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Conducting Student Scholarship

Music conducting

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Fall 2012

## Advanced Conducting Project

Charles Bateman  
*Messiah University*

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***Final Project***  
***Advanced Conducting Project***  
***MUAP 504-4***  
***Fall 2012***

***Submitted in candidacy for the degree of***  
***Master in Music in Choral Conducting***

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## ***El Grillo***

Josquin Desprez

CA. 1450-1521

SATB/a cappella

CPDL: #10942: Brian Russell

### **Composer:**

Not much is known about the childhood of Josquin Desprez. In fact, there is still no definitive answer of where he was born or in what year. Estimates on his year of birth vary from as early as the 1440s to as late as the 1450s. He was most likely born in the village of Prez in present-day Belgium. The earliest evidence of Desprez's musical career dates from 1459 in a document that lists him as a singer in Milan in the chapel of Duke Galeazzo Maria Sforza. From there, Desprez moved quite frequently working for many different employers. From 1477-80 he was a singer in the French royal chapel of Louis IX. He then served in the court of Cardinal Ascanio Sforza in Milan between 1484-89. His most prestigious appointment was as a singer in the papal chapel from 1489-98. In 1498 he left Rome due to political unrest and returned to Sforza and then to France by about 1500. When the political unrest was resolved, he returned to Italy for a one-year appointment as maestro di cappella at the court of Ercole L d'Este in Ferrara. Josquin spent the last years of his life in the church of Notre Dame in Conde-sur L'Escaut as a provost and after his death was buried there. He bequeathed his entire estate to the church.

Josquin's contemporaries deemed him the finest composer of the early Renaissance. He is most important in the development of imitative polyphony. He is well known for duet-like pairing of voices (often soprano with alto and tenor with bass) and the use of ostinatos. All of his masses and motets employ cantus firmi based on mathematical or notational puzzles. His Chansons are all written in *forms fixes*. His total output includes masses, motets and secular works. Although the majority of his works are vocal, he did compose a few instrumental pieces.

### **Composition:**

This composition is categorized as a Renaissance frottola. There are several stories about the meaning of this composition: 1) it is a reminder to his patron that he needs to pay his musicians. 2) it is a pun on the name of another composer by the name of Carol Grillo.

## Historical Perspective:

The frottola was the most common type of secular popular song during the late 1400s and early 1500s. It is this style that is seen as the predecessor to the madrigal. A frottola is generally written for 3 or 4 voices with the melody in the top line, containing humorous or ribald Italian text, usually homophonic and written for solo voices. Because of this, the frottola can be seen as the predecessor of music of the Baroque era due to its strong use of chordal accompaniment and use of what came to be known as functional harmony.

## Technical Considerations:

No tempo marking is given as is consistent with the time period; however, attempt to perform the piece at a minimum of 100 beats per minute or as close to it as the ability of your choir allows. Clear diction is of the utmost importance since this song tells a story. In fact, every choice you make should deal specifically on relating the meaning of the text to the audience.

## Stylistic Considerations:

Originally this would have been performed by all males. To help recreate this original sound, you could possibly have some tenors sing the alto part. The sopranos should concentrate on singing as straight toned as possible with much forward resonance to imitate the song of the boy sopranos that originally would have sung their part.

## Form and Structure:

This piece is written for four voices in an ABA form. The texture is mostly heterophonic. The chords formed by the four voices in the first ten measures are all in root position. Throughout the composition, Josquin employs the use of paired voices in imitation (echo) to help portray the meaning of the text: "to laugh, sing, drink" and to imitate the sound of the cricket.

## Text and Translation:

El grillo e buon cantore  
The cricket is good singer

The cricket is a good singer

Che tiene longo verso.

Who holds a long verse.

He can sing very long verses.

Dalle breve, grillo, canta!  
He sings all the time!

El grillo e buon cantore.  
The cricket is good singer.

Ma non fa come gli altri uccelli;  
But it doesn't act like the birds;

Come li han cantata un poci,  
If they've sung a little bit,

Fan' de fatto in altro loco:  
they go somewhere else:

Sempre el grillo sta pur saldo  
the cricket remains where he is

Quando la maggior el caldo,  
If the month of May is warm,

Alhor canta sol per amore.  
Because he sings out of love.

Sing of good times, cricket!

The cricket is a good singer.

But he's not like the other birds;

as soon as they have sung a while,

they are off somewhere else:

the cricket always stays put.

When the weather is at its hottest,

then he just sings for love

*Douglas?*

## ***If Ye Love Me***

Thomas Tallis  
CA. 1505-1585

SAB or SATB/a cappella

E.C. Schirmer Music Company: SAB: No 2406; SATB: No 2269

### **Composer:**

Tallis was most likely raised in Kent where he would have received his first musical training. His first musical employment was as organist at the Benedictine priory in Dover in 1530. He became a singer at the Waltham Abbey in Essex from 1538-40 and then at the Canterbury Cathedral from 1540-43. In 1543 he was appointed Gentleman in the Chapel Royal serving as singer, organist, and composer. He remained in this appointment for the rest of his life serving Henry VIII, Edward VI, Mary of Tudor and half of the Elizabethan reign.

More impressive than serving all of these different rulers was Tallis' ability to adjust to royalty's "fluctuating religious and musical desires"<sup>1</sup> (Shrock 2009). He secured the first-ever exclusive license in England to print and publish music. Tallis's entire output of music is religious.

### **Composition:**

*not a complete sentence*

Categorized as an Anglican anthem and based on the scripture of John 14, verses 15-17. One of the important aspects of this composing is the importance of text clarity. *If Ye Love Me* was composed in 1549 during Edward VI's early reign before he pushed England from Anglican to Protestant.

### **Historical Perspective:**

It is important to remember the constantly changing religious proclivities in England during this time period. This small-scale anthem, possibly written around 1540 during the reign of Edward VI, demonstrates the Protestant liturgical requirements of English text and the syllabic setting of the text. This composition would stand in stark contrast to his early compositions which were Latin motets employing florid melodic passages.

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<sup>1</sup> (Shrock 2009)

## **Technical Considerations:**

The reoccurring use of open fifths will require extra practice to gain precise tuning. Another intonation issue occurs in the alto part on page 5, measure 3 and again on page 7, measure 1 with the use of a B natural.

Learn the melody initially in unison to obtain a likeness in phrase shape before moving on to singing it in imitation. It is important that each line have the same shape even though they occur at different points in time during the composition.

An important aspect is to realize the piece is in the key of F Major. F Major is a key that can be difficult for a choir to keep in tune. An advanced choir may have tendencies to modulate sharp while the more inexperienced will tend to go flat.

## **Stylistic Considerations:**

This piece needs to be sung with as little vibrato as possible with an incredibly supported, hushed, reverent tone.

## **Form and Structure:**

Although this piece begins with a homophonic statement of "If ye love Me, keep My commandments" (mm1-4), it is predominantly polyphonic in texture. The only other homophonic section is from measures 17-19 on "abide with you forever."

It is written in ABB form which is in contrast to the traditional AAB of his other small-scale compositions.

## **Text and Translation:**

John 14: 15-17

If ye love Me, keep My commandments, and I will pray the Father,  
and He shall give you another Comforter;  
that He may abide with you forever;  
the Spirit of truth, even the Spirit of truth, that He may abide with you forever.

## ***Jauchzet dem Herren***

Heinrich Schütz

1585-1672

SATB, double choir/a cappella  
CPDL: #09582: John Kilpatrick 2005

### **Composer:**

Schütz was born near Dresden, Germany then moved to Weissenfels when he was five where he received his first musical training. At the age of thirteen he became a chorister in the Kapella of Landgrave Moritz. After studying law for a brief period of time he moved to Venice to study with Giovanni Gabrieli. He was a quick learner and soon mastered the Italian musical styles as demonstrated through his early Italian madrigals. After Gabrieli's death in 1612, Schütz returned to Kassel and the Kapelle of Landgrave Moritz. Schütz then moved to the court of Johann Georg and was named Kapellmeister where he remained for the rest of Georg's life (1656). Due to financial constraints from the Thirty Years War, the Dresden Court music program's funding was greatly reduced. Schütz took this opportunity to resign his position and continue his studies in Venice with Claudio Monteverdi and by serving as temporary Kapellmeister for Georg of Calenberg and in Denmark between 1639-1644. Beginning in 1645, Schütz began taking long vacations and when his benefactor died in 1656, Georg's son appointed him Kapellmeister emeritus which allowed him to retire at the age of seventy-one. He died at the age of eighty-seven from a stroke on November 6, 1672.

Schütz is considered a transitional composer since he began by composing in the Renaissance style and ended his career composing in the style of the Baroque. Unlike some other transitional composers, Schütz never completely abandoned the earlier practices for the later. Throughout his life he showed interest in the style of the Renaissance even while writing Baroque music.

### **Composition:**

The Psalm 100, SWV 36 demonstrates Schütz's influence from his teacher Gabrieli in this polychoral work with optional basso continuo. He intended it to be used for liturgical purposes which is why it concludes with the lesser doxology as was required by the liturgy of the day.



## Historical Perspective:

*Jauchzet dem Herren* was published in 1619 marking the beginning of a prolific period of composing. This work is part of his first published sacred music. It is with this publishing he felt he reached his goal to “distinguish [himself] properly by bringing forth a worthy piece of work” (Buchanan and Mehaffey, *Teaching Music through Performance in Choir Volume 1* 2005).<sup>2</sup>

## Technical Considerations:

The first technical consideration is the logistics of a composition for double choir. Will the choir simply be divided into two equal parts? Where will they be placed in the performance venue to allow for the echo effect desired by the composer but still allow for both choirs to see the director?

There are also several meter changes that require director and performer attention and repetition in order to move from one to the other successfully. Melodically, it is rather straight forward but does contain a few chromatic alterations that require practice.

The final technical consideration is the overlap of the polychoral melodies. This is not a perfect canon and does contain some dissonance between the two parts.

## Stylistic Considerations:

As was the practice of the day, this piece appears to be devoid of dynamic contrast. This should not be performance practice as it was accepted that performers would bring dynamic contrast to the piece as deemed appropriate. Schütz does provide an idea of dynamics through the use of the ascending melodic line or moving sixteenth notes which indicates a crescendo whereas a descending line or longer held notes would indicate a decrescendo.

## Form and Structure:

Written for a double choir with the second choir mostly echoing choir one at the interval of one measure.

An outline of the structure of the piece is given below:

1-8	Intro: 3/4
9-18	A: 4/4

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<sup>2</sup> (Buchanan and Mehaffey, *Teaching Music through Performance in Choir Volume 1* 2005)

19-67	B
68-103	C
104-133	Doxology
134-148 (end)	Coda/Amen

## Text and Translation:

### Psalm 100

Jauchzet dem Herren alle Welt!  
Make a joyful noise to the Lord all the earth

Shout for joy to the Lord, all the earth!

Dienet dem Herrn mit Freuden;  
Serve the Lord with gladness;

serve the Lord with gladness;

kommt, vor dein Angesicht mit Frohlocken!  
come before your presence with singing!

come before His presence with rejoicing!

Erkennt, dass der Herre Gott ist.  
Know that the Man is God.

Know that the Lord is God.

Er hat uns gemacht und nicht wir selbst,  
He has made us and now we ourselves,  
zu seinem Volk und zu Schafen seiner Weide.  
to his people and the sheep of his pasture.

He has made us and not we ourselves,  
to be His people and the sheep of His pasture.

Gehet zu seinen Tore ein mit Danken,  
Enter ye in at his gates with thanksgiving

Enter into His gates with thanksgiving,

zu seinen Vorhöfen mit Loben;  
and into his courts with praise;

and into his courts with praise;

danket ihm lobet seinen Namen!  
be thankful unto him and bless his name!

give thanks to Him; praise His name!

Denn der Herr is freundlich,  
For the Lord is kind,

For the Lord is kind,

und seine Gnade währet ewig  
and His mercy endures forever

and His mercy is everlasting

und seine Wahrheit für und für.  
and his truth forever.

and His truth endures for ever and ever.

Ehre sei dem Vater und dem Son  
Glory to the Father and the Son

Glory be to the Father and to the Son

und auch dem heiligen Geiste  
and the Holy Spirit

and also to the Holy Spirit

wie es war im Anfang, jetzt, und immerdar  
as it was in the beginning, is now and ever shall

as it was in the beginning, is now, and always,

und von Ewigkeit zu Ewigkeit. Amen.  
and unto ages of ages. Amen

world without end. Amen.

## *Jesu, Joy of Man's Desiring*

J. S. Bach

1685-1750

Arr./edited John Leavitt

SATB (SSAATTBB)/accompanied  
Belwin-Mills Publishing Corp.: OCT9715

### **Composer:**

Bach is the quintessential composer of the Baroque period, evidenced by the fact musicologists have used the date of his death to define the ending of the period.

J.S. Bach was born into a musical family just northeast of Frankfurt, Germany. It is assumed he received his first musical training from his father who was the director of the town orchestra. Upon his death when J.S. Bach was ten, his older brother, Johann Christoph, continued his musical instruction. J.S. procured his first professional position at the age of fifteen as organist, violinist, and chorister in a church at the outskirts of Hamburg. Word quickly spread of this talented new organist virtuoso and requests for recitals began to occur regularly. From 1707-1723 J.S. Bach moved from one church to next moving to a more prestigious position each time until he landed the position of Kantor at the Thomaskirche in Leipzig. He remained here for the rest of his life although he did apply for several other positions. Bach developed cataracts and underwent tragically unsuccessful surgeries in the spring of 1750. During the summer of the same year he suffered a stroke and died.

### **Composition:**

*Jesu, Joy of Man's Desiring* is a chorale in the cantata, *Herz und Mund und Tat und Leben*. A Chorale is nothing more than a term used to describe a hymn sung in the German Lutheran church. He completed the work during his first year as Kantor in Leipzig and was begun he first half of the cantata while he was still in Weimar. It was originally performed for the Feast of the Visitation. This famous melody is actually ascribed to Johann Schop's, *Werder munter, mein Gemüthe*. Bach also used this melody again in his St. Matthew's Passion.

### **Historical Perspective:**

This chorale is the tenth movement in Bach's 32<sup>nd</sup> cantata. Bach meant it to be part of an extended treatment of hymn melody that would last easily for twenty minutes. Today; however, it is used as a

standalone composition played slowly and reverently. One can argue this is Bach's most enduring and most recognizable of all his compositions.

### **Technical Considerations:**

Some attention needs to be given to the eighth note triplets versus the straight eighth notes that follow. Every eight measures of singing is separated by eight measures of instrumental. It is important to try and link these eight bars of singing to the next eight bars of singing in order to avoid it becoming a series of eight measure long phrases that do not relate to each other. It is especially important to link the text from one singing section to the next.

### **Stylistic Considerations:**

Bach included well rounded phrases with a clear beginning, climax, and ending as was typical of any Baroque composer. Be sure to know where each is "going." Another stylistic consideration would be to ensure balance between the voices/parts as this was another characteristic of Baroque music.

### **Form and Structure:**

AB: Intro/verse

The recognizable eight bar melody is played by solo piano throughout. What follows is the eight measure chorale. This AB pattern continues throughout.

### **Text and Translation:**

The English translation of *Jesu Joy of Man's Desiring* was written by poet laureate Robert Bridges. This is not a translation of the original stanzas used by Bach, but inspired by a hymn composed in 1642 by Johann Schop with lyrics by Martin Jahn in 1661.

Jesu, joy of man's desiring, Thou my One, my All, shalt be.  
Drawn by Thee, my soul aspiring, Soars to joys but known by Thee.  
Thou art wisdom's noblest Treasure, Thou my hope and purest pleasure;  
Jesu, thou are my salvation. Fill my soul with joy and peace.

## *Sanctus*

Wolfgang Amadeus Mozart  
1756-1791

SATB w/piano accompaniment  
CPDL: #00313

### **Composer:**

Wolfgang was born in Salzburg, Austria the seventh and youngest child of Leopold Mozart in 1756. Leopold was a violinist and composer in his own right and instructed his son in music. Through his numerous public performances, he was quickly recognized as a prodigy. At the age of five, he began presenting public concerts of his compositions and playing the harpsichord. His first symphony was composed at the age of eight, his first oratorio was begun at the age of ten, and at the age of twelve he wrote his first mass, motet and opera. At age sixteen he was employed by the Archbishop Colloredo as the Konzertmeister in Salzburg. "Feeling oppressed and underappreciated in Salzburg and desiring more lucrative employment, he requested and was granted release from his court position"<sup>3</sup> (Shrock 2009). After being unable to find another position he returned to Salzburg to become the court organist. This position did not suit Mozart either and after about one year, he requested to be released from this position as well.

Moving to Vienna, he supported himself by teaching and performing his compositions to music supporters. His most famous supporter was Baron Gottfried van Swieten (Shrock 2009)<sup>4</sup>. It is during this time that he wrote *Don Giovanni* K527, *Così fan tutte* K588 and *Die Zauberflöte* K620.

He died in 1791 right after a trip to Prague where he had come down with an illness. "Mozart's output was extraordinarily extensive, considering his short life. His compositions include masses, motets, operas, symphonies, concertos, chamber music, and various other genres" (Buchanan and Mehaffey, Teaching Music through Performance in Choir Volume 1 2005)<sup>5</sup>.

### **Composition:**

It is still unknown today how much of the work Mozart actually composed before his death. The work was finished by Franz Xaver Sussmayr. Unlike the plot suggested in the movie *Amadeus*, the Requiem was commissioned anonymously by Count Franz von Walsegg to commemorate the death of his wife. It is of interest that Sussmayr later claimed he had written the Sanctus.

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<sup>3</sup> (Shrock 2009)

<sup>4</sup> (Shrock 2009)

<sup>5</sup> (Buchanan and Mehaffey, Teaching Music through Performance in Choir Volume 1 2005)

## Historical Perspective:

As noted in the composition section, this was the last piece of music Mozart composed before his death. It is a Requiem Mass and thereby has a general structure as dictated by the liturgy of the day.

## Technical Considerations:

Although the piece begins slow and loud, do not allow the piece to lose the forward movement of the phrase. Also, do not allow your choir members to over-sing the opening section. The second section has just the opposite considerations. The tempo is allegro and requires a light articulation of eighth notes in order to not allow the tempo to become bogged down from a heavy articulation. Be sure to emphasize the 3/4 meter used in the B section.

## Stylistic Considerations:

Since this is a composition from the Classical period written by Mozart, the opening section requires an open, round and large resonant sound. Since this is in Latin be sure to use only the pure vowel sounds employed in Latin. Eliminate all mixed vowel sounds that the English language employs.

## Form and Structure:

AB

A=slow: heavy sound

B=fast, light articulations sung polyphonically

## Text and Translation:

Isaiah 6:3

Sanctus, Sanctus, Sanctus Dominus Deus  
Holy, Holy, Holy is the Lord God

Holy, Holy, Holy Lord God of

Sabaoth!  
Hosts

Hosts!

pleni sunt coeli et terra Gloria.  
Full are heaven and earth

Heaven and earth are full of your glory.

Gloria tua.  
your glory.

Osanna in excelsis!  
Oh, Hosanna in the highest!

Hosanna in the highest.



## ***When Jesus Wept***

William Billings

1746-1800

4-part (any combination)

Plymouth Music Co., Inc.: TR-105

### **Composer:**

William Billings is a Colonial American composer born in Boston in 1746. He spent his childhood years learning the trade of a tanner and spent the beginning of his adult years in the leather industry. He was well known for his efforts in the American Revolution. He received no formal musical training and is believed to be entirely self-taught. In spite of this or perhaps because of this he was a strong advocate for music education and spent years teaching in the public singing schools and also in churches. Billings wrote essays on many aspects of music: the philosophy of, the fundamentals of, and performance practice of music. His main compositional focus consists of hymns of which he wrote over 200. Billings wrote only 4 canons but he is most well known for this canon of *When Jesus Wept*.

### **Composition:**

*When Jesus Wept* was published in 1770 in the, "New England Psalm Singer." This was the first music collection entirely by an American composer.

### **Historical Perspective:**

Billings is credited as being on the forefront of American music composition due to his large number of treatises written on the topic of music. Another of Billings's songs, "Chester" was the unofficial anthem of the American Revolution.

### **Technical Considerations:**

Using the words of the editor, Ivan Trusler, be sure to sing the canon smooth and sustained. The implication of this word should be applied specifically to any syllable that is given more than one note (opening line: "wept" and "falling"). Give special attention to making the movement between these notes as seamless as possible, using little articulation.

A common problem heard by the amateur choir is a slur up to the note on “Jesus.” Needless to say this should be eliminated.

### **Stylistic Considerations:**

Being this was first published in the “New England Psalm Singer,” if you are looking for an authentic performance, than you should listen to any Sacred Harp singing organization to get an idea of the tone quality you may desire to emulate.

### **Form and Structure:**

Four part canon sung at the interval of 4 measures.

### **Text and Translation:**

Adaptation of John 11:35

When Jesus wept, the falling tear in mercy flowed beyond all bound;  
When Jesus groaned a trembling fear seized all the guilty world a round.

## ***He Watching Over Israel***

Felix Mendelssohn

1809-1847

SATB w/piano accompaniment

G. Schirmer, Inc.: 2498

### **Composer:**

Felix was born in Hamburg into an influential Jewish family. His father was a successful banker and his grandfather a well known philosopher. His parents provided Felix with his first educational experiences in everything from math and foreign language to German literature and piano. At the age of nine he gave his first piano recital and was composing by the age of eleven. These two facts make it clear that he was a musical child prodigy. In 1812 his family moved to Berlin, converted to Christianity, and had their children baptized in 1816 giving him the Baptismal name of Bartholdy.

At the age of ten, he began formal musical studies with someone other than a family member. Through his teachers and studies he was personally introduced to Goethe and the music of Bach, Handel, and Palestrina. His first important composition was *A Midsummer Night's Dream op. 21*. He conducted a 100 year anniversary performance of Bach St. Matthew Passion at the age of twenty. He then went on to study at the University of Berlin. During the 1830s, he performed and conducted all over Europe. In 1835 he accepted the position of conductor of the Leipzig Gewandhaus Orchestra, which he held for the rest of his life. As part of this position, he promoted the careers of pianists such as Clara Schumann and composers such as Robert Schumann and Franz Liszt (Shrock 2009)<sup>6</sup>. In 1845 Mendelssohn was commissioned by The Birmingham Festival to write an oratorio. This became the oratorio, *Elijah*, and was his second and contains the movement, "*He Watching Over Israel*". In 1845 he served as Generalmusikdirektor in the Court of Friedrich Wilhelm IV in Berlin. He also founded the Leipzig Music Academy in 1843 and served as its head. Shortly after this founding, his health began deteriorating and then took a turn for the worse after the death of his sister in 1847. After having several strokes in October of 1837, he died on November 4, 1847.

### **Composition:**

This is number 29 found in Part Two of the larger work, the oratorio *Elijah*. *Elijah* tells the story of the Biblical prophet Elijah as told in 1 Kings 17-19. It was written in 1846 for the Birmingham Festival. It was

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<sup>6</sup> (Shrock 2009)

originally conceived to be performed in German but with the Birmingham commission, the language was changed to English for its premier.

### **Historical Perspective:**

Mendelssohn wrote this oratorio as a tribute to the great composers of oratorios of the past, specifically Bach and Handel. Mendelssohn brought this form up to current trends through his lyricism and use of orchestral and choral tone color. This work was well received at its premier and continues to be a favorite of choirs to perform either in its entirety or in parts.

### **Technical Considerations:**

Although the choral parts are not overly difficult, an accomplished accompanist is needed due to the triplet passages and frequent accidentals. These triplet passages in the piano accompaniment may cause an issue for the choir as they try to sing eighth notes against this rolling rhythm of the piano accompaniment. There are a large number of "s"s in the song which will require attention so that the piece does not become one big "s." Be careful in long rehearsals to allow the sopranos and tenors the opportunity for rest as the tessitura lies in the top part of their range. On the *sfs* use the initial consonant sound of the "g" to help bring out this sudden dynamic change.

### **Stylistic Considerations:**

As the piece begins the singers should be aware of each voice part entering with the main rhythmic motive ("He watching over Israel") that occurs at different pitch levels. Time will need to be spent on creating the same phrase shape on each beginning entrance. As each part enters on "shouldst thou, walking in grief," each part needs to momentarily move to the forefront and then fade to the background as the next voice enters and takes the forefront in turn. The piece should reach its climax on page four to the top of page five where it begins to decrease in dynamics to the end.

### **Form and Structure:**

The piece consists mainly of a polyphonic treatment of one main theme that is introduced by the sopranos at the onset and the second theme introduced by the tenors at measure 19 ("Shouldst thou, walking in grief"). Although the piece is mainly polyphonic, there is much interplay and imitation between the four vocal parts throughout that the voices should seamlessly sound as one.

## **Text and Translation:**

Adapted: Psalm 121:4

He watching over Israel slumbers not nor sleeps:

Shouldst thou, walking in grief, languish, He will quicken thee:

## ***How Lovely is Thy Dwelling Place***

Johannes Brahms

1833-1897

SATB

G. Schirmer, Inc. HL50293760

### **Composer:**

Brahms was born in the town of Hamburg and received his first musical training from his father who was a professional musician in the Hamburg Philharmonic. His father also played in the local dance halls and taverns. He received his first piano lessons at the age of seven, gave his first performance at the age of ten, and began playing in the local theaters and creating arrangements of popular symphonic compositions for local ensembles during his teen years. In the late 1840s Brahms began his lifelong interest in gypsy music. He came into contact with gypsy music through the many Hungarian refugees that had come to Germany during this time.

In 1853 Brahms went on a concert tour with violinist Ede Remenyi. It was during this time Brahms' compositions began to gain popularity with pianists that continues to this day. Another important contact came in the same year as he met and became good friends with Robert Schumann who became a life-long mentor and granted Johannes access to his large collection of music and literature.

Throughout his twenties and thirties, Brahms held several positions as choral director. In 1859 he founded a women's chorus in Hamburg which accounts for his large output of music for women's voices. In his forties, Brahms' focus shifted to symphonic music although he continued to write vocal music until 1889 when he mysteriously stopped writing choral music.

Brahms' choral music displays two common threads as described by Shrock. A first thread is a reflection of a "deep-felt personal despondency about life...many compositions express Schopenhauer's philosophy of life pain-that existence is a task to be endured and that the only hope of joy is after death." The second thread "is a formal structuring of compositions based on canon or close imitation" (Shrock 2009).<sup>7</sup>

*- where is Shrock?*

### **Composition:**

Brahms' German Requiem is different from many other requiems we may sing that are based on the Roman Catholic liturgy. The German Requiem is based on the Lutheran Bible and is considered to be

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<sup>7</sup> (Shrock 2009)

much more of a humanist Requiem than a spiritual one. The text that Brahms collected for this work dealt with passages of peace and comfort as compared to the traditional requiem that requests forgiveness and repose of the soul of a deceased person.

### **Historical Perspective:**

This composition, written during a time period of intense Nationalism has a very nationalistic title, *A German Requiem*. This title was meant to distinguish this work from a requiem for the Catholic Church. Brahms himself stated that a better title would have been, *A Requiem for Humanity*.

### **Technical Considerations:**

Be sure to pay close attention to large amount of dynamics indicated. Also be sure to note the difference in texture: a back and forth movement from homophonic to polyphonic. This is another piece in which the conductor must be aware of the extended amount of time many voice parts, especially the tenors, spend in the upper part of their range. Great amounts of vocal damage could occur by not making this observation.

### **Stylistic Considerations:**

The most important thing to remember when performing this piece is to be sure to convey the emotion desired by the composer. Although Brahms believed strongly in the value of absolute vs. programmatic music, it is very pivotal to the successful performance to add the required emotions to this performance. The strict observance of the provided dynamics will take you far in this endeavor along with the rise and fall of the melodic line.

### **Form and Structure:**

This piece can be seen as rondo form of ABACA:

A: mm 1-23: mainly heterophonic with the statement of the main theme

B: mm 24-84: new melody introduced by tenors followed by a polyphonic treatment between all voices followed by a short heterophonic phrase "for my soul" which leads into a polyphonic section lead into by the basses, "it longeth." Next is a return to a homophonic section to close out this section

A: mm 85-108: return to the opening theme complete with piano introduction

C: mm 108-153: begins heterophonic but leads into the largest fugue section of the composition

A: mm 153-end: return to a homophonic statement of the opening text

### **Text and Translation:**

Adaptation of Psalm 84

How lovely is Thy dwelling place, O Lord of Hosts,  
For my soul, it longeth, yea, fainteth for the courts of the Lord:  
my soul and body crieth out, yea for the living God.  
Blest are they that dwell, that dwell within Thy house;  
they praise Thy name ever more.  
How lovely is Thy dwelling place.



## ***The Best of Rooms***

Randall Thompson

1899-1984

SATB/a cappella

ECS Publishing: No. 2672

### **Composer:**

Randall Thompson is a Twentieth Century American composer born in New York City. He attended the Lawrenceville School in New Jersey, a private school where his father taught English. He went on to study at Harvard University and the American Academy in Rome. Between 1931-34 he became a member of the Guggenheim Foundation Fellowship that traveled all throughout the United States observing music education programs. Throughout his life, Thompson held many prestigious teaching/conducting positions. Some of the positions were with the University of California at Berkley, the Curtis School of Music in Philadelphia, University of Virginia in Charlottesville, Princeton University and lastly Harvard University. His most notable student, Leonard Bernstein, studied with Thompson at the Curtis School of Music. Later in life, Thompson was given the nickname "Dean of American Choral Composers" due to the fact some of his compositions were among the most performed of all choral works composed during the twentieth century. "His musical language is melodically and harmonically diatonic, characterized by parallel motion chords in first or second inversion" (Shrock 2009)<sup>8</sup>.

### **Composition:**

*The Best of Rooms* is considered Thompson's finest of all sacred choral works. It was composed while he was in Switzerland in 1963 for the Northwestern University Chorus of Illinois, USA. Since its premier, it has gained great popularity for church and non-church sponsored choirs.

Source?

?  
What is the connection?

### **Historical Perspective:**

This was written long after Thompson had established himself as a composer and serves mainly to cement his place as an American composer. He once again shows his affinity at setting prose to music.

That's the reason he wrote it?

Develop this

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<sup>8</sup> (Shrock 2009)

## Technical Considerations:

Thompson employs a large range of dynamics from *pianissimo possibile* (ppp) to *fortissimo possibile* (loudest possible). The piece gradually increases up to *mezzo forte* then decreases back down to *pianissimo*. It then builds to a climax of *fortissimo* and quickly decreases to the ending back all the way down to *pianissimo possibile*.

This piece contains several chromatic passages that will require repeated practice or even the addition of the piano during performance for a less experienced choir. Tone quality could be an issue for the sopranos as a result of the range demands of a high Ab.

## Stylistic Considerations:

The melismas in this piece are not those you would find in Handel where they should be accented. Instead these melismas should be sung smoothly. The dynamics are very specific and vary from the softest of soft to the loudest of loud and must be carefully observed. The last stylistic consideration is the phrasing required in this composition. There are more places where each voice has their own phrasing rather than all voices having the same phrasing.

## Form and Structure:

- A: mm1-15: Contains half of the poem in the opening statement on which the rest of the composition is built. The A section also contains the most simplistic and straightforward musical concepts.
- A': mm16-21: Begins with a re-statement of the opening melody using the next line of the poem.
- B: mm22-38: A movement away from tonality and the opening melody. Music becomes much more chromatic and melismatic. The climax occurs at measure 33. Continues to repeat the phrase, "grant Him the nobler part of all the house." This section concludes by moving onto the next phrase of the poem, "the best of all's the heart."
- C: mm39-50: Ending section repeats the words, "the best of all's the heart." With each repetition the piece moves away from the climax and towards a final resolution on an Ab chord with a 9-8 suspension by the altos.

## **Text and Translation:**

Adaptation of poem by Robert Herrick, 'Christ's Part' (1647)

Christ, He requires still, wheresoe'er He comes,  
to feed, or lodge, to have the best of rooms:  
Give Him the choice; grant Him the nobler part  
Of all the house: the best of all's the heart.

*Source?*

## ***If Music be the Food of Love***

David Dickau

1953-

SATB w/piano accompaniment

Colla Voce: 36-20109

### **Composer:**

David Dickau is currently the Director of Choral Activities at Minnesota State University, Mankato, a position he has held since 1991. He has received two awards while employed at MSU: Distinguished Faculty Scholar in 2008 and Teacher of Year given by the student association. Previous to this appointment, he taught at the high school and collegiate level. He holds degrees in Choral Music from Northwestern University and the University of Southern California. He is an active member of the American Choral Director's Association holding many leadership positions both locally and nationally. He began his composing career in the early 1990s and has quickly become a sought after source for commissioning. His works display his desire to write music based upon "significant, meaningful, and imaginative texts of great poets" (Dickau 2009)<sup>9</sup>. In addition to commissionings, he is a sought after clinician for many large choral festivals.

### **Composition:**

The music contains the following inscription: "This work was co-commissioned as a special part of the Minnesota Music Educators Association and the American Choral Directors Association of Minnesota. for Anne."

People sometimes misspeak and credit the text of this piece to Shakespeare. Shakespeare only penned the opening line of this complete poem written by Henry Heveningham.

### **Historical Perspective:**

On the inside cover of the piece the publisher has written "*If Music Be the Food of Love* is clearly written in a romantic style." The poem for this setting was written by Henry Heveningham who lived from 1690-1715. This makes for an interesting quandary. A modern day composer using the poem written the Baroque time period writes in a romantic style. In spite of this quandary, the melding of all these time periods results in some beautiful musical moments.

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<sup>9</sup> (Dickau 2009)

## Technical Considerations:

The biggest technical consideration is the numerous times the piece alternates between accompanied and a cappella. Of course this would not be an issue if the piano did not return once the piece became a cappella but the piano re-enters twice and the second re-enter is after a prolonged absence allowing much opportunity for intonation or even a tonal shift to occur by the choir. The next important concept is that of balance required between not only the four voice parts but also between the voices and piano accompaniment. The final major issue is the intonation issues that will arise in this particular piece of music. Each voice part has numerous opportunities for the intonation to go astray. Many phrases end with long held notes that will allow for the pitch to possibly sag if appropriate breath support is not given.

There are many less major considerations but you should not overlook the issue of phrasing and dynamics. The dynamics throughout this piece are in a constant state of flux of crescendo and decrescendo. The phrasing and texture often alternate between heterophonic and polyphonic which creates more issues of balance for the singers.

## Stylistic Considerations:

As you begin to work stylistically on this piece, it is important to return to the text and be sure that the text comes through with the use of proper and clear diction. In terms of the dynamics, the softest dynamics must still contain energy and not become thin in tone and the loudest sections still need to incorporate the most beautiful singers' tone. The singers need to embrace the slight dissonances that occur and not over emphasize the dissonance by having the dissonant note sound too strongly within the chord.

## Form and Structure:

mm1-4	Piano introduction
mm5-12	Main theme introduced by the choir homophonically
mm13-22:	new theme with alternating tone color (men, all, ladies, men)
mm23-34	A cappella with the sopranos beginning a new theme with the other voices providing chordal support. As the piano re-enters, the choir is now singing <i>in a heterophonic style</i>
mm35-38	Piano interlude

mm39-49	Prolonged a cappella section with a tonal shift from Eb to Ab. Piano re-enters at m49 as the choir holds its last chord
mm49-52	Piano interlude
mm53-63	Structurally (not melodically) this section is similar to mm23-34. Most polyphonic of any section
mm64-67	Piano interlude identical to introduction
mm67-74	Repetition of opening choral phrase
mm75-80	Coda: repetition of the words, "Sing on"

### **Text and Translation:**

Text by Henry Heveningham

If music be the food of love, Sing on, sing on, sing on till I am filled with joy:  
 For then my list'ning soul you move, for then my list'ning should you move to pleasures,  
 to pleasures that can never cloy.  
 Your eyes, your mien, your tongue declare that you are music ev'ry where.  
 Pleasures invade both eye and ear. So fierce the transports are, they wound,  
 And all my senses feasted are: Tho' yet the treat is only sound.  
 Sure I must perish by your charms, unless you save me in your arms.  
 If music be the food of love, Sing on, sing on, sing on till I am filled with joy.  
 Sing on, sing on, sing on.

*Singer*

## ***Amor de Mi Alma***

Z. Randall Stroope

1953-

SATB optional piano accompaniment  
Walton Music: HL08501427, WJMS1025

### **Composer:**

Stroope was born in Albuquerque, New Mexico and received his Masters degree in vocal performance from the University of Colorado and his Doctorate in conducting from Arizona State University. Additionally, he studied individually with Margaret Hillis. He is a recipient of the Australian-American Fulbright. Stroope studied composition with Cecil Effinger and Normand Lockwood whom both studied with Nadia Boulanger. He is currently the Director of Choral and Vocal Studies at Oklahoma State University. He also serves as the Artistic Director for summer international choral festivals in Berlin, Germany and Rome, Italy. Before these two positions, he was the Director of Choral Studies at Rowan University in Glassboro New Jersey. He has written over 95 published works.

### **Composition:**

*Amor de mi Alma* was commissioned by the Meistersingers of Englewood, Colorado and was published by Walton Music in 2001. Stroope sets the text of a Renaissance sonnet by one of the finest of all Spanish Renaissance poets, Garcilaso de la Vega. Vega died at the age of 33 due to wounds received in military combat.

### **Historical Perspective:**

Stroope, an active composer, sets the poem of de la Vega who died in 1536. This provides quite a contrast between cultures that seems to disappear in Stroope's setting of this clearly contemporary work.

### **Technical Considerations:**

The first thing to note is the long absence of the piano in the middle of the composition with its return some 15 measures later. This means great attention will need to be made not only to intonation but

tonality as well. The piano accompaniment ends in the key of Db and the singers continue unaccompanied in the key of C# minor. As the director you must ask, should there be a feeling of a key change although all the tonality has done is go to the enharmonic spelling of the original key?

This unaccompanied section contains some of the most dissonant sounds found in this composition as the basses and tenors hold onto a pedal tone. why?

It is important to spend some time with your singers in analysis to determine where the melody is at all times so it is always clearly heard above the support provided by the harmony voices. The harmony voices must at all times provide a solid foundation on which the melody can be supported.

### **Stylistic Considerations:**

The composer himself states on the inside cover of the composition, “performed with or without accompaniment, depending on the particular needs of the ensemble and the acoustic circumstances.” This issue becomes a pretty big stylistic consideration each director must make for the ensemble and perhaps would vary from one venue to another.

The most important aspect to remember is to convey the meaning of the text in your performance. This is doubly hard since clear diction alone will not help since it is in a foreign language. This is a great opportunity to really dive into singing with not only the voice but with the face and body as well.

### **Form and Structure:**

- mm1-4            Piano introduction
- mm5-15          Soprano sings the melody while Alto, Tenor, and Bass provides chordal support
- mm16-39        Virtual repeat of mm5-15
- mm40-52        New material without accompaniment as basses and tenors hold a pedal tone below the sopranos and altos flowing melody/harmony
- mm53-75        Return to the beginning theme
- mm76-78        Coda



## Text and Translation:

“Soneto V” by Garcilaso de la Vega (1503-1536)

Yo no naci sino para quereros;  
But I was not born to love you;

I was born to love only you;

Mi alma os ha cortado a su medida;  
My soul hath cut to your specifications;

My soul has formed you to its measure;

Por hábito del alma misma os quiero.  
By habit I love soul.

I want you as a ferment for my soul.

Escrito está en mi alma vuestro gesto;  
It is written in my soul your act;

Your very image is written on my soul;

Yo lo leo tan solo que aun de vos  
I just read that even you

Such indescribable intimacy

Me guardo en esto.  
I keep at it.

I hide even from you.

Quanto tengo confieso yo deveros;  
I have confess my debt;

All that I have, I owe to you;

Por vos naci, por vos tengo la vida,  
Born for you, for you I have a life,

For you I was born, for you I live,

Y por vos é de morir y por vos  
and for you die and for you

For you I must die, and for you

muero.  
die.

I give my last breath.

## ***There Will Be Rest***

Frank Ticheli

1958-

SATB (div)/a cappella

Hindon Publications: HPC-7095

### **Composer:**

Frank Ticheli is an American born composer known most for his scores for instrumental ensembles. He was born in 1958. He was the Composer in Residence of the Pacific Symphony from 1991-98. It is during this time that he met Carl St. Clair whose child died at the age of 18 months which inspired Ticheli to dedicate the composition in his memory.

In 1991 he joined the faculty at the University of Southern California's Thornton School of Music where we remains today as a Professor of Composition.

He has received many awards for his teaching and composing: 2012 "Arts and Letters Award," 2006 NBA/William D. Revelli Memorial Band Composition Contest, Walter Beeler Memorial Prize. He holds honorary membership in Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America."

### **Composition:**

The front page has the following dedication: "In loving memory of Cole Carsan St. Clair (January 2, 1998-July 26, 1999)". This work features many different compositional devices that help to unite the sections they appear in. The work begins with building tone clusters at the interval of a 2<sup>nd</sup> and a mixture of timbre by alternating the male and female voices. The next device would be word painting in mm46-49 on the words "holy and low." The B section begins with a little polyphony with three of the voices and the section ends with an extended section of polyphony with all four voices. The last device is in the coda of the piece as we aspire to attain peace through the choir singing in homophony.

### **Historical Perspective:**

Cole (subject of dedication) was the 18 month old child of American conductor Carl St. Clair of the Pacific Symphony Orchestra out of Los Angeles, CA. This dedicated piece was commissioned by The Pacific Chorale and was premiered at Segerstrom Hall, Orange County Performing Arts Center on May 23, 1999. Clearly this dedication was added when it was published by Hindon Publications in 2000.

Text of the composition is based on a poem by Sara Teasdale, American poet, who committed suicide at the age of 41 by taking an overdose of sleeping pills. This poem expresses much of the loneliness and despair she felt during her life but the poem does end with the hope of finding peace in the end.

### **Technical Considerations:**

The piece is a cappella which means pitch and intonation will be an issue to be addressed throughout. Most notably the cluster chords that occur throughout will need much practice to obtain a balance between all the notes in the cluster. Much work will need to be spent balancing the melody against the supportive harmony of the other voices. The piece must be sung legato throughout with clear diction to convey the words to the audience. This will require consistent work on singing initial and final consonants together clearly and cleanly. As you begin each polyphonic entrance, remind your choir to bring out each entrance to be easily identified by the listener.

### **Stylistic Considerations:**

The tempo marking is *rubato* which gives the conductor much freedom to provide additional word emphasis through tempo modifications. Many examples of the term *piu mosso* abound indicating specific places where the composer requests movement of the tempo. Be sure to emphasize the differences in the melody and harmony in the repetition of the opening section during measure 23-48, as this will help keep the piece fresh for the choir and audience. Be sure to add lift to your sound as you end the piece and shift into a new key with a sense of renewed hope for the future.

### **Form and Structure:**

- |         |  |
|---------|--|
| mm1-22  | A: Begins with Basses and Tenors singing two measure motif that ends with a unresolved held interval of a Major second. This interval unresolved interval occurs over and over in the A section.   |
| mm23-48 | A: Return to opening motif. Rest of the section contains some development of the other ideas presented in the original A section.  |
| mm49-74 | B: Begins with held notes by three voices while the sopranos sing the melody consisting mostly of moving eighth notes. After one measure the altos join in singing the soprano melody down the interval of a minor second. One measure after the altos, the tenors enter at the interval of augmented fourth (tritone) |

higher than the soprano original melody. Section ends with an extended polyphonic section on the words "above me."

mm75-84

Coda: Contains a repetition of the words "Stars I shall find" along with a tonality shift from Eb to G.

### **Text and Translation:**

Poem by Sara Teasdale (1884-1933)

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.

I will make this world of my devising,  
Out of a dream in my lonely mind,  
I shall find the crystal of peace,--above me  
Stars I shall find.

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