the orchestral complement. The instruments continue on with the Psalm 2 texture as it presents progressively truncated and fragmented forms of the motives (See Musical Example 17, 18, and 19). Bernstein demonstrates his ability to utilize colon structure to inform his compositional decisions while also portraying the imagery introduced in Psalm 23 and Psalm 2.
Musical Example 17. Movement II (mm. 131-135) Header-line as Book End
Musical Example 18. Movement II (mm. 136-140) Psalm 2 Motives Truncated Against Psalm 23
Musical Example 19. Movement II (mm. 141-147) Psalm 2 Motives Continued Fragmentation
CHAPTER 9

MOVEMENT II – A TEXTUAL CENTERPIECE

As befits a poetic centerpiece, Movement II presents a number of Bernstein’s most salient stylistic features. It is through seemingly polar techniques that Bernstein is able to achieve dramatic strength in Chichester Psalms in a way that Jonathan Talberg describes as “communicating a great sense of immediacy as well as transcendence.”

He does so through the consistent use of the M7 interval, pictorial imageries, the combination of change and tradition, and the use of an accessible style. A brief survey of these techniques at work in Movement II demonstrates that Bernstein’s eclecticism is the vehicle by which this “sense of immediacy and transcendence” is demonstrated.

Bernstein consistently infuses this work with intense dramatic tension by choosing contrasting psalm texts and setting them in an accessible musical language. For example, the use of the M7 interval throughout the work enables Bernstein to infuse Hebrew sentiments with a jazz feel. It is also significant that the number seven serves as the number of perfection in Hebrew culture. The frequent occurrence of the M7 interval functions as a gateway into jazz idioms while recalling Jewish symbolism. Two distant traditions are brought together to work in harmony.

Though purposely eclectic in his musical techniques, Bernstein’s portrayal of each colon’s imagery remains singular. The movement begins with a solo treble voice. The audience is provided with the imagery of the shepherd named David. The listener is

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119 Talberg, 35.
120 The movement begins in A which is a Major 7th away from the overall key center of B♭.
121 Bernstein insisted that this be a young boy as indicated in the preface of the printed score.
drawn into the experience of him improvising Psalm 23 as a young boy. This is contrasted by the stark break in texture when the men enter with “Why do the nations rage.” Borrowing from Stravinsky’s ostinato ideas in the ritual dances of *Rite of Spring*, Bernstein captures the listener’s attention. The frantic speed of the syllables conveys the frenzied state of Jehovah’s enemies. Bernstein’s decision to add the women’s voices alongside the treble voice with the original thematic material provides an increase in dramatic depth. What has been sung by the shepherd boy becomes the material which echoes above the raging nations. The melody and style introduced by the young boy freely soars above the primitive-sounding male chorus. This effect enables the hearer to better understand the transcendent rest afforded by Jehovah at the end of the movement. Bernstein uses this approach to create a dialogue between the characters of the two psalms. Humphrey Burton’s biography of Leonard Bernstein highlights such combinations in relation to Hebrew shepherding imageries. His work describes Bernstein’s use of popular sonorities. In this case Bernstein allows his eclectic compositional techniques to be informed by the colon structure and the popular sonorities take their cue from ancient biblical traditions.

Dramatic intensity is also achieved by combining change and tradition through orchestration informed by the progression of colons. The Chichester commission included particular restraints on instrumentation because of costs and available space and, consequently, a smaller orchestral accompaniment was required. Bernstein’s decision to

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122 Talberg, 35.
123 Bernstein imposes Psalm 23 on top of Psalm 2 and not vice versa. Bernstein does this so that one prominently hears the musical ideas associated with Psalm 23 in a different style than those of Psalm 2.
include only instruments mentioned in the biblical narrative has been outlined by the scholar Nick Jones. 125 Dean Hussey specifically indicated a desire to have hints of West Side Story in the work. It is then of note that Bernstein did not link West Side Story and Chichester Psalms together through instrumentation. Even in his full orchestration Bernstein excludes instruments typically associated with the pit orchestra such as the clarinet and flute. He honors Hussey’s request instead by borrowing unused material from the Broadway musical while simultaneously incorporating instruments strongly associated with the temple worship context such as the harp and the organ. Thus he captures the accessible flavor of West Side Story while honoring an ancient biblical tradition of instrumentation. 126

Another way Bernstein demonstrated his eclectic skills was by combining ancient Hebraic devices within an accessible style. Chichester Psalms has a “Broadway feel” that Bernstein achieved by incorporating asymmetric dance rhythms and strong percussion accents. Evidence suggests that much of Bernstein’s sabbatical year in 1965 was dedicated to experimenting with avant-garde practices of composition. In Chichester Psalms Bernstein clearly avoids techniques such as serialism that are difficult to reconcile with his essentially tonal harmonic language. 127 Instead he employs practices popularized by jazz musicians with whom he often played. 128 With Chichester Psalms he uses a tonal language and a familiar orchestral fabric, making it more

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125 Nick Jones, liner notes to William Walton’s Belshazzar’s Feast and Leonard Bernstein’s Chichester Psalms and Missa Brevis. Robert Shaw, Conductor, Telarc CD 80181.
126 Bernstein, by leaving out woodwinds, purposefully differentiates the orchestration from those prevalent in the pit of a Broadway musical.
127 Nick Jones, Liner Notes.
128 Bernstein was often seen in clubs after Philharmonic concerts playing jazz tunes composed by popular artists such as Benny Goodman, Thelonius Monk, and Miles Davis.
accessible to a global community of listeners.\textsuperscript{129} During that same sabbatical year, Bernstein published a poem in the \textit{New York Times} that provides reflections on his own compositional decisions (See Table 6).

Table 6
Bernstein’s Poem on \textit{Chichester Psalms}

<table>
<thead>
<tr>
<th>For hour on end I brooded and mused</th>
</tr>
</thead>
<tbody>
<tr>
<td>On materiae musicae, used and abused:</td>
</tr>
<tr>
<td>On aspects of unconventionality,</td>
</tr>
<tr>
<td>Over the death in our time of tonality,</td>
</tr>
<tr>
<td>Over the fads of Dada and Chance</td>
</tr>
<tr>
<td>The serial stricture, the dearth of romance</td>
</tr>
<tr>
<td>“Perspectives in Music,” the new terminology,</td>
</tr>
<tr>
<td>Psyiomathematomusicology:</td>
</tr>
<tr>
<td>Pieces called “Cycles” and “Sines” and “Parameters”—</td>
</tr>
<tr>
<td>Titles too beat for these homely tetrameters;</td>
</tr>
<tr>
<td>Pieces for nattering, clucking sopranos</td>
</tr>
<tr>
<td>With squadrons of vibraphones, fleets of pianos</td>
</tr>
<tr>
<td>Played with the forearms, fist, and palms.</td>
</tr>
<tr>
<td>– And then I came up with the \textit{Chichester Psalms}</td>
</tr>
<tr>
<td>These psalms are a simple and modest affair,</td>
</tr>
<tr>
<td>Tonal and tuneful and somewhat square,</td>
</tr>
<tr>
<td>Certain to sicken a stout John Cager</td>
</tr>
<tr>
<td>With its tonics and triads in E-Flat Major.</td>
</tr>
<tr>
<td>But there it stands—the results of my pondering,</td>
</tr>
<tr>
<td>Two long months of avant-garde wandering—</td>
</tr>
<tr>
<td>My youngest child, old-fashioned and sweet.</td>
</tr>
<tr>
<td>And he stands on his own two tonal feet.</td>
</tr>
</tbody>
</table>

\textsuperscript{129} While these approaches are often used in Bernstein’s other compositions, it is noteworthy that Bernstein uses these diverse and popular compositional techniques within an ancient colon-structure form.
In this clever poem one finds not only the wit of the composer, but also his design and desire to write a work that was rooted in history and accessible to a global audience.\textsuperscript{130} Talberg concludes that Bernstein “should not be criticized for his decision to rescue material” nor for his use of stylistic borrowings in order to achieve accessibility.\textsuperscript{131} He defends Bernstein’s use of Broadway materials by stating that “major composers borrow from themselves, and the lyricism that was distinctly Broadway in the 1960s works beautifully (thanks to Bernstein’s significant changes) as classical music.”\textsuperscript{132} The re-arrangement of psalm structures combined with intentional musical borrowings not only provide both accessibility and historic depth but give insight into the Bernstein’s strategy at work in his composition.

Though Leonard Bernstein’s ability to bring disparate compositional traditions together in pieces has been consistently regarded as one of his salient traits, it is clear that these tendencies are particularly prominent in his setting of Psalm 23 and Psalm 2. His intentional eclecticism weds ancient poetic devices and biblical imagery with an accessible tonal language and orchestration. These aspects are at work in the “sense of immediacy and transcendence” of Movement II and are at the heart of the message Bernstein seeks to convey in \textit{Chichester Psalms}.

\textsuperscript{130} Note Bernstein’s reference to the “young child” that is “old fashioned.”
\textsuperscript{131} Jonathan Talberg, 6
\textsuperscript{132} Ibid.
CHAPTER 10

MOVEMENT III – AN ANALYTIC OVERVIEW

Bernstein uses Psalm 131 and verse one of Psalm 133 as his text for Movement III (See Tables 7 and 8).\(^{133}\)

Table 7
Movement III – Psalm 131

<table>
<thead>
<tr>
<th>Hebrew Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adonai, Adonai</td>
<td>Lord, Lord,</td>
</tr>
<tr>
<td>Lo gavah libi</td>
<td>My heart is not haughty,</td>
</tr>
<tr>
<td>V’lo ramu einai</td>
<td>Nor mine eyes lofty,</td>
</tr>
<tr>
<td>V’lo hilachti</td>
<td>Neither do I exercise myself</td>
</tr>
<tr>
<td>Big’dotol u’v’niflaot</td>
<td>In great matters or in things</td>
</tr>
<tr>
<td>Mimeni</td>
<td>Too wonderful for me,</td>
</tr>
<tr>
<td>Im lo shiviti</td>
<td>Surely I have calmed</td>
</tr>
<tr>
<td>V’domam’ti</td>
<td>And quieted myself,</td>
</tr>
<tr>
<td>Naf’shi k’gamul alei imo</td>
<td>As a child that is weaned of his mother,</td>
</tr>
<tr>
<td>Kagamul alai naf’shi.</td>
<td>My soul is even as a weaned child.</td>
</tr>
<tr>
<td>Yahel Yis’rael el Adonai</td>
<td>Let Israel hope in the Lord</td>
</tr>
<tr>
<td>Me’atah v’ad olam.</td>
<td>From henceforth and forever.</td>
</tr>
</tbody>
</table>

Table 8
Movement III – Psalm 133:1

<table>
<thead>
<tr>
<th>Hebrew Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hineh mah tov</td>
<td>Behold how good,</td>
</tr>
<tr>
<td>Umah nayim</td>
<td>And how pleasant it is,</td>
</tr>
<tr>
<td>Shevet ahim</td>
<td>For brethren to dwell</td>
</tr>
<tr>
<td>Gam yahad.</td>
<td>Together in unity.</td>
</tr>
</tbody>
</table>

\(^{133}\) Numbering systems differ between the Masoretic (Hebrew) and the Septuagint (Greek) realizations commonly referred to as the Book of Psalms. The Roman Catholic liturgy has historically tended toward the Greek numbering system whereas Protestants typically utilize the Hebrew.
These psalms are deeply rooted in specific Jewish traditions. They are commonly referred to as the “Psalms of Ascent.” Rabbinical tradition indicates that these psalms were consistently used during yearly Jewish pilgrimages to the Temple for Yom Kippur. While on their journey to David’s city, Israelites reviewed their history, heritage, and personal perspective with these psalms. They sang from memory and instructed the younger generations through emotive expression. Once they arrived at the steps of the Temple they recited one psalm in unison for each subsequent step. The emphasis of these psalms is Jehovah’s faithfulness in delivering His people out of calamity and restoring them to safety in His courts.

The Psalms of Ascent emphasized Israel’s dependency with each step of life towards peace. These psalms also held a prominent position in the expressions of the remnant of Israel. Rabbinical tradition indicates that the Psalms of Ascent were used during the return from Babylon to rebuild the Temple. This makes Bernstein’s use of the psalms even more striking. Being in Jehovah’s presence has been the unifying theme thus far. Bernstein deliberately uses textual themes about returning to Adonai’s presence as a powerful way of concluding the work. This theme of return is brought to the forefront by Bernstein’s choice of a psalm with the beginning text of “Adonai, Adonai.”

134 Spurgeon, v.7/123.
135 Ginsburg, Names, p. 34.
136 Ibid.
137 Spurgeon, Psalm 134.
138 Ginsburgs, 34.
139 “Adonai” has figured prominently in both Movement I and Movement II.
As in the beginning of Movement I, Bernstein employs an imitative duet. This time it is in a lullaby style which is achieved by obfuscating the strong and weak “beats” of the measure. This gives a rocking character which is reinforced by Bernstein’s meter and grouping instructions. Bernstein indicates that the 10/4 time signature should be divided into 2+3+2+3 which is also consistent to his slurring of the instrumental compliment. This seems to contradict the textual emphasis of 3+2+3+2 and the contour of the vocal lines. Bernstein’s simultaneous combination of two distinct rhythmic groups creates a sense of perpetual motion and weightlessness by obfuscating the sense of strong/weak beats (See Musical Example 20).

Musical Example 20. Movement III (mm. 23-25) Time Signature and Obfuscation

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In the subsequent paragraphs I will demonstrate that the themes of security and humility of Psalm 131 provide insight into his label of “Prelude” rather than “Interlude.” Bernstein introduces a prelude at the beginning of Movement III that feature stark harmonic sonorities with poignant rhythmic figures from Movement I (See Musical Example 21).

Musical Example 21. Movement III (mm. 1-3) Prelude Beginning of Movement III

At first glance the designation of “Prelude” in the middle of a work rather than “Interlude” may seem atypical. The designation of “Prelude” operates in light of the music that is to follow. One will recall that Movement II concluded with the nations raging. The dramatic effect of combining the dissonance of the prelude sonorities with the treble themes of Movement II is that the Hebrew listeners are drawn to consider their own cultural contexts of raging. As a child of Jehovah Psalm 23 has declared that there is blessing and rest for the believer. Children of Jehovah should not be daunted by the
“ragings” of this life. Bernstein combines the melodic shepherding theme (“Adonai”) quoted from the treble solo of Movement II with the melodic/rhythmic pattern used in the beginning of Movement I. He also uses these themes to transition into the Psalm of Ascent (See Musical Example 22).

Musical Example 22. Movement III (mm. 7-10) Melody from Adonai Theme in Prelude
The musical themes Bernstein uses with “Adonai” also provide the necessary means for poetic transition. Bernstein uses the name “Adonai” of Movement II as another poetic hinge-point. This happens immediately after the dissonant beginning of the prelude. The listener should remember Bernstein’s setting of Psalm 100 in Movement I, and its emphasis on Adonai’s courts. Bernstein highlights the court themes as he stitches Psalm 131 and 133 together (See Table 9).

Table 9

Movement III – Bernstein’s Restructuring of the Hebrew Colons

<table>
<thead>
<tr>
<th>Instrumental Prelude</th>
<th>[Psalm 131]</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Adonai, Adonai,</td>
<td>Colon 1</td>
<td>Lord, Lord,</td>
</tr>
<tr>
<td>Lo gavah libi,</td>
<td></td>
<td>My heart is not haughty,</td>
</tr>
<tr>
<td>V’lo ramu einai,</td>
<td></td>
<td>Nor mine eyes lofty,</td>
</tr>
<tr>
<td>V’lo hilachti</td>
<td></td>
<td>Neither do I exercise myself</td>
</tr>
<tr>
<td>Big’dolot uv’niflaot</td>
<td></td>
<td>In great matters or in things</td>
</tr>
<tr>
<td>Mimeni.</td>
<td></td>
<td>Too wonderful for me.</td>
</tr>
<tr>
<td>Im lo shiviti</td>
<td>Colon 2</td>
<td>Surely I have calmed</td>
</tr>
<tr>
<td>V’domam’ti,</td>
<td></td>
<td>And quieted myself,</td>
</tr>
<tr>
<td>Naf’shi k’gamul alei imo,</td>
<td></td>
<td>As a child that is weaned of his mother,</td>
</tr>
<tr>
<td>Kagamul alai naf’shi.</td>
<td></td>
<td>My soul is even as a weaned child.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrumental Interlude</th>
<th>Colon 3</th>
<th>Let Israel hope in the Lord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yahel Yis’rael el Adonai</td>
<td>From henceforth and forever.</td>
<td></td>
</tr>
<tr>
<td>Me’atah v’ad olam.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Hineh mah tov,      | Colon 1 | Behold how good, |
| Umah nayim,         |         | And how pleasant it is, |
| Shevet ahim         |         | For brethren to dwell |
| Gam yahad.          |         | Together in unity. |
Psalm 131 is one of the shortest psalms in the psalter and is made up of only three colons. The central aspect of the psalm is the calm that infuses the people when they recognize Jehovah’s position of transcendence. Bernstein draws attention to the second colon of Psalm 131 by bringing the whole chorus in at measure 28 where this text is found. He purposefully raises the key center by half-step to E-Flat—a shift similar to that in Movement I, measures 108 through 109. The effect of moving the pitch center upwards is that the listener’s gaze is drawn upward to consider Jehovah’s goodness (See Musical Example 23 and refer back to Musical Example 10 on page 46 and note Bernstein’s movement from pitch “C” to “D” to “E” to “F” to “G” in this transitional moment).

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Musical Example 23. Movement III (mm mm. 28-34) Rising Staircase of Pitch Names

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Bernstein’s rising melodic lines draw attention to the concluding line in the second colon of Psalm 131. In his setting of “my soul is weaned as a child” the listener is given a paradoxical insight into the humble ascent experienced by Jehovah’s people. Spurgeon points out that the original psalm colons are organized in a staircase progression of ascent in contemplation (Refer again to Table 9 on page 73). Colon 1 indicates that the psalmist will not be concerned with things far too wonderful that transcend human understanding. Then the psalmist moves from those things to concepts he understands according to his own experience. The most intimate aspect of the ascent is resolving to “hope in the Lord,” a step which is both “far too wonderful” and also experiential. This is because “hoping in the Lord” is so closely related to the psalmist’s daily experience of Jehovah’s indwelling presence. Adonai’s immediate presence is the final destination of security. The concept is brought to the forefront by Bernstein’s repetition of the colon in the musical setting. As in the first two movements, Bernstein creates a direct parallelism through doubling which is separated by an instrumental interlude. In his usual fashion, Bernstein’s modification of the original sequence only occurs after he states the colon in its entirety (See Musical Example 24 and 25).

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142 Spurgeon, Psalm 134.
143 The psalmist would understand the process of weaning a child in contrast to those things that are too wonderful to understand.
144 Ibid.
145 Ibid.
Musical Example 24. Movement III (mm. 44-46) Direct Parallelism Separated by Interlude

Musical Example 25. Movement III (mm. 35-37) Original Colon in its Original Entirety
The interlude provides the opportunity for Bernstein to double the colon. This technique is similar to the one that Bernstein used with the colons of Psalm 100 in Movement I. In employing this, Bernstein communicates again a double portion of hope in his setting. Bernstein draws a direct correlation between those who have calmed themselves with the opportunity for doubled blessing. Those who have acknowledged Adonai now have this blessed status. This added colon also provides the transition into the first colon of Psalm 133 (See Musical Example 26 and note the ending of “Y’Israel Adonai” that is finishing in the bass line while the soprano begins “Meatah v’ad” from Psalm 133).
By choosing two psalms that have similar structures and parallel themes, Bernstein is able to combine them seamlessly. As he did in Movement I, Bernstein sets the text with choral homophony for the final colon which is verse one of Psalm 133. This provides a structural connection between the movements as I will discuss later in the document. As he began Movement I with verse two of Psalm 108, in similar fashion Bernstein takes verse 1 of Psalm 133 and combines it with Psalm 131 (See Musical Example 27 and 28).
The choral homophony of Movement I was accompanied by the orchestra. In Bernstein’s setting that ends Movement III the voices are unaccompanied yet in choral homophony. This contrasting parallelism is the definitive moment contrasting “waking up” to the depiction of “rest.” In the next chapter I will outline how Bernstein uses this to set up a contrasting parallelism. The first movement began with “awakening,” and Movement III
ends in the “rest” of brethren dwelling together in unity. It is this direct contrast that alerts the listener to Bernstein’s overall structure. By attaching the text “Let Israel hope in the Lord” to Psalm 133, he provides a double colon set in choral homophony, following an interlude (refer back to Musical Examples 25, 26, and 27, and 28). This is the reverse order of the beginning of the work where he began with two colons of choral homophony and followed with an interlude. While not identical in length, the chiastic symmetry becomes clear. This poetic pattern relies on a Hebrew parallelism of thought and Bernstein uses it to shape his musical setting.
CHAPTER 11

THEMATIC UNITY

In addition to giving specific attention to textual unity through the word “Adonai,” Bernstein also employs several other tools to create his own centonate psalm. One such tool is the imagery of sheep. In Psalm 100, the psalmist states that Jehovah’s people have been created as sheep in His pasture.\footnote{Spurgeon, \textit{Psalm 100}.} This theme is reinforced in the second movement where the psalmist reflects on Jehovah’s care. Though the poetic theme is accompanied by the raging nations of Psalm 2, Bernstein (in the Prelude of Movement III) confirms that the fold of sheep is safe in the hands of the Shepherd through the calming interjection of the treble theme from Movement II. It is this “fold” that is the dwelling of Jehovah’s people. The calming theme of Psalm 131 is joined with the unity theme of Psalm 133. Therefore, by implication, Adonai’s people are those who dwell in peace.\footnote{Spurgeon, \textit{Psalm 100}.}

The “dwelling place” is also a unifying feature in the texts of all three movements. In Movement I, the text highlights the courts of Jehovah. The text of Movement II speaks of the shepherd’s immediate presence in every life as well as the presence of Jehovah who laughs at enemies. The dwelling of Jehovah is a more prominent theme in the final movement. The people dwelling together in unity have Jehovah in their midst and are now at rest. Bernstein’s poetic structure suggest that the dwelling place of Jehovah has become synonymous with dwelling together in unity.
Finally, another textual theme that provides continuity is the concept of the one and the many. At the outset, in verse two of Psalm 108, the “one” is emphasized through the first person pronoun of “I.” This is contrasted by the “we” and “ourselves” of Psalm 100 in the remainder of the movement. The pattern continues in the second movement with the “my” and “I” that begins the header-line of Psalm 23. The table of Psalm 23 is also set in the presence of the “many” nations that rage against the Lord. It is then no surprise that Bernstein selected Psalm 131 which begins with pronouns such as “my” and “me.” It is followed by the many people represented in the term “Israel.” They are individuals being united as “brethren.”

Given the previous discussion of thematic unity, one would legitimately wonder about the union of the texts reflected in the overall musical structure. Please see the chart below for the following discussion (See Table 10)
Psalm 108 begins the work and Psalm 133 ends the work. Choral homophony is the musical texture Bernstein chooses to use in the bookends of the work. In the Hebrew culture this would be a parallelism meant to underscore the importance of the centerpiece by framing it with matching bookends. One will note, however, that they do not match exactly. The poetry of Movement I has first-person pronouns for the call to awake, while Psalm 133 focuses on the corporate rest that has been achieved by being in contact
with “Adonai” and His courts. The personal pronoun difference is a parallelism of contrast. By using similar choral textures and harmonic language, Bernstein secures a concrete connection between the beginning and the end as in many Old Testament psalms.

This point of structural integrity would then lead one to consider moving inward from the ends to see if more symmetry is evident. Colons of Psalm 108 begin the entire work and an interlude that quickly ensues. Following that, Bernstein borrows one colon from Psalm 131 and pairs it with the one colon of Psalm 133, which enables him to conclude the work with two complete colons. Immediately prior to these colons (Movement III) is an interlude that is intended to parallel its counterpart in Movement I. Furthermore, Psalm 100 begins with a very brief three-measure introduction and Psalm 131 begins with an introductory prelude eighteen measures in length. The proportions of measures have been greatly multiplied in the Psalm 131-prelude to speak to the “overflowing” cup of blessing found in Jehovah’s presence.

One should also note the thematic parallelism of the text is highlighted through the paired imitation in the setting of Psalm 100 as well as the voice-leading in Psalm 131. In both instances, Bernstein begins with paired male voices, which are then followed by female voices. Each setting results in choral duetting. Movements I and III also feature extended interludes that highlight the instrumentalists. The Psalm 100 interlude is approximately 18 measures long and the Psalm 131 interlude is around 8 measures in length. This draws a clear inversion of proportions between the lengths of the preludes

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148 Blackburn, 5.
149 Ibid.
and the lengths of the interludes. The lengths have a type of reflexive arrangement
typical of many of Hebrew syntaxes in the psalms.\textsuperscript{150} The parallelisms do not end there.
Bernstein follows each interlude with a concluding coda section that features solo quartet.
Each imitative entrance alludes to the successive generation’s acknowledgement of
Adonai’s presence as they dwell together in unity.

Noting these parallels between Bernstein’s treatments of Psalm 108 and Psalm
133, as well as Psalm 100 and Psalm 131, one anticipates a chiastic centerpiece to
complete the architecture. The components of Movement II bring together the structure
of the arch-form. Referring to the previously mentioned table, the interpolation of Psalm
23 and Psalm 2 stands at the center of the entire work (See again Table 10).

Psalm 23 begins with the treble solo and is followed by the women’s voices in
pairs. This pairing of women’s voices is followed by the pairing of men’s voices on the
text of Psalm 2 with the “raging” theme. As discussed earlier, Psalm 23 and Psalm 2
texts are brought together into a single-psalm expression. The interpolation ends and a
treble solo mirrors the beginning of the movement. Like the beginning, it is followed by
a brief entry of paired female voices that provide accompaniment. One would then
expect the symmetry to continue through an entry of the men’s voices in pairs. It seems,
at first glance, to be missing. With a clever “slight-of-hand,” Bernstein finishes out the
symmetry by having the instrumental forces incorporate the musical material and
conclude the movement with the appropriate parallels. In this way, the symmetry of This
completes the symmetrical structure.

\textsuperscript{150} Blackburn, 5.
These approaches show Bernstein’s care for wedding the Hebrew meaning with his musical ideas. What remains most remarkable to this author is that Bernstein has created his own centonate psalm-text using syntax common in Hebrew poetry. He also uses these parallel and chiastic patterns to fashion the overall thematic structure of *Chichester Psalms*. By purposefully manipulating the Hebrew colons and arranging them into an arch-form of parallel thought, Bernstein in effect, creates one of the hallmark signatures of Hebraic syntax: an overarching chiasm.

The chiastic structure is prevalent in a number of psalms as well as canticles in the Old Testament. Chiasms were employed to emphasize the main point of the text. By 151 This device provides significant insight into the central message of *Chichester Psalms* by creating a poetic centerpiece. Looking directly to the interpolation of Movement II it is noteworthy that there are themes of both unity and peace of Psalm 23 that are superimposed on the ragings of Psalm 2.

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151 Blackburn, 7.
CHAPTER 12

CONCLUSION

Bernstein’s sensitivity to Hebrew literary structure has been demonstrated. He combines poetic organization with a compositional language that emphasizes unity through diversity. Bernstein composes music that would be accessible to a broad range of people. He uses a language (Hebrew) spoken by a people who experienced great oppression prior to and during World War II, and expresses strong emotions felt by these people in a manner readily comprehensible to most listeners by using a musical language that encompassed both classical and popular idioms. With such diverse commitments and concerns, it is of note that Bernstein still honors the exclusive structures of the Hebrew poetry. In so doing, Bernstein makes his point, stressing unity through diversity.152

Bernstein’s philosophical sensitivities for a diverse people are highlighted in Chichester Psalms. The “haughty raging” of Movement II contrasts with the “brethren dwelling together in peace” of Movement III. Bernstein perceived that certain methods of composition would be associated with particular geographical regions or ethnic heritages. This would be contrary to the intended message of Chichester Psalms—a message that was intended to reach beyond conventional cultural barriers. Bernstein’s eclectic borrowings and his tonally stable framework also serve to make the Hebrew text accessible to diverse peoples. An awareness of these poetic structures provides the

152 Bernstein brings together an array of musical idioms unified within an ancient and singular Hebrew mindset of poetic syntax. In other words, the music ideas achieve unity by layering the diversity within a tonal center and singular poetic structure. Similar to his assertions in the Norton Lecture Series, Bernstein promotes a global unity by embracing interdisciplinary endeavors in his music.
conductor with the added possibility of absorbing, memorizing, and performing the music with greater understanding.

Bernstein’s synthesis of ancient Hebrew poetry with a tuneful setting that features driving rhythms, colorful harmonic language, and lively orchestration has won the work tremendous acclaim and scholarly acclaim. Boosey & Hawkes reported 95 performances of the orchestral version of the work in the western hemisphere alone in 2001, and 90 in the subsequent year.\textsuperscript{153} This statistic demonstrates a universal appreciation for the themes and musical languages of \textit{Chichester Psalms} after over forty years of existence. The message of unity amidst diversity naturally communicates to a wide array of people. The work is accessible to community choruses, collegiate choirs, or professional singers and has had great impact on the musical world.

At its heart \textit{Chichester Psalms} is about community and the benefits of dwelling together. In this context, being blessed does not only mean coexisting. It means bearing with each other in the unity of harmony. It means putting aside the “raging” in an effort to embrace peace. The calculated dissonance, asymmetric meter, musical juxtapositions, borrowed material, and a deliberate splicing of psalm texts may seem at first to provide unnecessary fragmentation within the musical fabric. Bernstein, however, skillfully weaves them together in a musical texture that depicts the value of unity and harmony.

There are no fewer than fifty professional recordings of \textit{Chichester Psalms} produced from 1965 to the present.\textsuperscript{154} This speaks to the work’s ongoing popularity in the professional and amateur communities, as do the many academic studies. Much has

\textsuperscript{153} Talberg, Appendix.
\textsuperscript{154} As of August, 2009.
been offered to provide perspective on the text-painting of Bernstein’s motivic and tonal language. Other studies have highlighted his idiomatic borrowings from Broadway and popular musical languages. This author seeks to offer a substantial analysis of the Hebrew poetry that guided the structural considerations of Bernstein’s poetic and compositional decisions. It is my intent that the reader will better understand the poetic nuances that were thoroughly understood by the composer. In understanding this, musicians will be better equipped to perform the work with added comprehension and historical sensitivity. It is my hope that performances will unify diverse communities as Bernstein sought to do through his work.
December 14, 2011

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