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Advanced Conducting Project

Nathan Carns
Messiah University

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A RESOURCE GUIDE TO SELECTED CHORAL REPERTOIRE

Nathan Carns
Advanced Conducting Project MUAP 504-04
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Introduction

The purpose of this paper is to provide a repertoire resource guide modeled after those found in the series *Teaching Music Through Performance in Choir*, edited by Heather J. Buchanan and Matthew W. Mehaffey and published by GIA Publications, which reflects a wide variety of choral music appropriate for performance at the high school level. The music that was chosen for this compilation spans the length of choral music history and encompasses many different styles and genres. Included are both sacred and secular works, a cappella and accompanied works, and works in several different languages, all of which represent the vast array of possibilities before a conductor when programming for a concert. The repertoire presented in the following guides is suitable for a range of abilities at the high school level, from a beginning choir to an advanced chamber ensemble. The guides have been written not to be a full analysis of each work, but to give an overview of the historical significance of the piece and the most significant technical aspects of the work.

Analysis of each work includes a short biography of the composer or arranger, the historical background of the time period and/or composition, a brief analysis of the technical considerations and musical elements of each work, stylistic considerations, the form and structure of each piece, the text and its literal and poetic translation, and exemplary listening suggestions. The analysis of the technical considerations and musical elements focuses on the more difficult aspects of each work, highlighting pitfalls and giving suggestions on how to navigate them. Elements such as harmony, rhythm, range and tessitura, diction, and intonation, as well as others, are covered in these sections. Matters of performance practice are discussed in the stylistic considerations, with ideas how to present an authentic performance of the piece.

Each of the selections has been rated using the scale and guidelines presented in the *Teaching Music Through Performance in Choir* series which can be found on pg. 85-86 in Volume 1, and pg. 137-138 in Volume 2. There are three ratings for each piece (Vocal, Tonal/Rhythm, and Overall) on a scale of

1-5, with 5 being the most difficult. The vocal rating appraises the level of difficulty of the vocal technique that is required to sing the work, taking into consideration range and tessitura, expressive elements, diction, length of phrases, among others. The tonal/rhythm rating takes into account the harmonic language, melodic contour, and rhythm and meter of the piece. The overall rating is an average of the vocal and tonal/rhythm scores.

The information presented in this volume is not intended to be a conclusive study on each of the works, but is meant to be a starting point for a conductor who is thinking of, or has programmed one of these pieces. Each of the guides contains enough information to get a teacher or conductor started in preparing a work for rehearsal and performance. The suggestions made are based on the experience of the author from performing or conducting each of the works.

This paper is submitted in partial fulfillment of the requirements for the degree of Master of Music.

Hodie Christus Natus Est
Jan Pieterszoon Sweelinck
(1562-1621)

SSATB Choir
Arista Music
Overall: 3
Vocal: 3
Tonal/Rhythm: 4

Composer

Jan Pieterszoon Sweelinck was a Dutch organist, composer, and teacher. The most likely scenario for his early musical education is that he was taught by his father, the organist at the Oude Kerk in Amsterdam. After his father's death, Sweelinck assumed the organist position at Oude Kerk from sometime around 1580 to his death in 1621. From the time of his childhood, Sweelinck rarely left Amsterdam for more than a few days at a time, choosing instead to lead an uneventful life supported by the Oude Kerk, his teaching, and his publications. However, uneventful does not mean unsuccessful. Sweelinck became one of the most recognized organists of his time, leading to his teaching of many pupils from northern Germany with a lineage that traces through the years to the likes of J.S. Bach. He also was a respected authority on the organ, its construction and restoration, and was called upon to inspect many instruments or oversee the renovation or construction of others.

Sweelinck's compositional output consists of over two hundred vocal works including motets, secular chansons, Italian madrigals, and a polyphonic setting of each of the 153 Calvinist Psalms. The motets, including *Hodie Christus natus est*, were published in 1619 as *Cantiones sacrae*. In addition to his vocal works, he wrote seventy works for keyboard.

Composition

Hodie Christus natus est is one of thirty-seven motets published in 1619 as the collection *Cantiones sacrae*. It is characteristic of Sweelinck's motets in several aspects, including the number of voices, the use of short points of imitation, short refrain-like sections that separate points of imitation,

and sections of "alleluias" that act as codas. A vast majority of Sweelinck's motets, numbering around forty, are composed for five voices, SSATB, leading to the conclusion that this was a performing force with which he was familiar and which was readily available to him. The English practice of voice exchange can be seen when looking at the two soprano parts of *Hodie*, which, instead of being a higher and lower part, are equal and often exchange melodic material imitatively at the same pitch level. The short points of imitation are obvious throughout the score, often only made up of one or two measures at a fast tempo. The short refrains are easily identified at the opening of each section with the repeated "*Hodie, hodie.*" The coda-like "alleluia" sections are found not only at the end of the piece, but also at the end of each major section of the piece.

Historical Perspective

Despite being isolated from the great musical centers of his time, Sweelinck managed to build a reputation throughout Europe because of his skill on the organ, his work as a teacher, and his compositions. Although there were many great cities for music during the Renaissance all over Europe, Amsterdam was not considered among them. What makes the accomplishments of Sweelinck all the more astounding is that he never left Amsterdam to study in Venice, Milan, Paris, or Rome. His compositional style was cultivated in isolation from the rest of the musical world, leading to works that can resemble those of the Franco-Flemish or Italian composers, but that were also distinctly his.

Unlike his counterparts in other parts of Europe, Sweelinck did not compose his sacred choral works for performance in worship at his church of employment, instead composing for private devotional use. The psalm settings were all in French, the preferred language of the well-to-do in the Netherlands at the time; while the motets were all on texts from the Catholic liturgy which were not in line with the Calvinist theology.

Technical Considerations and Musical Elements

A five voice motet, *Hodie Christus natus est* provides an opportunity to work on balance within the choir because of its imitative texture and equal soprano parts. The two soprano voices are equal in pitch range and often exchange the melodic material in imitation. To balance the soprano voices, mix the soprano I and II sections of the choir to achieve a more uniform tone color across the two parts. It may also be necessary to mix the tenor and alto sections for certain sections of the piece. Based on the tessitura of the alto voice, it was most likely written for a countertenor with notes that are so low that most females would not be able to sing them with a pleasant tone quality. Depending on the size of the choir, adding a tenor or two with a strong falsetto may bolster the sound of the alto line and maintain the balance in the extremely low sections.

In the mix of the imitative texture, there are several moments of duets and trios among the voices. This occurs throughout the piece, but especially in the "Gloria in excelsis Deo" section beginning at measure 40. While learning the piece, having those voices sing their parts together without the other voices will help to secure rhythmic accuracy and vertical alignment between those parts as well as the intonation between those parts. A next step in practicing this section is to have only the parts that are singing the same rhythmic figures (soprano I and tenor, tenor and bass, etc) at the same time sing so that the singers can begin to hear and understand the imitative structure of the work.

This piece also provides a good opportunity to introduce singers to the common Renaissance practice of text painting. While it is not as overt as much of the text painting of the Renaissance is, there are clear examples present in this work. The two most obvious examples are "*in terra*" and "*canunt*" in m. 21-25. In this brief section there are several instances on the words "*in terra*" of the pitch going from high to low symbolizing the angels coming down from the heavens to earth. The word "*canunt*" is also painted with light, quick melismas to symbolize the angels singing. Text painting is also present in the

"*Gloria in excelsis Deo*" section where, almost without exception, the contour of each vocal line ascends on "*in excelsis*," signifying glory to God "in the highest."

Harmonically, the work is relatively simple, with only brief departures from the established key of B-flat major. When there is a departure from B-flat major, it is only for a short time and to a closely related key, such as F major. There is one instance where the harmonic structure shifts in an unexpected direction in m. 26-32. At this point, one cannot look at the harmony vertically as in a chorale or hymn, but must look linearly at each line to see how the altered tones fit within the scheme of the imitation in terms of the intervallic relationship between the voices. Other than this section, the harmonic structure is straightforward with few altered tones and stays firmly in B-flat major.

Rhythmically, the work can look quite daunting, first because of the shifting from 6/4 time to common time, but also because of the complexity of not only individual vocal lines, but also the complexity of those lines in imitation. The shifting meter is deceptive because one would think that because of the 6/4 and common time designations that the beat would stay the same. However, after listening to several recordings by respected conductors, the quarter note in 6/4 is equal to an eighth note in common time. This change could cause some problems with maintaining a steady tempo and finding an intrinsic pulse for the singers. On top of this, there are very intricate rhythms in each voice part that overlap in imitation to create a difficult web of eighth and sixteenth notes that are often syncopated. Using count singing to ensure correct placement of each note within a measure in these intricate sections will help to keep the clarity of each voice intact so that the texture does not become muddled.

Stylistic Considerations

Because music of this time period was written without barlines, the addition of barlines can obscure the natural text stress that is present when those syllables fall off the beat in what we recognize as syncopation in measured time. In this edition the editor has done well to keep most of the textual

accents on the beat with his transitions from 6/4 to common time, sometimes in the middle of a measure. However, it should be noted that the barlines are still there only as aids for counting and should not obscure the flow of the text or musical line.

The imitative nature of this work, along with the period in which it was written, support the case for a pure, simple vocal tone color with as little vibrato as possible from the singers. The speed of the composition, as well as the ornamented nature of the vocal lines demands that there be little vibrato in the sound so that the intonation is clear, as well as keeping the rhythm crisp and light. The "placement" of the tone should be forward and pure, but still with a mature resonance that comes from a raised soft palate. Allowing a tenor or two to sing the alto part will help to darken and add strength to the alto part that would have originally been sung by countertenors.

Form and Structure

There are three main sections to this motet, with the first two sections being closely related but with several differences, and the third section being a coda on the words "*alleluia*" and "*noe*." The work is almost exclusively imitative with only brief moments of vertical alignment between more than two of the five voices.

The first two sections, m. 1-18 and m. 19-52, are closely related but do have several differences which set them apart from one another. These two sections are both broken into two smaller sections (I – m. 1-7 and 8-18, and II – m. 19-34 and 35-52) which each start with exact repetitions of the "*Hodie*" motif in each – m. 1-2 = m. 19-20, and m. 8-9 = m. 35-36. These two motifs act as simple homophonic introductions to the upcoming imitative sections. Each of the subsections in these two larger sections end with a phrase of praise, either "*Alleluia*," "*Noe*," or "*Gloria in excelsis Deo*," that become progressively longer with each occurrence. The tonality of both sections is similar, remaining mostly in B-flat Major, but there are brief departures in each section, the longest such departure coming in m. 26-34.

The differences in these first two sections lie mostly in the length of the development of the imitation. As the motet goes on, the imitative sections become lengthier, with the first imitative section lasting from m. 3-7, the second from m. 10-18, the third from m. 21-34, and the fourth from m. 40-52. These imitative sections are also marked by differences in text painting, rhythm, and harmony.

The third section of the piece is a coda on the text "*Alleluia*" and "*Noe*" from m. 53-63. Sweelinck used duets and trios during this portion of the work, which alternate on the two words to act as different choirs, creating a shifting texture and combination of voices that forms an interesting palette of colors.

Text

Source: This is the Antiphon for Second Vespers of Christmas Day.

Hodie, hodie Christus natus est, Noe.
 Today, today Christ born is, Noel.
 Today, today Christ is born, Noel.

Hodie, hodie salvator apparuit, Alleluia
 Today, today Savior appeared, Hallelujah.
 Today, today the savior appeared, Hallelujah.

Hodie, hodie in terra canunt angeli,
 Today, today in earth sing angels,
 Today, today on Earth the angels sing,

Laetantur archangeli, noe.
 Rejoice archangels, Noel.
 Archangels rejoice, Noel.

Hodie, hodie exultant justi, dicentes:
 Today, today exult the just, saying:
 Today, today the righteous exult, saying:

Gloria in excelsis Deo, alleluia, noe.
 Glory in highest God, Hallelujah, Noel
 Glory to God in the highest, Hallelujah. Noel

References and Resources

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Tollefsen, Randall H. and Pieter Dirksen. "Sweelinck, Jan Pieterszoon." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27206> (accessed September 15, 2012).

Suggested Listening

Jan Pieterszoon Sweelinck, "Hodie Christus natus est" on *The Cambridge Singers Christmas Album*, The Cambridge Singers, John Rutter, Collegium Records.

Jan Pieterszoon Sweelinck, "Hodie Christus natus est" on *Jan Pieterszoon Sweelinck: Choral Works Volume 1*, Netherlands Chamber Choir, Peter Phillips, Et'cetera Records.

Cum Sancto Spiritu
from Gloria in D Major RV 589
Antonio Vivaldi
(1678-1741)

SATB with Piano
Oxford Choral Works
Overall: 4
Vocal: 4
Tonal/Rhythm: 3

Composer

Antonio Vivaldi was the eldest of nine children born to Giovanni Battista, who was a professional violinist at St. Mark's Basilica in Venice, among other appointments and positions. Although there is no record of formal music training, it can be assumed that Vivaldi received instruction from his father on violin. A young Vivaldi often traveled with his father to church festivals and other musical events to play duets with him, as well as substitute for him in his church positions when necessary. Despite the early exposure to the life of a professional musician, Antonio was instead ordained into the priesthood in 1703. By 1706, he was no longer able to preside over Mass because of a physical ailment that is now commonly thought to be asthma.

Vivaldi's first appointment came in September 1703, shortly after his ordination, as the maestro di violino at the Ospedale della Pietà in Vienna, an orphanage which specialized in the musical training of orphaned girls. His appointment there, with several interruptions for visits to other cities to oversee the production of his operas, lasted until 1738 when he was released because officials grew tired of his absences. During this time Vivaldi climbed the ladder at the Ospedale della Pietà from maestro di violino to maestro di concerti in 1716, and finally to maestro di cappella in 1735.

During his employment at the Pietà, Vivaldi composed much of his vast catalog of instrumental works, most of which would have been performed by the girls in the orphanage's very capable orchestra. His most notable works are his concertos, which are both innovative in form and structure, as well as in musical content that speaks to Vivaldi's own virtuosity on the violin. His choral output is

mostly from a short span of time during the middle of his tenure at the Pietà, when the maestro di coro was granted leave in 1713 and was not replaced until 1719. During this time Vivaldi, along with a colleague, filled this post, allowing him to begin composing sacred vocal music. In 1715, Vivaldi was awarded a bonus for the composition of an entire mass, a vespers, an oratorio, over 30 motets and other works. This list comprises a majority of his sacred choral works which, like his instrumental works, were probably written for the girls of the orphanage.

Composition and Historical Perspective

Although a precise date cannot be assigned to the composition of Vivaldi's *Gloria in D Major, RV 589*, it can be traced to a period dating from 1713-1717 based on several factors including Vivaldi's substitution for the maestro di coro at the Pietà. This work reflects a style that was popular in Venice during the 1710s, as well as an orchestration and voicing that would have been appropriate for the orchestra and choir at the orphanage. The *figlie di coro*, a choir of mature women who had grown up in the orphanage, would have been the choir that performed this work, with most all of the notes, including those in the bass voice part, being sung in the written octave (with the exception of only a few low notes that would have been transposed up an octave). Because the women of the *figlie di coro* led a cloistered life, it would have been improper for them to perform with men.

The *Gloria, RV 589* is one of two extended works that Vivaldi wrote on that particular section of the mass. This work lay unperformed presumably from the time of Vivaldi's death until it was revived during a festival in Sienna, Italy in 1939 that featured works recently uncovered in Vivaldi's collection of manuscripts. It was an instant success and quickly found its way into the repertoire of professional and amateur choirs alike. This particular setting is separated into eleven rather short movements, each setting only a phrase of the lengthy *Gloria* text. The work contains seven movements for SATB choir, one movement for alto solo and SATB choir, one movement for alto solo, and one movement for soprano

duet. The orchestration of the work calls for oboe, trumpet, strings, and basso continuo. Because of the limited role of the soloist, and the small orchestra, this work is accessible to many amateur choirs.

The final movement of this work, "Cum Sancto Spiritu," is a lively double fugue that is borrowed from the work of a contemporary of Vivaldi, Giovanni Maria Ruggieri. Like Handel, Vivaldi is now known to have borrowed often from himself and other composers, maintaining a collection of church music from which he could recycle music or find compositional examples. Vivaldi adapted Ruggieri's original work for two choirs, which was written c. 1708, for a smaller instrumental ensemble and his single choir of female voices. This movement makes for a fitting and rousing ending to a very complete masterwork of the choral repertoire.

Technical Considerations and Musical Elements

Regardless of the complexity or length of the subject, a fugue is a very difficult type of composition for even experienced musicians to perform well. When a second subject is added in, creating a double fugue, it becomes even trickier. In "Cum Sancto Spiritu" the two subjects, initially sung in the bass and soprano voices respectively, are contrasts in rhythm. The first subject in the bass voice is characterized by longer note values, while the second subject in the soprano voice is made up of shorter notes with more text. One characteristic that both subjects do share is the limited range of each, only a fifth from the bottom note of the subject to the top note. This makes the practice of the consequent answer to the subject beginning on the dominant accessible in all of the voice parts, with no voices having to stretch to the extreme of their range.

This movement is in 4/2, which for some inexperienced singers can cause problems. When first learning the subjects and answers of this fugue, it may be best to have the singers count eight beats per measure, rather than in the quick, and sometimes confusing 4/2. Count singing using eight beats per measure will allow the singers a comfort level knowing that a quarter note is one beat, a half note is two

beats, and so forth. Once the notes and rhythms are secure, then speeding the work up to the tempo which necessitates the use of cut time can happen.

For choirs that are used to singing in a homophonic texture most of the time, tackling a work like this can be daunting. Not only will the count singing make the singers more comfortable with the unusual meter of the work, but it will also ensure accuracy during the staggered entrances and overlapping linear vocal lines of the double fugue. It must be emphasized during the learning process that rhythmic accuracy is of the utmost importance, because the vertical harmonic structure is built upon certain linear vocal lines coming together at precise moments in the music. Working to ensure rhythmic accuracy will go a long way in ensuring harmonic accuracy as well.

Another way of securing harmonic accuracy with good intonation and awareness of how other voices affect each other is to have voice parts sing in pairs. The first step in this would be to have the voices that are singing the related subject and answer sing their parts to see how they fit together. In most cases the answer begins on the same note that the subject ends on (not necessarily in the same octave). As an example, have the basses and altos sing m. 1-16, then have the sopranos and tenors sing m. 1-16. Once the singers are comfortable singing the related subject and answer, have the voices that have the two different subjects sing together, followed by the two voices with the answers together. This process can be repeated throughout, although the identification of the original subject becomes more and more difficult during the development in m. 36-45 and m. 50-68.

The free use of accidentals to alter the harmony is of concern when learning this work. If the choir is confident in using solfège syllables, especially the chromatic syllables, it would be advantageous to utilize them while learning this piece to ensure precision in the many instances of half step intervals to altered tones, especially the abundance of G-sharps. Working to lock in the difference in “fa” and “fi” for the G-natural and G-sharp respectively will increase the ensemble’s chances of singing with good intonation, even in this polyphonic texture.

Stylistic Considerations

As was the practice of the Baroque period there is little indication of expressive elements in the score. This does not, however, mean that there should be no variance in dynamics or shaping of phrases. As with any piece of the music, the melody, in this case the subject and answer of the fugue, should take precedence of the other voice parts. The choir must work to avoid the thematic material getting bogged down in the polyphonic texture of the fugue.

Also common in Baroque practice is strong articulation that stops short of being marcato. While it may be counterintuitive to sing fugal lines of polyphony in a well-articulated manner, it will be more historically accurate, as well as help to secure rhythmic accuracy. In addition, the piece should be sung with a pure tone that contains little vibrato that would muddy the intricate vocal texture.

Form and Structure

This double fugue is structured in a form that is similar to sonata-allegro form, which is true of most fugues. The work begins with the exposition, or, the initial, clear statement of both fugue subjects and answers (m. 1-32). The development follows with an extended period of manipulating the subjects to alter the harmony and add interest (m. 34-68). During this section, neither subject is heard in its entirety. Finally, there is the recapitulation, wherein both subjects are heard in a manner very close to that of the opening statement (m. 69-78).

Text

Source: This portion of the Gloria is part of the Ordinary of the Catholic Mass.

Cum Sancto Spiritu, in gloria Dei Patris, Dei Patris. Amen.

With Holy Spirit, in glory God Father, God Father. Amen.

With the Holy Spirit, in the glory of God the Father, God the Father. Amen.

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Suggested Listening

Antonio Vivaldi, "Cum Sancto Spiritu" on *Vivaldi Gloria*, Concerto Italiano, Rinaldo Alessandrini, Naïve Records.

Antonio Vivaldi, "Cum Sancto Spiritu" on *Vivaldi: Gloria RV 589, Beatus vir RV 597*, Schola Cantorum of Oxford, Jeremy Summerly, Naxos.

And the Glory of the Lord
from *Messiah*, HWV 56
George Frideric Handel
(1685-1759)
adapted by Roger Emerson
(b. 1950)

SAB with Piano
Hal Leonard
Overall: 2
Vocal: 2
Tonal/Rhythm: 2

Composer

Born Georg Friedrich Händel to a barber-surgeon father in 1685 in Halle, Germany, Handel was found to have an innate musical ability early on, but it was not initially fostered by his father, who wanted him to study law. Despite this, Handel studied music throughout his youth and was appointed organist at the Halle Cathedral in 1702, before moving to Hamburg in 1703 where he played violin and harpsichord in the opera orchestra. While in Hamburg, Handel wrote his first operas, which met with mixed success. After spending four years in Hamburg, he went to Italy in 1707 to learn opera from the Italian masters. He quickly found success in Italy with his operas, as well as his sacred music. Because of this success he was named *Kapellmeister* to the Elector of Hanover in 1710. Handel then traveled to London, where he spent the next twenty years successfully composing and producing his operas for the English people at several different theatres.

When the English people fell out of love with Italian opera, Handel singlehandedly invented a new genre of music that would become his greatest contribution to the musical world. The oratorio became Handel's passion and provided him with a means to continue writing arias in the style of Italian opera, but with the additional dramatic function of the chorus acting as participants, commentators, or narrators. The English people loved the combination of the Italian style arias and the joining of German and English choral traditions that Handel fused into his oratorios. From the 1730s on, Handel wrote some twenty oratorios, most of which met with public success, garnering him fame and fortune. His

oratorios became the standard of the genre and were copied not only in England, but also throughout Europe during the eighteenth and early nineteenth centuries. The greatness and lasting importance of his oratorios can be seen in the large-scale works of composers like Mendelssohn who modeled his great oratorio *Elijah* after Handel's works, and in the continued performance of Handel's oratorios 250 years later.

Today, Handel's most well-known compositions are his oratorios and operas, but he also composed anthems, psalm settings, a passion, and a significant amount of instrumental music. Handel died in 1759 after going completely blind six years earlier, and was so loved and admired in England that he was buried in Westminster Abbey.

Composition

Messiah was written by Handel in 1741 in a matter of only twenty-four days. The subject was first proposed by Charles Jennens, who prepared the libretto by the end of 1739. The libretto was different than all but a couple of Handel's other oratorios in that it was narrative and did not contain much action or drama, and the text was taken directly from the Bible. Handel met with disappointment in his previous attempt at a project like this, *Israel in Egypt*, but followed the formula of his more successful oratorios for *Messiah*. The balance of solo and choir was better than in *Israel in Egypt*, which was too choir-heavy, and the music was more straightforward and direct.

The first performance of *Messiah* took place on April 13, 1742 in Dublin and was a huge success. The newspapers heralded the work immediately, which led to another performance on June 3 of the same year. *Messiah* was first performed in London on March 23, 1743 to less enthusiastic response, but would eventually become one of the most beloved compositions in England. Following Handel's death in 1759, choral societies began forming and putting on music festivals throughout England, many of them commemorating Handel's works, at which *Messiah* was often the centerpiece.

“And the Glory of the Lord” is the first choral movement of *Messiah* and is a joyous outpouring that signals the prophesied coming of the Messiah. This movement sets the tone for all of the choral movements in Part One (the Christmas portion) with a quick tempo, praising text, dance-like rhythm, and major tonality that is quite appropriate for the purpose of the overall work.

Historical Perspective

Handel’s main compositional output came during the Age of Enlightenment, a cultural movement that sought to understand the world in a way that was based on reason and intelligence rather than faith. The ideas of the Enlightenment sparked a push for change by governments and the elite. The philosophies and ideas were quickly spread with the use of the printing press, making these new ideas readily available to those who wanted to know more about them. The Enlightenment especially affected those of the middle class, which was becoming larger and more powerful throughout Europe, especially in Germany, England, and France. The middle class became more involved not only in politics and economics, but also in art, literature and music. The social roles changed, and the upper class was no longer the sole patron of the arts. With the dissemination of knowledge to more people during this time, the artists, musicians, and writers of the era began to cater to their new clientele.

This manifested itself in several ways in music. First, composers were no longer beholden to royal patrons or the church to make a living. By putting on public concerts, like those that Handel produced for his operas and oratorios, a composer could support himself without having to serve a Prince or Duke as he saw fit. Second, music was no longer predominantly sacred. Most composers continued to write music to sacred texts, but even Handel’s oratorios, which were almost exclusively sacred, were performed in public houses for an admission charge. Third, with the rise of the middle class, more people were participating in music-making than ever before. The rise of the amateur musician, especially of females, can be traced to this period with more people taking up instruments and the advent of choral societies. These choral societies played a large role in the proliferation of Handel’s

oratorios after his death as they continued to perform his works and make them the standard of English composition for the next hundred years.

Technical Considerations and Musical Elements

This adaptation by Roger Emerson of Handel's original has made this classic work more accessible to choirs lacking the numbers or experience to tackle the original. Emerson did this in several ways. First and foremost, the texture was thinned to only three voices: soprano (with some divisi), alto, and baritone. This allows choirs with a smaller number of male singers to perform the piece without sacrificing balance in the polyphonic texture. Although the texture was thinned, Emerson managed to keep all of the thematic material present, sometimes moving material to other voices, especially relocating the tenor line to either the alto or baritone line. The loss of the bass voice in several places does not change the texture or fullness of the harmony because the piano accompaniment contains those notes.

The next step Emerson took to make this work more accessible was to lower the key from A major to G major. This assists in making the ranges for the sopranos and baritones more comfortable, but may cause problems for the altos, who must sing rather low in their range for extended periods. This change is especially important for the baritones who are sharing the combined lines of the bass and tenor from the original. The lower key makes the moments of singing the tenor material more feasible for baritones and basses that are lumped together into this voice part.

Another important change that Emerson made was the simplification of the accompaniment. Because the original was meant for orchestra, the keyboard reduction is difficult to play even for good accompanists, with very wide ranges and a polyphonic texture that doubles the voices. Emerson maintained the harmonic identity of the work, while thinning the texture, so that it is still supportive of the voices, but not a difficult task for an amateur accompanist to play.

There are other musical elements that are present in both the original and this adaptation that bear mentioning and may be of issue. There are several shifts in the tonal center throughout the work, but none are unexpected or outside of a closely related key, centering around G major, D major, and A major. These shifts are easily spotted through the use of accidentals and are not unexpected, since most singers will at least be familiar with this piece before singing it.

The meter of the piece is in a simple 3/4 time with the quarter note at a dance-like 126 beats per minute. Unlike many of the other choruses in *Messiah*, "And the Glory" is simple rhythmically, with nothing shorter than eighth notes. This, along with the natural strength of beat one in 3/4 time, makes it easier to align the rhythms vertically, even in the polyphonic sections. The conductor must ensure that although the rhythms are not complicated they remain crisp and stylistically accurate.

For the most part, Emerson used the same dynamic markings present in the 1992 Novello edition of the score. However, he did editorialize in several places, using crescendos, decrescendos, and accents. Care should be taken that the crescendos and decrescendos do not become exaggerated, but are rather a guide to shape the natural rise and fall of phrases. Baroque performance practice is generally that dynamics are terraced and do not change within a phrase.

Stylistic Considerations

This work is a fine example of Baroque choral music and should reflect the stylistic practices of the time as accurately as possible. It should be performed with crisp articulation which produces a buoyant sound that dances. When there are multiple notes on one syllable, there should be clear articulation of each note, but take care not to add an aspirated "h" between those notes, or to let them become so detached that there is space between them.

In terms of dynamics, the use of the crescendos and decrescendos in this edition of the score is not necessary. The use of the dynamic markings in the Novello edition of the score is more accurate.

Where there are crescendos and decrescendos, explain to singers that there is a natural rise and fall to each phrase, and that should be the goal.

Form and Structure

"And the Glory of the Lord" is a polyphonic work that is through-composed in the key of G major. While there is repeated thematic material throughout the piece, there are no sections that are closely related enough to label as the same. There are five sections in the work that are denoted by shifts in the harmonic structure. While there are no outright key changes, Handel did work from G major to two of its closely related keys and back. The opening of the work, m. 1-23 is firmly in G major. At m. 23 the tonal center shifts to the dominant, D major, with the addition of the raised fourth, shifting back to G in m. 43. At m. 63 there is a prolonged shift to the secondary dominant of A major with the addition of the raised tonic as well as the raised fourth. There is a brief transition back to the dominant key in m. 95-102 before resting back in G major for the rest of the work.

Text

Source: Isaiah 40:5

And the glory of the Lord shall be revealed,
And all flesh shall see it together;
For the mouth of the Lord hath spoken it.

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Suggested Listening

George Frideric Handel, "And the glory of the Lord shall be revealed" on *Messiah*, King's College Choir, Stephen Cleobury, House of Classics Records.

George Frideric Handel, "And the glory of the Lord shall be revealed" on *Messiah*, The Sixteen, Harry Christophers, Coro Records.

Credo
from C Minor Mass, K427
Wolfgang Amadeus Mozart
(1756-1791)

SSATB with Piano or Orchestra
C.F. Peters
Overall: 3
Vocal: 3
Tonal/Rhythm: 3

Composer

Born the seventh child of professional musician Leopold Mozart, Wolfgang's musical talents were fostered at an early age by his father. By age three, Wolfgang was sitting in on his sister Nannerl's lessons, picking out chords, and by age five he was improvising short pieces. His first introduction to the public was on a tour with his family when he was six, to Munich and Vienna, where he impressed royalty and members of high society. For a majority of his youth, Wolfgang toured throughout Europe with his father, learning regional styles of composition, languages, and preferences, and composing works well beyond his age. By the time he was twelve, Wolfgang had already written three operas in three different languages, several symphonies, and several sonatas.

Wolfgang and Leopold then traveled to Italy where Wolfgang learned more about sacred music and opera during their three-year trek between cities including Milan, Rome, Bologna, and Naples. After returning to Salzburg from Italy, Wolfgang was old enough to begin regular employment as a professional musician. Back in Salzburg as a sixteen-year-old, Wolfgang was *Konzertmeister* at the Salzburg court where he continued composing and working on commission as well. At twenty-one, Wolfgang struck out to try and find better employment in Mannheim and Paris, but after meeting rejection returned to Salzburg for another year. He then settled in Vienna under the employ of the Archbishop, who stifled his creativity. This employment did not last long, and soon Wolfgang was on his own in Vienna. He married Constanze Weber in 1782, composing one of his great sacred works, the *C Minor Mass*, in which Constanze sang the soprano solos, to celebrate the marriage.

Wolfgang lived in Vienna for the rest of his life, supporting himself and his family through teaching, commissions, and presenting his works to supporters. His series of operas on librettos by Lorenzo Da Ponte written between 1786 and 1789 (*Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*) are three of the best known and most loved classical operas composed. During this time, Wolfgang continued to compose instrumental music for piano and orchestra. Despite composing music during this period that is still revered and performed today, Mozart fell into debt. He spent his last year of life composing feverishly, including two more operas and the portions of the *Requiem* which are attributed to him. He died on December 5, 1791 after a battle with rheumatic fever, and was buried in a common grave.

Composition and Historical Perspective

Mozart's *Missa K427* in C minor, commonly called "the Great Mass in C minor," was begun shortly after his marriage to Constanze, but was never finished. There is much speculation as to the reason that Mozart began composing the work, as well as the reason that it was never completed. Many sources state that the work was written as a gift for his new bride Constanze, or perhaps as an olive branch to impress his father after the falling out the two men had when Mozart left the service of the Archbishop in Salzburg, or a combination of the two that would help to endear Constanze to a skeptical Leopold. The reason the work was never completed is also unclear, but could be a combination of reasons, including the death of Wolfgang and Constanze's first child while still an infant, the lack of a practical performance venue given the reforms taking place in the church at the time, or that there was no financial gain to be made from completing it. The premiere of the completed portions of the work took place in Salzburg in October 1783 with Constanze singing one of the solo soprano parts. The reunion with his father and the performance of the work went so poorly that Wolfgang and Constanze left the morning after the premiere to return to Vienna.

The work is in a more Baroque style than many of Mozart's masses, presumably because this was at a time when his main patron, Baron von Swieten, had introduced him to the music of Bach and Handel. Mozart decided to imitate the counterpoint of the two Baroque masters in his own work, as well as modeling the overall form of his work on Bach's and Handel's cantatas and large choral works. Like the cantatas of Bach, the text of this mass is divided into movements with several choral movements as well as solo movements.

The "Credo" movement was done only in sketches, with the vocal parts completed by Mozart as well as some of the orchestration. It was not until the beginning of the twentieth century that the orchestration was completed for this movement when a new edition was issued in 1901 by Alois Schmitt. This new edition and the subsequent performance led by Schmitt was the first recorded performance since the premiere in 1783. This movement, as well as some of the others, went through several revisions and editions throughout the twentieth century, including the 1956 Eulenburg Edition that is the standard performance edition used today.

Technical Considerations and Musical Elements

This movement, which is marked as *allegro maestoso*, is a mixture of quick homophonic statements and contrapuntal sections in 3/4 time using rhythms typical of the Baroque and Classical periods. The contrast in textures, the polyphonic sections, quick syllabic text setting, tessitura of the first soprano and tenor voices, and the modulation to the relative minor and subsequent chromaticism are all areas of concern for the conductor and singer.

The alternation between vertically aligned homophonic sections and linearly constructed polyphonic sections can cause difficulties in rhythmic accuracy and precision, as well as intonation. During the homophonic sections, the vertical alignment of both the rhythm and harmony make the performance and mastery of these sections simpler than the polyphonic sections. In these homophonic sections, care should be taken to secure good intonation across the five voices, especially where there is

a chord that is static across several beats that then changes via leaps in two or more voices. Examples of this can be found in m. 15-16, 17-18, 19-20, and throughout all of the homophonic sections, but are not chords that are out of the ordinary, so are not too difficult.

The polyphonic sections are more challenging both harmonically and rhythmically than the homophonic sections. Harmonically, these sections contain altered tones and more dissonance than the homophonic sections. The intonation during these linearly structured sections is more difficult for singers to hear because the chord structure is in constant flux as the voice parts move through the layered polyphonic texture. The rhythm in the polyphonic passages poses another problem to the singers with entrances that are not only staggered, but often syncopated. In addition to syncopated entrances there are many instances of syncopation contained in each vocal line, sometimes across barlines, as well as the use of eighth and sixteenth notes that can easily muddy the texture at a fast tempo. Singing these overlapping lines using count singing can help to ensure accuracy across the choir.

The setting of the text, although easily pronounced in Latin with pure vowels, can be problematic because of the tempo of the piece as well as the short note values and often syllabic setting. Introducing the International Phonetic Alphabet for pieces in Latin is a great way to introduce IPA to singers because of the use of so few vowel sounds. The diction should be taught to the singers apart from the pitches and rhythms. Once the diction, especially the vowels, is consistent the rhythm can be added, followed by the pitches. The piece should not be taught with all three elements introduced at the same time.

The only voice parts that are problematic in terms of tessitura and extremes of the range are the first soprano and tenor voices. The first soprano is of concern because the tessitura lies relatively high for the entire movement, staying around and above the top two lines of the treble staff for a majority of the time. The tessitura of the tenor line is also much the same. When performing this work it is important to remember that this piece was written for and originally performed by professional

musicians, not an amateur choir of volunteers or high school students, so the ranges and tessitura reflect that.

The modulation from C major to the relative A minor is smooth, well prepared and easily navigated with the support of the accompaniment. Throughout this section of harmonic development, which begins in m. 50, the key moves from C major, to A minor, to C minor before returning to C major again in m. 82. The accompaniment is supportive during these changes, but singers should be made aware that there are tonal shifts occurring.

Stylistic Considerations

This movement is a great teaching piece for working on Baroque and early Classical performance practice. The performance of the rhythms should be crisp and accurate with buoyancy that is boosted by strongly pronounced consonants. Although there are not dynamic markings, aside from the initial *forte*, there should be changes to the volume based on text stress. On words such as "Credo," "Deum," and "Dominum" there should be a strong-weak feel from the stressed syllable to the unstressed syllable (CRE-do, DE-um, DO-mi-num). In the section from m. 59-70 where there are echoes between sections within the choir, the repetition by the second choir should be softer than the first, creating a more affective echo sound. Special attention needs to be paid to the sixteenth notes in m. 45-48. Correct performance practice of these quick notes can be elusive, especially for inexperienced singers, who will either make these notes unclear or add an aspirated "h" before each one. It is important to remember that these notes should be clearly articulated without adding extra aspiration.

Form and Structure

This movement is in an AA'BA'' form. The piece begins with an instrumental introduction before the choir sings at m. 14 with the establishment of the main vocal material that is repeated at the beginning of each A section. The A section begins with several homophonic statements in m. 14-23

before a brief section of polyphony in m. 24-31. This is the pattern with each of the three A sections (m. 14-31, 36-52, and 87-115) which are differentiated by the short polyphonic sections which contain distinct musical material. The B section (m. 59-82) transitions to a minor tonality and is built upon an echo pattern in the voices, followed by a section of polyphony. There are brief instrumental interludes between each of these sections, the most important of which is before the B section that sets up the transition to the minor key.

Text

Source: Nicene Creed

Credo in unum Deum, Patrem omnipotentem,
I believe in one God, Father almighty,
I believe in one God, the Father almighty,

factorem coeli et terrae, visibillum omnium, et invisibillum.
maker heaven and earth, visible all, and invisible.
Maker of heaven and earth, and of all things visible and invisible.

Et in unum Dominum, Jesum Christum,
And in one Lord, Jesus Christ,
And in the one Lord, Jesus Christ,

Filium Dei unigenitum, et ex Patre natum ante omnia saecula.
Son God only, and from Father born before all ages.
God's only begotten son, and begotten from his Father before all worlds.

Deum de Deo, lumen de lumine, Deum verum de Deo vero,
God of God, light of light, God true of God true,
God of God, Light of Light, true God of true God,

Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt.
Begotten, not made, with substance Father, by whom all made were.
Begotten, not made, being of one substance with the Father, by whom all things were made.

Qui propter nos homines, et propter nostrum salutem, descendit de caelis.
That because we humans, and because our salvation, descended from heaven.
Who for us men, and for our salvation, came down from heaven.

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Suggested Listening

Wolfgang Amadeus Mozart, "Credo" on *Missa K 427 in C minor*, Stuttgart Bach Collegium and Gachinger Kantorei, Helmuth Rilling, Hanssler Classic.

Wolfgang Amadeus Mozart, "Credo" on *Mozart Sacred Choral Masterpieces*, Amor Artis Chorus and English Chamber Orchestra, Johannes Somary, Vanguard Classics.

The Heavens are Telling

from The Creation

Joseph Haydn

(1732-1809)

SATB with STB Solos and Piano/Organ or Orchestra

G. Schirmer

Overall: 3

Vocal: 3

Tonal/Rhythm: 3

Composer

Joseph Haydn was the second of twelve children born to parents who were amateur musicians in the small town of Rohrau, Austria. Haydn's earliest musical instruction came from his father who played harp and sang. At the age of six, the young Haydn was sent to live with a distant relative, Joseph Franck, who was a schoolmaster. While attending school Haydn's musical growth progressed rapidly as he learned several instruments and his voice developed. When he was eight, Haydn was accepted to the choir school at St. Stephen's Cathedral in Vienna where his music education was fostered and expanded. There he had lessons in singing, violin, harpsichord, and theory in addition to his studies in traditional subjects. He remained at St. Stephen's until the age of sixteen or eighteen (there is no consensus) when he was dismissed because his voice changed.

In his late teens and on his own, Haydn earned a living giving lessons, performing in small orchestras, and playing in churches. During this time, he continued to educate himself by reading music theory texts and studying the works of other composers such as C.P.E. Bach. Haydn became the studio accompanist for the famous composer and singing teacher Nicola Porpora, from whom he learned much about opera and the Italian language, that would later benefit his own compositions.

In 1759 Haydn was appointed Kapellmeister for the court of Count Morzin in Vienna, and in 1761 was contracted as Kapellmeister for the Esterhazy family, one of the richest families in central Europe, beginning a thirty year patronage that produced some of the great instrumental works of the Classical period. There, first serving Prince Paul Anton and later his music-loving younger brother

Nicolaus, Haydn had a myriad of responsibilities that went well beyond composition to conducting performances, performing, overseeing the music library, managing the resident musicians, and reporting to the prince twice a day. During his tenure under Prince Nicolaus from 1762-1790 Haydn composed a majority of his 104 symphonies and many of his chamber works and operas.

In 1791, after the death of Prince Nicolaus and the subsequent disbanding of the court orchestra by his nephew Prince Paul Anton II, Haydn was free to travel and compose as he wished. Haydn traveled to London in 1791 and 1794, where he met with great success at numerous public performances of his works. His symphonies and operas were monetary successes that gained him both fame and fortune and endeared him to the musically knowledgeable middle class of London.

The rest of Haydn's life was spent composing for the public and for the Esterhazy court. This period resulted in some of his greatest works, including the London Symphonies, *The Creation*, *Te Deum*, and six masses. Haydn died in 1809 as a composer who was well-loved by the public and aristocracy alike, as well as respected and admired by his peers. He is recognized as the leader in developing Classical instrumental forms and influencing younger composers such as W.A. Mozart and Beethoven.

Composition and Historical Perspective

During his 1791 travels to London, Haydn was introduced to, and took an interest in Handel's great oratorios, which he heard at the Handel Commemoration concerts in Westminster Abbey. When Haydn again visited London in 1795, he was given a libretto by Johann Peter Salomon, who had set up and financed his trips to London, based on Milton's *Paradise Lost*. Haydn gave the libretto to his friend Baron von Swieten (the same Baron von Swieten who was one of Mozart's patrons) to translate into German. Haydn began work on his monumental composition, *Die Schöpfung*, on the seven days that God took to create the earth, in the autumn of 1796, with the intention of it being able to be performed in both German and English. The first performances of the completed work, which was similar in content, scope, and style to Handel's oratorios, were private, but met with great success and acclaim

nonetheless. The first public performance of *Die Schöpfung* took place on March 19, 1799, with many public performances soon to follow. The work became popular as a staple of charity performances, often with Haydn conducting the work himself. The work was self-published and distributed by Haydn, earning him a great deal of money for his composition that had become popular throughout Europe very quickly.

The oratorio is a mixture of Handelian constructs and Haydn's own creative powers. Like most of Handel's oratorios, the subject of the work is Biblical, but is not quoted directly from the Bible, allowing for performances suitable for church or concert setting. The form of the overall work is broken into larger sections, like acts of a play or opera, with recitatives and arias for the three soloists, and choruses for the choir. The story-telling is similar to that of *Messiah*, where there is not action per se, but more of a narration of events. As with Handel's oratorios, there is a great deal of text painting that goes on throughout the work, aiding in the overall effect of the work on the audience.

"The Heavens are Telling" is one of three movements of *The Creation* that is often performed as a stand-alone work, along with "Awake the Harp," and "Achieved is Thy Glorious Work." This movement, for Chorus and the trio of soloists, follows Uriel's recitative "In splendor bright" in which the rising of the sun and moon, as well as the multitude of stars are described with appropriately painted music. The joyous character of this movement is very appropriate for the text that is praising God for his creation of the celestial orbs which shine on the earth.

Technical Considerations and Musical Elements

The first consideration when conducting this piece is filling the roles of the trio. Because the trio sections are short and in no way virtuosic, having talented members of the choir sing them would be a good introduction for those members of the choir up to the task to begin working on serious Classical repertoire. A good soprano, tenor, and bass that possess sensitivity to balance, blend, syllabic stress and phrasing could handle this in a high school setting without having to bring in professionals.

For the choir, the concerns are mainly in the polyphonic section beginning at m. 109 because of the problems that are presented with the texture, the use of altered tones, and the frequent use of parallel motion.

The texture from m. 109 to m. 187 is contrapuntal and often creates an intricate web of moving pieces that, although made up of mostly quarter notes and longer, can be quite complicated for several reasons. One aspect that may cause trouble in this section is that the entrances of the voice parts are not at regular intervals in each iteration of the musical material. This irregular pattern causes the voices to overlap in unexpected places and weaves an interlocking tapestry of text and sound that paints a picture of the multitude of stars in the firmament of which the choir sings. Often during this section there are times when three of the voices sing homophonically, but one voice, often the tenor, is set apart, sounding like an echo ringing out.

During this developmental section beginning at m. 105 in the accompaniment, many altered tones color the vocal lines. While he never fully modulated from C major to any other key, there are many instances of altered tones, some acting simply as chromatic passing tones, others working in a borrowed chord, that give an unsettled feeling to the music. Despite the lack of a clear center in several of the phrases, each section ends either on the V or I chords, resolving with a sense of finality.

The parallel motion that is present throughout the movement is an indicator that there will be intonation issues. There are many instances where the tenors and basses, and altos and sopranos, respectively, are singing either in ascending or descending parallel motion in thirds and sixths. This motion, especially when descending, can cause difficulties with intonation as singers, especially basses, have a tendency to go flat. To compound the problem, Haydn wrote descending lines for the basses and tenors, and ascending lines for the sopranos and altos several times. In preparation for this issue, a conductor should use chordal warm-up exercises with similar motion in the same intervals to train singers to listen and be aware of the impending problems.

Stylistic Considerations

The style of the Classical period calls for a certain regality in performance, with there being no real extremes in any aspect of the performance. In this particular edition of *The Creation* the editor has marked the dynamics for the choral parts of “The Heavens are Telling” only with *forte*. This does not, however, mean that every note should be sung loudly, or the same level of loudness for that matter. It is up to the conductor and singers to work together to shape the phrases in a manner that best expresses the meaning of the text and accentuates the contour of the music within the construct of the eighteenth century style.

Also in the Classical style, the articulation of the rhythm is important in both the homophonic and polyphonic textures. In this style the vocal lines should not be too legato or staccato, but should instead clearly articulate each note without breaking the phrase into a series of disconnected notes. This is important because of the declamatory nature of the text in this piece, which extols the wonder over the works of God.

Form and Structure

The primary structural characteristics of this piece are the difference in homophonic statements and polyphonic statements and the division between the choir and trio. From m. 1-105, the choir and trio alternate sections of music that are stated homophonically, in their respective groupings. The choir does not sing in precise homorhythm that is vertically aligned, but instead has offset entrances of only a couple of beats which always come together for the cadences. There is a brief, almost exact repetition of material in the choir of the material from m. 37-48 in m. 94-105. This brief section recapitulation of the earlier theme signals the end of the first section, and the beginning of a developmental section that features contrapuntal writing and departures from the original key of C major. This section continues to develop, working through what might seem to be obvious cadence points where a recapitulation could

occur. The work finally comes to a close after an augmentation of the rhythm in m. 179-189, with a homophonic statement that ends in a very final V-I cadence.

Text

Source: The text for this movement comes from Psalm 19: 1-3.

Choir:

The heavens are telling the glory of God,
The wonder of his work displays the firmament;

Trio:

Today that is coming speaks it the day,
The night that is gone to following night.

Choir:

The heavens are telling the glory of God,
The wonder of his work displays the firmament;

Trio:

In all the lands resounds the word,
never unperceived, ever understood.

Choir:

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

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Suggested Listening

Joseph Haydn, "The Heavens are Telling" on *Haydn: The Creation*, Atlanta Symphony Orchestra and Choir, Robert Shaw, Telarc Records.

Joseph Haydn, "The Heavens are Telling" on *Haydn: The Creation*, Choir of King's College – Cambridge, Sir David Willcocks, EMI Classics.

He, Watching Over Israel
from *Elijah* Op. 70
Felix Mendelssohn
(1809-1847)

SATB with Piano or Orchestra
Novello
Overall: 3
Vocal: 4
Tonal/Rhythm: 3

Composer

Felix Mendelssohn-Bartholdy was a much sought-after performer on the piano and organ, and one of the most respected and in-demand conductors of his day. But above all else, he was an important composer in the Neo-Classical movement of the nineteenth century that sought to capture the style and tradition of the masters of that earlier age. Mendelssohn was born into a wealthy Jewish family and was raised in a cultured atmosphere. From an early age, he was exposed to Bach's works by his mother, an accomplished pianist who first taught Felix and his older sister Fanny. His musical education continued in 1820 at the Berlin Singakademie, founded in 1791 to preserve the sacred choral music of the eighteenth century. There his love for Bach and Handel was most certainly fostered as he studied music theory, composition, and conducting under the tutelage of Carl Friedrich Zelter, the director of the Singakademie and a family friend. During the 1820s, Mendelssohn composed music in a number of genres, including chamber music, piano works, his first symphony in 1824, and his overture for *Midsummer Night's Dream* in 1826. It was in 1829 that the twenty-year-old Mendelssohn took his first step toward becoming an international figure when he conducted a revival of Bach's *St. Matthew's Passion*, which he studied for several years before beginning rehearsals.

Mendelssohn's notoriety and reputation grew throughout the 1830s and 1840s as he traveled throughout Europe conducting and performing his own works as well as those of other composers. Despite his long association with the Berlin Singakademie, Mendelssohn met with one of his few professional defeats when he was not chosen to succeed his teacher and friend Carl Zelter as the

director of the institution. However, this left him free to move about the Continent and England, conducting festival choirs in major works, such as the oratorios of Handel and Haydn. In the 1840s, his health was in decline, but this did not hamper his creativity or travel schedule. In 1847, after finishing *Elijah*, he traveled to England in April where he conducted his monumental work six times.

Mendelssohn, like two of the other prolific geniuses before him, Mozart and Schubert, died in his thirties, leaving the musical world to wonder what else he could have accomplished.

Composition

The idea for *Elijah* came to Mendelssohn after the success of his first oratorio *St. Paul* in 1836. Over the next decade, Mendelssohn worked with two different librettists on the idea, but was never satisfied with the dramatic content. It was not until 1845, when a commission from the Birmingham Festival asked Mendelssohn to compose a new work, that composition began in earnest. The dramatic libretto was written in German by Mendelssohn himself, and translated into English under close supervision of the composer. The premier of *Elijah* took place on August 26, 1846 at the Birmingham Festival under the direction of the composer with a choir of 271 singers and an orchestra of 125 players. The work was an immediate success, garnering rave reviews from the public and critics alike.

“He, Watching Over Israel” is one of the often excerpted choruses from *Elijah* that has become standard choral repertoire today. This chorus, which is in Part Two of the work, comes at a time when Elijah has retreated into self-doubt and loathing. It immediately follows the trio of angels singing “Lift Thine Eyes” and acts as a chorus of reassurance to Elijah as he wrestles with the Israelites’ unfaithfulness to God.

Historical Perspective

Mendelssohn was a student of the works Bach and Handel, and modeled his own works, especially his large-scale choral works, after them. His first oratorio, *St. Paul*, was a synthesis of Bach’s

passions and Handel's oratorios, with the influence of the chorale tune from the former, and the dramatic use of arias and choruses from the latter. *Elijah* was influenced by the more dramatic of Handel's oratorios such as *Samson* and used many of the same conventions to create an un-staged work that rivaled opera in dramatic effect. Mendelssohn must have recognized the success of these conventions firsthand in his visits to England where Handel's works were still being performed at the major festivals each year some three quarters of a century after his death. Mendelssohn's role as composer-conductor allowed him complete creative control over *Elijah*, making the first performance, and all of the subsequent performances under his leadership, exactly what he must have envisioned in his head. *Elijah* is still one of the most frequently performed oratorios today, and finds its place in history next to the great oratorios of Handel.

Technical Considerations and Musical Elements

The most obvious pitfall in this work is the two against three rhythmic scheme that juxtaposes even eighth notes in the choir against flowing, constant triplet figures in the accompaniment. The choir, especially younger singers, will be tempted to sing the triplet figures with the accompaniment.

Because of the imitative nature of the work it is important for singers to know what the melodic material is, and in which voice it is. Although time-consuming, a good exercise would be to work through the entire piece with all voices singing the primary melodic line only. This way each singer can know exactly what voice is the most important and when they are in the forefront or supporting.

Also because of the imitative nature, rhythmic accuracy is very important. There are few moments of vertical alignment across all of the voices, therefore making the precise execution of staggered entrances and constantly overlapping lines very important. Combine the imitation with the rhythmic overlay of two against three and it becomes even more difficult.

The text of this work can pose a problem that can be heard in live amateur performances and professional recordings. The text "slumbers not, nor sleeps" can be quite tricky to execute without

turning into “slumber snot.” When first learning the piece have singers perform it without making them aware of the problem, but record that performance and play it back to them. Ask what they hear and how it might be fixed. One solution is to change the second syllable of “slumbers” to [bæz]. This will not only eliminate the American “r,” but will keep the second word from sounding like “snot” while allowing for the sound to continue on a voiced consonant.

Harmonically, the beginning and end (“He, watching over Israel, slumbers not, nor sleeps”) are straightforward and easily navigated. The middle section (“Shouldst thou, walking in grief, languish, He will quicken thee”) is much more challenging as Mendelssohn takes the piece through a developmental section that never really rests harmonically until the return of the opening text and thematic material. Throughout this section there are many altered tones, difficult intervals, and unexpected chords that keep the singer and listener on their toes and add to the dramatic effect of the text.

Stylistic Considerations

Although the overall structure and dramatic scheme are based on Handel’s oratorios, Mendelssohn’s work is of a new era in that it used a greater variety of dynamics, not only from phrase to phrase, but within phrases. This more demonstrative use of dynamics will enhance the music through stress of the important text and heighten the dramatic effect of the work.

It should also be noted that although Mendelssohn was a student of the previous eras, the performance styles of the Romantic Era were surfacing when this work was written and should be observed. It is quite acceptable for singers to sing this piece with a full tone that is not without vibrato. However, care should still be taken to not let single voices or sections become overpowering in the imitative texture of the work. The melodic material must remain in the forefront of the texture, while the supporting voices should be just that.

Form and Structure

The form of this piece is based on the imitation that is built upon the two distinct themes that align with the two lines of text. The first section, beginning with a soprano statement of the theme on "He, watching . . ." builds on this theme along with a short answer in the alto voice; the theme and answer are then passed to the tenor and bass voices respectively. This development continues in m. 1-18 before a significant change in the harmonic structure occurs in m. 19 with the introduction of the second theme on "Shouldst thou . . ." This time the theme is introduced in the tenor with answers coming from the alto, soprano, and bass voices respectively. The harmonic development of this theme continues from m. 19-43, weaving its way through unexpected and challenging harmonies before the initial theme returns in m. 44, but this time with second theme briefly underscoring the recapitulation of the first theme. There is more harmonic interest generated in the third section with augmentation of the harmonies and further development of the imitation than the first section.

Text

Source: The story of Elijah comes from 1 and 2 Kings. This particular movement is not a direct quote from the Bible; instead, it is part of the dramatic libretto adapted by Mendelssohn.

He, watching over Israel, slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.

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Suggested Listening

Felix Mendelssohn, "He, Watching Over Israel" on *Elijah*, Atlanta Symphony Chorus and Orchestra, Robert Shaw, Telarc.

Felix Mendelssohn, "He, Watching Over Israel" on *Elijah*, London Symphony Chorus and Orchestra, Richard Hickox, Chandos.

Mon Coeur Se Recommande à Vous
Jean-Baptiste Weckerlin
(1821-1910)
formerly attributed to Orlando di Lasso
(1532-1594)

SAB a cappella (arranged by Russell Robinson)
Alfred
Overall: 2
Vocal: 2
Tonal/Rhythm: 2

Composer

Although this edition of “Mon Coeur Se Recommande à Vous,” arranged by Russell Robinson, is attributed to the great Renaissance master Orlando di Lasso, it is now known that the work was actually composed by the nineteenth-century French composer Jean-Baptiste Weckerlin.

Weckerlin was a little known composer during the nineteenth-century who wrote several comic operas, choral and orchestral works, other choral works, symphonic and chamber music, piano pieces and songs. His most noteworthy contributions to music were his editions and arrangements of folk songs, his publications on popular and folk music, and his tenure as the librarian at the Paris Conservatoire where he spent thirty-three years, during which time he doubled the library’s holdings.

Composition and Historical Perspective

Robinson indicated in his notes in the score that this piece is a madrigal, but it more closely resembles a Renaissance chanson, the French counterpart to the Italian madrigal. The work of Weckerlin does closely resemble the Parisian chanson style, with a mostly syllabic text declamation in a homophonic texture with only brief departures into imitation, which was popular during the Renaissance. Because of the Renaissance style and the fact that di Lasso did compose a chanson with the same text, it is easy to see how the erroneous attribution came about.

Technical Considerations and Musical Elements

The most obvious technical hurdle in this work is the language. French, especially for an amateur or student choir, can be troublesome as it has the most unfamiliar rules and pronunciations for English speakers. In the French language it is imperative that the vowel sounds are the most prominent in each syllable with the consonants getting very little emphasis. Introducing IPA symbols for the vowel sounds, especially the nasal vowels, will help to get singers thinking about the specific sounds that letters make in French, rather than what they would sound like in English. There is a pronunciation guide in the score; however, the mixed use of IPA symbols and English letters, as well as the erroneous use of some IPA symbols, makes this guide inaccurate and difficult to decipher.

Tonally, there are few areas of concern. One concern is the lowered sevenths that occur in the polyphonic sections in m. 9-15 and 35-40 in the tenor and alto lines. The occurrence in the tenor voice is more difficult to navigate as it is the beginning of a phrase for the tenors. However, the altos sing the tonic one beat before the tenor entrance, giving the tenors a good reference point. The occurrence in the alto voice is more easily navigated since the D-flat is approached from a half step below. Both of these occurrences are easily tunable because the alteration of the note creates a major chord.

The other tonal problem is the raised fifth that appears in each of the three voices in m. 16-25. The raised fifth hints at a shift to C minor during this section with G major chords at the cadences, but it never fully rests there. Again, as with the lowered sevenths, the raised fifths are approached in a manner, and within a progression that makes sense to the ear.

The texture of the work is typical of the Renaissance chansons on which this work is based, with a mix of homophony and polyphony. The mainly homophonic texture allows for secure tuning of the vertical harmonies, as well as unification of the more difficult French vowel pronunciations. The brief sections of polyphony in m. 9-15 and 35-40 are easily navigated because of the simple rhythms and straightforward harmonies.

Rhythmically, the work is quite simple on the surface, employing nothing shorter than eighth notes, but there is an underlying complexity because of the placement of the text within measures during the imitative refrain section. Although this edition measures the entire piece in 4/4 time, there are portions of the imitative sections in m. 9-15 and 35-40 when the text stress creates either duple or triple groupings. Identifying these groupings with the singers will lead to a more accurate singing of the language and the musical ideas of the composer.

Stylistic Considerations

This unaccompanied work for three voices is an arrangement of the four-voice original, which is meant to make the piece more accessible for younger and/or more inexperienced singers. Regardless of the arrangement or the actual time in which it was written, the performance of the piece should remain true to the stylistic characteristics of the Renaissance, which its composer was clearly trying to emulate. The tone color of the choir should be light, with a gentle quality that helps to express the text, with little to no vibrato in the sound. It is also advisable to perform this piece with smaller performing forces, rather than a large choir, to replicate the practice of the Renaissance period.

Form and Structure

Weckerlin used a simple ABA form that is reminiscent of many Renaissance chansons. The A section (m. 1-15) is in E-flat major with a repeat of the musical material from m. 1-3 in m. 7-9 before the short imitative section in m. 9-15. The B section (m. 16-25) does not truly modulate, but does flirt with C minor. There is no repeated material in the B section. The second occurrence of the A section is exact, with the addition of a repeat of the imitative section in this particular edition.

Text and Translation

Source: The poem was written by Clément Marot, a sixteenth-century French poet.

Mon coeur se recommande à vous,
My heart is recommended to you,
I give to you all of my heart,

Tout plein d'ennui et de martyre;
All full of trouble and of martyrdom;
Though it is filled with pain and sorrow,

Au moins en dépit des jaloux
At least in spite of jealous
Though there are those who want you still,

Faites qu'adieu vous puisse dire!
Made that farewell you can say
Now I shall bid you a fond farewell!

Ma bouche qui savait sourire
My mouth that wanted to smile
My heart could only smile for you dear,

Et conter propos gracieux
And tell about gracious
And utter only gracious words,

Ne fait maintenant que maudire
Does fact at present that curse
I can only long for you now that,

Ceux qui m'ont banni de vos yeux.
Those who have banished from your eyes
You are far away from me.

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Suggested Listening

Orlando di Lasso (attr.), "Mon coeur se recommande à vous" on *English, French and Italian Madrigals*, The Deller Consort, Alfred Deller, Vanguard Classics.

Battle Hymn of the Republic

Peter J. Wilhousky
(1902-1978)

SSATTBB with Piano, Band, or Orchestra

Carl Fischer

Overall: 3

Vocal: 3

Tonal/Rhythm: 3

Composer

Peter Wilhousky was born in Passaic, New Jersey in 1902 to parents who were both immigrants from what is today the northeastern region of the Czech Republic. From an early age, Wilhousky was involved with music, singing in the choir as soon as he was able to at SS Peter and Paul Greek Catholic Church in Passaic. When he was nine, he was sent to the Russian Cathedral Boys' Choir in New York City where he would live and learn for five years. His formal music education continued at the Damrosch Institute of Musical Arts in New York City, where he received his B.A. in 1923.

From 1923 until his death, Wilhousky devoted his life to music education, working as a public school music teacher, founding the All City High School Chorus of New York, serving appointments as Assistant and later Director of Music for the New York City school system, teaching conducting at Julliard, preparing the choruses for Arturo Toscanini's NBC Symphony, and traveling around the U.S. to conduct at clinics and festivals.

For as much as he did for music education, Wilhousky is primarily known for his choral arrangements. Although the catalog is not substantial in number, two of the most loved arrangements in the American repertoire come from Wilhousky: "The Battle Hymn of the Republic" and "Carol of the Bells." Wilhousky's other contributions to the catalog of choral music can be found in his translations, editions, and arrangements of music from the Russian Orthodox liturgy.

Composition and Historical Perspective

“The Battle Hymn of the Republic” has a long history that goes back to its origins as a camp meeting song in the 1800s. The original tune and lyrics were written by William Steffe around 1856, but those lyrics changed several times over the course of the next decade during the Civil War. The next iteration of text came after the famous abolitionist John Brown led his attack on Harper’s Ferry in 1859, becoming a martyr to abolitionists and African-Americans, leading to the text “John Brown’s body lies a-mouldering in the grave, his soul is marching on.” These lyrics were modified during the Civil War to convey different meanings for the opposing sides in the conflict. It was not until November 1861 that Julia Ward Howe wrote the text that is so familiar. After witnessing a battle between Confederate and Union troops, and hearing the troops sing “John Brown’s Body,” Ward wrote the new text that would later be published as “The Battle Hymn of the Republic.”

Wilhousky’s arrangement of the tune, which was published in 1944, captures the military sentiment present in the history of the piece. From the outset, the use of traditional military band instruments such as a snare drum and bugles paints the scene of the battlefield as it must have been laid out before Julia Ward Howe when she penned the poem. The arrangement passes through several keys, has drastic dynamic shifts, tempo changes, and changes in style that aid in keeping the strophic composition fresh throughout its six minute duration.

This arrangement has become the preeminent choral arrangement of “The Battle Hymn of the Republic” and was recorded by the Mormon Tabernacle Choir, climbing to #13 on the Billboard Top 40, as well as winning a Grammy in 1960. Today the arrangement is performed by high schools wishing to do a combined closer or patriotic piece for band and choir, by colleges, community choirs, and especially military service choirs and bands.

Technical Considerations and Musical Elements

This arrangement of "Battle Hymn of the Republic" is, overall, relatively simple in terms of the technical ability needed to perform it well. There are, however, several elements of the piece that could present problems and will need to be well-rehearsed. A cursory glance through the score will show a number of key changes, often outside of the logical patterns of modulation to which we are accustomed (B-flat to G-flat, D to B-flat). The preparation for these tonal shifts is present in the accompaniment in a robust manner, albeit for only one measure. Singers will need to be thoroughly prepared for each of the changes by using the accompaniment for support, discussing the relationships of the two keys, and practicing through repetition between the keys.

There are likely to be tuning issues in the intervals of thirds and sixths, especially in the opening statement by the basses and tenors in m. 12-40. Throughout this section there are alternating occurrences of major and minor thirds and sixths which, if not tuned properly early on, could become problematic. Other intonation issues may occur in the barbershop section in m. 81-89 where there are several close intervals, crossing voices, and altered tones with which to contend.

Wilhousky took great care to thoroughly mark the dynamics in the score, and they should be followed precisely to produce the arranger's desired musical effect. One of the most important aspects of the dynamics in this piece is the contrast between voices. The melody should always be in the forefront, but Wilhousky has made sure that this will be the case in m. 12-62, specifying in the score that the part with the melody should be at a louder dynamic than the rest of the parts. Dynamic markings are also used to show the shape of the phrases in the barbershop section in m. 81-89. One can see precisely where the high point of the phrase should be by observing the notations.

For newcomers to this arrangement, the opening statement in m. 12-40 by the basses and tenors and the following statement by the altos and sopranos in m. 46-62 may cause some confusion with the tempo and rhythm. The rhythm in these sections is an augmentation of the tune as it is usually

sung with a lilting dotted eighth note-sixteenth note figure. Once m. 63 is reached the familiar rhythm and tempo are present with a quick time march feel.

Stylistic Considerations

The major stylistic elements that must be observed in this piece are laid out quite clearly in the different march styles which are most prominent in the instrumental parts. Willhousky presented four distinct styles using different combinations of instruments and voices, and rhythmic figures to portray contrasting scenes. The stark opening using men's voices, muted trumpets, and snare drum sets the stage for a battlefield march. This mood is struck by the left-left-left-right-left cadence that is tapped out by a lone snare drum which is accompanied by muted trumpets with a tempo marking *Maestoso alla Marcia*.

The mood and style shift to a parade ground, or Sousa-style, march at m. 28 with the bass voice of the accompaniment shifting to a steady, staccato quarter note pulse in a root-inversion-root-inversion pattern that puts a strong emphasis on beats one and three. This style is enhanced by the piccolo obbligato that begins in m. 49, as well as a more robust and fully orchestrated instrumentation and thicker vocal texture.

The style shifts again in m. 80 as the accompanying forces drop out and the men's voices sing a slow, four-part barbershop style verse. The rhythm, tempo, dynamics, and expressive nature of each phrase are in complete contrast to the rest of the work. For the first time we see dynamics that indicate phrasing, fermatas, and articulation in the vocal parts. Throughout this section, care should be taken to sing in the correct style of the barbershop quartet, using little vibrato, great diction, and exceptionally well-blended vowels.

The final stylistic change comes after the barbershop section at m. 89, where a fanfare-like style and rhythm are introduced with accented eighth note triplets on a crescendo. This is continued and emphasized in m. 90-93 with accented quarter notes on beat one of each measure followed by eighth

note triplet figures on beats two and three. This brass heavy style of accented notes continues for the remainder of the piece and is finished off with a flourish of alternating inverted and root position tonic chords.

While these styles are most easily identified in the accompaniment, the singers must be aware of what is happening and how the style changes throughout the piece to accurately convey the different scenes that Wilhousky created with his orchestration and vocal textures.

Form and Structure

The work is in a modified strophic form that is derived from its basic strophic treatment in the original setting. The repeated verse-refrain structure with the same melodic material for each statement suggests that the piece is strophic in nature. However, Wilhousky's arrangement does not maintain the strict strophic form of the original setting because of the changes that occur in the style and rhythm of both the accompaniment and melody, the key changes, and the addition of an instrumental interlude and coda.

Text

Source: This text was written by Julia Ward Howe in 1861 after witnessing a battle between Union and Confederate soldiers.

Verse 1

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

Refrain

Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
His truth is marching on.

Verse 2

I have seen Him in the watchfires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;

I can read His righteous sentence in the dim and flaring lamps;
His truth is marching on.

Refrain

Verse 3

In the beauty of the lilies, Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us die to make men free,
While God is marching on.

Refrain x2

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<http://www.carpatho-rusyn.org/fame/wilho.htm> (accessed August 25, 2012).

Suggested Listening

Peter Wilhousky, "Battle Hymn of the Republic" on *Illinois Music Educators Association All-State Conference 2011 – Honors Chorus*, Brad Holmes, Mark Records.

Peter Wilhousky, "Battle Hymn of the Republic" on *Songs of Democracy*, United States Air Force Band and Singing Sergeants, Colonel Lowell E. Graham, Altissimo Recordings.

Peter Wilhousky, "Battle Hymn of the Republic" on *Spirit of America*, Mormon Tabernacle Choir, Alfred Durham, Mormon Tabernacle Records.

Ubi Caritas
from *Quatre Motets sur des themes Grégorians* Op. 10
Maurice Duruflé
(1902-1986)
adapted by J. Mark Baker

SATB, a cappella
Hal Leonard
Overall: 3
Vocal: 3
Tonal/Rhythm: 4

Composer

Maurice Duruflé was a French organist, composer, and teacher born in Louviers, outside of Rouen, in 1902. His childhood music education came as a chorister at the Rouen Cathedral choir school from 1912-1918 where he also served as a substitute organist for his teacher Jules Haelling. His talent was recognized early, and throughout his mid-teens he studied organ with Louis Vierne and Charles Tournemire in Paris in preparation for admission to the Paris Conservatoire. The influence of both of these teachers can be seen in Duruflé's compositional output. The influence of Tournemire is seen in the use of plainchant as a basis for most of his works, both for organ and choir, and from Vierne came a sense of structure and proportion that is infused throughout Duruflé's small but significant catalog.

Duruflé was admitted to the Paris Conservatoire in 1920, where he was the recipient of several awards ranging from performance to compositions while studying with the great French masters of the day such as Gigout and Dukas. After his time at the Conservatoire, he was appointed to the post of organist at St. Etienne-du-Mont in 1930, where remained for the rest of his life. From 1943-1970, he was the professor of harmony at the Paris Conservatoire while also touring the USA, Europe, and the USSR as a concert organist.

Composition and Historical Perspective

Despite his choral output being small and limited in scope, Duruflé's choral catalog is significant because of the quality of works he composed. His *Requiem*, written in 1947, is considered one of the

masterworks of the genre. It resembles Faure's masterpiece in the same genre in form, structure, and texture. His other major choral work *Messe Cum Jubilo* is lesser known, but maintains Duruflé's prominent use of plainchant as the basis for the work.

"Ubi Caritas" is the first work from *Quatre motets sur des themes Grégoriens* op. 10, all of which are based on Gregorian chants. "Ubi Caritas" is based on the Antiphon to be performed on Maundy Thursday during the washing of the feet, and according to the *Liber Usualis* should never be omitted in the mass. Duruflé's original composition contains exact quotes from the chant, mostly in the alto and soprano lines.

The adaptation of the score used for this analysis, prepared by J. Mark Baker, changes the original SATTBB scoring to SATB with very limited divisi in only the bass voice. These adjustments move the melodic material from the alto and soprano voices, to primarily the soprano voice.

Technical Considerations and Musical Elements

There are several challenging aspects of this piece that could cause problems while learning it. The first, and most obvious challenge presented in the score is the constantly changing meter to accommodate the rhythm of the text. While the constant meter changes may seem daunting, keeping a steady quarter note pulse throughout while learning the piece will show where the text stress should be and will take away the concerns over how many beats there are supposed to be in each measure. The coda-like "Amen" may also be rhythmically troublesome as it goes to an eighth note pulse and changes meter several times in the span of six measures. Much like the rest of the piece with the quarter note pulse, keeping a steady eighth note pulse in this section will ensure accuracy. Other than the meter changes, the work is very simple rhythmically, which will allow for more time and energy to be spent on the intonation and harmony.

The intonation and harmonic structure will be the main area of concern in learning and performing this work. There are many instances of major seconds, especially between the tenor and

bass voices, and the alto and soprano voices that will need special attention. Learning the notes on solfège syllables will be helpful to lock in the pitches. After the individual parts are secure in their lines, moving to a neutral syllable such as [du] will help to unify the sound and secure good intonation. Another concern with the harmony of the work is that the chords are often in inversion, which could cause problems for the basses that are accustomed to singing the root of the chord.

In addition to the close harmonies, there are several tonal shifts that are of concern, but none which are out of the ordinary. The piece begins in E-flat major and makes short departures to the dominant key, B-flat major. In the B section Duruflé worked from G minor, the relative minor of the dominant key, B-flat, to C major, F major, B-flat major, and finally back to E-flat major for the restatement of the A section.

For younger singers, the range of the vocal lines can be a problem. There are several instances of notes that may be too low for some younger singers, especially in the bass and alto parts, with an E-flat 2 in the bass and G3 in the alto. The tenor voices will struggle on the other end with a G4 as the highest note, but also with several F4's during the B section. Encouraging the tenors to sing in a pure falsetto will maintain the style of the piece, without a wide vibrato sneaking in and changing the timbre.

The tempo should be performed as indicated, *andante sostenuto* at quarter note = 66 beats per minute throughout the work, with the exception of the main cadence points at the end of each section where a *poco ritardando* is indicated. It would also be appropriate to allow a slight rounding out of phrases at less important phrases as long as they are not elongated so much that they detract from the forward motion of the fluid, chant-like movement of the work.

Stylistic Considerations

This work is a Neo-Renaissance style motet that harkens back to the masters of that period with its fluid vocal lines and chant-based melody. The work is updated through its more advanced harmonic language, but the performance should still mirror the practices of the Renaissance period.

Because of the more advanced harmonic language, as well as the assumption that the piece was written to be performed in one of the great cavernous cathedrals of France, the piece should be performed with a pure, simple tone with little vibrato. Significant vibrato in such a setting and at the close intervals present in the composition would cause a garbled and unclear sound that would take away from the beauty of the piece.

Form and Structure

The form of this motet is a simple ABA' with A' being a truncated restatement of the opening material with an added coda-like "Amen" section. In this adaptation of the score, the full choir sings throughout the entirety of the work in a homophonic and homorhythmic manner, creating a uniform texture from beginning to end.

The A section is characterized by the prominence of the chant as the melody in the soprano voice, while the bottom three voices support harmonically. The opening statement in m. 1-4 is repeated exactly in m. 4-8, while the material in m. 8-11 is closely related to, but not exactly repeated in m. 11-14.

The B section is more harmonically diverse, employing a more advanced harmonic language with little repeated material. The melody moves from the soprano line in m. 15-18 to the alto line in m. 19-28, with the other voices again supporting harmonically.

The modified A section is an exact repetition of m. 1-4 in m. 29-32, followed by a coda-like "Amen" in m. 33-39 with shifting meters that features a fluid melodic line in the soprano voice with sustained, harmonically supportive notes in the other voices.

Text

Source: This text comes from the Antiphon for washing feet on Maundy Thursday.

Ubi caritas et amor, Deus ibi est.
Where charity and love, God there is.
Where there is charity and love, God is there.

Congregavit nos in unum Christi amor.
 Gathered we in one Christ's love.
 The love of Christ has gathered us as one.

Exultemus et in ipso jucundemur.
 We exult and in very gladness.
 Let us rejoice and be glad in it.

Timeamus et amemus Deum vivum.
 We fear and we love God who lives.
 Let us honor and love the living God.

Et ex corde diligamus nos sincere.
 And from heart we love we sincerely
 And from a sincere heart let us love one another.

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Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.

Sweet, Emilie. "Teacher Resource Guide: Ubi Caritas," in *Teaching Music Through Performance in Choir* vol. 2, ed. by Heather J. Buchanan and Matthew W. Mehaffey, 427-431. Chicago: GIA Publications, 2007.

Suggested Listening

Maurice Durufié, "Ubi Caritas" on *This is the Day: Music on Royal Occasions*, The Cambridge Singers, John Rutter, Collegium Records.

Maurice Durufié, "Ubi Caritas" on *Love Story: Chanticleer Live in Concert*, Chanticleer, Chanticleer Records.

Maurice Durufié, "Ubi Caritas" on *Durufié: Complete Choral Works*, Choir of Trinity College Cambridge, Richard Marlow, Chandos Records.

Ave Maria
Franz Biebl
(1906-2001)

Trio (SAT) and SATB, a cappella
Hinshaw Music
Overall: 4
Vocal: 4
Tonal/Rhythm: 3

Composer

Born near Nuremberg, Germany in 1906, Franz Biebl studied at the Musikhochschule in Munich. Biebl was later appointed Kapellmeister at a church in 1932, and in 1939 joined the faculty of the Mozarteum in Salzburg. During his service in World War II, he was captured in Italy and interned at Fort Custer in Michigan, where he was introduced to American folk music and the African-American spiritual. Following the war, he returned to Austria, and later Germany, where he worked as a church musician and choral conductor and also began arranging American and European folk songs for choir. Biebl also served as the head of the choral music division of the Bavarian State Radio Broadcasting Company.

Composition and Historical Perspective

Written in 1964 for a firemen's chorus in Munich in a TTB/TTBB arrangement, this incredibly popular work did not become so until the 1990s when the San Francisco-based professional chamber ensemble Chanticleer recorded it on one of their Christmas albums. Once it became popular, "Ave Maria" was arranged for SSA/SSAA, SAATTBB, and SAT/SATB. The piece is best categorized as a motet in a neo-Renaissance style which combines the simplicity of chant with the lush harmonies of the twentieth century.

Technical Considerations and Musical Elements

One of the most important aspects of this piece is the "Quietly flowing" marking at the beginning of the work. The music should be as smooth and connected as possible from start to finish.

Because of this, there are several issues that may arise while learning and performing this piece. The first is that the choir cannot get what has been called "quarter note-itis." The choir must create a sustained line, taking care not to reemphasize each quarter note. Along the same lines, there must be great attention given to breath support to help sustain the phrases and not allow them to become choppy. Two techniques for working on this in rehearsals are the use of lip trill singing to create a link to the breath and the sound, and singing on a sustained vowel such as [u]. Using these exercises before singing the text will aid in creating the desired sustained sound.

In the score for this particular arrangement, Biebl calls for the SAT of the SAT/SATB texture to be a trio or small ensemble. The decision of whether to use a trio or a larger number of singers should be based on maintaining a sense of balance between the two groups.

The SAT/SATB arrangement is in B-flat major, a full step lower than the TTB/TTBB or SAATTBB arrangements. This change from the original key of C major does make the tenor and soprano parts easier to sing, both in the trio and the choir. However, the tessitura of the tenor part in both the trio and choir is very high, despite the key changes, often going through the passagio. The tenors should be encouraged to sing falsetto during the higher sections to maintain a pleasant, unforced sound that stays within the subdued style of the work.

Throughout the work, intonation can be a major issue for several reasons. First, because of the texture of this arrangement, there are large gaps between the tenor and bass voices, often of more than an octave. These gaps will make hearing and tuning the vertically aligned chords very difficult. The second issue is the use of altered tones that create unexpected harmonies, often with chromatic movement. The third issue with the intonation is the sustained nature of the work. Because the phrases are long and sustained, with the bass voice often holding notes for entire measures, it is likely that the choir may have difficulty maintaining the pitch. These issues can be corrected by taking the time to tune

individual chords that are problematic, and by mixing the singers with different voice parts to better hear the entire chord.

Stylistic Considerations

This work, despite its vertically aligned homophonic nature, should be performed as fluidly as a polyphonic Renaissance motet. While the harmonies are vertical, there should always be a sense of linear forward motion that propels the work. Working with each part as if it were singing a solo or unison piece will help to foster this idea. The short solos for tenor and bass should be very free and allowed to be as chant-like as possible.

Form and Structure

The structure and form of this piece is directly related to the text. The choir repeats the same material three times with a different chant-like solo at the beginning of each of these sections, one for bass and two for tenor. After the third repetition of the A section there is a new B section with new textual material, followed by a coda on "Amen."

Text

Source: This text comes from a traditional Catholic prayer requesting the intercession of the Virgin Mary. It incorporates two passages from the first chapter of the Gospel of Luke; verses 28 and 41, as well as words adopted by the Council of Trent.

Angelus Domini nuntiavit Mariae, et concepit de Spiritu sancto.

Angel of the Lord told Mary, and conceived of Spirit holy.

The angel of the Lord announced to Mary, and she conceived by the Holy Spirit.

Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus

Hail Mary, grace full, Lord with, blessed you in women

Hail Mary, full of grace, the Lord is with thee, blessed are you among women,

et benedictus fructus ventris tui, Jesus.

and blessed fruit womb your, Jesus.

and blessed is the fruit of your womb, Jesus.

Maria dixit: Ecce ancilla Domini, fiat mihi secundum verbum tuum.

Mary said: Behold handmaid Lord, be I according to word your.

Mary said: Behold the handmaiden of the Lord, let it be done to me according to your word.

Et verbum caro factum est, et habitavit in nobis.

And word made flesh was, and dwelt in us.

And the Word was made flesh, and dwelt among us.

Sancta Maria, mater dei, ora pro nobis peccatoribus.

Holy Mary, mother God, pray for us sinners.

Holy Mary, mother of God, pray for us sinners.

Sancta Maria, ora pro nobis nunc et in hora mortis nostrae. Amen.

Holy Mary, pray for us now and in hour death our. Amen.

Holy Mary, pray for us now and in the hour of our death. Amen.

References and Resources

Reeves, Andrew. "Teacher Resource Guide: Ave Maria," in *Teaching Music Through Performance in Choir* vol. 1, ed. by Heather J. Buchanan and Matthew W. Mehaffey, 446-449. Chicago: GIA Publications, 2005.

Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.

Suggested Listening

Franz Biebl, "Ave Maria" on *Our Heart's Joy, A Chanticleer Christmas*, Chanticleer, Chanticleer Records.

Franz Biebl, "Ave Maria" on *Radiant Light: Songs for the Millennium*, The Trinity Choir, Brian Jones, Dorian Recordings.

Make Our Garden Grow
from *Candide*
Leonard Bernstein
(1918-1990)

SATB divisi with Piano (arranged by Robert Page)
Hal Leonard
Overall: 4
Vocal: 4
Tonal/Rhythm: 3

Composer

Leonard Bernstein was the son of Russian immigrants who rose to become members of the middle class in Lawrence, MA. Despite his father's wishes, he began piano lessons at age ten. He continued his education at Harvard University where he composed incidental music for a play and wrote a thesis entitled *The Absorption of Race Elements into American Music*. This demonstrated early on that Bernstein was in touch with not only the music of other races and cultures, but also the social issues that surrounded him in an age of change. After graduating from Harvard in 1939, he went on to the Curtis Institute (1939-1941) where he studied with the likes of Randall Thompson. During the summers of 1940 and 1941, Bernstein studied at Tanglewood under the tutelage of Serge Koussevitzky, and in 1942 became his assistant there.

Bernstein's big break came in November 1943 when, as the assistant conductor of the New York Philharmonic, he substituted as conductor for Bruno Walter for a nationally aired radio broadcast. From this point on, Bernstein was a figure in the national, and eventually, international spotlight. 1944 brought compositional success as well with the premiere of his Symphony No. 1, which won the New York Music Critics' Circle award as the best American work of the year; his ballet *Fancy Free*, which was performed at the Metropolitan Opera House in New York; and his musical *On the Town*, which opened on Broadway.

Throughout the 1950s, Bernstein continued conducting and composing, becoming more famous for both. His compositional success was dominated by works for the stage and screen: *On the Water*

Front, Candide, and West Side Story. He also continued conducting, gaining fame around the world as he made appearances with the Israel Philharmonic and at La Scala in Milan. In 1958 he became the first American-born conductor of the New York Philharmonic, a position he would hold until 1969. He launched a campaign, seemingly, to make music more accessible to everyone during this time, giving pre-concert lectures, programming Young People's Concerts, and creating thematic concerts. His repertoire choices were unusual for the time, as he programmed mainly Romantic, or tonal Modern works, staying away from avant-garde compositions of the Second Viennese School and those like them. During this time he was also active as a teacher at Tanglewood (1948-1955), Brandeis University (1951-1955), and Massachusetts Institute of Technology.

After his time with the New York Philharmonic, Bernstein continued to conduct in America and around the world for the rest of his life. He won numerous awards and honors. He also helped to create opportunities for young conductors by helping to found the Los Angeles Philharmonic Institute, a training orchestra at the Schleswig-Holstein Music Festival, and the Pacific Music Festival in Japan.

Composition and Historical Perspective

"Make our Garden Grow" is the final selection from Bernstein's oft-revised operetta *Candide*, based on the short novel of the same name by Voltaire. Although much of the text of the work is not quoted from Voltaire's original, the satiric nature that lampooned the philosophical ideals of the late eighteenth century, especially those of the Catholic Church, are intact, and were a guiding principle of the libretto which Bernstein used. The original composition of the operetta began in the mid-1950s as political tensions were high as the House Un-American Activities Committee conducted investigations that paralleled those of the Inquisition in Voltaire's time.

"Make Our Garden Grow" is the musical realization of the title character that the principles of the world and of his teacher, Pangloss, do not match. Throughout his childhood, Candide was taught that all was for the best and one should not question the events that are perpetuated around him. By

the end of the story, Candide has realized that his teacher was wrong and the best that he can do is make the best of his situation. Candide and his friends buy a farm and dedicate themselves to building their house, growing their own food, and living in reality, working together to make their garden grow.

Bernstein's music for *Candide*, like his music for *West Side Story*, which was composed the year after *Candide*, shows influences from styles and genres from throughout the world and time periods. This arrangement of "Make Our Garden Grow," arranged by Robert Page, is a grand finale to *Candide* that captures the simplicity of the new life which the characters have vowed to live, while also creating great dramatic effect through the use of expansive vocal ranges, key changes, and great dynamic contrast.

Technical Considerations and Musical Elements

There are several elements of this work which deserve special consideration during preparation for performance including the dramatic nature of the work, the wide range of dynamics, both the range and tessitura of the vocal parts, the diction, and the key changes.

The dramatic nature of this piece is very important to an effective performance of it. Singers should be familiar with the source of the story, the context of this piece in the story, and the dramatic function of this piece to the story. Preparing this work allows for a wonderful opportunity to plan cross-curricular activities in Literature and History, having singers read and research Voltaire's short novel on which the operetta is based. It is important that singers understand what the text of this piece is saying and how it relates to the rest of the story for them to be able to perform it as intended.

The frequent use and wide range of dynamics is certainly a cause for concern not only technically, but also dramatically. The range of dynamics goes from *pianissimo* at the beginning *fortissimo* at the end, and covers all points between. The careful pacing and control of the dynamic contrasts is important first for the vocal health of the singer, and second for the dramatic build-up to the conclusion. In regards to the vocal health, if this piece is allowed to get out of control dynamically,

especially considering the extreme highness of the vocal lines, it would be conceivable that singers could begin to develop vocal issues as they combat each other to be heard in the outer reaches of their ranges. Dramatically, if the dynamic climax is reached too early or there is not enough contrast, the work does not have anywhere to go and becomes bland. Another dynamic consideration is the balance between parts. It is important to acknowledge that in different ranges, different voices will naturally be louder, so maintaining balance, regardless of the dynamic markings should be a priority.

The range and tessitura, each a separate issue for different voice parts, are both problematic in this composition. A wide range is an issue for each of the voice parts, with each part covering two octaves (give or take a note) in their respective ranges. The most extreme of these is the tenors singing several A's above middle C, the altos singing an F below middle C, and the first sopranos having several high C's and second sopranos with A's just below that. For the basses the trouble with the range comes in their divisi sections when the baritones have several E's above middle C. This problem can be alleviated with the help of some second tenors on the baritone part to strengthen and support the higher notes.

The tessitura is mainly an issue for the tenors and sopranos who both have extended passages around and above the top of their respective staves. Encouraging singers to learn these passages an octave below where they are written will help to secure the notes and intonation before transitioning into the correct octave. Once in the correct octave, constant reminders to release tension and support the sound with breath will be needed to help battle vocal fatigue and possibly damage.

Because this piece is in English and the text is so important to the meaning, the diction should be carefully considered. There should be special attention paid to the many occurrences of diphthongs, especially those that are on longer notes. The most prevalent of the diphthongs is in the word "our" which occurs many times and should be carefully practiced so that there is a unified pronunciation across the choir. The consonants should be crisp and clear, but should never get in the way of the lyrical,

flowing vocal lines. One combination of consonants that is especially problematic and occurs many times is the “gr” at the beginning of the word “grow.” This can be handled in one of two ways; either using a flipped [r], or by using a softer version of the Americanized [gr]. Because this is an American piece and uses plain English, the second approach may be more desirable for the style and context.

Although there are four key changes in this piece, with none of the adjacent keys being closely related, the music is written in such a way that the transitions do not seem unnatural. The introduction is in C major, which is followed immediately by a shift to E major for the first stanza, A-flat major for the second stanza, and back to C major for the final stanza. Making singers comfortable with these key changes will be important to the successful performance of this piece. The sections should not be isolated from each other, but instead, the transitions should be rehearsed so that it is not foreign to their ears.

Stylistic Considerations

Because Bernstein first conceived this work as the finale for an operetta, that purpose should be kept in mind. The dramatic effect that the continually swelling dynamics and thickening texture create should not be overlooked. The style of singing should be congruent with the age of singers performing the work. For instance, high school singers should not be pushed to perform the final statements of the text *sempre ff* as indicated in the score if it is damaging to their young voices. With an older, more experienced choir, a conductor might allow a more operatic, wide-open approach to the work, as it may be sung in its original form.

Form and Structure

The form of this piece is a modified strophic form that develops through changing textures, varied dynamics, and key changes. While the main melodic material remains mostly unchanged

throughout, the voices surrounding it have different material in different combinations that adds drama to the work.

Text

Source: This text is from the libretto by Richard Wilbur written as an adaptation of Lillian Hellman's version of Voltaire's *Candide*.

You've been a fool and so have I,
But let's be man and wife.
And let us try before we die,
To make some sense of Life.
For we know we're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house,
And chop our wood,
And make our garden grow.

I thought the world was sugarcake,
For so our Master said;
But now I'll teach my hands to bake our loaf of daily bread.
We're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house,
And chop our wood,
And make our garden grow.

Let dreamers dream what worlds they please;
We know those Edens never can be found.
The sweetest flow'rs, the fairest trees are grown in solid ground.
We're neither pure nor wise nor good;
We'll do the best we know;
We'll build our house,
And chop our wood,
And make our garden grow.

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<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O900983> (accessed November 21, 2012).

Griffiths, Paul. "Bernstein, Leonard." In *Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e768> (accessed June 24, 2012).

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Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.

Suggested Listening

Leonard Bernstein, "Make Our Garden Grow" on *The Creative Mind: Illinois Music Education Conference 2012*, Illinois All-State Chorus, Karyl Carlson, Mark Records.

Leonard Bernstein, "Make Our Garden Grow" on *Island of Hope*, New Amsterdam Singers, Clara Longstreth, Albany Records.

Ne Sedi, Djemo
Steven Sametz
(b. 1954)

SATB a cappella
Oxford University Press
Overall: 4
Vocal: 3
Tonal/Rhythm: 4

Composer

Steven Sametz is a well-known conductor and composer, and the Director of Choral Arts at Lehigh University in Pennsylvania. He completed his undergraduate studies at Yale University and also attended the Hochschule für Musik und Darstellende Kunst in Frankfurt. Sametz received both his Master of Music and Doctor of Musical Arts in Choral Conducting from the University of Wisconsin-Madison. Sametz is the director of the University Choir, Glee Club, Choral Union and University Overtones at Lehigh University, as well as the Artistic Director of the professional chamber choir, The Princeton Singers. He is a regular guest conductor in the U.S. and abroad with appearances with the Taipei Philharmonic Foundation, Berkshire Music Festival, and the Netherlands Radio Choir.

In addition to his conducting and teaching duties, Sametz is a popular and sought after composer and arranger. His catalog of works is for varied voicings, on many subjects drawing from both secular and sacred texts, as well as cultures and traditions from around the world. He has written works for many notable choirs including Chanticleer, the Dale Warland Singers, The Los Angeles Master Chorale, and the Santa Fe Desert Chorale.

Composition and Historical Perspective

"Ne Sedi, Djemo" is a folk song with origins in the Balkan Peninsula of southeastern Europe. Sametz identifies the work as a Bosnian folk song in the score, but also has seen it recently in its simple melodic form in a Serbian folk song collection. The text of the piece makes references to the "Turks stealing the girl," which dates the origin of the song to sometime during the Ottoman Empire's

occupation of the Balkan Peninsula from the sixteenth to the early nineteenth century. Sametz first learned this song as an undergraduate at Yale singing with the Yale Russian Choir and crafted his arrangement very closely to the arrangement which that choir sings.

Technical Considerations and Musical Elements

The first aspect of this piece that jumps off of the page is the compound and often changing meter. Moving from 11/8 to 10/8 to 9/8 can seem quite daunting to a choir not familiar with compound meter, especially with a tempo marking of quarter note = 132. The first step in cracking the code of these complicated Eastern European dance rhythms is to break them down into divisions of twos and threes. In the 11/8 measures the time is divided into 3+2+2+2+2, which should be conducted in a five pattern with an elongated down beat. A pitfall to avoid in the 11/8 measures is to let the last quarter note stretch to become a dotted quarter note, making measures in 12/8 that are rounded off and not as rhythmically vital. The 10/8 measures, which appear only as the last measure of each four-measure statement of the thematic material, are separated in a 3+3+2+2 four beat pattern. The 9/8 measures are also divided into a four beat pattern, but in a 2+2+2+3 scheme.

Due to the folk dance nature of the rhythm, the conductor as well as the choir should pay special attention to the emphasis of the macrobeat over the microbeat. When there is division of the macrobeat into microbeats, the emphasis should always be put on the first of the microbeats. This is reinforced by the markings in the score that often show accents on the final macrobeat of the 9/8 measures, as well as decrescendos on the following microbeats. An effective technique for teaching and internalizing the uneven meter is to have the singers walk the macrobeat first while listening to a recording of the piece, followed by walking and speaking, and walking and singing.

Sametz was particularly meticulous with his notation of dynamics and articulation in this work. His regular use of the tenuto mark indicates the need to not let the text or notes become detached, which would break apart the fluid musical line. These are often present on the fourth macrobeat of the

11/8 measures, as well as the fourth macrobeat of the 9/8 measures. The dynamics are also carefully marked, indicating a constant growth that accompanies the increasingly complex and thickening texture. Care needs to be taken that the dynamics in the score are followed precisely for numerous reasons, most important among them that the piece does not become too loud too quickly, and the dynamics given help to shape the phrases in a natural and expressive manner.

The glissando in m. 53 and m. 54 also needs special attention. This would be an opportunity to devise a warm-up exercise to work on moving from one chord to another, initially moving from the first chord to the second without the slide ensuring correct tuning on both chords, then adding the slide.

Other problematic occurrences in the score include the frequent use of intervals of a second, sometimes with another second stacked on top. Again, devising warm-ups using solfège syllables or the vowel sounds present on these intervals in the song would be a good place to start before beginning to learn the intervals in the context of the song.

Stylistic Considerations

Eastern European folks songs are often combined with dance; therefore, the rhythmic vitality and integrity of the piece is of great importance. Singers must understand that in its original form this piece would be performed with movement, mainly of the feet, so they should also, especially during early rehearsals, move to the music to get a feel for the rhythm.

It is also important to remember that this was a folk song first and should retain a vocal color and timbre that is reminiscent of its origins. While singing with good vocal technique should never be ignored, it is acceptable to experiment with a less refined sound to replicate traditional performance. Finding authentic recordings of Balkan folk groups will assist in this. Sametz writes that when it comes to the style of this piece, "don't be too careful."

Form and Structure

Sametz arranged this song in a modified strophic form that indicates its roots in the Bosnian folk tradition. The work is divided into four verse-refrain sections that contain repeated material within each verse and refrain. The melodic material that is presented in the first verse-refrain section in unison is present throughout, but becomes immersed in progressively thicker vocal textures in each verse.

The first verse is a simple unison statement of the four measure melody beginning with only the women, and then repeated with the men joining. This is followed by a statement of the refrain in the same fashion: four measures of unison women, and a restatement with the men. The second verse begins with basses singing the melody and tenors singing harmony for the four measure theme, joined by the altos and sopranos singing the same material up an octave. This same pattern follows in the refrain. In the third verse, the first and second statement of the theme and refrain remain the same, although the texture has changed from the second verse, becoming thicker and containing more dissonance than previous statements. The final verse uses an even thicker texture to distinguish itself, with slightly different material in the repetition of the theme.

Text

Source: This text comes from a folk song that originated on the Balkan Peninsula. Because the language is not identifiable as any particular dialect, it is difficult to obtain a word by word translation.

Ne sedi, Djemo, sloboden pod taya krusha sitnitsa.

Don't just sit there, Djemo, so comfortably under that tiny pear tree.

O vago, dina, O Shago dina, Raznazhe glavu dignala.

It's time to pull yourself together.

Raznazhe glavu dignala, Djemo, Tursko dyehvodche, grabnala!

Pull yourself together, Djemo, the Turks are stealing the girl!

Tursko dyehvodche, grabnala, Djemo, bosh tvoiu sestru, Fatimu!

The Turks are stealing the girl, Djemo, stealing your sister Fatima!

References and Resources

Steven Sametz, interview by Nathan Carns, via email, August 25, 2012.

Steven Sametz. <http://stevensametz.com> (accessed August 24, 2012).

Suggested Listening

Steven Sametz, "Ne Sedi, Djemo" on *Old New Borrowed Blues*, The Princeton Singers.

Glory, Glory, Glory to the Newborn King

Moses Hogan
(1957-2003)

SATB divisi, a cappella

Hal Leonard

Overall: 3

Vocal: 3

Tonal/Rhythm: 3

Composer

Moses Hogan was a pianist and conductor, but most importantly he was a composer and arranger of African American Spirituals that rejuvenated the genre in the early 1990s. Born in New Orleans in 1957, Hogan was brought up in a Baptist Church where his uncle was the choir director and introduced Hogan to spirituals as a child. Hogan's formal education included graduating from the New Orleans Center for Creative Arts and Oberlin Conservatory, as well as studying at the Julliard School and Louisiana State University. Until 1980, Hogan's focus was on piano, becoming renowned as a concert pianist and winning international competitions. After 1980, his focus turned from piano to choral music, when he formed his first choir, the New World Ensemble. This group would eventually turn into the Moses Hogan Chorale which, when it performed for the Southern Division of the ACDA in 1994, became internationally known and introduced the world to Hogan's arrangements. From that point on, Hogan's arrangements and compositions were published, gaining great popularity throughout the 1990s. His catalog of about eighty choral arrangements is perhaps the most extensive collection of spirituals by any one composer. For the rest of his life, Hogan continued to arrange and compose, as well as conduct his own ensembles, performing and recording his own works. Hogan died at the age of 45 in 2003.

Composition and Historical Perspective

The folk songs that were born on the plantations of the South and in free Black communities of the North by those people brought to America in chains may be the first true American musical expression. The commingling of African culture and musical heritage with the beliefs of Christianity and

Western European musical structure created a new and unique music that would find a place outside of the slave life. Through the work of sympathetic abolitionists who transcribed the one hundred thirty-six songs in *Slave Songs of the United States*, the touring efforts of nine students from Fisk University in Nashville, Tennessee and their descendants at other institutions, and the educated African-American composers, arrangers, and conductors who diligently researched, presented and accurately set these folk songs, a new genre of choral music was created. These folk songs, which were first sifted down to basic melodies by those who first transcribed them, have since become a carefully woven tapestry of melody, harmony, rhythm, and texture that reflect both the African and New World and European traditions that influenced their development. Today, these folk songs are known as spirituals and have a special place in the repertory of choirs all over the world as energetic, moving, and finely crafted works of art.

This particular arrangement is a model of what Moses Hogan did best, taking a well-known and beloved traditional spiritual and making it his own by adding harmonic and rhythmic interest, new words and music, and a very thick texture that fills in the holes in the chords, creating a wall of sound.

Technical Considerations and Musical Elements

The three distinct sections of this piece, which are discussed later, each present their own problems and teaching moments. In the first section, m. 1-27, the tempo is slow with long sustained notes across a thick texture. During these long "Oo's," which make up half of the choral text in this section, it is crucial that attention be paid to good breath support that spins the sound forward to not only give the line motion but also to keep the six to eight voiced chords in tune. The other portions of the choral parts, although they are set to text and have syncopated rhythms, must maintain a legato line, and not become separated and choppy, even if they are accented. Harmonically this section is in a major key with only a few accidentals that add color to the thick texture. The last four measure of this section pose the greatest problems with extended ranges, syncopated rhythms which are accented,

fermatas, and a dynamic marking of *forte*. All of these factors can easily lead to bad intonation and inaccuracy of rhythm and vertical alignment if not handled carefully.

The second section, which is marked "Allegro, with excitement," should certainly be performed as such, but with care taken not to let it become out of control in terms of tempo or vocal technique. In this section there are many instances of syncopated rhythms that are also accented. Often, when this is the case, there is a tendency for singers to speed up, shortening the quarter note on the second half of the first beat. To combat this, singers can rehearse using count singing to ensure rhythmic accuracy that will allow for strong vertical alignment among the voices. Another consideration is that, despite the fast tempo and accented syncopation, the vocal lines need to remain fluid without disruption. This can be difficult given the syllabic setting of the text, which requires clear, crisp diction, but it must be practiced to ensure continuity in the phrases. As with the first section, the harmony is simple with the addition of only a few altered tones.

The third section of the piece is a compositional hallmark of Moses Hogan's arrangements that shows his familiarity with the origins of these spirituals. He begins with a motif in the bass and tenor voices that acts as an ostinato, which is then followed by an entrance of the altos with a new motif, the second sopranos with yet another motif, and finally the first sopranos with a fourth motif. Each of the four motifs has a different rhythm and melody, which by itself is easy, but when woven together they create an intricate web. Because there is so much going on, it is imperative that each part be very accurate. Once each part knows its individual motif, begin putting everything together by starting with the men, repeating their part so that the other parts can hear how it sounds, then add the altos, repeating several times until they are comfortable with how it fits together, and likewise with the second and first sopranos. This process may take time, but will pay off in the end with a level of comfort and accuracy that will make for a great performance.

The last main concern is in the final three measures. Much like the end of the first section, but with even more *divisi*, this brief restatement of the piece's title is full of accents, fermatas, syncopation, and a *fortissimo* dynamic marking with a crescendo on the final chord. The final chord splits into nine notes with a high C that should be treated as optional unless there is a singer who can truly sing it comfortably.

Stylistic Considerations

As with most spirituals, especially those with fast tempos and joyful texts, this piece must be performed with energy to accurately convey the joy of those that would have originally sung it. The color of the voices should be neutral, with a placement that promotes spaciousness inside the mouth with a brilliant resonance in the front, but still with a rounded sound. This particular spiritual should not be sung with a very dark color as many of the solemn, lamenting spirituals should. It is a joyful, energetic song, and the tone should reflect that. This energy needs to be displayed in the final section of the piece as well, which reflects the practice of the ring shout that was transplanted from African tradition into the churches of the south during the 1800s. Rings shouts were highly energized, using movements and layered textures to build an intricately woven and unique performance.

Form and Structure

There are three distinct sections present in this arrangement that combines original material with the traditional words and music of "Go Tell it on the Mountain" to create an ABC form. The first of the three sections, m. 1-27, is in the traditional spiritual form of call and response between a soprano/tenor soloist and the choir. This section is slow, and sustained with much variance in the tempo, using *rallentando* and *ritardando* markings as well as several fermatas. The second section, m. 28-66, is two repetitions of a highly rhythmic, homophonic arrangement of "Go Tell it on the Mountain." Each of the two repetitions, which are almost identical to each other, is nineteen measures, with the

only differences being in the first soprano interjections between statements. The third section is very characteristic of many of Moses Hogan's arrangements building upon an ostinato in the lower voices. The basses and tenors begin this section with a repeated four part motif that begins at m. 66 and end at m. 93. The altos join in at m. 70 with a new melodic line, followed by the second sopranos in m. 78 with another new melodic line that is syncopated in juxtaposition with the alto line. The first sopranos are added in m. 86 with a high, descant-like melody that soars about the thick texture. The final three and a half measures are again very characteristic of Hogan, with a bombastic, broad final statement that is heavily accented, uses fermatas, and ends with a chord that splits the choir over nine notes.

Text

Source: The text of this piece is a combination of original text by Moses Hogan and the text of the traditional spiritual "Go Tell it on the Mountain."

Solo: What will we call that pretty little baby?

Choir: Baby born in Bethlehem.

Solo: What will we call that pretty little baby?

Choir: Christ the Lord the newborn King.

Solo: Where was He born, this pretty little baby?

Choir: Down in a lowly manger.

Solo: Where His birth was in a stable.

Choir: Christ the Lord the newborn King.

Solo: Born this night, the Son of Mary.

Choir: Hail the heav'n born Prince of Peace.

Solo: Glory to the newborn King.

Choir: Glory, glory, glory to the newborn King.

Choir: Children, go and tell it on the mountain, Lord,
Over the hills and ev'rywhere.
Why don't you go tell it on the mountain, Lord,
that Jesus Christ is born.
See the newborn baby.

Glory, glory, glory to the newborn King.

All praise to the newborn King, we're singing, all praise to the newborn King.

Over hill and mountain, we're singing, over hill and mountain.
Hail the new King, we're singing, hail the new King.

References and Resources

Burnim, Mellonee V. and Portia K. Maulsby. *African American Music: An Introduction*. New York: Routledge, 2006.

Peretti, Burton W. *Lift Every Voice: The History of African American Music*. Lanham, MD: Rowan and Littlefield Publishers, 2009.

Shelley, Anne. "Hogan, Moses." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2219164> (accessed April 29, 2012).

Thomas, André J. Foreword to Volume I, *Feel the Spirit: Thirty-five Arrangements for Mixed Chorus* by Moses Hogan. Milwaukee, WI: Hal Leonard, 2003.

Thomas, André J. *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*. Dayton, OH: Heritage Music Press, 2007.

Suggested Listening

Moses Hogan, "Glory, Glory, Glory to the Newborn King" on *A Savior From on High*, The Shorter Chorale, Martha Shaw, ACA Digital Recording.

Moses Hogan, "Glory, Glory, Glory to the Newborn King" on *Moses Hogan Choral Series 2002*, The Moses Hogan Chorale, Moses Hogan, Hal Leonard.

Tshotsholoza
Jeffery L. Ames
(b. 1969)

Tenor Solo, SATB divisi, Congas & Djembe
Walton Music
Overall: 2
Vocal: 3
Tonal/Rhythm: 2

Composer

A native of Virginia, Jeffery Ames earned a B.M. from James Madison University with a double major in vocal performance and piano accompanying before moving on to earn his M.M.E and Ph.D. in choral conducting, both from Florida State University.

Dr. Ames has taught at the senior high school level, as well as holding the position of Assistant Director of Choral Activities at Baylor University. He is currently the Director of Choral Activities at Belmont University in Nashville, TN, where he conducts the University Singers and Chorale. In addition to his conducting and teaching responsibilities at Belmont, Dr. Ames is in demand as a guest conductor, appearing at the state and divisional levels with ACDA honor choirs, the Florida Male All-State Chorus, and in Italy and Costa Rica.

Dr. Ames is also active as a composer and arranger, and has become well known for his small but acclaimed catalog. His works have been premiered by the Florida Music Educators Association, the Florida American Choral Directors Association, the Southern Division of ACDA, and the National ACDA conferences in Los Angeles and Miami.

Composition and Historical Perspective

This work is an arrangement of a traditional African song with text in a mixture of Zulu and Ndebele dialects. Passed down through generations, this song is considered an unofficial anthem of South Africa, being sung by workers in the diamond and gold mines, by those celebrating the release of

Nelson Mandela from prison, and as a fight song for the South African soccer team during the 2010 World Cup hosted in South Africa.

The origins of the song are unclear, but with its mixture of languages and references to a steam train (*stimela*) and a word of encouragement (*tshotsholoza*), it was most likely written as a work song by migrant workers from the Ndebele tribes of what is now Zimbabwe. The song would have been sung by the Ndebele workers in the mines of South Africa to keep rhythm with one another while working and to encourage each other. The steam train that the text speaks of was the train that took the migrant workers from their homes to the mines.

Technical Considerations and Musical Elements

As with most arrangements of traditional African music, the emphasis is on the rhythm and texture rather than complex harmonies. The music is solidly in A-flat major and the harmony is simple, made up primarily of the tonic, subdominant, and dominant chords, with few non-chord tones to be found.

In conjunction with the simplistic harmony, the texture, for a majority of the work, is homophonic, allowing for an opportunity to work toward a strong vertical alignment in rhythm and tuning. However, the rhythm, although more simplistic than many other African songs, still poses some problems to the performers. In m. 17-20 there are many instances of syncopation that are built one on top of the other in what looks like a complicated texture on the page. The bass ostinato and the top divisi of the soprano, alto, and tenor voices have an easy syncopated rhythm on the second half of beat two. The bottom divisi of the top three parts, however, is more difficult, with the syncopation happening in eighth and sixteenth notes. Putting these three layers together may cause some consternation at first, but once the singers realize that the syncopation is actually happening in the natural rhythm of the text, it will make it much easier.

The vocal lines are intuitive and with the exception of the tenor line throughout the song, and the final note for the first soprano part, there is nothing that is outside of a comfortable tessitura for the bass, alto or soprano voices. The tenor line, along with the tenor solo, both lie high in the range for the majority of the song, especially for younger tenors who do not have the strength or stamina to sing E-flats and Fs for extended periods. The tenor solo requires a singer who has the ability to maintain a powerful but well-produced tone throughout the duration of the song.

While the language may look daunting at first, the pronunciation guide in the score will ease any concerns about singing in an African dialect. The vowels are equivalent to pure Latin vowels. Also, the text is very repetitive, so it is easy to master.

Stylistic Considerations

Like any folk song, the original form and performance practice is important to retain the integrity of the meaning of the song in a new arrangement such as this. The song is one of optimism and encouragement and should be sung in a manner that conveys that message. The call and response form is very powerful with a soloist who is set apart from the choir, using not only his voice as a call, but also movement that is repeated by the choir. Since this was originally a work song, using motions that simulate the work that would have been done in the mines of South Africa could make the performance memorable for both the singers and the audience.

Form and Structure

The work is typical of traditional African music, relying on a call and response format with the soloist being the leader. The form is organized into five sections, four of which are almost identical in musical material with only slight differences in rhythm because of the change in text. This A section is repeated each time it is stated. The B section is built upon an ostinato in the bass voice, and affords the

possibility for multiple repeats to let each of the three layers have its moment in the forefront. The overall form of the piece is A A A B A.

Text

Source: Although the author of the text is not known, it is a traditional miner's song sung by the workers from the Ndebele ethnic group that traveled to and from the mines of South Africa by steam train.

Tshotsholoza He Ku lezontaba,
Go forward on these mountains,
Go forward on those mountains,

Stimela siphum'e South Afrika.
Steam train comes from South Africa.
The train is coming from South Africa.

Wen'uyabalekah He Ku lezontaba,
You are running on these mountains,
You are running away on those mountains,

Stimela siphum'e South Afrika.
Steam train comes from South Africa.
The train is coming from South Africa.

References and Resources

Ames, Jeffrey. "Tshotsholoza." Walton Music, 2011.

Suggested Listening

Jeffrey Ames, "Tshotsholoza" on *Dreamer*, Young People's Chorus of New York, Francisco Nunez, Vital Records.

"Tshotsholoza" on *The Traditional Music of South Africa*, Miranda Atmosphere, Vanilla OMP.

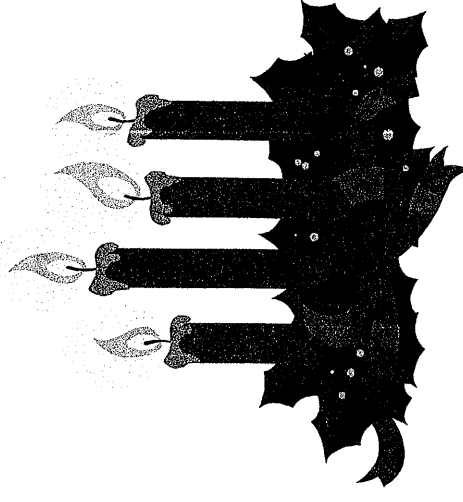
A Special Note for Tonight's Performance:

In order to maintain continuity and atmosphere throughout the concert, **please hold all applause until the end.**

Perryville High School Presents

A Choral Christmas

December 14, 2012



The Chamber Choir and Mr. Carns would like to thank:

Rev. Patricia Drost, Mrs. Barbara Evans, and the congregation of St. Mark's for being gracious hosts, and for the reception in the Parish House following the concert.

Mr. and Mrs. Andrulowicz for organizing and parents for providing dinner for the choir tonight.

PHS Principal, Mr. Chip Helm, and administration, faculty, and staff for their continued support of the PHS music program

You, our family and friends, for your continued support of choral music in Perryville.



All PHS Choir concerts are presented free of charge. If you would like to contribute to the financial support of the choral program at PHS, you may leave a donation in the basket at the conclusion of the concert.



UPCOMING EVENTS

December 20: Chamber Choir Carol Tour, during school hours

December 22: Chamber Choir at the Wellwood, 6 PM

January 23: Choir Café Fundraiser, 7 PM

St. Mark's Episcopal Church

7:00 PM

Perryville High School Chamber Choir

Mr. Nathan Carns, Director

Program

Corde Natus ex Parentis

Gregorian Chant
Translation: Of the Father's love begotten, ere the world began to be, he is Alpha and Omega, he the source, the ending, of the things that are, that have been, and that will be, evermore.

Plainchant is one of the oldest forms of written music. This text was written by the Roman poet Aurelius Clemens Prudentius (b. 348) and the melody dates from the 11th century.

O Beatum et Sacrosanctum Diem

Peter Phillips (c.1561-1628)
Translation: O blessed and most holy day, on which our Lord was born of the Virgin Mary for our sake. Let the whole world therefore rejoice, and let us sing to Him, to the sound of the trumpet, lyre, psalter, and the organ. Let us rejoice with the numerous hosts of angels, always singing His praise. Noel.

This joyful motet was written for performance on Christmas Day, and uses text painting to illustrate the many instruments with which to praise the newborn King. It also portrays the angels exultantly singing, "Noel!"

Love Came Down at Christmas

Neil Harmon (b. 1967)
This poem was written by Christina Rossetti in 1885, and has been set to music by many composers. Dr. Harmon is Director of Music at Grace United Methodist Church in Wilmington, DE. His original tune is supported by close harmonies in a delicate scoring which evokes the peaceful image of the first Christmas.

In the Bleak Midwinter

Samantha Brown, Rachel Marshall, Kyle Savick, Caleb Stevens

Traditional

Hark! The Herald Angels Sing

Cole Curry, Emily Gelder, Machel Maxam, Andrew O'Neill

Traditional

Angels We Have Heard on High

arr. Drew Collins (b. 1975)
The scoring of this arrangement symbolizes three angels (SSA) and three shepherds (TBB), and presents the text as a dialogue between the two. The unusual 7/8 meter infuses a rhythmic vitality into this traditional carol.

God Rest Ye Merry, Gentlemen

Joseph McGuigan, Shawn Montz, Sabrina Spradlin, Harley Whittaker

Traditional

Away in a Manger

Amber Adams, Chelsea Albert, Benjamin Fluke, Joshua Rowley

Traditional

Glory, Glory, Glory to the Newborn King Moses Hogan (1957-2003)
Hogan was a pianist, conductor, and composer/arranger. His highly celebrated works include about eighty choral arrangements of African-American spirituals. This one combines original material with the traditional words and music of "Go, Tell it on the Mountain." Hogan's hallmarks include thickly-textured chords, syncopated rhythms, and very intricately layered ostinatos.

Ave Maria

Franz Biebl (1906-2001)
Translation: The angel of the Lord announced to Mary, and she conceived by the Holy Spirit. Hail, Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Mary said: Behold the handmaiden of the Lord. Let it be unto me according to thy word. And the Word was made flesh and dwelt among us. Holy Mary, mother of God, pray for us sinners. Holy Mary, pray for us, now and at the hour of our death, Amen.

One of Biebl's most famous works, this *Ave Maria* is actually a hybrid of two ancient texts: the *Ave Maria* prayer and the *Angelus* daily devotional from the Catholic tradition. It was originally written for a firemen's choir in Germany, and gained popularity in the U.S. after it was recorded by the male chamber ensemble Chanticleer.



Perryville High School Chamber Choir

Soprano

Chelsea Albert

Rachel Marshall

Machel Maxam

Sabrina Spradlin

Harley Whittaker

Alto

Amber Adams

Samantha Brown

Emily Gelder

Tenor

Joseph McGuigan

Andrew O'Neill

Joshua Rowley

Kyle Savick

Bass

Cole Curry

Benjamin Fluke

Shawn Montz

Caleb Stevens

STAGE HANDS NEEDS YOUR SUPPORT!

The Stage Hands program is an easy way for the Perryville community to show support of the PHS Choir Program. The choir program has grown significantly over the past few years, and the budget that we receive from CCPS is not enough to cover all of our expenses including uniforms and music. The cost of a single piece of new music is about \$60; the cost of concert attire for one student can run to \$100.

With your help, we can continue to grow an excellent choral program at Perryville High School. Participation in the Stage Hands program simply requires making a one-time monetary donation of \$25 or more. **100% of your contribution will directly support PHS choir students.**

Stage Hands will receive recognition in all remaining 2012-2013 choir concert programs. Supporting businesses also have the option to submit a business card sized advertisement to be included in the programs.

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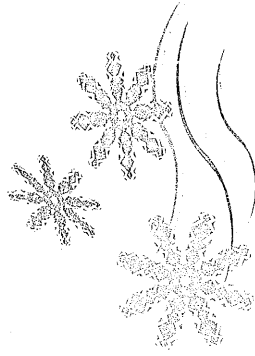
UPCOMING EVENTS

- December 20: Chamber Choir Carol Tour, during school hours
- December 22: Chamber Choir at the Wellwood, 6 PM
- January 23: Choir Café Fundraiser, 7 PM

Perryville High School Presents

Winter Choir Concert

December 13, 2012



Perryville High School Auditorium
7:00 PM

Perm
Reserve
LD
3241
.M35
C37
2012x

Mr. Nathan Carns, Director
Mrs. Kate S. Carns, Accompanist

Program	Concert Choir	Freshman Seminar Choir	Chamber Choir	Select Men's Chorus	Select Women's Chorus
Freshman Seminar Choir	Elizabeth Brown Samantha Brown Darian Burns Jordan Dodson Carol Dougherty Delta Douglas	Jack Jacobs Sierra Johnson Tyleke Johnson Summer Kelly Hanna Lang Peyton LeBlanc Brittany Marden Da'Jah Martin Rebecca Mason Garrette McMin	Amber Adams Chelsea Albert Samantha Brown Cole Curry Benjamin Fluke Emily Gelder	Kyle Billings Tyler Clark Cole Curry TC Foster	Amber Adams Elizabeth Brown Samantha Brown Delta Douglas Emily Gelder
Ding Dong Merrily on High	Kelsey Garrahan Summer Kelly Brittany Marden Rebecca Mason Shana McClune Joseph McGuigan	Jack Jacobs Sierra Johnson Tyleke Johnson Summer Kelly Hanna Lang Peyton LeBlanc Brittany Marden Da'Jah Martin Rebecca Mason Garrette McMin	Amber Adams Chelsea Albert Samantha Brown Cole Curry Benjamin Fluke Emily Gelder	Kyle Billings Tyler Clark Cole Curry TC Foster	Amber Adams Elizabeth Brown Samantha Brown Delta Douglas Emily Gelder
Sleigh Bells	arr. Spevacek	arr. Henderson	arr. Rentz	arr. Robinson	Phillips
Snow by Morning	Shank	Anderson, arr. Ades	arr. Rentz	arr. Robinson	Phillips
'And the Glory of the Lord' from <i>Messiah</i>	Handel, arr. Emerson	Handel, arr. Emerson	Handel, arr. Emerson	arr. Collins	arr. Collins
<i>A la Nanita Nana</i>	arr. Henderson	arr. Henderson	arr. Henderson	Hogan	Hogan
Sleigh Ride	Anderson, arr. Ades	Anderson, arr. Ades	Anderson, arr. Ades	arr. Collins	arr. Collins
We Three Kings	arr. Robinson	arr. Robinson	arr. Robinson	Hogan	Hogan
<i>O Beatum et Sacrosanctum Diem</i>	Phillips	Phillips	Phillips	Hogan	Hogan
Angels We Have Heard on High	arr. Collins	arr. Collins	arr. Collins	Hogan	Hogan
Glory, Glory, Glory to the Newborn King	Hogan	Hogan	Hogan	Hogan	Hogan

Nolan Michalov
Malik Peary
Brittany Reil
Courtney Reil
Emily Toland
Donnell Whittington

Joshua Rowley
Kyle Savick
Sabrina Spradlin
Caleb Stevens
Harley Whittaker

Kayla Orr
Alexis Privett
Courtney Reil
Ally Remesch
LeAnn Smith
Cali Tyson
James Upchurch
Elizabeth Wagner
Destiny Watson

Joshua Rowley
Kyle Savick
Caleb Stevens
Donnell Whittington

Machel Maxam
Allison Morris
Emily Toland
Adrienne Weiman

Mekenna Gullivan
Alexis Hall
Emily Kipp
Emily Lawson
Rachel Marshall

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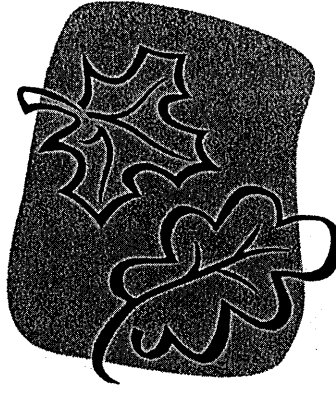
UPCOMING EVENTS

- October 24: Choir Café Fundraiser, 7 PM, PHS
- November 15: All County Choir Concert, 7 PM, PHS
- November 17: All State Choir Auditions, Calvert Hall College High School
- December 7: Chamber Choir Concert, 7 PM, St. Mark's Episcopal Church
- December 8: Tree-lighting and Caroling, 5 PM, Rodgers Tavern
- December 13: Winter Concert, 7 PM, PHS
- December 20: Chamber Choir Carol Tour, during school hours
- December 22: Chamber Choir at the Wellwood, 6 PM

Perryville High School Presents

Fall Choir Concert

October 17, 2012



Perryville High School Auditorium
7:00 PM

Perm
Reserve
LD
3241
.M35
C37
2012x

Mr. Nathan Carns, Director
Mrs. Kate S. Carns, Accompanist

Program

Concert Choir

Hush! Somebody's Callin' My Name Traditional, arr. Dennard
Mon Coeur Se Recommande à Vous di Lasso, arr. Robinson

Can You Hear

Papoulis

☪

Select Men's Chorus

Cripple Creek arr. Berg

☪

Freshman Seminar Choir

Shine on Me Traditional, arr. Dilworth

Sansa Kroma

Sandler

☪

Select Women's Chorus

Arise, My Love Szymko

☪

Chamber Choir

Tshotsholoza (Go Forward) Traditional, arr. Ames

Flower of Beauty

Clements

Ubi Caritas

Durufié

Ne Sedi, Djemo!

Traditional, arr. Sametz

☪

Concert Choir

Elizabeth Brown
Samantha Brown
Darian Burns
Jordan Dodson
Carol Dougherty
Delta Douglas

Kelsey Garrahan
Summer Kelly
Brittany Marden
Rebecca Mason
Shana McClune
Joseph McGuigan

Nolan Michalov
Malik Peary
Brittany Reil
Courtney Reil
Emily Toland
Donnell Whittington

Chamber Choir

Amber Adams
Chelsea Albert
Samantha Brown
Cole Curry
Benjamin Fluke
Emily Gelder

Rachel Marshall
Machel Maxam
Joseph McGuigan
Shawn Montz
Andrew O'Neill

Joshua Rowley
Kyle Savick
Sabrina Spradlin
Caleb Stevens
Harley Whittaker

Freshman Seminar Choir

Nick Andrewlewicz
Kirra Barrett
Kate Biddle
Summer Coleman
Kayla Dailey
Emily Doane
Brandon Ellis
Logan Ewing
Jada Garmory
Alexis Hall

Jack Jacobs
Sierra Johnson
Tyleke Johnson
Summer Kelly
Hanna Lang
Peyton LeBlanc
Brittany Marden
Da'Jah Martin
Rebecca Mason
Garrette McMin

Kayla Orr
Alexis Privett
Courtney Reil
Ally Remesch
LeAnn Smith
Cali Tyson
James Upchurch
Elizabeth Wagner
Destiny Watson

Select Men's Chorus

Kyle Billings
Tyler Clark
Cole Curry
TC Foster

Benjamin Fluke
Jacob Hudson
Joseph McGuigan
Andrew O'Neill

Joshua Rowley
Kyle Savick
Caleb Stevens
Donnell Whittington

Select Women's Chorus

Amber Adams
Elizabeth Brown
Samantha Brown
Delta Douglas
Emily Gelder

Mekenna Gullivan
Alexis Hall
Emily Kipp
Emily Lawson
Rachel Marshall

Machel Maxam
Allison Morris
Emily Toland
Adrienne Weiman