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MESSIAH COLLEGE

ADVANCED CONDUCTING PROJECT

SUBMITTED IN CANDIDACY FOR THE DEGREE OF
MASTER OF MUSIC IN CHORAL CONDUCTING

DEPARTMENT OF MUSIC

BY

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Part One

The Renaissance Era

Ave Maria...virgo serena, Josquin des Prez 5

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Ave Maria... virgo serena**Josquin des Prez (ca. 1450-1521)****SATB a cappella (5:30)****Edited by Charles H. Giffen (Choral Public Domain Library at cpdl.org)****Composer**

Josquin Des Prez's early life remains a mystery to music scholars. There is no documentary evidence of him before his early adulthood. His birth year has been speculated to be between the years of 1440 and 1455. His namesake, Des Prez, leads one to believe that he was born in Burgundy where the village of Prez is located. Some believe that he either studied with or knew of Jean de Ockeghem because of the frequent use of Ockeghem's music in his own compositions, including the *Nymphes des bois*, an elegy on the death of Ockeghem¹. Josquin was known to have worked as a chorister, a soloist, and also a conductor throughout his life, all while composing a varied and vast musical output. Some of his most familiar works include *Missa Pange lingua*, *Missa de beata virgine*, *Missa La sol fa re mi*, *Ave Maria... virgo serena*, *Pater noster, qui es in celis - Ave Maria, gratia plena, Salve regina - Eya ergo, advocata nostro*, and *Nymphes des bois*². He ended his career working at the Notre Dame Cathedral as a cleric, living in Condé until his death in 1521.

¹ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 29.

² *Ibid.*, 31-32.

Composition

Ave Maria... virgo serena is Josquin Des Prez's most known composition. Ottaviano Petrucci, the famed printer of the first book of polyphony, devoted three books to Des Prez's works. *Ave Maria... virgo serena* was chosen "to stand at the head of his first motet collection, *Motetti A*" which he published in 1502. Like many of Des Prez's compositions, this piece is clearly polyphonic. "The basic texture is imitative, yet each section of the text is given a slightly different treatment"³. There are six verses or strophes and each is slightly different than the one that precedes it. The first verse is purely canonic in unison and octaves. The second verse (beginning with "ave cujus conceptio") features a duet in the high voices that is echoed in the low voices. Verses three (beginning with "ave cujus nativitas") and four (beginning with "ave pia humilitas") also feature this imitative duet style. The fifth verse switches to triple meter and features a homophonic section. Verse six returns to duple meter and the imitation that characterizes the majority of the piece. After a brief pause, the last statement returns to a homophonic texture with unison and fifth voicing. This treatment of the text resonates especially with the plea to the Virgin Mary, "O Mother of God, Remember me."

³ Macey, Patrick. "Josquin Des Prez." <http://www.oxfordmusiconline.com.ezproxy.messiah.edu> (accessed November 25, 2013).

Historical Perspective

Josquin Des Prez's music is known for bridging the gap between late medieval and Renaissance styles. Shrock states that in his early works, Des Prez often employed techniques such as "masses and motets based upon *cantus firmi* that are either mathematically organized or formed from a notational puzzle, and chansons in the style of *formes fixes*"⁴. The most popular example of his use of *cantus firmus* is in his *Missa L'homme armé super voces musicales*. Through the years, his composing began to stray to more freely written material. He also relied heavily on motifs and incorporated them in all of his part writing. He developed these in many ways motifs in many ways; by basing them on *cantus firmi*, composing a four note repeating statement, and creating a "solmnization motif" for the *Missa La sol fa re mi*⁵. Des Prez delved into imitative polyphony that was becoming increasingly popular and became a master of the style. His later compositions melded imitative polyphony with the more vertical, homorhythmic practices of Italy.

Stylistic Considerations

Ave Maria... virgo serena should be conducted in duple meter to support the fluidity of the melodic line, until measure 94 where the piece changes to triple meter. The motet returns to duple meter in the penultimate measure of the verse. Plank suggests that

⁴ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 29.

⁵ *Ibid*, 30.

Renaissance practices based the tactus of conducting upon the human pulse that is around MM 60, which would be an appropriate tempo for the piece⁶. The motet should be performed with a straight-tone, light, and pure quality to reflect the vocal performance practices of the period.

Musical Elements

This composition captures the essence of Renaissance choral writing and imitative polyphony. Des Prez expertly introduces a beautiful melodic theme and passes it from voice to voice for most of this motet. He also chose opportune moments in his compositions to create images through word painting with the text. This is clearly evident in the piece. There are also gorgeous uses of duets, canons, and unisons in *Ave Maria... virgo serena*. Des Prez composed a musical puzzle that fit together perfectly when he completed this motet. To best understand the puzzle, it should be examined and deconstructed piece by piece. One could focus solely on rehearsing the duet sections separately, then fitting them all together piece by piece such as combining sections B, C, and D. Rehearsing the two homophonic sections and making comparisons between the two, would encourage the chorus to engage their musical brains and think critically.

⁶ Plank, Steven E. *Choral Performance: A Guide to Historical Practice*. Lanham, Maryland: The Scarecrow Press, 2004, 70.

Form and Structure

The piece is through-composed and has seven sections (six verses plus a coda).

<u>Section</u>	<u>Description</u>
A (mm. 1-31)	Polyphonic texture; theme stated in Soprano, then imitated by all voices descending in score order ("Ave Maria, Gratia plena, Dominus tecum, Virgo serena")
B (mm. 31-54)	Treble voice duet; imitated by lower voice duet, Altos later join ("Ave cujus conceptio"); all voices enter in measure 40 with sense of energy and joy to support text ("Solemni plena gaudio, Coelestia, terrestria, Nova replet laetitia")
C (mm. 54-77)	Treble voice duet ("Ave cujus nativitas, nativitas"); imitated by lower voice duet ("Nostra fuit solemnitas"); solo phrase stated in Soprano voice then imitated descending in score order ("Ut lucifer lux oriens"); imitative polyphony ends verse ("Verum solem praeveniens")

- D (mm. 78-93) Treble voice duet ("Ave pia humilitas"); imitated by lower voice duet ("Sine viro foecunditas"); treble voice duet ("Cujus annuntiatio"); imitated by lower voice duet ("Nostra fuit salvatio")
- F (mm. 94-110) Triple Meter: Mainly homophonic texture; Tenor voice staggered from others rhythmically to create interest and depth ("Ave vera virginitas, Immaculata castitas, Cujus purificatio, Nostra fuit purgatio.")
- G (mm. 111-141) Duple Meter: Treble voice duet, imitated by lower voice duet ("Ave praeclara omnibus"); the same pattern continues for the remainder of the verse ("Angelicis virtutibus, Cujus assumptio, Nostra glorigicatio.")
- Brief Pause
- H (mm. 143-155) Homophonic texture; sustained, reflective, devotional ("O Mater Dei, Memento Mei. Amen.")

Text and Translation

The text is taken from *The Holy Bible*. It is found in the Gospel of Luke (1:28).

Ave Maria, Gratia plena,

Dominus tecum, Virgo serena.

Ave cujus conceptio,

Solemni plena gaudio,

Coelestia, terrestria,

Nova replet laetitia.

Ave cujus nativitas,

Nova fuit solemnitas,

Ut lucifer lux oriens,

Verum solem praeveniens.

Ave pia humilitas,

Sine viro foecunditas,

Cujus annuntiatio

Nostra fuit salvatio.

Ave vera virginitas,

Immaculata castitas,

Cujus purificatio

Nostra fuit purgatio.

Ave praeclara omnibus

Angelicis virtutibus,

Cujus assumptio,

Nostra glorificatio.

O Mater Dei,

Memento mei.

Amen.

Hail Mary, full of grace,

The Lord is with thee, serene Virgin.

Hail, thou whose Conception,

Full of great joy,

Fills Heaven and Earth

With new gladness.

Hail, thou whose Nativity

Became our great celebration,

As the light-bearing Morning Star

anticipates the true Sun.

Hail, faithful humility,

Fruitful without man,

Whose Annunciation

Was our salvation.

Hail, true virginity,

Immaculate chastity,

Whose Purification

Was our cleansing.

Hail, glorious one

In all angelic virtues,

Whose Assumption

Was our glorification.

O Mother of God,

Remember me.

Amen

O Vos Omnes

Tomás Luis de Victoria (1548-1611)

SATB *a cappella* (5:00)

Choral Public Domain Library at cpdl.org

Composer

Tomás Luis de Victoria was a Spanish composer who lived during the Renaissance. He journeyed to Rome to study music when he was fifteen or sixteen. While in Rome, he met Giovanni Pierluigi da Palestrina. It is suggested that he may have even been a pupil of Palestrina. Victoria was ordained as a priest in 1575. He moved back to Spain in 1585 and was appointed chaplain for the Dowager Empress Maria and her daughter⁷.

Victoria is known for his extensive works for the church including many masses and motets. He is considered by scholars to be the greatest Spanish composer of the Renaissance⁸.

Composition and Historical Perspective

O Vos Omnes is a motet composed in 1572. As defined by Shrock, a *motet* is “a genre of composition generally set to a sacred Latin text and scored for chorus in an imitative style.”⁹ Victoria wrote a wealth of sacred music set to Latin texts, “including twenty

⁷ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 95.

⁸ Jones, Barrie. *The Hutchinson Concise Dictionary of Music*. New York: Routledge, 1999.

⁹ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 767.

masses” and “approximately 140 motets.”¹⁰ After Victoria returned to Spain, he composed the *Tenebrae Responsories* to accompany the Roman Catholic Holy Week Liturgy. This composition also has a setting of the *O Vos Omnes* text. The tragically mournful text is most often used on Good Friday and Holy Saturday for the observance of Jesus Christ’s crucifixion and death at Calvary.

Stylistic Considerations

The piece should be conducted in four beats with a fluid, and reverent gesture. The moving notes in each melodic line should flow within the subdivision of the tempo absolutely seamlessly. *Messa di voce*, explained by Plank is a technique used by soloists to shape long notes by blossoming and decaying, inadvertently became part of choral tradition due to “the frequency with which ‘choral’ ensembles were one-to-a-part”¹¹. There should be a slight *rallentando* moving into each major cadence. Even though there are no dynamics printed in the work, the conducting gesture appropriate for this motet would mirror the same phrase shaping techniques that the chorus is executing.

¹⁰ Ibid. 95.

¹¹ Plank, Steven E. *Choral Performance: A Guide to Historical Practice*. Lanham, Maryland: The Scarecrow Press, 2004, 84.

Musical Elements

O Vos Omnes is characterized by its hauntingly beautiful text and weeping or sighing motif (dotted half note followed by quarter note figure - first occurrence is in Tenor voice in measure 20) in the melodic line, representing the moment that Jesus Christ fulfilled the prophecy - "He said, 'It is finished!' And He bowed His head and gave up His spirit."¹² Victoria uses the imitative polyphonic style throughout to musically weave together this mournful motet about the ultimate sacrifice by the Son of God. The phrases are long and sustained. The vocalists will need to focus on tapering each phrase, while supporting their breathing through the long passages so as to stabilize the pitch.

Form and Structure

The piece follows the Responsory form¹³, two response sections, followed by a verse, followed by the final response.

<u>Section</u>	<u>Description</u>
A (mm. 1-16)	Polyphonic texture; Tenor begins followed by Altos, then both Sopranos and Basses; Tenor has first appearance of

¹² *The Holy Bible*. New American Standard Bible ed. La Habra, California: The Lockman Foundation, 1995.

¹³ "Responsory." Encyclopaedia Britannica. <http://www.britannica.com/EBchecked/topic/499644/responsory> (accessed March 3, 2015).

rising motif ("omnes") while other parts support; Tenors again have rising motif ("per viam") leading into cadence; Lower three voices on entrance, parallel movement within parts except Basses who have P4 leap; imitated in Soprano voice two beats later; Tenor has first appearance of sighing motif with the chromatically raised note ("videte"); ("O vos omnes qui transitis per viam, attendite et videte")

B (mm. 17-33)

Polyphonic texture; clear imitation between parts - begun with weeping motif in Tenor then repeated by Alto voice ("similis"); sigh motif reappears in Soprano voice ("similis") and all parts, sometimes rhythmically augmented, sometimes chromatically altered - using whole step or half step to create more tension (Soprano voice, measure 26 "Sicut dolor meus"); ("Si est dolor similis sicut dolor meus")

C (mm. 34-51)

Polyphonic texture; All voice tessiturae higher than have been thus far, resembling the word painting of a desperate cry ("Attendite"); also naturally changes dynamics; Soprano

melody leads chorus in stepwise descent to last response

("Attendite universi populi, et videte dolorum meum")

B (mm. 52-68)

Polyphonic texture; Response B identical to first mm. 17-33

with exception of last four measures - amended to

conclude motet in Major instead of modal harmonization;

("Si est dolor similis sicut dolor meus")

Text and Translation

The text is taken from Lamentations 1:12.

O vos omnes qui transitis per viam, attendite et videte:

Si est dolor similis sicut dolor meus.

Attendite, universi populi, et videte dolorem meum.

Si est dolor similis sicut dolor meus.

O all ye that pass by the way, attend and see:

If there be any sorrow like my sorrow.

Attend, all ye people, and see my sorrow:

If there be any sorrow like my sorrow.

Part Two

The Baroque Era

Beatus Vir, Claudio Monteverdi 20

"Sing for Joy" from *Judas Maccabaeus*, George Frederic Handel 32

Beatus Vir

Claudio Monteverdi (1567-1643)/Edited by John Rutter (b. 1945)

SSATTB choir, with two violins, and continuo (8:00)

Oxford University Press

Composer

Claudio Monteverdi was one of the most notable composers of early Baroque music. Born in 1567 in Cremona, Italy, he grew up rapidly in the Italian world of music. He studied composition with Marc'Antonio Ingegneri¹⁴ and played the ^{it}(viola da braccio) in ensembles in the cities of Verona and Milan, and was a published composer by the year 1582, when he was only fifteen¹⁴. It was clear that Monteverdi had a great amount of musical talent and promise. His early compositions are written in the style of the Renaissance *prima prattica* that is characterized by its focus on imitative polyphony and text, while his later compositions reflect a shift to the Baroque *seconda prattica* that is characterized by its focus on vertical sonorities and the continuo accompaniment¹⁵. Monteverdi spent the majority of his musical career working as the *maestro di capella* at St. Mark's Basilica in Venice, a position that Shrock deems "one of the most prestigious in Italy"¹⁶. During this appointment, he composed a great amount of sacred literature

¹⁴ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 191.

¹⁵ Ibid.

¹⁶ Ibid.

for feasts and celebrations for the church. He also wrote secular works such as madrigals and operas.

Composition

Beatus Vir is a sacred motet that is believed to have been composed between 1630 and 1640. It is composed during Monteverdi's *seconda prattica* phase, when he tended to employ more "new" Baroque techniques in his works. It was included in the collection of sacred works, *Selva morale e spirituale* of 1640. Shrock notes that "none of these works is in the *cori spezzati*, or polychoral, style that was a hallmark of St. Mark's style during the mid-sixteenth century. Instead, Monteverdi's writing is generally in a lightly textured *concertato* style, with small groups of voices and instruments that exchange motifs."¹⁷ During his tenure at St. Mark's, Monteverdi actually abandoned the separated choral style altogether. The *concertato* style of enabled the motet's contrast between the smaller and larger groups to bring the dancelike melody alive.

Historical Perspective

Although the actual year of composition is not known, it has been determined that *Beatus Vir* is actually a *contrafactum* of a previously published *canzonetta* from 1619, *Chiome d'oro*.¹⁸ Shrock defines a *contrafactum* as, "a vocal work in which a new text,

¹⁷ *Ibid*, 192.

¹⁸ *Ibid*, 194.

generally sacred, has been substituted for the original one, generally secular"¹⁹. The canzonetta, which were similar in style and form to madrigals, had a light-hearted text, with similar vocal and instrumental scoring: six voice parts, two violin parts and an ostinato basso continuo.

Stylistic Considerations and Musical Elements

The style of the piece should be light and airy with a dance-like quality. The instrumental accompaniment should set the tone for keeping the notes and phrases short and detached, which ^{should} ~~can~~ also be emulated ^{by} ~~in~~ the voice parts. Conductor, composer, and arranger John Rutter once remarked that "the catchy tunefulness of *Beatus Vir* must have set even the sternest ecclesiastical toes tapping."²⁰ The conducting gesture should also reflect the buoyant nature of the piece, particularly the A section. The A section should be conducted with four beats per measure. The B section changes to a three beat pattern. This section is also (slower with[?]) and written in a more legato style. This can partially be attributed to the longer note values. The A section returns, and with it, the four beat pattern and the lively rhythms. The bridge into the last section foreshadows the triumphant, yet penitent coda-like ending that is giving all glory and praise to the Lord.

¹⁹ Ibid, 764.

²⁰ "Rochester Oratorio Society." <http://rossings.org/news/68/97/Program-Notes-for-May-16-Concert-by-Katherine-A-Clark.htm> (accessed April 20, 2015).

Form and Structure

The piece follows a ternary form of ABA with an additional doxology at the end²¹.

A (mm. 1-61) Homophonic texture; Soprano I first introduces the melody then the full chorus finishes phrase with Soprano I, almost as echo ("Beatus vir"); Soprano I and II voices continue in duet ("beatus vir qui timet Dominum"); Tenor I and II reply in duet ("in mandatis ejus volet nimis"); original melody restated as before; Soprano I and II duet ("potens in terra erit semen ejus"); Alto and Tenor duet plus Bass acting as a solo instrument - response on same text; Tenor I and II voices enter ("generatio rectorum"); Soprano I and II reply in duet ("benedicetur, generatio rectorum"); Alto, Tenors, and Bass echo ("benedicetur"); original melody restated only by Soprano I and II; Measure 29 begins staggered entrances starting in Bass voice and building up in score order ("Gloria"); throughout Gloria section, tonality is beginning to shift as we are nearing the B section - Monteverdi is foreshadowing key change to A Major (measure 37, Bass

²¹ "Monteverdi: Beatus Vir, Laudate Dominum, Ut Queant Laxis." *The Musical Quarterly* 39, no. 2 (April, 1953): 328.

voice; measure 43, Soprano I voice; measure 48, Alto voice);

Alto voice tacets until measure 199

B (mm. 62-197)

A Major - Homophonic texture; Soprano I and II voices in duet ("jucundus homo"); Tenor I and II voices enter in reply ("jucundus homo qui miseretur"); conversation between treble voices continues with Soprano I and II voices in duet ("qui miseretur et commodat"); Tenor I and II voices enter in reply ("disponet sermones suos"); dialogue style continues Soprano I and II voices in duet ("sermones suos in iudicio"); layering entrances begin with Bass voice ascending in score order with exception of Alto voice ("quia in aeternum non commovebitur"); measure 98, instrumental parts foreshadows the return of the duets; measure 106, Soprano I and II voice duet returns ("In memoria aeterna"); beginning of slightly contrapuntal lower voice section - Bass voice ("erit justus"); Tenor I and Tenor II - staggered entrances ("ab auditione mala non timebit"); Soprano I and II voice duet returns ("Paratum cor ejus"); answered by Tenor I and II voices ("sperare in Domino"); Soprano voices

converge into unison with exception of two notes
("confirmatum est"); Tenor I and II echo Soprano phrase
("cor ejus"), Bass and Soprano voices enter before Tenor
phrase finishes ("non commovebit donec despiciat inimicos
suos"); conversation between treble voices reemerges with
Soprano I and II voices in duet ("dispersit dedit"); Tenor I
and II voices enter in reply ("dedit pauperibus"); three
lower voices continue dialogue in close harmony (mainly
using thirds, fifths) to further enhance text ("justitia ejus
manet, manet in saeculum saeculi"); instrumental parts in
measure 174 introduce motif of the Soprano voice line
beginning in measure 176 - much more vibrant than
previous vocal lines, foreshadowing the shift in style ("cornu
ejus"); Tenor I and II respond to Soprano voice duet with
duet of similar moving eighth note quality ("cornu ejus
exaltabitur"); measure 181 Bass voice first to enter in more
polyphonic phrase with exaltabitur motif, Soprano and
Tenor voice enter one measure later with similar motives but
Tenor motif is extended ("exaltabitur in gloria"); Soprano I
and II restate exaltabitur motif in thirds with Bass

accompanying ("exaltabitur in gloria"); Tenor I and II reply and also restate the motif in thirds with modifications to allow for solo lines (possible imitation of violin parts) ("exaltabitur in gloria"); Bass joins for concluding cadence ("in gloria")

A (mm. 198-227)

Homophonic texture; Soprano I again introduces the melody then the full chorus enters to finish the entire passage unlike the first A section ("Beatus vir, qui timet dominum"); staggered entrances for Bass and Tenor voices which are in fifths ("peccator videbit, et irascetur"); frantic and staggered entrances, and the word painting in the next several phrases depict the text particularly well with sixteenth notes to create short, and abrupt sounds for "angry" and "gnashing of teeth" especially ("irascetur dentibus suis"); instrumental parts continue the running sixteenth note figures in the accompaniment as the choral parts begin to transition to the end of the A section with last several phrases, homophonic style returns with full chorus entrance in measure 216 ("desiderium peccatorum"); Bass and Tenor II voices sing

ostinato like “peribit, peribit” between full chorus phrases, very foreboding - means perish; previous phrase from measure 216 is repeated, another instance of word painting since translated, the text means “the desire of the ungodly shall perish”; “peribit, peribit” ostinato is then sung by Soprano I and II voices, followed by Alto and Tenor I, then Tenor I, II and Bass all at the same time - sound of damnation; after two beats of rest, resumes a triumphant sounding and rhythmically augmented version of the A theme, ending with a fermata before the doxology

Doxology (mm. 228-254) Homophonic texture; small choir phrases with intermittent fermati - Soprano I, Alto, Tenor I and II voices sing first phrase (“gloria Patri”); Alto, Tenor I and II, and Bass voices sing the second phrase (“gloria, et Filio”); Soprano I and II, Alto, and Tenor II voices sing the third phrase (“gloria, et Spiritui Sancto”); Alto, Tenor I and II, and Bass voices sing fourth phrase (“gloria, sicut erat in principio”); Soprano I and II, Alto, and Tenor II voices sing last phrase of slow doxology section (“gloria, et nunc et semper”); each of the

“glo-“ part of the word “gloria” in doxology section are longer in duration than the “-ria”; slightly polyphonic section - Alto, Tenor I, and Bass voices first to enter with final theme (“gloria, et in saecula saeculorum”); Soprano I and Soprano II alternately repeat “gloria” at first on the dominant, then later on the tonic; Tenor II voice sings the Bass melody one measure after their entrance; theme continues to be passed between parts - last occurrence in Tenor I voice in measure 242; measure 246 - style returns to homophonic; Soprano I and II, Tenor II, and Bass voices are moving homorhythmically, while the Alto and Tenor I voices are displaced by one full measure (“gloria, et in saecula saeculorum”); Amen section begins in measure 250 with all voices on beat 1 except Soprano II and Tenor II who enter on beat 3; the first 3 measures of the Soprano II voice is an exact echo of the Soprano I voice just written two beats later; passing tones are used by almost all voices except the Alto voice, to arrive at the resolution chord of C Major

Text and Translation

The text is taken from Psalm 112.

Beatus vir, qui timet Dominum:

In mandatis ejus volet nimis.

Potens in terra erit semen ejus;

Generatio rectorum benedicetur.

Gloria et divitiae in domo ejus:

Et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:

Misericors, et miserator et justus.

Jucundus homo qui miseretur et commodat.

Disponet sermones suos in judicio:

Quia in aeternum non commovebitur.

In memoria aeterna erit justus.

Ab auditione mala non timebit.

Paratum cor eius sperare in Domino;

Confirmatum est, cor ejus:

Non commovebitur,

Donec despiciat inimicos suos.

Dispersit, dedit pauperibus:

Justitia eius manet in saeculum saeculi,

Cornu eius exaltabitur in gloria.

Peccator videbit, et irascetur;

Dentibus suis fremet et tabascet.

Desiderium peccatorum peribit.

Gloria Patri, Gloria Filio,

Gloria, et Spiritui Sancto,

Gloria, Sicut erat in principio,

Gloria, et nunc et semper,

Gloria, et in saecula saeculorum,

Amen.

Blessed is the man that feareth the Lord:

he hath great delight in his commandments.

His seed shall be mighty upon the earth:

the generation of the faithful shall be blessed.

Blessed is the man.

Riches and plenteousness shall be in his house:

and his righteousness endureth for ever.

Unto the godly there ariseth up light in the darkness:

he is merciful, loving, and righteous.

A good man is merciful, and lendeth:

and will guide his words with discretion.

For he shall never be moved:

and the righteous shall be had in everlasting remembrance.

He will not be afraid of any evil tidings:

for his heart standeth fast,

and believeth in the Lord.

His heart is established, and will not shrink:

until he see his desire upon his enemies.

The ungodly shall see it, and it shall grieve him:

he shall gnash with his teeth, and consume away;

the desire of the ungodly shall perish.

Glory be to the Father, and to the Son:

and to the Holy Ghost;

As it was in the beginning,

is now, and ever shall be:

world without end.

Amen.

"Sing for Joy" from *Judas Maccabaeus*

George Frideric Handel (1685-1759)/Edited and Arranged by Linda Spevacek (b. 1945)

Three Part Mixed Chorus and Piano (1:25)

Heritage Music Press

Composer

George Frideric Handel was a German Baroque composer. He grew up knowing that he wanted to have a career in music, even though his father wanted him to pursue a law degree. Handel's father convinced him to study law at the local university²², but it was short lived. At eighteen years old, Handel moved from his hometown of Halle to Hamburg, to play violin and Harpsichord for the opera company²³. His tenure in Hamburg only lasted three years, ^{at which point} He left Hamburg and traveled to Italy. Handel stayed in Florence, Rome, Naples and Venice. While in Italy, he composed most of his Italian works, many of them operas. Handel traveled to Hanover, England in 1710. He continued to write operas, many which were in Italian. However, as the preferences of the people of England changed, so did that of Handel. The people grew tired of Italian operas and oratorios. They longed for music written in their own language, so that it would be accessible to more than just the upper classes. In 1732 the Bishop of London

²² Vickers, David. "G.F. Handel: A Biographical Introduction." The Handel Institute. <http://gfhandel.org/biography.html> (accessed April 24, 2015).

²³ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 326.

banned "any form of theatrical action on stage of a Biblical subject"²⁴. Handel continued to compose music for texts from the Bible, but he wrote them to be sung without staging, thus the resurgence of the *oratorio*, and the inception of his most beloved work, *Messiah*. ^{Citation needed}

Composition

Judas Maccabaeus was composed in July of 1746. Several songs from the oratorio are performed apart from the entire work as stand alone pieces, such as the choruses "Sing Unto God" and Hallelujah, Amen"²⁵. "Sing for Joy" is an arrangement of the original duet from Act Two, "Hail Judea! Happy Land" sung by the (Israelitish) man and Israelitish woman²⁶. It is primarily homophonic with melismatic activity in the vocal lines and piano accompaniment. The original oratorio is scored for SSATBB solos, SATB chorus, two flutes, two oboes, two horns, three trumpets, timpani, strings as well as basso continuo²⁷. The performance time for the entire oratorio is 180 minutes.

²⁴ "George Frederic Handel: His Story from Germany to England." Arton publications. <http://www.barquemusic.org/bqxhandel.html> (accessed February 24, 2015).

²⁵ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 332.

²⁶ Clarke-Whitfeld, John. "Judas Maccabaeus Vocal Score." J. Surman. http://japanese.imslp.info/files/imglnks/usimg/0/08/IMSLP348761-PMLP44521-handel_judas_maccabeus_-_clarke_whitfeld.pdf (accessed February 24, 2015).

²⁷ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 337.

Historical Perspective

Political uprisings in England amidst the completion of four of Handel's oratorios, of ^{one} which ~~one~~ is *Judas Maccabaeus*, can be cited as inspiration. The aforementioned, "*Occasional Oratorio*, ... *Alexander Balus*, and *Joshua* all ^{have} militaristic themes and musical characteristics, and reflects the nationalistic mood of England following the unsuccessful attempts to overthrow the Hanoverian monarchy during 1745 and the spring of 1746."²⁸ The libretto, written by Thomas Morell, was an allegory for the Duke of Cumberland (represented by Judas Maccabaeus) and his recent victory in the Battle of Culloden in Scotland. *Judas Maccabaeus* premiered on the Covent Garden stage on April 1, 1747, and was very popular with the English people. It was the "most performed of Handel's oratorios during the composer's lifetime"²⁹.

Stylistic Considerations

Spevacek's "Sing for Joy" is a lively and spirited arrangement of Handel's original duet, "Hail Judea! Happy Land". This short song is full of delightful melismatic lines that enables each of the vocal parts to dance in and out of the texture. While Spevacek does specify dynamic markings in the score of forte and fortissimo³⁰, the execution of the melismas must be kept light and flexible. The notes should not become weighed down

²⁸ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 331.

²⁹ Ibid.

³⁰ Handel, George Frideric and Linda Spevacek. *Sing for Joy*. USA: Heritage Music Press, 2001.

by the dynamic or the vowel. There should also be a sense of detachment and space between the beats, similar to that which ^{would} may have been heard had the piece been accompanied by a harpsichord.

Musical Elements - harmonic structure?

The original duet is written in the key of D major³¹ while the three part arrangement by Spevacek is in C major³². The ranges for each voice part are suitable for young mixed choirs. The Part I voice range only goes as low as the E above middle C, and as high as the E above that. The Part II range covers only a seventh, encompassing the middle C to the third line B on the treble staff. The Part III vocal range is very comfortable for the changing male voice. It is neither too low with a lowest note of the F below middle C, nor is it too high with a highest note of the D above middle C. The tonic of the piece is in C major, but the dominant G major is tonicized every time the theme is repeated. This was also reflected in the original duet, only in the keys of D major and A major.

³¹ Clarke-Whitfeld, John. "Judas Maccabaeus Vocal Score." J. Surman. http://japanese.imslp.info/files/imglnks/usimg/0/08/IMSLP348761-PMLP44521-handel_judas_maccabeus_-_clarke_whitfeld.pdf (accessed February 24, 2015).

³² Handel, George Frideric and Linda Spevacek. *Sing for Joy*. USA: Heritage Music Press, 2001.

Form and Structure

The piece is through-composed and has three sections.

<u>Section</u>	<u>Description</u>
A (mm. 1-15)	Homophonic texture; piano accompaniment sets tone with dancelike rhythms in right hand and arpeggiated chords in left hands, played short and separated; Part II and Part III enter in measure 6 on unison middle C then split into duet consisting primarily of thirds - Part II would have been the first duet line in Handel's original duet, Part III is added harmonization ("Sing for Joy! Sing out in a joyful song, sing joy and praise forevermore."); Part II raises fourth in measure 10 taking tonicization into G for Part I entrance ("-er-"); Part I represents second original duet line in Handel's original duet; staggered entrances Part I and III are together, Part II separate ("Sing for Joy! Sing out in a joyful song, sing joy and praise forevermore."); all parts back together in homophony measure 15 ("forevermore")

B (mm. 16-27)

Homophonic texture; C major; more separation in vocal line than previous theme with quarter and eighth rests between words ("Joy! Joy! Sing out in joyful song."); Part II voice has echo of last phrase before full chorus entrance ("Sing out in joyful song"); measure 19 - full chorus Joy! motives entrance, texture continues to be homophonic, Part I voice part up in high part of range for first phrase, then second phrase is written down the octave; Part II voice part slightly higher for first phrase than second phrase, both of these changes translates to dynamic contrast ("Joy! Joy! Joy! Sing for Joy!"); next 3 measures are contrapuntally written; Part I and Part III are similar but not exact as they have been in previous phrases, Part III acts more as a Bass line in this example (measures 22-24); Parts I and II in measures 22 and 24 can really see original duet from *Judas Maccabaeus*; measure 25-28 returns to homophonic texture and G tonicization ("Sing joy and praise forevermore")

C (mm. 28-33)

Homophonic texture; C major; same as the vocal scoring of the Joy! motives at measure 19 ("Joy! Joy! Joy! Sing for Joy!");

vocal lines leading into the cadence have been slightly altered to not be transitional but remain in the key of C major; molto ritardando in last measure with fermata on last half note ("sing joy and praise forevermore")

Text

Sing for joy! Sing out in a joyful song,
sing joy and praise forevermore. Joy! Joy!
Sing for joy! Joy! Joy! Joy!
Sing joy and praise forevermore!

Part Three

The Classical Era

"Lacrymosa" from *Requiem KV 626*, Wolfgang Amadeus Mozart

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"Lacrymosa" from *Requiem KV 626*

Wolfgang Amadeus Mozart (1756-1791)

**SATB chorus, two basset horns, two bassoons, two trumpets, three trombones,
timpani, strings, and organ (3:05)**

Edition Peters

Composer

Wolfgang Amadeus Mozart is largely hailed as one of the most important composers of the Classical time period. He was born in Salzburg, Austria. Mozart's father, Leopold, was a violinist and composer for the Prince-Bishop of Salzburg³³. It was obvious from the age of four that Wolfgang was a child prodigy, when he began composing with his father's help. Leopold quickly recognized the talent that his young son possessed and he began to harness it. He soon whisked his two youngest of seven children, Wolfgang and his sister Maria Anna, around the continent on concert tours. Europe, too found out the talent that young Mozart possessed. He ^{held} ~~would hold~~ many awards and distinctions in his short 35 years of life, but he was ^{also} one of the most influential composers of his time. ^{Says who?}

In all, Mozart composed over 600 works for symphony, chamber ensemble, piano, opera, voice and music. He composed both sacred and secular works. The unfinished

³³ Buchanan, Heather J. and Matthew W. Mehaffey, eds. *Teaching Music through Performance in Choir*. Vol. 1. Chicago: GIA Publications, Inc., 2005, 184.

Requiem Mass in D minor was the last piece ^{on which he worked} ~~that he was working on~~ before his untimely death in 1791³⁴.

Composition

A great amount of controversy surrounds both the circumstances ^{under which} ~~that~~ the *Requiem Mass in D minor* was commissioned and also the music itself. Mozart began composing the Requiem in Vienna in 1791 after he received a commission for it from an anonymous person. It “was initiated secretly by Count Walsegg-Stuppach, an amateur composer who wished to claim the work as his own and present it as a memorial for his recently deceased wife.”³⁵ Mozart had taken ill by this time but was in need of income, so he accepted the commission. By the time of his death, he was only able to fully complete the first movement of the Requiem. Two of Mozart’s pupils, Franz Jakob Freystädtler and Franz Xaver Süssmayr finished the first movement, the *Introit and Kyrie* to be played for his funeral. Later Mozart’s wife, Constanze gave the manuscript to his friend and colleague, Joseph Eybler to complete the *Dies Irae*; and then gave it to Süssmayr to complete the remainder of the work.

³⁴ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 375.

³⁵ *Ibid*, 377.

Historical Perspective

Requiem Mass in D minor was “performed only twice in 1793, once by Count Walsegg-Stuppach, who copied and presented it under his own name, and once by Baron van Swieten, who presented it under Mozart’s name.”³⁶ Süssmayr’s version of Mozart’s *Requiem* is just one of several that have been created over the many years since the master’s death. Süssmayr’s version, “edited by Leopold Nowak in 1967 and published in the *Neue Mozart Ausgabe* (NMA) then went on to become one of the most frequently performed choral works in history.”³⁷ Alternate versions include a Franz Beyer version with a reworked orchestration (1979); a 1988 Richard Maunder version that “omitted the Sanctus and Benedictus and added a fugal “Amen” from presumed Mozart sketches”³⁸; an H.C. Robbins version that also reworked the orchestration (1991); a Duncan Druce version which included newly composed movements was published in 1984; and a Robert Levin version released in 1993, also included entirely new material³⁹. While it impossible to know what Mozart had absolutely intended for the *Requiem Mass in D minor*, it is clear that the version which is most historically accurate and true to his intentions is the Süssmyer edition. why?

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

Stylistic Considerations and Musical Elements

"Lacrymosa" from *Requiem Mass* is written ⁱⁿ a homophonic texture. The voice parts work together with the instrumental parts to create a mournful, weeping ^{tone} piece. The compound meter piece should be conducted in a four beat pattern with a gesture that is ^(how would one accomplish this?) fluid and sensitive to the eighth note subdivision. This is particularly important for the violin parts that are playing the slurred note motif throughout the entire piece. The stamina required for this piece can be quite demanding on the chorus due to the tessitura and dynamics required at ~~certain times~~, for example, the *sotto voce* in measure 9 is written in a comfortable vocal range for the Soprano and Alto voices, but not for the Tenors. The high E is certainly higher in their tessitura and to sing it "below the voice, or as an undertone"⁴⁰ would present a challenge; in measure 15 both the Bass and Tenor voices are required to sing higher in their vocal ranges while also singing *piano*, ^{Be careful not to use range + tessitura interchangeably.} dynamic. The conductor will need to address these examples with the choir as well as the ~~opposite side of the dramatic spectrum with~~ louder dynamics. When considering the challenges, these excerpts from the music may be difficult to keep in tune. ^{why?}

⁴⁰ "Sotto Voce." Oxford Music Online. http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/opr/t237/e9648?q=sotto+voce&search=quick&pos=1&_start=1#firsthit (accessed April 24, 2015).

Form and Structure

The piece is in the rounded binary form since the recurrence of A does not take its original and full form as it was heard in the beginning.

<u>Section</u>	<u>Description</u>
A (mm. 1-8)	Homophonic texture; instrumental accompaniment in first two measures set the languishing mood for the piece; all voice parts enter on soft dynamic in mid range of voice ("Lacrymosa"); second phrase is exact repeat of first with exception of Tenor voice; Soprano voice part ascends scalar with a raised 7th, all other voice parts follow chordal structure, notes are short and separated ("qua resurget ex favilla"); pattern continues for next 2 measures with elongated, full value notes ("judicandus homo reus")
B (mm. 9-21)	Homophonic texture; sotto voce, all voices in comfortable range except Tenor voice which is in higher tessitura with counter melody, Soprano and Alto voice parts are only step away; measure 12-15 motives are similar to original theme, but not exact, intervals and keys are different; measure 15 again close harmony between Soprano and Alto voices,

Tenor and Bass voices higher in their tessiturae than normal;
Soprano and Bass voices are working in contrary motion,
Soprano voice is ascending then descending, Bass voice is
descending then ascending for chord changes, Alto and
Tenor voices remain the constants throughout the chord
changes ("Huic ergo parce Deus. pie Jesu"); measure 18-20
are the transition to the recapitulation

Recap. (mm. 21-30)

Homophonic texture; first two measures of recap are
identical to A theme, but measure 24 is where material is
altered for conclusion with staggered entrances on last
phrase ("dona eis requiem"); Bass voice is first to enter, 2
beats later Tenor and Soprano voices enter on unison D, then
split into contrary motion, Tenor line moving up, Soprano
line moving down, Alto voice enters 4 beats after Bass voice,
staying primarily stationary; Final phrase is "Amen"



Text and Translation

The text is taken from the 18th and 19th Latin verses from the Dies Irae sequence in the Catholic Mass.

Lacrymosa dies illa,

Qua resurget ex favilla

judicandus homo reus.

Huic ergo parce Deus,

pie Jesu, Jesu Domine!

Dona eis requiem! Amen!

That sorrowful day,

which will arise from the ashes

the guilty man.

Compassionate God,

pious Jesus, Lord Jesus!

Grant them eternal rest! Amen!



Part Four

The Romantic Era

Zigeunerleben, op. 29, no. 3, Robert Schumann

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Zigeuneunerleben, op. 29, no. 3

Robert Schumann (1810-1856)

SATB solos, SATB chorus and piano with optional triangle and tambourine (3:30)

Walton Music Corp.

Composer

Robert Schumann was a German composer born into a family (plagued with mental and physical illness). He became interested in music at age seven and showed a great amount of skill as a pianist and young composer. He showed great promise in the field of music, but "his father, a bookseller, encouraged the young Schumann to pursue literary studies, and this became one of Schumann's lifelong passions."⁴¹ In 1821, Schumann enrolled at the University of Leipzig to study law. He soon realized that this was not for him, as he was spending most of his time in musical venues. After convincing his family that studying law was not for him, he moved in with famed piano teacher, Friedrich Wieck (as well as Wieck's daughter Clara, who would become Schumann's future wife) and began ^{taking} his lessons. He was an aspiring concert pianist, however after beginning to feel a numbness and tingling sensation in his middle finger on his right hand, he was forced to concentrate most of his talents on composing⁴². Schumann wrote music mostly

not necessary to mention unless you plan to go further w/ this

was he making music or just going to concerts. Venue assumes the latter

⁴¹ Buchanan, Heather J. and Matthew W. Mehaffey, eds. *Teaching Music through Performance in Choir*. Vol. 1. Chicago: GIA Publications, Inc., 2005, 291.

⁴² Daverio, John and Sams, Eric. "Robert Schumann." Grove Music Online. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/40704pg8#S40704.8> (accessed May 2, 2015).

for piano and for voice. In 1840, the year he married Clara Wieck, he was inspired to begin a journey of composition by genre. Clara it seemed, who was also a pianist and composer, was his muse. Schumann mastered each genre of composition year by year: 1840 - German Lied, 1841 - Orchestral Music, 1842 - Chamber Music, 1843 - Oratorio, 1845 - Canon and Fugue, 1846-1847 - A-Cappella Choral Music, and 1847-1849 - Dramatic and Stage Music⁴³. Schumann is hailed as one of the masters of the German art song. Much of Schumann's music is emotion-based and whimsical. Schumann's music is the essence of the Romantic time period.

-To say this you would need more evidence regarding musical examples

Composition and Historical Perspective

Zigeunerleben is a lively piece written for SATB voices and piano accompaniment with improvised, ad-libbed optional tambourine and triangle. Written in 1840, it was among a part of his German Lied year. *Zigeunerleben* meaning "gypsy life" is the third in a set entitled *Drei Gedichte* or Three Poems. During the Romantic time period artists and musicians alike encountered a new fascination with the Bohemian lifestyle. There was never another group more Bohemian than the everyday life of a gypsy. Robert Schumann was a Romantic musician to his very core. During his first year of marriage to Clara Wieck, he wrote countless lieder and song cycles chronicling love and passion. The text for *Drei*

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parts

would have been

the year that he was writing

of what?

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Be careful of absolutes

⁴³ Buchanan, Heather J. and Matthew W. Mehaffey, eds. *Teaching Music through Performance in Choir*. Vol. 1. Chicago: GIA Publications, Inc., 2005, 292.

Gedichte ^{were} are written by fellow German Romantic, poet Emmanuel Geibel who was also enamored with the Bohemian lifestyle/gypsy theme⁴⁴.

Stylistic Considerations

Schumann's abilities and sensibilities as a musician and composer are very obvious in this piece. The piano part requires a "sensitive and experienced accompanist"⁴⁵.

Schumann did not write an accompaniment for the choir, but rather another voice that is equally as important to the whole. His attention to and comprehension of text explain his uncanny ability to bring so many aspects of gypsy life into the piece through the melody, harmony, rhythm, and texture⁴⁶. For example, during the polyphonic round section, heard first during measures 20-23, ^{one} you can picture the gypsies dancing and singing around the roaring fire as the (ascending and descending melodic line) is passed ^{this, in d of itself, doesn't paint the picture that you'd descending} from Basses to Tenors, to Altos, then finally to Sopranos. Schumann paid a great amount attention to the text of *Zigeunerleben*.

⁴⁴ "Zigeunerleben Notes." <http://www.griffinchoralarts.org/index.php/GS-Notes.html#schumann> (accessed August 11, 2012).

⁴⁵ Buchanan, Heather J. and Matthew W. Mehaffey, eds. *Teaching Music through Performance in Choir*. Vol. 1. Chicago: GIA Publications, Inc., 2005, 294.

⁴⁶ *Ibid*, 293.

Musical Elements and Technical Considerations

Zigeunerleben is in three major sections, the opening section, the middle “playful section”, and the closing section. “The opening and closing sections are soft and mysterious, set in e minor. The closing section recalls the opening music with only minute changes. The middle section is boisterous and set in C major with an augmentation of the contagious ‘long-short-short’ rhythm that unifies the piece...”⁴⁷

The middle section also contains the opportunity for solos from each voice part, as well as a duet from the Soprano part and the Tenor part. The texture is mainly homophonic, with only one section that is polyphonic (measures 20-23). The tessitura^u for the Altos and Basses are in comfortable ranges. However, Buchanan and Mehaffey warn that if the Soprano and Tenor sections are inexperienced, they “may find their parts to be a bit uncomfortable in some passages”⁴⁸. *Zigeunerleben* is not technically difficult, however it does present one predominant challenge: ^{diction of the} the language pronunciation. If the piece is being sung in the vernacular, it should be initially taught separate from the music. ^{why?}

Chanting in rhythm and repeating the text will aid the singers in mastering the proper diction and pronunciation needed to bring this tale of gypsies to life.

Form and Structure

The driving force of this piece is the text. The piece follows a ternary form of ABA.

⁴⁷ Ibid.

⁴⁸ Ibid.

<u>Section</u>	<u>Description</u>
A (mm. 1-29)	<p>Piano chordal introduction; Homophonic texture; Soprano and Alto voices begin with duet in close third harmony; Tenor voice joins in following phrase, followed by Bass in fourth phrase; unison phrase in all voices “um bunte Gestalten, um Laub” with dynamic of forte, harmony parts for “und Gestein”; subsequent phrases alternate between unison and harmony; pickup into measure 20 begins polyphonic section; homophony resumes in measure 24; piano interlude similar to introduction between A and B sections</p>
B (mm. 30-65)	<p>Homophonic texture; chorale style setting; fortissimo dynamic; rhythmic structure different - based on longer note values (half and quarters as opposed to eighths and sixteenths); measure 38 - piano dynamic, range is lower for most voice parts; more dramatic for the text; measure 46 and after each vocal solo - Piano solo; measure 48 - Soprano solo; measure 52 - Alto solo; measure 56 - Tenor solo; measure 60 -</p>

Bass solo; measure 62 - Soprano duet accompanied by piano;
measure 64 - Tenor duet accompanied by piano

A (mm. 66-99)

measure 65 - Soprano solo; measure 70 - *tutti* choir enters
Soprano solo repeated in Soprano voice part; Homophonic
texture; almost identical to A section but with minor
changes; no polyphonic round; instead has piano interlude
into measure 86 - unison "fort ziehn die Gestalten, wer sagt
dir wohin?" which is then repeated followed by the
rhythmically augmented statement and finally the piano solo

Text and Translation

Im Schatten des Waldes, im Buchengezweig,
da regt's sich und raschelt und flüstert zugleich.
Es flackern die Flammen, es gaukelt der Schein
um bunte Gestalten, um Laub und Gestein.
Da ist der Zigeuner bewegliche Schaar
mit blitzenden Aug' und mit wallendem Haar,
gesäugt an des Niles geheiligter Fluth,
gebräunt von Hispaniens südlicher Gluth.

Um's lodernde Feuer, im schwellendem Grün,
da lagern die Männer verwildert und kühn,
da kauern die Weiber und rüsten das Mahl,
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im Rund,
wie Spaniens Gärten so blühend und bunt,
und magische Sprüche für Noth und Gefahr
verkündet die Alte der horchenden Schaar.

Schwarzäugige Mädchen beginnen den Tanz.

Da sprühen die Fackeln im rötlichen Glanz.

Es lockt die Gitarre, die Cymbel klingt.

Wie wild und wilder der Reigen sich schlingt!

Dann ruh'n sie ermüdet vom nächtlichen Reih'n.

Es rauschen die Buchen in Schlummer sie ein.

Und die aus der glücklichen Heimath verbannt,

sie schauen im Traume das glückliche Land.

Doch wie nun im Osten der Morgen erwacht,
verlöschen die schönen Gebilde der Nacht,
Es scharret das Maulthier bei Tagesbeginn,
fort zieh'n die Gestalten, wer sagt dir wohin?

*In the shady forest, between the beech trees,
there's a hustling and bustling, and whispers are heard.*

*The flickering light of the fire dances
around the colorful figures, leaves, and rocks.*

*This is where the restless gypsies gather,
with flashing eyes and flowing hair,
suckled at the Nile's holy waters,
tanned by the blazing southern Hispanic sun.*

*Around the fire, amidst the lush green,
the men lie, wild and brave.*

*The women squat, preparing the meal,
busily filling the old goblet.*

*Folklore and tales are shared by the group,
songs as fantastic and colorful as the gardens of Spain.*

*Magic words for times of distress
are told by the old women.*

Black-eyed maidens begin the dance.

Red-glowing torches are sparkling.

*To the enticing sounds of guitars and cymbals
the dancers are twirling in a wild dance.*

Then, exhausted by the night's dancing, they lie down and rest.

The beech trees are murmuring a lullaby.

*Those once expelled from a homeland where they were happy,
see the beloved land in their dreams.*

*When the morning awakes in the east
the beautiful images of the night fade away.*

At dawn the mule paws at the ground.

The gypsies depart, who knows where they are going?

Part Five

The 20th Century

<i>Reincarnations</i> , op. 16, Samuel Barber	58
Mary Hynes	
Anthony O'Daly	
The Coolin	
"Ubi Caritas" from <i>Quatre motets sur des thèmes Grégoriens</i> op. 10, Maurice Duruflé	72

Reincarnations, op. 16

1. Mary Hynes

2. Anthony O'Daly

3. The Coolin

Samuel Barber (1910-1981)

SATB chorus *a cappella* (10:00)

Complete Choral Music Revised Edition: G. Schirmer, Inc.

Composer

Samuel Osborne Barber II was born in West Chester, Pennsylvania on March 9, 1910.

While his father, Roy Barber - a doctor, was not musically inclined, his mother

Marguerite McLeod Beatty Barber (nicknamed Daisy) knew how to play piano, ^{and} ~~as was~~

required of all four of the Beatty girls⁴⁹. As Samuel's affinity for music grew as a child,

"his musical studies were encouraged by his aunt and uncle - the contralto Louise

Homer and the composer Sidney Homer"⁵⁰. ^{Barber} He wrote his first piece of music at the age

of six. Barber created melodies on the piano while his mother helped him transcribe

them ~~to musical notation~~. At the age of fourteen, Barber enrolled in the newly

established Curtis Institute of Music in Philadelphia, Pennsylvania⁵¹. In fact, he was the

⁴⁹ Heyman, Barbara H. Samuel Barber: The Composer and His Music Oxford University Press, 1992, 9.

⁵⁰ Heyman, Barbara B. "Barber, Samuel." Oxford University Press. http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/01994?q=Samuel+Barber&search=quick&pos=1&_start=1#firsthit (accessed October 31, 2012).

⁵¹ Ibid.

second pupil to walk through the doors⁵². While in attendance he studied piano, voice, and composition. His composition teacher was Rosario Scalero, with whom he also studied music theory and orchestration. After his commencement from the Curtis Institute in 1934, he traveled Europe to study in Vienna, Austria, and Italy. In 1938 his international stature was confirmed when "Arturo Toscanini and the (NBCSO) ^{1st time spelled out} broadcast his *Essay* (no. 1) and the *Adagio for Strings*, ~~(an~~ arrangement of the second movement of the String Quartet⁵³. The following year, ^{where he stayed} Barber returned to Curtis as a teacher of composition until 1942, when he was drafted into the Army Air Force. He served from 1942 to 1945, during which time he continued to compose. Throughout his time spent composing music, he also had a desire to conduct. In the early 1950's he studied conducting at Curtis. Samuel Barber continued to be a prominent American composer during the mid 20th century. His works continued to win ~~him awards such as being~~ ^{↓ accolades, he won} "chosen to represent the USA at an international music festival in Prague in 1946, as vice-president of the International Music Council in 1952, and as the first American composer to attend the biennial Congress of Soviet Composers in Moscow in 1962"⁵⁴. He also won two Pulitzer Prizes, One in 1958 for his opera *Vanessa* and another for his *Piano Concerto* in 1962. After he wrote his opera *Antony and Cleopatra* in 1966, his

⁵² Heyman, Barbara H. *Samuel Barber: The Composer and His Music* Oxford University Press, 1992, 33.

⁵³ Heyman, Barbara B. "Barber, Samuel." Oxford University Press. http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/01994?q=Samuel+Barber&search=quick&pos=1&_start=1#firsthit (accessed October 31, 2012).

⁵⁴ Ibid.

compositional output took a steep decline. As the years passed, Barber struggled with “depression, alcoholism and creative blocks that profoundly affected his productivity”⁵⁵. From 1978 to the end of his life, he was in and out of hospitals for the treatment of cancer. Even though Barber’s colleagues were known for experimenting with the trends of American music, he “continued to write expressive, lyrical music, using conventional formal models and the tonal language of the 19th century”⁵⁶. Near the end of his life, he reflected, “I myself wrote always as I wished, without a tremendous desire to find the latest thing possible... I wrote as I wanted to for myself”⁵⁷.

Historical Perspective and Composition

Samuel Barber wrote his first operetta, *The Rose Tree* at the age of ten. The libretto was written by the family cook, Annie Sullivan Brosius Noble who had been brought to America from Ireland by Samuel’s grandmother. Heyman states, “She had an unlimited repertoire of Irish songs, which Barber often heard her sing. Her darkly humorous imagination and romantic language were things he never forgot”⁵⁸. Barber’s infatuation with English and Irish poetry clearly began at a young age. A great majority of the literature and poems he would ^{set w/ his} ~~compose music for~~ were written by “European, often

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Heyman, Barbara H. *Samuel Barber: The Composer and His Music* Oxford University Press, 1992, 3.

⁵⁸ Ibid, 21.

Celtic, poets"⁵⁹. *Reincarnations* is an excellent example of Barber's love for Irish texts. It is a setting of three poems by James Stephens, an Irish nationalist, novelist, and poet from his *Collected Poems* compilation⁶⁰. Stephens only had minimal knowledge of the Gaelic language, so when transcribing the writings of 19th century Irish poet Anthony Raftery, he claimed to have created a set of *reincarnations* rather than *translations*⁶¹. Barber set *Reincarnations* to music between 1937 and 1940: "Mary Hynes" is a text of breathless and anticipatory love; "Anthony O'Daly" is a text about unmeasurable and earth-shattering grief; and lastly, "The Coolin" is a text of a yearning and hopeful love.

Stylistic Considerations

Samuel Barber's music is known for his focus on lyricism and Neo-Romantic harmonizations. He always brought the text to the forefront of the music, often by altering the note values and/or the time signatures to fit with speech rhythm. This is evident in all three of the *Reincarnations*⁶². The conductor should address these sections with the choir and discuss where word stresses and emphasis should be placed. The lush harmonies will require trained and experienced choral singers, especially

⁵⁹ Heyman, Barbara B. "Barber, Samuel." Oxford University Press. http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/01994?q=Samuel+Barber&search=quick&pos=1&_start=1#firsthit (accessed October 31, 2012).

⁶⁰ "James Stephens." Encyclopaedia Britannica, Inc. <http://www.britannica.com/EBchecked/topic/565503/James-Stephens> (accessed May 2, 2015).

⁶¹ Shank, Joshua. "Choral Music of Samuel Barber." <http://conspirare.org/wp-content/uploads/samuel-barber-program-notes.pdf> (accessed May 2, 2015).

⁶² *Samuel Barber Complete Choral Music Revised Edition*. Revised Edition ed. New York: G. Schirmer, Inc., 2011.

considering these works are to be performed *a cappella*. "Mary Hynes" and "The Coolin" are predominantly homophonic, while "Anthony O'Daly" has a prevailing polyphonic structure.

Musical Elements

Each movement of the *Reincarnations* has two main things in common: it's focus on the text and shifting tonal centers. "Mary Hynes" and "The Coolin" are most similar and show the most evidence of ^{these characteristics} both. "Anthony O'Daly" is the contrasting movement in that, while it shows a great deal of textual focus, it remains tonally rooted by the pedal point E that is passed throughout the piece by most of the voice parts. The motives found in "Anthony O'Daly" are largely based on minor seconds, major seconds, and minor thirds. These motives are best analyzed and taught by intervallic structure rather than by melodic shape. ^{explain...}

Form and Structure

"Mary Hynes" is in binary form. It has three major sections A, A¹, and B.

<u>Section</u>	<u>Description</u>
A (mm.1-18)	4/4 time signature; Homophonic texture; <i>forte</i> dynamic entrance higher in vocal range for most parts, melodic lines

descend and dynamic follows that shaping; likewise several bars later, when melodic lines ascend, dynamic follows the shaping; 3/4 time signature change for three measures then return to 4/4 time in measure 7; "she is a rune" motif is repeated at *piano* dynamic and is marked staccato - represent breathless quality; 3/2 time signature change for one measure then return to 4/4 time in measure 16; polyphonic "ah" section interlude into A¹

A¹ (mm.19-37)

Slight changes from A section; longer rhythms prevail - word painting, alluding to the poet becoming more sure of his words, less breathless; 3/4 time signature changes are not present; less staccato markings throughout the "she is a rune" motif; 3/2 time signature change in measure 30; 3/8 time signature in measure 31; 4/4 time signature in measure 32; 3/8 time signature in measure 33; 5/8 time signature in measure 34 and *allargando* leading into the 3/4 in measure 35 at a *fortissimo* dynamic

B (mm. 38-63)

Piu tranquillo marking changes mood of piece entirely; dynamics are also much quieter; polyphonic texture; motive begins in the Tenor voice part; sense of hemiola felt throughout last section with many quarter notes being tied together over bar lines; Homophonic texture returns in measure 56 ("You see The Blossom"); dynamic growth and decay again imitating the shaping of vocal lines; measures 59-61 are restatement of opening motif before ending

Like "Mary Hynes", "Anthony O'Daly" is in binary form. It has three major sections, A, A¹, and B. The entire piece is in 3/4 time.

SectionDescription

A (mm.1-40)

Polyphonic texture; Soprano voice part is first to introduce motif ("Since your limbs were laid out The stars do not shine! The fish leap not out In the waves!"); Bass part sings "Anthony" on pedal point E for all of section A; Tenor part enters in measure 6 with next phrase and Alto part one beat later; two parts continue contrapuntally with Bass pedal underneath; Sopranos reenter in measure 18 and all parts are

moving individually in one beat canon with Bass pedal point

A¹(mm.40-67)

Slight changes from A section; Soprano and Alto have pedal point in one octave unison, same as Bass part from A section; Tenor and Bass have motif from A section, in one beat canon; *stringendo molto* meaning 'gradually getting much faster' is pedal point but at its most heightened tension, still in one beat canon, female voices together, male voices together, section is also getting louder through crescendo

B (mm.68-88)

Homophonic texture; *fortissimo* dynamic; highest notes in all voices tessiturae; word painting - resounding grief; measure 74 - "desperately" is marked in score; imitative motives with descending thirds and seconds, resemble the desperation and heartbreak; Soprano part strictly imitated by Tenor, Alto part strictly imitated by Bass; drastic slowing into final measures; *sforzando piano* on the last "grief" that fades out to *pianissimo* to paint the finality of death

"The Coolin" is in rounded binary form. It has two major sections, A, B, and a shorter recapitulation of the A section.

<u>Section</u>	<u>Description</u>
A (mm.1-25)	Homophonic texture; a great amount of mixed meter; 12/8 time signature; note values are mirroring textual significance for word painting significance, the dotted eighth, sixteenth, eighth rhythm permeates the piece ("under my coat", "milk of the white goat"); <i>mezzoforte</i> dynamic at beginning with slight crescendo; 9/8 time signature change in measure 3 for four measures; <i>piano</i> dynamic on "wine" in measure 5, almost like it might be a secret if they share a glass; return to 12/8 time in measure 7, then immediately back to 9/8 in measure 8; pickup to measure 7 is a hushed trio for the men's voices - Basses are split into two parts until the end of measure 11, women's voices tacet until the pickup to measure 11; polyphonic texture begins in measure 9; 12/8 time signature returns in measure 11; Soprano voice and Tenor voice sing melody in canon, Alto and Bass voice follow similarly a fifth lower a measure later on the same

text; imitative section beginning in measure 13 in Bass part
 “And a hand in a hand to slip; and a sigh to answer a sigh, a
 hand in a hand to slip, a sigh to answer a sigh; And a lip to
 find out a lip! Ah!” very romantic, seductive and suggestive -
 with the parts all interlocking and woven together; 9/8 time
 signature change in measure 19 until measure 22 when 12/8
 time recurs; measure 24 - Bass part imitates Soprano melody
 from measure 22 which transitions choir into softer
pianissimo dynamic and B section

B (mm.26-31)

Homophonic texture; 9/8 time signature change; *forte*
 dynamic; all elements together give the text a rather
 declamatory feeling; measure 28, time signature changes
 back to 12/8; frequent use of dissonant chords further
 illustrates the chill of the mountain air; following phrase
 returns to slightly polyphonic texture; Tenor sings Soprano
 melody two beats after, creating a slightly difficult entrance
 (“Where the goat lies down in her track And all but the fern
 is still”); B section concludes with *diminuendo* and *rallentando*

Recap. (mm.32-38)

Homophonic texture; *sforzando decrescendo* to *piano*; ending is very subdued compared to beginning; vocal parts are identical through measure 36; measure 32, men's voices have an additional "stay" in their vocal line, almost begging the young lady not to leave; *crescendos* and *decrescendos* make clear the stresses and emphasis for the text painting; *rallentando* into the last two measures; *pianissimo* dynamic ends the tale in hushed tones

Text

MARY HYNES

She is the sky of the sun!

She is the dart of love!

She is the love of my heart!

She is a rune!

She is above The women of the race of Eve,

As the sun is above the moon!

Lovely and airy the view from the hill

That looks down Ballylea!

But no good sight is good,
until by great good luck you see
The Blossom of Branches walking towards you, airily!

ANTHONY O'DALY

Since your limbs were laid out

the stars do not shine!

The fish leap not out

in the waves!

On our meadows the dew

does not fall in the morn,

For O'Daly is dead!

Not a flower can be born!

Not a word can be said!

Not a tree have a leaf!

Anthony! After you

There is nothing to do,

there is nothing to do but grief!

THE COOLIN

Come with me, under my coat,

And we will drink our fill

Of the milk of the white goat,

Or wine if it be thy will.

And we will talk, until talk is a trouble, too,

Out on the side of the hill;

And nothing is left to do,

But an eye to look into an eye;

And a hand in a hand to slip,

And a sigh to answer a sigh;

And a lip to find out a lip!

What if the night be black!

And the air on the mountain chill!

Where the goat lies down in her track,

And all but the fern is still!

Stay with me, under my coat!

And we will drink our fill

Of the milk of the white goat,

Out on the side of the hill!

“Ubi Caritas”, from *Quatre motets sur des thèmes Grégoriens* op. 10

Maurice Duruflé (1902-1986)/Adapted by J. Mark Baker

SATB chorus (adapted), unaccompanied (2:30)

Durand S. A. Editions Musicales

Composer

Maurice Duruflé was a renowned French composer of the 20th century. While his compositional output was not prolific, the works are substantial and have become part of the standard repertoire. Duruflé was born in Louviers, a small commune south of Rouen in 1902. He studied music at the Rouen Cathedral Choir School, and later enrolled at the Paris Conservatoire. He studied the organ and “became assistant to Louis Vierne at the Notre Dame Cathedral when he was twenty-five”⁶³. By the age of twenty-eight, he was employed as a full time organist at St. Etienne-du-Mont where he would remain until he would retire. Duruflé wrote a total of fourteen compositions; only six of those are scored for chorus. He composed his choral works towards the latter part of his career, while his organ and instrumental works were written ^{earlier} previously. A tragic vehicle accident ended Duruflé’s teaching and performing careers in 1975, however he was able to continue composing.⁶⁴

⁶³ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 581-582.

⁶⁴ Ibid, 581-582.

Composition and Historical Perspective

Durufié frequently incorporated Gregorian chants into his works. These seemed to act as a muse for Durufié when writing his *Requiem* op. 9, *Quatre motets sur des thèmes Grégoriens* op. 10, *Messe* op. 11, and *Notre père. Quatre motets sur des thèmes Grégoriens* op. 10 was composed in 1960. "Ubi Caritas" is the first in the set of four motets. All four motet melodies are based upon settings of antiphons found in the *Liber Usualis*. The other motets included in Durufié's tenth opus are "Tota pulchra es", "Tu es Petrus", and "Tantum ergo".⁶⁵ The "Ubi Caritas" plainsong chant was normally used during the Maundy Thursday services of Holy Week, "sung during the ceremony of the Washing of the Feet at the Mass of the Last Supper"⁶⁶. There are three verses in Durufié's arrangement of the chant. Early manuscripts show the text as "ubi caritas est vera", yet Durufié chose a more recent version of that is also used by the Catholic church.⁶⁷

Technical and Stylistic Considerations

While Durufié's piece is not technically difficult, there are challenging aspects that should be previously addressed with the choir. There are ~~numerous and frequent~~ time signature changes throughout the work. ^{For the singers,} These will not become problematic to the

⁶⁵ Ibid, 582.

⁶⁶ Martin, Michael. "Ubi Caritas." <http://www.preces-latinae.org/thesaurus/Hymni/UbiCaritas.html> (accessed May 2, 2015).

⁶⁷ Ibid.

singers if they feel the pulse as being the eighth note, as opposed to the quarter note.

Besides the slight changes in tempi due to rallentandos and cadential moments, the ^{it} pace of the eighth notes ^{value bc constant} will ~~not~~ change. The concluding "Amen" section will require additional clarification. This will be necessary in regards to time signatures and clear beat pattern for the ensemble to rhythmically stay together with independently moving parts.

Musical Elements

"Ubi Caritas" is homophonic throughout. In this arrangement the soprano part enters singing the chant melody at the beginning, as opposed to in the originally scored version when the sopranos do not enter until the B section. Because this arrangement is for SATB only, it lacks the double choir effect that the original has, as well as many of the tone cluster chords heard in the male voices. The tempo of the work is *Andante sostenuto* or slow and sustained. (the publisher has suggested a metronome marking of 66 beats per minute). "Ubi Caritas" begins in the key of Eb Major. The B section modulates through g minor, C Major, and F Major before returning back to the A section and Eb Major. The dynamics of the piece are mainly *piano* with the loudest being *mezzoforte* due to the reverent nature of the text.

Form and Structure

Ubi Caritas is in ternary form. It has three major sections A, B, and A¹.

<u>Section</u>	<u>Description</u>
A (mm.1-14)	Homophonic texture; Eb Major; meter changes happen practically every measure to accommodate the Gregorian Chant melody; Soprano voice has chant melody; Alto, Tenor, and Bass voices all moving homorhythmically, some passing dissonances; Tenor and Bass voices sing dissonant second harmony; poco ritardando into measure 15 (“Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor.”)
B (mm.15-28)	g minor modulation; <i>mezzoforte</i> and <i>a tempo</i> ; Soprano voice retains chant melody; modulation to C Major in measure 18; F Major modulation in measure 24; return to Eb Major on the second beat of measure 28 (“Exsultemus et in ipso jucundemur. Timeamus et amemus Deum vivum. Et ex corde diligamus no sincero.”)

A¹ (mm. 29-39)

E♭ Major; chant melody stays in Soprano voice; first 4 measures are the same as A section; mixed meter "Amen" section follows with *rallentando* to end ("Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Amen.")

Text and Translation

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Exsultemus et in ipso jucundemur.

Timeamus et amemus Deum vivum.

Et ex corde diligamus nos sincero.

Where there is charity and love, God is there.

The love of Christ has gathered us as one.

Let us rejoice and be glad in it.

Let us honor and love the living God.

And from a sincere heart let us love one another.

Part Six

The 21st Century

<i>Inscription of Hope</i> , Z. Randall Stroope	78
<i>She Moved Through the Fair</i> , arr. David Mooney	84
<i>A Boy and A Girl</i> , Eric Whitacre	89

Inscription of Hope

Z. Randall Stroope (b. 1953)

Three Part Mixed Chorus and piano (3:10)

Heritage Music Press

Composer

Born in 1953 in Albuquerque, New Mexico, Z. Randall Stroope is a widely traveled and highly regarded choral composer, conductor, and lecturer of the twenty-first century. He received his Master of Music ^{degree} from the University of Colorado Boulder in Voice Performance, and his Doctor of Musical Arts from Arizona State University in Choral Conducting⁶⁸. Stroope studied composition with "Cecil Effinger and Normand Lockwood, both students of the famous French teacher/composer, Nadia Boulanger who was a student of Gabriel Faure's."⁶⁹ His works are written for a variety of ensembles and difficulty levels ranging from vocal ensembles to orchestra and brass band, and professional or university level organizations to young and developing groups⁷⁰. Shrock ~~recognizes~~ his choral output numbers more than eighty compositions, most of which are characterized by traditional diatonic harmonies⁷¹.

⁶⁸ "About Z. Randall Stroope." <http://www.zrstroope.com/bio.php> (accessed May 2, 2015).

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009, 714.

Composition and Historical Perspective

Dr. Stroope wrote *Inscription of Hope* in 1997. The text of the piece begins with a quote that was found on the inside of cellar walls in Cologne, Germany after the onslaught of World War II. The Holocaust was a movement during World War II led by the Nazi regime. It was the state-sponsored persecution and murder of millions of Jews from Germany, Poland, Austria, Slovakia, and the Baltic Countries to name a few major regions. The Nazis forced the Jews into ghettos where conditions were abhorrent and they lived in squalor. There was little to no food, or water. The ghettos acted as a holding area for the Jews while the Nazis planned to relocate them to concentration camps. The Jews were misled by the Nazis into believing they would be given opportunities to work, receive care, and be relocated. However, for most, these concentration camps were their final destination.⁷² Throughout the suffering and trials, many of these people held firm to the hope that they would be saved, as evidenced by the inscription used by Dr. Stroope. He also supplemented the song with his own lyrics to continue the reflective and hopeful mood, as well as to make a point that we are still striving towards happiness and peace, some 60 years later.

⁷² Berenbaum, Michael. "Holocaust: European History." Encyclopaedia Britannica, Inc. <http://www.britannica.com/EBchecked/topic/269548/Holocaust> (accessed May 2, 2015).

Stylistic Considerations

Included in the printing of the score is the composer's direction for performance.

"Because of the gripping significance of the text, the composer feels it imperative that the following paragraph be read at the performance of this piece. This can be done either as a brief narration prior to the piano introduction, or preferably recited during the first twelve measures of music (starting midway through measure one). Either method will inform the audience of the profound impact of the text and invite them to live and breathe the words of hope written by a people of the not so distant past."⁷³

The Holocaust is a stunning reminder of the tragic results of prejudice and hate toward other people. But it is also a reminder that hope held firm will eventually reign victorious over the greatest of odds. The following words were inscribed on the walls of a cellar in Cologne, Germany, where Jews were hiding from the Nazis during World War II. Hope was all they had to hold on to; hope was their only bridge to a brighter tomorrow.

The piece is marked *ruhig* or peaceful. It is written in a tonal style and incorporates fragments of a Russian folk melody. ^{example} It is in a homophonic texture. The three-part mixed edition of *Inscription of Hope* is easily accessible for the growing mixed choir. ^{? diatonic?}

Musical Elements

Inscription of Hope is in the keys of Eb Major and F Major. The main melodic theme ~~for~~ ^{comes from a} ~~the piece is quoting a~~ Russian folk tune. This is heard throughout, but first in measures

14-29. The piano accompaniment is very supportive of the choir which is often

⁷³ Stroepe, Z. Randall. *Inscription of Hope*. Three-part Mixed Edition ed. Heritage Music Press, 1997.

necessary for young singers. The dynamics and tempo derivations are clearly marked throughout the score, and should be followed for the most authentic performance.

Form and Structure

Inscription of Hope is in the ternary form with five sections; introduction, A, B, A¹, and a coda.

<u>Section</u>	<u>Description</u>
Introduction (mm.1-12)	Eb Major; Piano introduction followed by choral "oo" marked <i>dolce</i> or sweetly
A (mm.13-30)	Homophonic texture; Russian Folk melody; marked <i>semplice</i> or simple; Part I and II enter at measure 14 in unison, Part III <i>tacet</i> until measure 22; Part III harmony enter at measure 22
B (mm.30-46)	marked <i>mezzoforte with intensity</i> ; now in three part harmony; towards end of verse gets more tender, mood begins to change

A¹ (mm. 47-55)

Part II has melody which enters on beat 3 because the eighths have been changed to quarter notes ("I believe"); Russian melodic theme has been combined with "oo"s from introduction, sung by Part I and Part III, stunning juxtaposition, creating a very hopeful, yet reverent mood

Coda (mm. 56-76)

F Major modulation; marked *with renewed strength*; all three parts in unison; dynamic is *forte*; *rallentando* into measure 68; marked *slower, more reflective*; Part II begins 1st phrase of last section; softer, Part I joins in next phrase; even softer, Part III joins on the following phrase; *piano* and *freely* all parts sing the final phrase together ("May there someday be peace.")

Text

I believe in the sun even when it is not shining,


And I believe in love, even when there's no one there.

And I believe in God even when He is silent,

I believe through any trial there is always a way.

But sometimes in this suff'ring and hopeless despair,

My heart cries for shelter, to know someone's there.



But a voice rises within me, saying hold on, my child.

I'll give you strength, I'll give you hope,

Just stay a little while.

I believe in the sun even when it is not shining,

And I believe in love, even when there's no one there.

And I believe in God even when He is silent,

I believe through any trial there is always a way.

May there someday be sunshine,

may there someday be happiness,

may there someday be love,

may there someday be peace.



She Moved Through the Fair

Traditional Irish Tune/Arranged by David Mooney (b. 1964)

Soprano solo, SATB Chorus unaccompanied (3:57)

E.C. Schirmer Music Company

Composer

David Mooney was born in Silgo, Ireland in 1964. He began playing piano at a young age and his interest in music grew. Mooney studied “piano, organ, and composition” at the Schola Cantorum of St. Finian’s College in Mullinger, Ireland⁷⁴. He furthered his studies at the National University of Ireland and subsequently obtained his doctorate in Musicology from the University College in Dublin. Mooney is known for his beautiful arrangements of Irish folk music both in English as well as in the vernacular, Gaelic⁷⁵.

Composition and Stylistic Considerations

She Moved Through the Fair was arranged in 1998. Mooney used the traditional Irish texts for verses one, two and four. However, he wrote the lyrics for the third verse. The original text of the third verse reveals that the anticipated wedding did not come to fruition and the female love interest is not seen again (“And that was the last that I saw

⁷⁴ "David Mooney Irish Choral Series." <http://www.ecspublishing.com/irishChoral.html> (accessed May 4, 2014).

⁷⁵ Ibid.

of my dear")⁷⁶. Mooney's third verse text paints a different, more romanticized story. "She stole through the twilight, and on to the morn. Her footsteps rang silent in barley and corn. She glanced o'er her shoulder and smiled through the mist, but she vanished before me, her sweet lips un-kissed"⁷⁷. While his text certainly alludes to the same fate, it is much more poetic and fitting to the beautiful melody. The ghostly love returns in last verse of the traditional Irish folksong, yet again telling her beau "It will not be long, love, till our wedding day"⁷⁸. Mooney's arrangement of *She Moved Through the Fair* is unmistakably Irish. From the natural lilt of the melodic line, to the embellished turns and neighbor tones, this piece transports the listener to the green fields of Erin. The conductor will want to pay special attention to these idioms in the music and rehearse the embellished turns and neighbor tones with each section, or the whole choir, to ensure the ensemble's uniformity.

Musical Elements

She Moved Through the Fair is in the key of D Major. It is unaccompanied and begins simply with the soprano soloist introducing the melody. The second verse melody continues in the soprano voice part with the alto, tenor and bass parts accompanying.

⁷⁶ "She Moved through the Fair Lyrics." <http://www.ireland-information.com/irishmusic/shemovedthroughthefair.shtml> (accessed May 4, 2014).

⁷⁷ Mooney, David. *She Moved through the Fair*. Boston, MA: E.C. Schirmer Music, 2004.

⁷⁸ Ibid.

The tenors take the melody line for the third verse with the three other parts acting as accompaniment. Lastly, the fourth verse melody reverts to the soprano part and the soprano soloist. David Mooney's arrangement of *She Moved Through the Fair* from his *Irish Choral Series* for Soprano solo and four part choir captures the haunting essence of this love story.

Form and Structure

She Moved Through the Fair is in strophic form. There are four verses.

<u>Section</u>	<u>Description</u>
A1 (mm.1-22)	Soprano soloist sings first verse unaccompanied; melody characterized by triplet entrance, lowered 7th tone, and neighbor tone trills
A2 (mm.22-46)	Soprano voice part continues with melody; Homophonic texture; Alto voices and Tenor voices enter in measure 23 while Basses echo Tenor line 1 measure later; measure 27 Alto is only moving line with triplet figure that resembles melody; syncopation in measure 31 in Alto and Tenor voices provides added interest to interior voices; measure 33 trio of

women's voices then men join several beats later; measure 38 eighth notes versus triplets in Soprano voice; added-note chord to end section

A3 (mm. 46-73)

Tenor voice has melody for verse 3; Soprano and Alto voices are *divisi* singing hum, acting as ghostly love that Tenors are singing about; Bass voice part *tacet* until measure 53 then join humming

A4 (mm. 73-95)

Solo reverts to Soprano voice part and structure is almost identical to verse 1; Soprano Soloist enters in measure 75 singing *descant* part also representing ghostly love; Alto *divisi* begin in measure 82; Soprano Soloist joins Soprano voice part on melodic line (with slight embellishment) in measure 89 to end; measure 90-91 Tenors have syncopated descending counter melody that then takes them down to melodic line ("till our wedding day")


Text

My young love said to me, "My mother won't mind.

And my father won't slight you for your lack of kine."

And she laid a hand on me, and this she did say:

"It will not be long, love, till our wedding day."

She went away from me,

and she moved through the fair.

And fondly I watched her go here and go there.

And then she went homeward with one star awake,

As the swan in the evening moves over the lake.

She stole through the twilight, and onto the morn.

Her footsteps rang silent in barley and corn.

She glanced o'er her shoulder and smiled through the mist,


But she vanished before me, her sweet lips unkissed.

Last night she came to me, she came softly in,

So softly she came that her feet made no din.

She put her arms 'round me and this she did say:

"It will not be long, love, till our wedding day."



A Boy and A Girl

Eric Whitacre (b. 1970)

SATB Chorus *a cappella* (4:25)

shadow water music

Composer

Popular American composer, Eric Whitacre, was born in 1970 and grew up in Reno, Nevada. Throughout his childhood, he took piano lessons and showed an interest in music, but it was not until he sang Mozart's *Requiem*, that he discovered his true passion for music. Whitacre received a Bachelor of Arts in Music Education from the University of Nevada in Las Vegas. He then pursued a Masters degree in composition at the Julliard School in New York City, where he met his wife, soprano Hila Plitmann⁷⁹.

Whitacre has certainly made a name for himself in the contemporary field of composers, both in the realms of ~~both~~ instrumental and choral music. He has achieved many accolades and awards from prestigious groups such as the American Choral Directors Association. Whitacre even won a Grammy for his original album *Light & Gold*⁸⁰. He is also known internationally for his "Virtual Choir" initiatives that began in 2009. "The Virtual Choir is a global phenomenon, creating a user-generated choir that brings together singers from around the world and their love of music in a new way through

⁷⁹ Whitacre, Eric. "Biography." <http://ericwhitacre.com/biography> (accessed March 2, 2014).

⁸⁰ Ibid.

the use of technology. Singers record and upload their videos from locations all over the world. Each one of the videos is then synchronized and combined into one single performance to create the Virtual Choir."⁸¹ Whitacre has been hailed for his imaginative and resourceful way of bringing choral music to millions of people who may not have been a part of the community previously.

Composition

Eric Whitacre's *A Boy and a Girl* is a haunting love story from beginning to end. It "was commissioned by the 2002 California All-State Chorus, and is dedicated to my great friend and fellow composer Dr. Ron Kean"⁸². When asked which is his favorite composition, Whitacre answers that he does not have one. Yet, he feels "that the four measures that musically paint the text 'never kissing' may be the truest notes I've ever written"⁸³. The text of *A Boy and a Girl* recounts their love story, perhaps when while dating they were "stretched out on the grass", on their honeymoon "stretched out on the beach", and finally, still together in death "stretched out underground"⁸⁴.

⁸¹ Whitacre, Eric. "The Virtual Choir." <http://ericwhitacre.com/the-virtual-choir> (accessed April 28, 2015).

⁸² Whitacre, Eric. "A Boy and a Girl." <http://ericwhitacre.com/music-catalog/satb-choral/a-boy-and-a-girl> (accessed March 2, 2014).

⁸³ Ibid.

⁸⁴ Ibid.

Stylistic Considerations and Musical Elements

The harmonic structure of *A Boy and A Girl* is classically Whitacre-esque "using enriched tonal structures, warmly expressive melodies, active counterpoint, and less complicated rhythms"⁸⁵. The chordal style is homophonic and the tempo ^{widely used} is largely rubato and is typically slow, to reflect the poignant nature of the text. Interestingly, many of the female vocal entrances happen in the score before the male vocal entrances, alluding similarly to how a man would put his girlfriend or wife before him. The dynamics are also a close correlation to the stages of the relationship found in the text; verse one, the budding romance, stays mostly in the *piano* to *mezzo piano* range; verse two, the impassioned lovers, has a range of *mezzo piano* to *mezzo forte* with a climax of *forte*, all of the voicings have also been doubled in the second verse; verse three, the deceased couple, range is *pianissimo* to *mezzoforte* but mainly staying within the *piano* dynamic; and the final humming section stays within the *piano* and *pianissimo* dynamics as well to further illustrate the silence that we are left with after the death of our loved ones. *A Boy and a Girl* is one of Eric Whitacre's more accessible works, however it is by no means simple. The rubato style and added-note chords present a challenge that must be met with careful consideration and musicianship. Ensemble balance is key when rehearsing tone clusters and added-note chords that are the foundation of Whitacre's compositions.

⁸⁵ Smith, James G., et. al. "Choral Music." Oxford University Press. <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2218820> (accessed March 2, 2014).

Form and Structure

A Boy and A Girl is through-composed and has four sections.

<u>Section</u>	<u>Description</u>
A (mm.1-13)	Homophonic texture; added-note sonority is first thing listener hears in song - Alto voice sings D/2nd quality of a C Major tonic chord; SATB parts move together for the most part entrances and cut-offs included, except Soprano entrance in measure 2, and staggered cut-offs in measure 6, Basses on beat 3, Tenors on beat 4 while Alto and Soprano carry through to following phrase; interior voices have moving lines through and between phrases for interest; G Major cadence has added-note of A/2nd quality found in the Alto voice
B (mm.14-27)	Measure 14 is same as measure 1; measure 15 Soprano and Bass voices begin <i>divisi</i> ; measure 16 Alto and Tenor voices begin <i>divisi</i> ; measure 18-20 Soprano and Tenor harmonies are identical; dissonant 2nds are heard in measures 21-23; B

Major cadence has added-note of C# / 2nd quality again
found in the Alto voice

C (mm.28-43)

Tempo I, *poco meno mosso*; Soprano voice holds through D# of previous pitch which is enharmonic tone Eb, first pitch in C section; other sections enter on beat 2; rests between phrases are longer signifying the silence associated with death; measures 32-33, Soprano and Alto are *divisi*, Basses are also *divisi* in measure 33; measure 35 Tenor voice enters before all other voices on beat 1; measure 35 "kissing" eighth note melodic lines full of life, reminiscing/hearkens back to the couple from verses 1 and 2; "silence" in measure 39 and 41 are identical; hum in measure 43 also takes same pitches as "silence"

Coda (mm.44-52)

Humming; first 3 measures are the same as the beginning of the first verse (measures 1-3); last 4 measures are taken from the end of the first verse (measures 10-13); final G Major cadence has added-note of A / 2nd quality found in the Alto

**Text**

Stretched out on the grass,

a boy and a girl.

Savoring their oranges,

giving their kissings likes waves exchanging foam.

Stretched out on the beach,

a boy and a girl.

Savoring their limes,

giving their kisses like clouds exchanging foam.

Stretched out underground,

a boy and a girl.

Saying nothing, never kissing,

giving silence for silence.

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