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2015

Advanced Conducting Project

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Advanced Conducting Project

Submitted In Candidacy For The Degree Of
Master Of Music In Choral Conducting

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PART ONE

THE RENAISSANCE ERA

- *Haec Dies*, William Byrd
- *Sicut Cervus*, Giovanni Pierluigi da Palestrina
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HAEC DIES

Williams Byrd (1540-1623)

SSATTB, *a cappella* (2:45)

Edited by Peter le Huray and David Willcocks

Oxford University Press

Composer

William Byrd, born in London, England, is considered to be one of the most accomplished composers from the English Renaissance era. While his musical development is scarcely accounted for ⁱⁿ from his childhood years, it is likely that he (along with his brothers) was a chorister at the Chapel Royal. There, he sang under renowned composer Thomas Tallis, and later became Tallis' assistant to the choir. At the age of twenty-three, Byrd became the Master of the Choristers as well as the organist at Lincoln Cathedral. He later returned to London in 1572 where he succeeded Robert Parsons as a Gentleman of the Chapel Royal. In 1575, Byrd and Tallis received the first rights to print and publish music in England from Queen Elizabeth I. All of Byrd's choral works are composed and arranged for an a cappella choir, although the voicings vary from piece to piece.¹

Composition and Historical Perspective

This sacred piece was composed in 1591 for the Traditional Tridentine Mass, and is included in a two-volume set of motets called the *Cantiones Sacrae*, published during the years of 1589 and 1591. The text is taken from Psalm 118: verse 24, and is composed for

¹ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press,) 2009, 155-59.

six voices: Soprano I, Soprano II, Alto, Tenor I, Tenor II, and Bass. Byrd's setting of *Haec Dies* is widely accepted today as one of the most accessible and performed motets from the Renaissance era.²

Stylistic Considerations

The piece starts off with counterpoint so it is important for every voice part to practice phrasing. The singers need to know when their musical phrase begins and ends. When sung together, these phrases create a plethora of accented syllables even though the lines are being sung *legato*.

The choir should practice liting, or swaying together during the second section of the piece (*Exultemus...*). A dalcroze approach is appropriate here. Choir members can step beat one of each measure in a slow tempo (step-drag back foot in, step-drag back foot in, etc.), so that they can internalize the "floating" feel of the notes while they subdivide the quarter values (1-2-3) in mentally. If rehearsed and established, there will be a nice contrast between sections 1 and 2 in *Haec Dies*.
 In measures 29-38, there is a prominent statement and then an echo of the same between voice parts. The conductor might choose to experiment with dynamic contrasts in this section. For example, in measures 23-24, the soprano 1s and 2s, altos, and tenor 2s sing *Exultemus*, then the soprano 1s, tenor 1s, tenor 2s, and basses echo the statement in measures 25-26. The conductor might want the first declaration to be sung *forte*, while the echo sings *mezzo-piano*. This creates text-painting as if the choir's rejoicing is travelling afar.

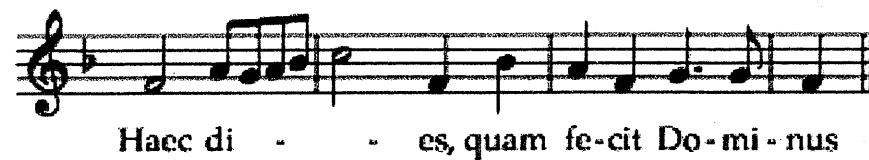
² Richard Turbet. "A Byrd Celebration," *Lectures At The William Byrd Festival*. (Richmond, VA: Church Music Association of America), 2008.

While every voice part is important, the basses are showcased in the final *Alleluia* section of *Haec Dies*. It is imperative that the basses practice their part in sectionals since they are required to sing ^{in a very high} at the very top of their natural tessitura. A soft, heady, voice is appropriate here. The basses do not need to sing loud, but need to sound strong and steady, as if the tenors were actually singing the line. (see Musical Elements section for more details)

Musical Elements

This piece is divided into three sections. 1. *Haec dies quam fecit Dominus* 2. *Exultemus et laetemur*, and 3. *Alleluia*.

The Rising fifth in the opening statement paints an exultation, and ascension of Jesus (during Easter) through a triad elaborated by quick, stepwise motion.



In measure 23, the conductor should begin conducting the three beat measure in one.

This allows for a lilting feel while the choir is singing *Exultemus et laetemur* (let us rejoice). A shift in style happens at measure 33 as the tempo moves a little faster, with a more abrupt *Exultemus et laetemur* that declares even more of a rejoicing. Finally, the third section, the *Alleluia*, begins in measure 42. The meter is marked cut time, so the conductor should conduct in two. If the previous section was conducted in one as suggested, then the cut time, or two-beat pattern, can be conducting ^{ed} using the same tempo. Example: (3/4 meter, conducted in one) dotted half = (2/2 meter, conducted in

two) whole note. So if the conductor simply uses the same tempo but changes his pattern from one beat per measure to two beats per measure, the transition from section 2 to 3 should be a simple transition for the choir.

The bass line in the *Alleluia* section supports the rest of the voice parts. This is because of the steady rising of the melodic line. The same theme is sung five times, each starting on a higher pitch:

- 1) Basses start on E^b3
- 2) Basses start on F3
- 3) Basses start on A^b3
- 4) Basses start on B^b3
- 5) Basses start on C4

The basses range is stretched, especially the fifth time because they are asked to sing an F4 (space above two leger lines on the bass clef).

The final cadence Byrd uses in *Haec Dies* is an Imperfect Authentic Cadence (V - I). ^{-significance?}

The piece ends on the tonic chord (A^b Major), with the third of the chord (C) ringing high above the others in the soprano 1 part.

Form and Structure

This piece is through-composed. William Byrd split the Latin text into three sections, each of them unique ^{from} to the other.

- A. *Haec dies quam fecit Dominus* (This is the day...)
- B. *Exultemus et laetemur* (Let us be glad...)
- C. *Alleluia*. (Alleluia...)

Text and Translation

Psalm 118: verse 24

Latin*Haec dies quam fecit Dominus:**exultemus et laetemur in ea,**alleluya.*English Translation

This is the day which the Lord hath made:

let us be glad and rejoice therein.

Alleluia.

SICUT CERVUS**Giovanni Pierluigi da Palestrina (1525-1594)****SATB, a cappella (3:00)****Edited by Maynard Klein****GIA Publications, Inc.****Composer**

Giovanni Pierluigi was born near Rome in the city of Palestrina. His successful career took place primarily in Rome. Here, he was hired as chorister of many churches. Palestrina's main focus during his educational years was on the subject of counterpoint. In 1551, he was hired as *magister cantorum* of the Cappella Giulia, an educational facility for Italian music scholars. Palestrina's impressive resume continues with his appointment ^{for} with the Pope at the Cappella Sistina. He was later removed from this position because he was married. Ultimately, Palestrina returned to the Cappella Giulia as choirmaster, where he remained until his death. Although he is known for his successful ^{output of} sacred music, his secular compositions were also skillfully constructed and well received.³⁴

Composition and Historical Perspective

Sicut Cervus is a Latin setting ^A to the text found in Psalm 41 v.1. It is a sacred/liturgical ^{- what part of the liturgy?} motet. The piece uses imitation among the voice parts, is legato, and continuously

³ Dennis Shrock. *Choral Repertoire*. (New York: Oxford University Press), 2009, 62.

⁴ Heather J. Buchanan, and Matthew W. Mchaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 264.

moves. Cadences are present, but they never complete the musical phrases until the final A^b major chord (plagal cadence). This motet is the "prima pars" (first part) of the two-part piece. Written in 1584, this motet was arranged during the latter part of Palestrina's life. This gives the piece a mature sound and is almost seamlessly constructed. *Sicut Cervus* was arranged by Palestrina for the Roman Catholic church, where he served fervently, and consistently until his death.⁵

Stylistic Considerations

The text drives the rhythmic motives of the piece. Beat 1 should not be assumed to be the strong beat. In fact, the barlines are in place to measure the values but not necessarily outline the phrases as a whole (i.e. 4 bars make one phrase). Clear singing, light to no vibrato, and subtle lifts of the soft palette on open vowels should be used to make this motet sound stylistically correct. Dissonances/suspensions/retardations are evident, and should be sung inadvertently so only a slight emphasis is placed on each one. Let the vocal lines, and the careful construction by Palestrina, sing itself.⁶

Musical Elements

Polychoral music in the Latin language including masses, magnificats, requiems, laments, and motets were composed for church services. It is ideal to conclude then that *Sicut Cervus* was meant to be sung in large cathedrals with reverberant acoustics. Accenting strong syllables, releasing cutoffs with open mouths, and careful consideration to each

⁵ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 265.

⁶ Ibid, 266.

individual phrase within voice parts will enhance Palestrina's motive for this motet.

Connecting phrases using six to eight measure patterns is ideal in this piece, but is not always the case.⁷

Form and Structure

This piece is through composed. The only (perfect) authentic cadence is in measure 54-55. The piece is completed using a plagal cadence (IV-I or D^b-A^b in this piece).^{8 9}

Text and Translation

Latin

Sicut cervus desiderat ad fontes aquarum,

Ita desiderat anima mea ad te Deus.

English Translation

As the deer longs for the water,

So longs my soul for you, God.

⁷ Andre de Quadros, *The Cambridge Companion to Choral Music*. (Cambridge, UK: Cambridge University Press), 2012, 130.

⁸ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 267.

⁹ Giovanni Pierluigi Da Palestrina, *Sicut Cervus*. (Choral Public Domain Library, edition): © 1999.

EL GRILLO

Josquin Desprez (1440-1521)

SATB, *a cappella* (1:30)

Alfred Publishing Co.

Composer

Josquin Desprez was a Netherlandish composer, and was born close to the year 1440 near the region of Belgium or France. Scholars have had difficulty finding an exact birthdate or location but they are (close to approximate). Around the year 1460, Desprez joined Saint Quentin's Royal Church with his colleague and friend (and later famous composer) Jean Mouton. Here, they were both choirboys. Also in this location, Desprez studied counterpoint with Johannes Ockeghem. Desprez admired the works and musicality of Ockeghem because of his popularity and masterful use of counterpoint. Ockeghem would become the young composer's biggest influence. The Saint Quentin's Royal Church was an elaborate place of study for music, and was also a center for royal patronage. Josquin's experiences at this church would lead to connections with the French royal chapel later in his life.¹⁰

Although Josquin Des Prez studied music in Northern France, he later moved to several cities in Italy. These cities include Rome, Milan, and Ferrara. At this time in history, many northern European composers were moving to Italy because it was the heart of the Renaissance, and funding for the artistic world and musicians was ideal.

¹⁰ Dennis Shrock. *Choral Repertoire*. (New York: Oxford University Press), 2009, 29.

Contrapuntal and homophonic musical textures were expanding here, and musical lines were becoming more sinuous.

Josquin's works became very popular because of his mixture of his complex use of contrapuntal texture (Ockeghem's style), with an Italian style flair. This is because he was vastly exposed to Italian musical culture while he lived there, which later transitioned to his own style of composing. Over the next 50 years, Josquin created quite a library of compositions including: Masses, Motets, Chansons, and Instrumental Compositions. Other composers excelled during this time, but none as much as Josquin Des Prez. He alone became an iconic composer; prolific in his writings, and masterful in his style. When the invention of music printing happened during his life, the spread of his works elevated his popularity.¹¹

Josquin Des Prez was said to be the most accomplished composer of his era by his contemporaries. Martin Luther stated, "Josquin is a master of notes, which must express what he desires; on the other hand, other choral composers must do what the notes dictate." Around four hundred works by other composers were attributed to Josquin, which shows how highly he was regarded. It is interesting to note that although he was incredibly popular, and very endeared, there is little record on the actual depictions of his life. There are more accurate and extensive documentations on many composers that were much less popular during the Renaissance Era. Josquin Des Prez died on August 27, 1521.

¹¹ Edward Lowinsky, ed. *Proceedings of the International Josquin Festival-Conference*. (New York: Oxford University Press), 1976. 131.

→ be consistent w/ capitalization

Composition

This piece is a quick, witty, and playful madrigal. There is only one original manuscript that has survived and it is dated back to 1505. Interestingly, the composer's name on that lone score is written as Josquin Dascanio. *El Grillo* is comprised of imitative and homophonic textures. Also, the use of text-painting and onomatopoeia are evident in the music. *What is the piece about?*

Historical Perspective

The madrigals of the fourteenth century were considered a musical form based solely out of Italy. By the sixteenth century, Florentine composers evolved a new genre of madrigals that relied heavily on graceful melodic passages, homophonic structures, and an emphasis on the meaning of the text. Josquin Desprez' creativity and advanced composing style was the primary reasoning for this transition.¹²

Stylistic Considerations

The director should conduct using a quick and steady *(redundant)* two-beat pattern in duple meter. This piece is not difficult, but could be challenging for inexperienced choirs because of the fast tempo, mixed meters (2/2 -3/2), and Italian text. Some director's might try to add men on the alto part. This is common practice on this piece. *(citation?)* Several recordings available use all men, with Tenor 1 on the Soprano line, Tenor 2 on the Alto line, etc. Some choirs might choose to sing this madrigal in the upper chamber, filling the nasal cavity. This creates a sound similar to that of a cricket, especially during the imitative sections.

¹² Heather J. Buchanan, and Matthew W. Mchaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 124.

Measures 11-14 are a wonderful example of onomatopoeia as the singers declare that the cricket "sings of good times." All performers should be encouraged to diminuendo on the accented syllables, and crescendo on the unaccented syllables. Although the madrigal moves quickly, these slight dynamic inflections will give the text more meaning and fluency.

Musical Elements

There are imitative and homophonic textures throughout this piece.

Imitative texture example: m. 11-13

Homophonic texture example: m. 31-33

The only other function Desprez uses in this madrigal is (random spots of syncopation) between the tenor and alto parts. It is important for the conductor to note that the Alto line is an octave lower than written. As in many madrigals of the Renaissance Era, tonal centers shift abruptly, and the final chord of the phrase or cadence is sounded without the third. *El Grillo* is no exception to this practice. Also, the *Fine* has been placed on a G chord. In preparation to this, there is a D major chord with F#s present in the Soprano. When this section is sung the first time, the G chord at the *Fine* moves to a C major chord on beat one of the following measure. The D chord acts as a secondary dominant here within the key of C major. Tonally, then, the G chord is heard as the finality of a half cadence (V/V-V).

20

Fine

gril-lo e buon can - tor - e.

gril-lo e buon can - tor - e.

Fine

Form and Structure

A(aba)BA':

A m. 1-21:

a m. 1-10 (Homophonic introduction)

b m. 11-16 (Antiphonal section, onomatopoeia)

a m. 17-21 (Homophonic introduction repeated)

B m. 22-31 (Homophonic, text-painting)

A' m. 32-41 (Contrapuntal coda, ending on half-cadence)

Text and Translation

Italian

El grillo e buon contore

Che tiene longo verso.

Dalle beve grillo canta.

Ma non fa come gli altri uccelli

Come li han cantata un poco,

Van de fatto in altro loco

Sempre el grillo sta pur saldo,

Quando la maggior el caldo

Alhor canta sol per amore.

English Translation

The cricket is a good singer

he can sing very long

He sings all the time.

But he isn't like the other birds.

If they've sung a little bit

They go somewhere else

The cricket remains where he is

When the heat is very fierce

Then he sings only for love.

PART TWO**THE BAROQUE ERA**

- *Lauda Jerusalem*, Antonio Vivaldi

LAUDA JERUSALEM RV 609**Antonio Vivaldi (1678-1741)****S/S solos, SATB/SATB chorus, strings, and basso continuo (7:15)****Hal Leonard Corporation****Composer**

Antonio Vivaldi, born in 1678, was an Italian composer in the Baroque Era. He learned how to play violin at a young age, and later became a priest. His most notable works are in ~~that~~ ^{the genres} of the concerto and ~~orchestral music genres~~ ^{Sacred}. His most famous work is the violin concerto known as *The Four Seasons*.

Vivaldi struggled with *strettezza di petto* (tightness of the chest). This health issue would be diagnosed as asthma in present time. While this issue did not stop Vivaldi from playing the violin, it did ultimately end his journey as a priest.

In 1703, Vivaldi was appointed as *maestro di violino* (master of violin) at the *Ospedale della Pieta*. The *Pieta* was an orphanage in Venice, Italy. While there, Vivaldi composed a vast amount of his works, as he was trying to establish himself as a composer. He composed a total of twenty-one operas, an oratorio, mass movements, and other sacred choral works along with all of his instrumental music.^{13 14}

Composition and Historical Perspective

Vivaldi's *Lauda Jerusalem* is a ^{genre?} sacred work that uses the biblical text of Psalm 147. The piece is constructed using two soprano solos, a double SATB chorus, strings, and basso

¹³ Dennis Shrock. *Choral Repertoire*. (New York: Oxford University Press), 2009, 219.

¹⁴ Michael Talbot, "Vivaldi, Antonio," *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/40120#S40120> (accessed November 12, 2015)

continuo. The strings are divided into two groups, one for each choral ensemble. Vivaldi composed several smaller works known as the Psalm settings. Some of these pieces are smaller, in one movement, for SATB chorus and a small group of instrumentalists. Some examples of those pieces are *Laetatus sum* (Psalm 122), *Laudate Dominum* (Psalm 117), and *In exitu Israel* (Psalm 113). Some of his larger works using Psalm settings were used for the Vespers services, and included more instrumentation (oboes and trumpets). Like Vivaldi's *Magnificats*, these larger settings had multiple movements, with a full complement of strings and double choruses. *Lauda Jerusalem* RV 609 is a smaller Psalm setting as it only has one movement, but also utilizes the double choir, soloists, and a large strings section.^{15 16}

Stylistic Considerations

The soprano soloists selected for this piece must be professionally trained. Ideally, the soprano should have a lyrical timbre, with a light flutter[?], mainly to accommodate the many trills Vivaldi placed in certain areas. A coloratura, or operatic soprano would be much too heavy of a timbre to have sing these solos. (No! - coloratura is fast moving)

The choir should practice speaking the language in rhythm several times before singing. There is an enormous amount of text in this work, unlike that of Vivaldi's 1st movement in *Gloria*, where the vocalists only need to learn one phrase (*Gloria in excelsis Deo*) in Latin. An introduction to, or a review of the International Phonetic Alphabet (IPA) would be beneficial in this instance. If the choir understands the Latin I.P.A. rules and

¹⁵ Dennis Shrock. *Choral Repertoire*. (New York: Oxford University Press), 2009, 219.

¹⁶ Markfromireland. "Antonio Vivaldi (1678-1741): *Lauda, Jerusalem* RV609". Saturday Chorale. <http://saturdaychorale.com/2013/11/21/antonio-vivaldi-1678-1741-lauda-jerusalem/> (accessed November 30, 2015).

guidelines, they can quickly write the symbols above their text in the score. This practice helps to save precious rehearsal time needed for many other ^{aspects of rehearsal} areas. Also, the use of I.P.A. symbols will help the choir shape vowels in a more unified fashion. Ultimately, the hard work of writing in the symbols will pay dividends towards the final performance, and will save a ^{lot} of rehearsal time.

Since the score of this piece is in the public domain, it would be helpful if each voice part highlighted their part with a yellow highlighter. The double choir, along with the double string ensemble, makes it difficult to read the score.

Finally, since the piece is through-composed in E minor, establishing the minor tonal center is very important. The choir should sing vocal exercises or warm-ups in minor keys, incorporating the leading tone (half-step) back to Do (in moveable Do) or La (in La minor).

Do – Re – Me – Fa – So – Le – Ti – Do

La – Ti – Do – Re – Mi – Fa – Si – Do ^{La}

The choir will need to establish the home key of E minor by practicing the scale with a raised seventh scale degree (D#). This helps ^{sings to audiate} stabilize the ears to the harmonic minor scale.

There is no ^{it} ritardando written at the end of the score, but it is acceptable to slow down on the second to last measure on the words "A-men, A-" and hold the final measure for six beats (if utilizing the fermata). ^{why?}

Musical Elements

Vivaldi begins the piece in E harmonic minor in the first string ensemble, then the second string ensemble echoes using the same patterns. This function is used repeatedly in the strings and chorus parts throughout the piece. Sometimes, even the soprano soloists echo each other, but this is not always the case.

Lauda Jerusalem never strays from a simple triple meter, although syncopations, ties, and eighth-note triplets are utilized to create a plethora of different rhythmic values. Vivaldi gave the soprano soloists a large amount of text, probably because it was difficult to include the entire Psalm 147 in the chorus parts. The soloists must be versatile, with good breath support, consistently elaborating the phrases, and trilling accurately on elongated pitches.

The choruses act as a response to the call of the soloists, as they enter strongly after each solo section.¹⁷

Form and Structure

Lauda Jerusalem is through-composed using two soprano soloists, two SATB choirs, two string ensembles, and basso continuo.

Structure:

- m. 1-27 String ensemble introduction, establishes key of E minor.
- m. 28-54 Double chorus joins string ensemble, statement "*Laudate Dominum*".
- m. 55-76 Soprano solo (1) with strings and basso continuo.
- m. 77-96 Soprano solo (2) with strings and basso continuo.

¹⁷ Michael Talbot. *Antonio Vivaldi: Lauda Jerusalem Study Guide*. (Italy, BMG RICORDI S.p.A.), 2004.

- m. 97-124 Double chorus, strings "*Qui emit...*".
- m. 125-145 Soprano solo (1) with string ensemble (1).
- m. 146-161 Soprano solo (2) with string ensemble (2).
- m. 162-177 Double chorus, strings "*emitet...*".
- m. 178-230 Soprano soloists, string ensembles, call and response section.
- m. 231-end Double chorus, all strings, basso continuo "*Gloria Patri...*".

Text and Translation

PSALM 147

Latin

Lauda, Jerusalem, Dominum:

Lauda Deum tuum, Sion.

Quoniam confortavit seras

portarum tuarum,

benedixit filiis tuis in te.

Qui posuit fines tuos pacem,

et adipe

frumenti satiat te.

Qui emittit eloquium suum terrae,

velociter currit sermo eius.

Qui dat nivem sicut lanam,

nebulam sicut cinerem spargit.

Mittit crystallum suam sicut

bucellas:

ante faciem frigoris eius quis

sustinebit?

Emittet verbum suum, et liquefaciet

ea;

flabit spiritus eius, et fluent aquae.

Qui annuntiat verbum suum Jacob,

iustitias et iudicia sua Israel.

Non fecit taliter omni nationi:

et iudicia sua non manifestavit eis.

Gloria Patri, et Filio, et Spiritui

Sancto.

Sicut erat in principio, et nunc,

et semper,

et in saecula saeculorum. Amen.

English Translation

Praise the Lord, O Jerusalem.

Praise thy God, O Sion.

For he hath made fast the bars of

thy gates,

and hath blessed thy children within thee.

He makes peace in your borders:

and fills thee

with the flour of wheat.

He sends forth his commandment
upon earth, and his word runs swiftly.

He gives snow like wool,
he scatters frost like ashes.

He casts forth his ice like morsels:
who is able to abide his frost?

He sends out his word,
and melts them:

his breath blows, and the waters flow.

He shows his word unto Jacob,
his statutes and laws to Israel.

He has not dealt so with any nation:
neither have the heathen knowledge
of his laws.

Glory be to the Father, the Son,
and the Holy Spirit.

As it was in the beginning, is now,
and ever shall be,
world without end. Amen.

PART THREE**THE CLASSICAL ERA**

- *Regina Coeli KV 276*, W.A. Mozart

REGINA COELI KV 276**Wolfgang Amadeus Mozart (1540-1623)****SATB soli, SATB chorus, piano or orchestra (7:00)****G. Schirmer, Inc.****Composer**

Wolfgang Amadeus Mozart was born in the year 1756 in Salzburg, Austria. He was a prodigy and began composing and performing music at the early age of 5. His father, Leopold, who was also a fine musician, gave Mozart music lessons. Vienna was a city that held many famous composers. Mozart moved to Vienna in 1782, where he became very well known and successful. Although his life was short, his output of compositions was immense and vast. Mozart's choral compositions alone total nineteen masses, several mass movements, eight miscellaneous large-scale sacred works, four Litanies, two Vespers, twenty motets, one oratorio, and seven cantatas. One of the masses, the *Requiem*, was composed as he was dying, and some believe he was composing his own funeral music. Unfortunately he did not finish the *Requiem* in its entirety before he died, but a student of his completed the work. He died on December 5, 1791 at the age of 35.¹⁸

Composition

Between the years 1771 and 1779, Mozart composed a total of three different settings of *Regina Coeli*. They are catalogued as KV 108, KV 127, and KV 276. All of these works were composed while Mozart was living in Salzburg. While the KV 276 is the most commonly performed, the 108 and 127 settings are also very popular and are

¹⁸ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume I*. (GIA Publications, Inc., Chicago), 2005, 184.

programmed often. Duane R. Karna, author from *The American Coral Review*, states “*Regina Coeli* KV 276 is a jubilant creation for four-voice chorus (with soloists) and orchestra, it time and again unashamedly recalls Handel’s ‘Hallelujah’ chorus.”¹⁹

Historical Perspective

The *Regina Coeli* text has been set to music by many composers including Johannes Brahms, Giovanni Pierluigi de Palestrina, Orlando di Lasso, William Byrd, and Charles Gounod to name a few. The text is one part of the four Marian Antiphons that are sung between the Easter and Pentecost season services.

Stylistic Considerations

This piece is written in the bright key of C major. It begins triumphantly with an open tonic chord structured in root position, and sung *forte* proclaiming the “Queen of Heaven” (Mary).

The choir should sing the word *Regina* staccato and separated while singing “coe” for its full value, as if there was a tenuto marking above it. The “li” syllable should be unaccented, and complete each *Regina Coeli* motive quietly. This will allow the chorus to sound strong leading towards the accented “coe” in the word coeli.

¹⁹ Duane R. Karna. “Mozart’s Three Settings of Regina Coeli,” *The American Choral Review*, Summer/Fall 2006.

http://www.kaufmanmusiccenter.org/images/uploads/content/Spring_Showcase_2012_05_11.pdf (accessed December 8, 2015).

The image shows a musical score for the text 'Re-gi-na coe-li'. It consists of four staves of music, each with a treble clef and a forte (f) dynamic marking. The lyrics are written below the notes. The first staff has a fermata over the 'li' syllable. The second and third staves also have lyrics. The fourth staff has a fermata over the 'li' syllable. The lyrics are: 'Re-gi-na coe-li, Re-gi-na coe-li, Re-gi-na coe-li, Re-gi-na coe-li'.

Mozart incorporates a melisma on two words throughout the piece, *Laetare* (rejoice!), and *Alleluia*. The conductor should be conscious of the tempo set at the beginning of the piece. If the quarter note is conducted too quickly at the beginning, the sixteenth-note melisma will be difficult for the singers to perform accurately. Also, it is helpful for the singers to add a light glottal “H” or voiced dental “D” consonant to the front of the vowel on each separate note during the melisma. This technique will diminish the legato melisma, and will help to create a disconnected, more accurate depiction of each note.

What is composed: *Laeta – a a a a a a a a a re.*

Instead sing: *Laeta – ha ha ha ha ha ha ha ha ha ha re.*

or sing: *Laeta – da da da da da da da da da da re.*

The same can be done with the *Alleluia*.

al - le - lu -
 al - le - lu -
 al - le - lu -
 al - le - lu -

The soloists, an SATB quartet, are intertwined throughout this piece. One phrase that continues several times is the *Ora pro nobis* (pray for us) section (m. 69-76, and m. 124-131). By adding a slight crescendo at the beginning of the word *Ora* and then voicing an unaccented release on the “a” vowel, a swelling effect is produced. This creates text painting, as if the singers are longing, or pleading for prayer. Each of these sections are followed by a triumphant *Alleluia* (the theme from of Handel’s Hallelujah Chorus), as if the prayers of the people have been answered.

o - ra,
 o - ra,
 o - ra,
 o - ra,

Musical Elements

Mozart was very fond of Handel’s choral works, and respected him as a composer. In several *Alleluia* sections in Mozart’s *Regina Coeli*, there is a distinct similarity to that of the *Hallelujah Chorus* from Handel’s *Messiah*. The premier of Handel’s *Messiah* was performed in 1772. Several years after, in 1777, Mozart heard the *Messiah* at a performance in the city of Mannheim. In 1779, two years after hearing Handel’s work, Mozart composed his third *Regina Coeli* (KV 276), which includes the same Hallelujah theme Handel ^{first used} invented.

Measures 14-16 in Handel's *Hallelujah Chorus* from *Messiah*:

Hal-le - lu - jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah,
 Hal-le - lu - jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah,
 Hal-le - lu - jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah,
 Hal-le - lu - jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah,

Measures 133-134 in Mozart's *Regina Coeli* KV 276:

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

Form and Structure

KEY: C Major

Measures 1-15: Tutti

Measures 16-22: SATB quartet

Measures 23-33: Tutti

Measures 34-37: Instrumental Interlude (introduction to first solo)

Measures 38-40: Soprano solo (call)

Measures 41-42: Tutti (response)

Measures 43-45: Tenor solo (call)

Measures 46-48: Tutti (response)

Measures 49-51: SATB quartet

RELATIVE MINOR KEY: A Minor

Measures 52-61: Tutti

SUBDOMINANT KEY: F Major

Measures 62-68: Tutti

Measures 69-75: SATB quartet

RE-ESTABLISHING DOMINANT TO C Major

Measures 76-80: Tutti

TONIC KEY: C Major

Measures 81-83: SATB quartet (call)

Measures 84-85: Tutti (response)

Measures 86-87: Alto/Tenor duet

Measures 88-91: Tutti

Measures 92-94: Soprano solo (call)

Measures 95-96: Tutti (response)

Measures 97-99: Alto solo (call)

Measures 100-102 Tutti (response)

Measures 103-105: SATB quartet

Measures: 106-123: Tutti

Measures: 124-130: SATB quartet

Measures: 131-end: Tutti

Text and Translation

Latin

Regina coeli laetare, Alleluia.

Quia quem meruisti portare, Alleluia.

Resurrexit sicut ixit, Alleluia.

Ora pro nobis Deum. Alleluia.

English Translation

Queen of Heaven, rejoice, alleluia.

For He whom you were worthy to bear, alleluia.

Now has risen, as He said, alleluia.

Pray for us to God, alleluia.

PART FOUR

THE ROMANTIC ERA

- *The Bluebird*, Charles V. Stanford
- *Os Justi*, Anton Bruckner

THE BLUE BIRD

Charles Villiers Stanford (1852-1924)

SSATB, *a cappella* (3:25)

Stainer & Bell

Composer

Angelic service composer Charles Villiers Stanford was an Irish composer, teacher, conductor, and organist. He was born in Dublin in 1852. As an undergraduate student at Trinity College in Cambridge, Stanford was hired as the organist. At the young age of 29, he became a professor at the Royal College of Music. There, he taught composition for the remainder of his life (1924). Some of his most notable students ^{were} Gustav Holst, and Ralph Vaughan Williams.

Because he is associated with cathedral music, many of Stanford's anthems and motets are well known. His output of secular music is also surprisingly vast. His secular compositions include operas, symphonies, concertos, and partsongs.²⁰

Composition and Historical Perspective

Charles Stanford set eight of British novelist and poet Mary Coleridge's (1861-1907) poems to music. The most popular of these being *The Blue Bird*. Unlike the madrigal, partsongs are usually intended for a choir of mixed, as opposed to solo voices. Felix Mendelssohn was regarded highly for his partsong compositions in England, and

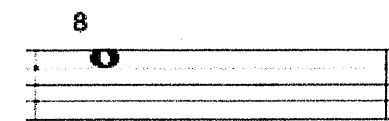
²⁰ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 2*. (GIA Publications, Inc., Chicago), 2007, 589.

Stanford soon followed with his own partsongs after the genre was accepted wholeheartedly.

The Blue Bird is composed in the key of G^b major. Text-painting is used in several sections. It possesses a sweet and light sound, and the harmonies help create a "picturesque expression" of the text.²¹

Stylistic Considerations

It is common practice for this piece to be sung using Soprano Solo/SATB, instead of SSATB. In fact, in most recordings, there is a soprano soloist who sings the soprano 1 part in the score. Whether using a soloist or soprano section, the director should limit the soprano 1 part to only those who have a light and lyrical timbre. There should be no more than a light flutter on this line. A pure-straight tone will create the greatest effect of the flying blue bird. Also in this soprano one line is the word "blue" sung abruptly on beat 1 of measures 4, 8, 24, 28, and 44.



blue.

This voiced-bilabial consonant "B", along with the pressing and backwards motion of the tongue on the voiced "L" consonant, makes it difficult to phonate while trying to sustain a high Eb. The singers should be trained to focus more on the pitch and simply "touch" the "B" and "L" consonants rather than over-emphasize or articulate them.

²¹ Ibid, 589-90.

Musical Elements

There is text-painting in several sections of this piece. In measures 11 and 12, the basses, tenors, altos, and soprano 2s sustain pitches for 7 beats. This sustained pitch depicts the idea of a still lake resting. While this sustainment occurs, the soprano 1s are singing using flowing eighth notes, about the bird flying across the waters.

11 12
looked there flew A - cross the wa - ters, cold
11 12
blue,
11 12
blue,
11 12
blue,
11 12
blue,

Another area of text-painting is in measures 16 and 17, in the soprano 1 ascending line.

While singing the word "wings", the bird is gaining great height as he flies.

16
wings

The tempo of the piece is slow and the dynamic level is mostly quiet. The only exception is the *mezzo-forte* marking in the second stanza.

Form and Structure

The Blue Bird is in Strophic form. It is separated into two parts (two stanzas) with only minor contrasts in the harmonic structure. The first line of the first stanza is repeated as a short coda at the end of the piece.

Text and Translation

English

The lake lay blue below the hill.

O'er it, as I looked, there flew

Across the waters, cold and still,

A bird whose wings were palest blue.

The sky above was blue at last,

The sky beneath me blue in blue.

A moment, ere the bird had passed,

It caught his image as he flew.

-Mary Coleridge

OS JUSTI

Anton Bruckner (1824-1896)

SATB, *divisi/a cappella* (4:30)

C F Peters Corporation

Composer

Anton Bruckner was born into a musical family in Linz, Austria. His early organ talent led him to the position of deputy organist to his father, and later he became a chorister at the monastery of St. Florian. While in St. Florian, Bruckner taught music until 1845 before returning to Linz. Once re-established in Linz, Bruckner was assigned as the conductor of the choral society. During this time, he composed his highly regarded work, the *Mass in D Minor*.²² Bruckner resided, and composed masses in Linz until 1868. He then moved to Vienna, where he focused mainly on symphonic music, and smaller choral works.²³

Composition and Historical Perspective

Os Justi is a Latin setting to the text found in Psalm 37:30-31. The inspiration of Gregorian chant is evident throughout the piece (except for the contrapuntal section m. 17-42). The piece has also been inspired by Palestrina's works, as its focus is similar to that of the Renaissance era. The Lydian mode displayed is evidence that *Os Justi* has

²² Dennis Shrock. *Choral Repertoire*. (New York: Oxford University Press), 2009, 470.

²³ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 461.

characteristics of Cecilian music because of the use of chant and equal distribution between voice parts.²⁴

Stylistic Considerations

The dynamics are vast as they range from *piano* to *fortissimo*. There are several lengthy pauses in the music after sustained chords, most likely because the piece was to be sung in a cathedral setting, so that the chords would "ring". The polyphonic section (m. 17-42) starts with a short imitative theme that all vocal lines use for entrances, but the majority of the lines are independent and are not similar. Text painting is notable at the very end of the piece (before the coda) during the "*Et non supplantabuntur gressus ejus*" section. The monotonous shifting of chords on quarter and half note values creates a sense of "walking footsteps."²⁵

Musical Elements

The piece is constructed using an ABA form with a coda (short chant-like *Alleluia* in unison) at the end. In the A sections, there is a steady crescendo beginning with closed chords (triads in root position for men, and triads in 1st inversion for women), to open chords amongst the ensemble as the sopranos sing a high A5 and the basses sing an F3 below the bass clef. The suspensions in these sections gives motion to the music as the chant inspiration remains constant. The B section is contrapuntal, as there are independent lines between the Sopranos, Altos, Tenors, and Basses.^{26,27}

²⁴ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 462.

²⁵ Ibid.

²⁶ John Finley Williamson, *Os Justi*. (G. Schirmer, Inc.), 1937.

Form and Structure

The piece is separated into a total of four sections. ABA form with Coda (see musical elements). The first section begins with *Os Justi* and ends at measure 17 “*tiam*”. Section B, the contrapuntal section, starts at m. 17 and ends at m. 42 with the open G major chord “*judicium*”. The third section begins with a closed G major chord on “*Lex dei*” and leads back to the beginning theme. The coda at the end uses plainchant on the word *Alleluia*.²⁸

Text and Translation

Latin

Os justi meditabitur sapientiam,

Et lingua ejus loquetur judicium.

Led Dei, ejus in corde ipsius,

Et non supplantabuntur gressus ejus.

Alleluia.

-Source of the text:

Os Justi score, John Finley Williamson
G. Schirmer, Inc.

English Translation

The mouth of the righteous utters wisdom,

And his tongue speaks what is just.

The law of his God is in his heart,

and his feet do not falter.

Alleluia.

²⁷ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume I*. (GIA Publications, Inc., Chicago), 2005, 462.

²⁸ *Ibid*, 463.

PART FIVE

CONTEMPORARY MUSIC SELECTIONS

- *Sleep*, Eric Whitacre
- *Sure On This Shining Night*, Morten Lauridsen
- *Good Night, Dear Heart*, Dan Forrest
- *Ev'ry Time I Feel the Spirit*, arr. Moses Hogan

SLEEP

Eric Whitacre (b. 1970)

SATB/divisi, a cappella (5:30)

Text by Charles Anthony Silvestri

Walton Music

Composer

Eric Whitacre is one of the most popular composers of the late twentieth century and early twenty-first century. While he is known primarily as a composer, he is also a conductor, and lecturer.

Whitacre was born in 1970 in Reno, Nevada. He studied piano as a child and music became ^{became} ~~had become~~ an integral part of his life. While his compositions span vastly from vocal to instrumental music, his choral music has received the most notability across the globe. ^{Citation}

Whitacre's innovativeness and expansion in the choral arts is extraordinary. He is the founder of the Virtual Choir, an auditioned fully integrated and compiled choir from singer's video recordings. This Virtual Choir experience has literally joined nations together through singing. The album titled *The Music of Eric Whitacre*, was near the top of sales in the classical music genre. Awards received for his works include the ASCAP award, the Barlow International Composition Competition award, the ACDA composition award, and recognition from the American Composers Forum.

Eric Whitacre is very ~~much~~ active today, as he continues to compose and publish choral and instrumental music. Many doctoral students choose to study and compile

Whitacre's compositions for their dissertations, and scholarly writers have submitted numerous articles relating to his music.²⁹

Composition and Historical Perspective

One of the most interesting things about Eric Whitacre's *Sleep* is that it was never intended to include the text by poet Charles Anthony Silvestri. Originally, Whitacre used the Robert Frost poem "Stopping by Woods on a Snowy Evening".

Stopping By Woods on a Snowy Evening
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

The composer was unaware that the poem was no longer in the public domain, and was indeed copyrighted by Henry Holt, Inc. and the Estate of Robert Frost. The copyright holders stated that the rights to the poem would not be released again until the year 2038.

²⁹ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 470.

After this news, Whitacre contacted his faithful friend and lyricist Silvestri (whom also wrote the text to Whitacre's *Leonardo Dreams of His Flying Machine*, *Lux Aurumque*, *Nox Aurumque*, and *Her Sacred Spirit Soars*), and asked him to formulate a text that would accommodate the already musically composed *Stopping by Woods on a Snowy Evening*. That is how *Sleep* was created. In his blog, Eric Whitacre said, "I actually prefer Tony's poem to the other... and I won't use that (Frost's) poem ever again, not even when it becomes public domain in 2038."³⁰

Stylistic Considerations

As with many Whitacre choral compositions, the singers must focus their attention on the vertical sonorities of the cluster chords. Intonation, while important for any piece of music, is extremely crucial here (see problem areas in Musical Elements). The choir should have a solid solfeggio foundation so they can perform vocal exercises on cluster chords (examples):

Soprano- Ti		Fa
Alto- La	OR	Mi
Tenor- Fa		Re
Basses- Mi		Do

Another crucial element in *Sleep* is phrasing. Each stanza of the poem is its own small ^{composition} piece. Great care to crescendo and decrescendo when appropriate, stagger the breath, properly phonate voiced and unvoiced consonants, and maintain legato phrasing should be rehearsed, and exemplified.

³⁰ Eric Whitacre "Sleep," *Eric Whitacre Blog*. (Copyright 2015) Eric Whitacre. <http://ericwhitacre.com/music-catalog/satb-choral/sleep>

Musical Elements

This piece is in the vibrant, yet rich key of E^b major. Tonally, the structure never strays far from its home key, but the usage of ^{the} 2nd intervals and cluster chords brings forth the beauty of the text. One problem that a conductor might address is the pedal tone in the bass part on the note "middle C or C⁴" in measures 27-35. This note is essential as it underlines, and stabilizes the cluster harmonies being sung by the tenors, altos, and sopranos. The note C⁴ is not beyond the basses upper tessitura, but it is nearing the tip of their comfort zone. Sustaining this note on pitch for eight measures in the upper range is difficult, as it tends to go flat. The basses will need to sing with good posture, and strong breath support to ~~elongate~~ a middle C with good intonation.

The length of phrases are quite long because of the slow tempo of the piece, and also because of the *rubato* feel throughout. Staggered breathing is not only appropriate, but absolutely essential to perform a justifiable performance of this piece.

Other problem spots include measures 47-58, and 69-end (*niente*). In measures 47-58, the soprano 1 section is required to sustain a G⁵ (~~one space above the treble clef~~) on the word "sleep". By changing the vowel in the word sleep from "ee" to "eh", the sopranos should be able to sing the notes with their mouths slightly more open (more than the "ee" vowel) and with less tension in the laryngeal area of the throat.

In measures 69-end, the basses sing a major 2nd (C-D), while at the same time, the altos sing a descending minor 2nd (E-E^b) in quarter note values. In rehearsal, the director should consider having only the basses and altos sing their part repeatedly until the augmented octave (D-E^b) is well established. Next, the basses and altos should sing this

section while adding the sopranos on their hovering, sustained pitch F, and finally, the tenors minor 3rd (G-B^b) should be added into the homophonic structure.

Form and Structure

Sleep is through-composed. This allows for the beauty of Silvestri's poem to resonate with the music. Each stanza of the poem is its own entity.

A- "The evening hangs..."

B- "Upon my pillow..."

C- "If there are noises..."

D- "What dreams may come..."

Coda- "Sleep..."

Text and Translation

English

The evening hangs beneath the moon,

A silver thread on darkened dune.

With closing eyes and resting head

I know that sleep is coming soon.

Upon my pillow, safe in bed,

A thousand pictures fill my head.

I cannot sleep, my mind's a-flight;

And yet my limbs seem made of lead.

If there are noises in the night,

A frightening shadow, flickering light,

Then I surrender unto sleep,

Where clouds of dream give second sight,

What dreams may come, both dark and deep,

Of flying wings and soaring leap

As I surrender unto sleep,

As I surrender unto sleep.

-Charles Anthony Silvestri, (b. 1965)

SURE ON THIS SHINING NIGHT

Morten Lauridsen (b. 1943)

SATB/piano (5:00)

Peermusic

Composer

Morten Lauridsen was born in Washington state on February 27, 1943. After attending Whitman College, and the University of Southern California, Lauridsen was appointed as a composition professor at the USC Thornton School of Music. He has held this position since 1972. Lauridsen's choral works have received critical acclaim from all over the world. "Dirait-on", "O Magnum Mysterium", and "Ave Maria" are just a few national top sellers from Theodore Presser, which has been around since 1783.³¹ Anthems, choral cycles, solo songs, and two cycles for solo voice are also part of Lauridsen's extraordinary vocal repertoire. The National Endowment of the Arts named Morten Lauridsen an "American Choral Master" in 2006, as his music will be a standard part of choral music libraries all over the world for centuries to come.

Composition and Historical Perspective

The music of *Sure On This Shining Night* is set to a poem by poet and writer James Agee. This piece is number three of a four song cycle titled "Nocturnes". Joseph Ohrt, DMA writes, "His signature use of inverted chords, dissonance, long flowing melodies, deep expression, and the creation of ethereal atmospheres are all present here." The piece has distinct qualities of Lauridsen's compositional techniques, and thus is instantly

³¹ Heather J. Buchanan, and Matthew W. Mehaffey *Teaching Music through Performance in Choir Volume 3*. (GIA Publications, Inc., Chicago), 2011, 443.

recognizable when heard. The piece was composed for, and first performed at the American Choral Director's Association Raymond W. Brock Memorial Commission program. *Nocturnes* premier was performed by the Donald Brinegar Singers in February 2005, at the American Choral Director's Association National Convention in Los Angeles, with Morten Lauridsen himself as the ^{pianist} ~~accompanist~~.³²

Stylistic Considerations

Several times in this piece, Lauridsen places a rest on beat one of a measure in between the words "shining" and "night". He does this in measures 13 (Basses and Tenors), and 57 (Tutti). The singers should be aware of these rests since they cut off the phrase in an unpredictable way.

13 rit. a tempo ing night.

rit. a tempo ing night.

↓ d do what?

³² Ibid, 444.

56 *rit.* **F** *Meno mosso*

ing night, ing night, ing night, ing night,

Joseph Ohrt, DMA mentions that this piece is similar to the styles of composers Aaron Copland, and Randall Thompson because of “open harmonies, and the deft text settings.”

This piece is American, and is composed in a way that, once the ears have adjusted to the leaping and sudden intervals in the voice, it becomes very singable. For example, in measure 10, the melody (in 3 quarter note beat values) has a P5, P4, m3, M2, m6, and P8. These intervals are diatonic, but those disjunct leaps could pose problems for an amateur (and sometimes experienced) singer. Once the melody is sung through several times, as it is repeated throughout the piece, it becomes easier for the ear to adjust. Lauridsen is well known for these type of large ^{intervallic} interval leaps (*Dirait-on* for example). Another stylistic consideration is to be ^{Sing gently?} “gentle” throughout. The piece could be sung as one large phrase from beginning to end. It must start gently, using legato, long and smooth phrases, and must keep a delicate aura throughout.³³

³³ Morten Lauridsen, *Sure On This Shining Night (from Nocturnes SATB and piano)*. (Songs of Peer, Ltd.), 2005.

Musical Elements

It is important to view the piano as a partner with the voices, and not just an accompaniment. For example, as the men sing ^{and} a sustain a dotted-half note on “Shin-ing” in m. 10, the piano plays the melody in the right hand to underlay the voice. Also in m. 14, the piano plays the note D on beat one (which ends the melody phrase), while the voices sing on beat “1 and”. The piano acts as a precursor to the resolve in the voices. The conductor should conduct the piano as if it is the “fifth voice part” of the choir. The voices (including the piano accompaniment) should remain legato throughout, but the SATB parts should focus on good use of ^{enunciation of text} consonants, as to not lose the integrity of this beautiful poem. Of course, the beauty is in the vowels- the meaning is in the consonants.[?] Therefore, harsh consonants and smooth vowel singing are essential. It would be helpful in rehearsal to have the choir sing the entire piece on the vowels of each word, omitting the consonants. Once the connectedness of the musical line takes shape, the consonants can be placed back into the words. This will guarantee gentle and legato singing, while strong ^{enunciation} ~~dictior~~ shares the message of the poem.

Form and Structure

AABCA-Coda. After the 5 measure piano introduction, the first section “A” happens in m. 6-15. The next A section is from m. 16-24. The first stanza of the poem is used in the first two A sections. In section B, the second stanza of the poem is used. Here, new material is presented as there is a variation on the original theme. Measures 27-37 could be considered section B. The third stanza in the poem is used for section C. This is the climactic section as the dynamics move towards *fortissimo*. Finally the “A” section returns in m. 48, and the Coda begins at m. 57.

Text and TranslationEnglish

Sure on this shining night

Of star made shadows round,

Kindness must watch for me

This side the ground.

The late year lies down the north.

All is healed, all is health.

High summer holds the earth.

Hearts all whole.

Sure on this shining night I weep for wonder

Wandering far alone

Of shadows on the stars.

-James Agee (1909-1955) Copyright 1968 by The James Agee Trust.

GOOD NIGHT, DEAR HEART

Dan Forrest (b. 1978)

SATB, optional piano (4:00)

Hinshaw Music

Composer

Dan Forrest was born year 1978 in the town of Elmira, New York. Forrest is an up and coming composer, known for his sacred works and most notably his piece *Requiem for the Living* (2013). His choral compositions can be compared to that of Eric Whitacre or Morten Lauridsen. He is a composer, but also an editor and pianist. He received his doctoral degree in composition from the University of Kansas, and also received a master's degree in piano performance. He is often involved in festivals, recordings, workshops, choral concerts, church services, adjudicating, teaching, and playing as an accompanist. Forrest's editing work is associated with Beckenhorst Press, and *The Artistic Theologian*, and he has his own choral series with Hinshaw Music publishing.³⁴

Composition and Historical Perspective

Good Night, Dear Heart was composed in 2009. The text of the piece comes from the epitaph on the headstone of Mark Twain's daughter, Susy Clemens. Most of Dan Forrest's compositions are Sacred, as he is very transparent about his Christianity. *Good Night, Dear Heart* however, is one of the few secular pieces he composed.

Dan Forrest's brother and sister-in-law were planning on adopting a four-month-old girl from Ethiopia. With a tragic turn of events, the girl had died after a brief battle in

³⁴ Dan Forrest. *The Music of Dan Forrest-Choral Composer*. (Copyright 2015 Dan Forrest). <http://www.danforrest.com>.

the hospital on October 13, 2008. Heartbroken, Forrest searched tirelessly ~~on the internet~~ for a text that would appropriately commemorate this situation. He found a poem that Mark Twain had placed on his daughter's tombstone after she died unexpectedly. In Forrest's own words, "It was perfect."

The piece can be performed a cappella, or now (with the new arrangement published and available) with optional piano accompaniment.

Stylistic Considerations

The first word of *Good Night, Dear Heart* is "warm", and it should be sung that way. The beginning tempo is marked slow, *semplice* (simple), and *molto espressivo* (much expression). The piece should not rely on detailed beat patterns but rather consist of a freely, rubato-~~esque~~ collection of phrases, where the text leads the music, not the other way around. Many times, it would be appropriate in a choral piece to breathe wherever there is a comma in the text. In this piece however, it should be avoided. In measure 2 for example, the word "sun" should be held all the way through the measure and should directly attach to the next word "shine" even though there is a comma after the word "sun". ^{why?} A good rule for this piece is to breathe after every four measures.

There are several times where the word "night" precedes the word "dear". It would be helpful for the choir members to eliminate the unvoiced dental "t" on the end of night and only sing the voiced dental "d" at the beginning of the word "dear". This eliminates a tricky double dental consonant and will help to voice those phonations accurately. Example of elision: Good Nigh(t) Dear Heart

but these can be very effective. (nigh-dear)

There is an "oo" section from measures 35-47. Forrest is indicating here that these are indeed "warm southern wind, blowing softly here". Even though there are a total of three complete phrases in this section, it is stylistically pleasing to the ear if the choir staggers the breath to not allow for the winds to "die".³⁵

Musical Elements

Although Dan Forrest proposes the option to sing this piece in the key of Bb, it is strongly encouraged that it be sung in its original key of B major. B major is not only dark, rich, and beautiful, it also possesses an incredibly strong overtone series like that of Sarah Hopkins *Past Life Melodies*. ^{says whom?} If sung accurately, many overtones can be heard over the lush harmonies brought forth by the chords Forrest so delicately composed. In the newest edition of this piece, there is an optional piano accompaniment.

This piece is very expressive and is full of ~~crescendos, decrescendos~~, dynamic changes, ^{ed} stagger breathing options, *subito* dynamics, and ritardandos. The composer clearly marks where he would like these to occur.

Dan Forrest uses text painting in several sections. The most obvious place is at the very end of the piece when the choir sings "good night" as they ritard and decrescendo to *pianissimo*.

³⁵ Dan Forrest. *Good Night, Dear Heart*. (Hinsaw Music, Inc.), 2009.

Form and Structure

The piece is structured as follows:

- A (entire text is sung)
- A' (entire text is sung again, with slight variations/added non-chord tones for color)
- A ("A" section is sung again on the vowel "oo")
- Coda (The piece ends with one final phrase "Good Night, Good Night")

Text and Translation

This text is printed on the headstone at the grave of Susy Clemens (the daughter of Mark Twain) in Woodlawn Cemetery, Elmira, New York.

English

Warm summer sun,

Shine kindly here.

Warm southern wind,

Blow softly here.

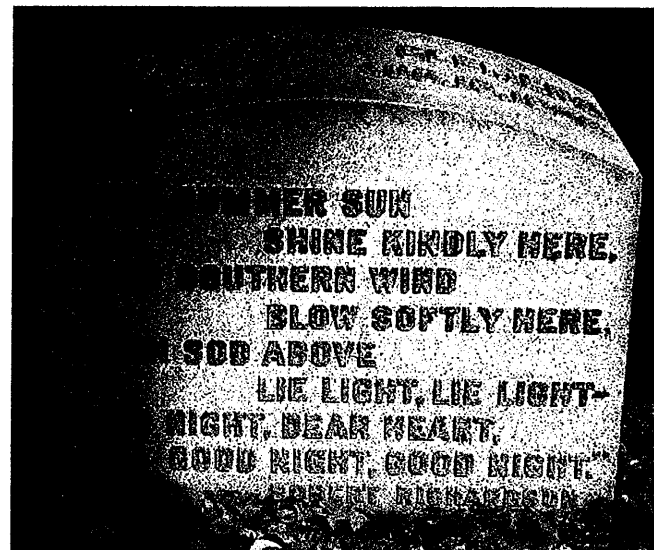
Green sod above,

Lie light, lie light.

Good night, dear heart,

Good night, good night.

-Robert Richardson



EV'RY TIME I FEEL THE SPIRIT

Moses Hogan, arranger (1957-2003)

SSATTB, *a cappella* (2:30)

Edited by Peter le Huray and David Willcocks

Hal Leonard Corporation

Composer

Moses Hogan is one of the most prolific Spiritual arrangers of the twentieth century. He was born in New Orleans in 1957. His music studies took place at the new Orleans Center for Creative Arts, Oberlin Conservatory of Music, the Juilliard School of Music, and Louisiana State University in Baton Rouge. Many of Hogan's arrangements can be found on recordings performed by his choir, the Moses Hogan Singers.³⁶ Hogan received many awards during his lifetime for his work as a composer and concert pianist. His Spirituals are heard often among choirs today. His most notable arrangements are *Abide With Me*, *The Battle of Jericho*, *Didn't My Lord Deliver Daniel*, *Ev'ry Time I Feel the Spirit*, *Hear My Prayer*, *I Can Tell the World*, and *This Little Light of Mine*. Tragically, in 2003, Moses Hogan succumbed to a brain tumor at the young age of 45 in his home state of Louisiana.

Composition and Historical Perspective

Although not proven, many believe that the text from the Spiritual *Ev'ry Time I Feel the Spirit* is from the bible verse Galations 4, v. 6- (NIV) Because you are His sons, God sent the Spirit of His Son into our hearts, the Spirit who calls out, "Abba, Father." While it is

³⁶ Heather J. Buchanan, and Matthew W. Mchaffey *Teaching Music through Performance in Choir Volume 1*. (GIA Publications, Inc., Chicago), 2005, 280.

nearly impossible to find the actual origin of this song, it is evident that it was created by slaves living in the south-eastern region of the United States before the Civil War.

Generations have passed the song along over the years. In the third verse, the text reads, "Ain't but one train on this track; runs to heaven and right back." This probably refers to the Underground Railroad, which many slaves believed would lead them to freedom. This piece is powerful as it proclaims the joy of hope received by the power of prayer, every time the Spirit enters one's heart. Moses Hogan arranged *Ev'ry Time I Feel the Spirit* in 1995.

Stylistic Considerations

The choir should be encouraged to note every accent above syllables. These markings help emphasize the pillar points of each line. Because of the quick tempo (quarter = 144), it is easy to sing through the words without emphasis. By focusing on the accented syllables, and singing with good articulation, the text will be crisp and clear.

in the score, Moses Hogan labels the top staff as Solo. While this piece can be sung using one soloist, there is also an excellent opportunity to incorporate more than one soloist into the performance. There are three verses that use the same melody just different text. Three soloists work just fine for the verses. Also, using more than one soloist, especially if there is a mix of male and female, will illuminate how different timbres of voices correlate with the Spiritual genre. If the conductor chooses to use three soloists, than the solo part at the *Fine* can be sung in unison by all three.

Hogan indicates where he prefers no breath by using dashed phrase markings. It is helpful to acknowledge so the musical line and text is not interrupted.

Correctly sung dynamic levels are crucial for a successful performance of this piece. The choir should acknowledge the *subito* markings as they happen often. Also, at the end, the choir should soften abruptly at the *sforzando* to *piano* markings in measure 28.

Musical Elements

Ev'ry Time I Feel the Spirit begins with a syncopated rhythm (beat 3 &). The choral parts function as an echo to the soloist(s) during the refrain. The tenors have a D natural in measure 4 which acts as the minor 7th in the E dominant 7th chord. Tenors should be aware of this because the pitch can flatten on the D natural. In measures 10 and 11, the bass line descends chromatically which could cause intonation issues if they are not experienced in singing chromatic half steps. Another potential problem lies in measures 14 and 15, the alto 2 part sings a C natural which creates a minor subdominant in the key of E major. Then, in measure 16 the alto 2 part has a C sharp which completes the diatonic subdominant chord in E major. In measure 26, at the second ending, there is a sudden dynamic change from *forte* to *piano*. Then, there is a gradual crescendo to the end of the piece.³⁷

Form and Structure

This piece uses strophic form. It has a refrain and three verses and is constructed in the key E major.

³⁷ Moses Hogan. *Ev'ry Time I Feel the Spirit*. (Hal Leonard Corporation), 1995.

Text and TranslationEnglish

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

On the mountain, my Lord spoke,
out His mouth came, fire and smoke.

Down in the valley, on my knees,
asked my Lord have mercy please.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Jerdon river, chilly and cold,
chills the body, not the soul.

All around me, looked so fine,
asked my Lord if all was mine.



Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Ain't but one train, on this track,
runs to heaven, and right back.

St. Peter waitin' at the gate,
said come on sinner, don't be late.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

Ev'ry time I feel the Spirit,
moving in my heart, I will pray.

I will pray.

I will pray.

I will pray.

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*All music excerpts/score examples (other than *Sure On This Shining Night*) are from cpdl.org. Choral Public Domain.