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MESSIAH COLLEGE

ADVANCED CONDUCTING PROJECT

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

DEPARTMENT OF MUSIC

**BY
JENNIFER FADELY MCCLEARY**

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**YORK, PENNSYLVANIA
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Part One
The Renaissance Era

Adoramus te, Giovanni Pierluigi da Palestrina

Adoramus te
Giovanni Pierluigi da Palestrina
(1525-1594)

SATB a cappella

Hal Leonard Corporation

Edited by John Leavitt

Composer

Giovanni Pierluigi da Palestrina was an important Italian composer during the Renaissance time period. Palestrina was the name Giovanni Pierluigi was called during his life and also the name of the town near Rome where he was believed to be born.¹ Palestrina received his training in Rome and held positions as a chorister at Santa Maria Maggiore, San Giovanni Laterano, and San Pietro churches. In 1544, he became organist at San Agapito in Palestrina.² Over the next twenty years, Palestrina held positions at several well-known churches. He sang in the Cappella Giulia (the Vatican Chapel for the training of Italian musicians at St. Peter's in Rome). In 1555, Palestrina became a singer for Pope Julius III in the Cappella Sistina (the papal chapel). Pope Julius III died after only three months as pope and was succeeded by Marcellus II, who died after being

¹ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 61.

² G. Mikael Lindström "Sicut Cervus" in *Teaching Music through Performance In Choir* Volume 1, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 264.

pope for only three weeks. The next pope, Paul IV, adhered to the strict policy of the Vatican that all singers had to be celibate. Since Palestrina was married, he was dismissed from the choir. After his dismissal by the pope, Palestrina held positions at San Giovanni in Laterano, S Maria Maggiore, maestro at the Seminario Romano, and served for the court of Ippolito II d'Este in Tivoli. Finally, in 1571, Palestrina returned to the Cappella Giulia as *maestro di cappella*. Palestrina remained in this position until his death at the age of sixty-eight.³

Palestrina's influence on Renaissance choral music was unmatched. Dennis Shrock states that Palestrina is "the best-known and most critically acclaimed composer of the Renaissance era".⁴ Donald Grout notes that he has been called "the Prince of Music" and his works the "absolute perfection" of church style. He also states that no other composer before Bach has been as well known by name as Palestrina. Palestrina "captured the essence of the sober, conservative aspect of the Counter-Reformation."⁵ Palestrina held many leading musical positions in some of the most notable churches in Rome. He also served during the Council of Trent in which he was considered to be the musical leader of the Counter-Reformation and the "savior of Catholic church music".⁶

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

⁴ Ibid.

⁵ Donald Grout & Claude Palisca, *A History of Western Music* (New York: W.W. Norton & Company, Inc., 1988), 201.

⁶ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 62

Palestrina's compositions truly defined the latter half of 16th Century choral music.

Palestrina was known for his great amount of compositions, and the conservative manner in which he created them. He composed one hundred and four masses, five hundred twenty nine motets, thirty five Magnificats, eleven Litanies, four sets of Lamentations, and approximately one hundred forty madrigals.⁷ His compositions were known for purity of line, purity of harmony and an avoidance of chromaticism.⁸ He composed polyphonic pieces with a very controlled use of dissonance. Later his music was termed as *stile antico*, (old style).

Composition

Adoramus te is a four part motet, a sacred choral genre popular in the Renaissance time period. A motet is a type of composition generally set to a sacred Latin text and scored for chorus in an imitative style.⁹ According to Shrock, Palestrina's motets represented an ideal use of imitative polyphony with a balanced melodic shape. He used some dissonance but only when it was

⁷ Donald Grout & Claude Palisca, *A History of Western Music* (New York: W.W. Norton & Company, Inc., 1988), 201.

⁸ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 62

⁹ *Ibid.*, 767.

prepared and resolved. Palestrina modeled his works off of Adrian Willaert, which was a point-of-imitation style. Some of the techniques were the use of stepwise motion in the opposite direction following any leap of a third or a fourth and balanced phrase structures.¹⁰

In *Adoramus te*, Palestrina uses the above mentioned techniques. There are many times including the initial three pitches in the bass part, where Palestrina creates a leap of a third or a fourth and then a step wise motion occurs in the opposite direction of the leap. His phrases in this piece are short and are balanced. He uses dissonances such as a few suspensions which resolve quickly. Palestrina also uses a few melismas in *Adoramus te*, but they only appear on the stressed syllable of a word, this was a common practice used by Palestrina when setting text.

Historical Perspective

Adoramus te was most likely composed in the 1570's for Palestrina's choir to perform at St. Peters. The acoustics of the church played a large role in the characteristics of musical composition. Most liturgical spaces such as St. Peters, were magnificently constructed cathedrals or chapels with innate reverberation.

¹⁰ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 63.

The resonant qualities of such spaces lent themselves well to a cappella choral music with rich sounding chords and fluid vocal lines.¹¹

Stylistic Considerations

It is important for singers to understand that during this time period the score did not have bar lines and measures. Also, the modern use of strong versus weak beats did not exist. The measure lines in modern editions are simply put there to help the modern performer. The performers must realize that just because a note is written on beat one does not necessarily mean it should be stressed. The text itself governs the stress structure of phrases in Renaissance music. The performers from this time period were not given a score, just their part. They articulated their line as they would a solo while listening to the other voices for balance and tuning.¹²

Along with careful consideration of text stress, other techniques should be considered. It is important to minimize vibrato to make tuning easier. A straight tone is not necessary; however a wide use of vibrato will be not be characteristic of the music and will cause intonation issues. Careful attention should be paid to phrasing. Palestrina's works usually use an arch construction for the phrases.

¹¹ Steven E. Plank, *Choral Performance: A Guide to Historical Practice* (Lanham, Maryland: Scarecrow Press, Inc., 2004), 43-45.

¹² G. Mikael Lindström "Sicut Cervus" in *Teaching Music through Performance In Choir Volume 1*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 266.

The arch means that the shape of the phrase has a crescendo, a high point, and a diminuendo. Finally, special consideration should be paid to any dissonance.

Since Palestrina was very cautious in writing dissonances, it is important that the performance of dissonance be well controlled, that the other voices remain stationary while the voice makes the dissonance, and that the dissonance doesn't receive excess emphasis.¹³

Musical Elements

Careful attention should be placed on the dynamics of this piece. Each line should use arched dynamics and the text should dictate where the stress and the high point of the line should occur. The ornaments should be emphasized since Palestrina only places them on words that should be accented.

Form and Structure

The form is through-composed. It begins with three short and nearly chordal phrases. It ends with a Picardy third.

¹³ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 62

Text and Translation

*Adoramus te, Christe,
Et benedicimus tibi,
Qui per sanctam crucem
tuam redemisti mundum.
Qui passus es pro nobis, Domine,
Domine, miserere nobis.*

We adore You, O Christ,
And we bless You,
Because by Your holy cross
You have redeemed the world.
Lord, You who have suffered for us,
Lord, have mercy on us.¹⁴

¹⁴ Giovanni Palestrina, *Adoramus te* (Hal Leonard)

Part Two

The Baroque Era

"Hallelujah Chorus" from *The Messiah*, George Frideric Handel

Hallelujah Chorus from the *Messiah*

George Frideric Handel
(1685-1759)

SATB/Keyboard
G. Schirmer, Inc.

Composer

Handel was born in Halle in southeast Germany in 1685. As a young boy Handel's father worked in the service of the duke of Saxe-Weissenfels. It is said that Handel's father saw no future for Handel in music and that Handel would secretly practice the harpsichord in the attic until the duke persuaded his father to allow him to take music lessons.¹⁵ Handel studied music theory, organ, harpsichord, and violin with Friedrich Wilhelm Zachow.¹⁶ At the age of seventeen he was appointed organist at the local Calvinist cathedral, and at the age of eighteen he moved to Hamburg and served as a violinist and harpsichordist in the opera orchestra.

¹⁵ Lani Johnson "Let Their Celestial Concerts All Unite" in *Teaching Music through Performance In Choir Volume 1*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 237.

¹⁶ Robert Garretson, *Choral Music History, Style, and Performance Practice* (New Jersey: Prentice-Hall, Inc., 1993), 44.

In 1706, Handel moved to Italy where he established himself as a composer, writing operas, oratorios, cantatas, and motets.¹⁷ In 1710 he became the *Kapellmeister* to the Elector of Hanover and started this position with an eight month visit to London. He returned to the Elector and began his position but after serving for just fifteen months he negotiated to return to London. With Handel off in London it began to put a strain on his relationship with the Elector. However, Queen Anne of England died in the summer of 1714 and was succeeded by the Elector, who became King. This allowed Handel to remain in England where in 1727 he became a British subject. He held numerous positions while in England and composed many occasional works such as *Water Music* in 1717.¹⁸ In a time when English tastes seemed to turn away from Italian opera, Handel offered them the oratorio. He is credited with developing the oratorio form of the eighteenth and nineteenth centuries.¹⁹

In 1751, Handel began to lose his eye sight in his left eye. Several doctors tried to correct his eye sight but with no success and Handel went totally blind. For the last eight years of his life he composed several songs, performed organ

¹⁷ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 326.

¹⁸ *Ibid.*, 326-327.

¹⁹ Lani Johnson "Let Their Celestial Concerts All Unite" in *Teaching Music through Performance In Choir* Volume 1, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 238.

recitals and oversaw revivals of his oratorios. He died in his home in 1759 and was buried at Westminster Abbey.

Composition

The "Hallelujah Chorus" is often performed alone by all different choirs around the world. However, it is from Handel's oratorio the *Messiah*. The *Messiah* was written in twenty-four days in the late summer of 1741. The oratorio premiered on April 13, 1742 in Ireland. It is said that until 1754, Handel changed the *Messiah* every time he revived it, which was often. Handel intended for the *Messiah* to be performed at Easter, not Christmas, and all of the performances in Handel's lifetime were given in March or April.²⁰

The *Messiah* was written in three parts which was characteristic of Handel's Oratorios. Part I deals with God's promise and God's comfort, and its season is Advent and Christmas. Part II is about Christ's suffering and Passion, and its season is Passiontide and Easter. Finally, Part III is Ascension and Pentecost, and is the celebration of the descent of the Holy Spirit.²¹ It is written for soloists, four-part chorus, and orchestra.

²⁰ Michael Steinberg, *Choral Masterworks A Listener's Guide* (New York: Oxford University Press, 2005), 138-139.

²¹ *Ibid.*, 145-147.

The *Messiah* is known as being one of the most loved of all compositions and the most popular of Handel's twenty-one oratorios. In 1742 a Dublin newspaper wrote that "Mr. Handel's new sacred Oratorio....far surpasses anything of that Nature which has been performed in this or any other Kingdom."²² Unlike most of Handel's other oratorios, *Messiah*, had a libretto drawn directly from the Bible, with no characters and no dramatic plot.²³

Historical Perspective

The first *Messiah* performance was given "for the Relief of the Prisoners in the several Gaols, and for the support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary of the Inn's Quay."²⁴ It was expected to draw a large crowd and so the ladies were asked to come without "hoops this day", and the men were asked to come "without their Swords."²⁵ There were also stories regarding the contralto soloist who had been going through a messy divorce and was thought of poorly in the public. After her deeply moving performance of

²² Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 330.

²³ Michael Steinberg, *Choral Masterworks A Listener's Guide* (New York: Oxford University Press, 2005), 139.

²⁴ *Ibid.*, 142.

²⁵ *Ibid.*

“He Was Despised and Rejected”, the Reverend of Saint Andrew’s stood and exclaimed: “Woman, for this, all thy sins forgiven thee!”²⁶

Stylistic and Technical Considerations

In order to teach this piece it is important to immediately establish the vowels for the repeated “Hallelujah” text. The vowels should always remain pure Latin sounds. HAH (not hal) LEH (not lay) LOOH-YAH (not yuh). Careful attention must be paid to where the stress needs to be on the word “Hallelujah”. Except for measures 4-5 and 8-9 the stress is on looh NOT yah.

Choosing a tempo can be a bit tricky especially when historically it is believed that Handel took everything on the faster side. It is important when choosing the tempo for “Hallelujah” to choose one that is full of joy and praise but not faster than the chorus can successfully execute bars 22-31. It is also important to not slow down at letter B or letter C.

Dynamics for this time period were terraced therefore crescendos and diminuendos did not exist. In fact the dynamics written in the score were not those of Handel’s. Although it is unknown what dynamics he would have used it was custom of the time period to not have huge contrasts.

²⁶ Michael Steinberg, *Choral Masterworks A Listener’s Guide* (New York: Oxford University Press, 2005), 142.

During the Baroque time period, often smaller choirs were used to perform Oratorios such as the *Messiah*. Also, singers in this time period didn't work so hard on developing such a thick tone. The singers were much more concerned with the agility of the voice and the line than the tone. It is important that when performing this piece that the piece doesn't get to be too heavy and that it maintains the lightness that it was originally intended to have.

Musical Elements

It is important when singing the Hallelujah Chorus to always know where the theme is and to execute it in a clear precise manner. Handel uses a short motif throughout the *Hallelujah Chorus*. This motif contains a second in it and is presented in the opening measure of the piece and again when the voices enter in the soprano part. It is essential to know which voice has this repeating theme and to bring it out even when it occurs on inner voices. During the fugal section, it is crucial that the subject is always heard.

Form and Structure

The Hallelujah Chorus is written in the key of D major. The choir sings a homophonic section with a simple motif on Hallelujah of an interval of a second, which re-appears throughout the piece. The line "for the Lord God omnipotent

reigneth" is sung by all voices, first in unison, then in imitation with Hallelujah-exclamations interspersed. The second line "The kingdom of this world" is sung in a four part homophonic setting. The third idea "and he shall reign for ever and ever" starts as a fugue on a theme with bold leaps. The subject is presented in the bass and answered in the tenor. It is again presented in the alto and answered in the soprano. As a countersubject, the words "forever and ever" assume the rhythm of the Hallelujah-motif. The final statement "King of Kings ..." is sung on one note. This statement is energized by repeated calls "Hallelujah" and "forever and ever". The subject re-appears in measure 69 in the bass and again in measure 71 in the soprano. A stretto occurs in measures 78-81 in the bass and the alto and again in measures 85-88 in the bass and soprano. The piece ends with the Hallelujah-motif occurring before a final Hallelujah.

Text

Hallelujah! For the Lord God Omnipotent reigneth, Hallelujah!
 The kingdom of this world is become the Kingdom of our Lord and of His
 Christ,
 and of His Christ; and He shall reign forever and ever.
 King of Kings, and Lord of Lords, and He shall reign forever and ever.
 Hallelujah!²⁷

²⁷ George Frideric Handel *Hallelujah!* From "*Messiah*" (G. Schirmer, Inc. 1912).

Part Three

The Classical Era

"Awake the Harp" from *The Creation*, Franz Joseph Haydn

"Lacrimosa" from *Requiem*, Wolfgang Amadeus Mozart

Awake the Harp from *The Creation*

(Franz) Joseph Haydn
(1732-1809)

SATB/keyboard
G. Schirmer, Inc.

Composer

Joseph Haydn was born in Austria to parents who were amateur musicians. He was the second of twelve children and at the age of six began studying the violin, organ, and the harpsichord. At the age of eight he began singing as a chorister at St Stephen's Cathedral in Vienna where he remained until his voice changed. During this time, Haydn furthered his violin and keyboarding skills. After leaving the cathedral, he became a freelance musician as a teacher, and performer and composed several masses and motets.

At the age of twenty seven, Haydn took a position as a music director for a local count and then the following year was employed by Prince Nikolaus Esterházy. Haydn continued in the service of the Esterhazy's the remainder of his life, serving Nikolaus for thirty years, his son Anton for four years, and Anton's son Nikolaus for fifteen years.²⁸ Nikolaus put many demands on Haydn, resulting in a production of an enormous amount of music for orchestra,

²⁸ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 362.

theater, chapel and small chamber ensembles. However, after the first Nikolaus's death, Haydn was free to travel and made two trips to London where several of his compositions were performed to great acclaim.²⁹ These trips were very important for Haydn, as they helped him to become one of the best-known and most performed composers in all of Europe.³⁰ It was shortly after Haydn returned to Vienna that he composed *Die Schöpfung* (*The Creation*). Haydn died at home in Vienna on May 31, 1809, a month after Napoleon conquered the city. Mozart's *Requiem* was performed at Haydn's memorial service.³¹

Composition and Historical Perspective

"Awake the Harp" is one of the choruses from Haydn's second oratorio, *Die Schöpfung* (*The Creation*), which was composed between the years 1796-1798.³² The libretto was developed by Thomas Linley who selected passages from the Biblical books of Genesis and Psalms and from British poet John Milton's *Paradise Lost*. The libretto was translated into German by Baron von Swieten and later the original English text adapted to Haydn's music.³³

²⁹ Thomas Cunningham, "Gloria", *Teaching Music Through Performance in Choir Volume 1*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 211.

³⁰ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 362.

³¹ *Ibid.*, 363.

³² Michael Steinberg, *Choral Masterworks A Listener's Guide* (New York: Oxford University Press, 2005), 163.

³³ Robert Summer, *Choral Masterworks from Bach to Britten* (Lanham: Scarecrow Press, 2007), 41.

Haydn's *Creation* was significantly influenced by his study of the works of Handel. *The Creation* is divided into three sections, which was Handel's standard compositional form. The first two parts of the oratorio depict the first six days of creation; part three highlights Adam and Eve giving thanks for the creation. Haydn, like Handel also used word painting throughout the work that is filled with choruses.³⁴

Stylistic Considerations

It's important to remember that "Awake the Harp" is a chorus from a larger work. The purpose of the chorus in the context of *The Creation* is to celebrate the creation of heaven and earth.³⁵ In order to ensure that the piece is presented in a joyous manner careful attention should be taken. The chorus parts contain relatively few articulations. This does not mean that every note needs to be well articulated. Special consideration should be placed on the text itself to provide indications for stress. The character of a line should also determine the weight of the attacks. Independence and strength of vocal lines is especially critical in the fugue; the subject and answer should be strong. The accompanist needs to be articulate and precise in the execution of the piano

³⁴ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 365.

³⁵ Robert Summer, *Choral Masterworks from Bach to Britten*, (Lanham: Scarecrow Press, Inc., 2007), 43.

accompaniment. Choral attacks and releases should be precise to maintain the rhythmic integrity of the work. It is also important to note that this piece uses the typical performance practices of Haydn's music which included non-legato articulation and rhythmic intricacy.

Musical Elements

The tonality of the piece is rooted in D major. Haydn uses some chromatics but for the most part the choral lines are diatonic. The range for the most part is manageable but the tessitura for the tenors gets to be a bit high. The tempo is marked vivace and remains that way except for the fermata in measure 47. Careful attention should be paid to the varied rhythmic motives used throughout the piece. Haydn starts out with short eighth notes. After establishing the rhythmic motive for the subject in the fugue, he varies it through the use of augmentation. He also uses the entrance of the subject in each voice part; one beat a part in measure 37 to create more chaos. The concluding section uses sixteenth note melisma's on the adjective "stately".

Form and Structure

The form of Awake the Harp is ABC

A Measures 1-10: Homophonic introduction to the fugue in D major-Vivace tempo

In measures 1-2 the unaccompanied choir sings short eighth notes declaiming the text. The piano answers each phrase with an imitative fanfare. In measures 3-4 the unison chorus repeats and emphasizes the D pitch and therefore reinforcing the key of D major. In measures 7-9 the sopranos sing an octave leap up followed by a descending triad that outlines a D major chord. This motive is then echoed by basses. In measure 9 the piano repeats this octave motive but twice as fast as the original line.

- B Measures 11-42: Fugue –stretto, entries in related minor keys, augmentation, and a cadential dominant pedal and uses homophony at the climax

Measures 11-18: Exposition-first statement or subject of the fugue

The subject is presented in the bass in measure 11 and is answered in the dominant in the tenor voice in measure 13. In measure 15 the subject is presented in the alto and is answered in the dominant in the soprano voice. The subject of "For he both heaven and earth" is short (three measures long) and consists of an upward leap of a major sixth for "heaven" and a downward leap of a minor seventh for "earth". The answer is also short and is tonal (modified).

Measures 19-22: Stretto I- subject overlapping

In measures 19-22 the subject enters through the voices, with entrances occurring only one measure apart, therefore creating a stretto. The subject occurs with the order of entrances being bass, alto, and then soprano. The bass and alto entrance continues the strong presence of D major by outlining a D major triad on the first three pitches (so-mi-do). However, the soprano entrance in measure 21, changes the tonality by outlining a b minor triad.

Measures 23-36: Exposition II

In measure 23 the bass voices enter with an augmentation of the subject outlining an e minor triad, therefore changing the tonality

to e minor. The theme starts with doubled note values but it lasts only one bar until returning to the original note values.

The fugue consists of four expositions of the subject and a single, brief episode between the second and third expositions. Mm. 28-30.

In measure 30-31 the bass voices enter with the subject again augmented but this time just for the first note. Instead of it being one beat like in the original subject, it starts out being held for three beats and then goes back to the original note values. This theme again changes the tonality by outlining an f# minor triad.

Measures 37-39: Stretto II

In measure 37 we have a form of the subject and answer occurring one beat apart therefore creating another stretto. The answer occurs in the soprano followed by the subject in the alto. The answer again occurs in the tenor followed by the subject in the bass. This subject entrance is clearly in D major because it again outlines a D major triad.

Measures 40-42: final statement of subject

In measure 40 we have the final subject entry in the soprano voice. This time the theme outlines an A major chord.

C Measures 43-56: Coda-like or concluding section, in which the text and some of the earlier motives are repeated.

In measures 43-47 an Episodic Extension occurs. During this section the melody begins going back and forth between two notes then climbs up the scale spanning almost two octaves to the high point of the piece.

In measures 48-56 the Coda occurs. Haydn uses sixteenth note melismas on the adjective "stately". In measure 52 he uses a sequence in the voices to propel the listener to the end.

Text

Awake the harp, the lyre awake, and let your joyful song resound.
Rejoice in the Lord, the mighty God, Rejoice in the Lord, the mighty God.
For He both heaven and earth has clothed in stately dress, has clothed in stately
dress.
Awake; awake the harp, the lyre awake! Rejoice in the Lord, the mighty God,
For He both heaven and earth has clothed in stately dress, in stately dress.³⁶

³⁶ Franz Haydn, *Awake the Harp from "Creation"* (G. Schirmer, Inc. 1940)

Lacrimosa from *Requiem*

Wolfgang Amadeus Mozart
(1756-1791)

SATB/Keyboard
Alfred 21057

Composer

Wolfgang Amadeus Mozart was born on January 27, 1756 in Salzburg. Mozart's father, Leopold, was a violinist and composer of the prince-Bishop of Salzburg.³⁷ At an extremely young age Mozart began exhibiting extraordinary musical talents. At the age of four he could learn small pieces from memory and play them faultlessly. By the age of five he began to compose and play the harpsichord in public. His father saw that Mozart was a child prodigy and so he dropped his own ambitions and focused on Mozart.³⁸ From the age of six and fifteen he traveled with his father across Europe presenting his compositions and performing for royal courts.³⁹ Mozart would accompany people at sight, transpose at sight and improvise.

³⁷ Matthew Mehffey, "Ave Verum Corpus", *Teaching Music Through Performance in Choir Volume 1*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 184.

³⁸ Donald Grout & Claude Palisca, *A History of Western Music* (New York: W.W. Norton & Company, Inc., 1988), 364.

³⁹ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 375.

During this time Mozart had many unbelievable accomplishments. He composed his first symphony at the age of eight; his first mass, motet, and opera were composed at the age of twelve. Also at twelve he performed the astonishing feat of writing out from memory after a single hearing the famous "Miserere" by Allegri.⁴⁰ At the age of sixteen, Mozart was appointed *Konzermeister* by the Bishop of Salzburg.⁴¹

Mozart became restless in Salzburg and at the age of twenty-one, requested permission to be released from his court position. Meanwhile, Mozart held numerous positions, but during this time Mozart's relationship with the Archbishop of Salzburg became strained. In 1781, the Archbishop released Mozart from his service.⁴² In 1782, Mozart moved to Vienna and married Constanza Weber. He taught lessons and presented his compositions to interested supporters. In 1787 he took a position of court *Kammermusicus* in Vienna. Mozart continued to compose many different pieces. Among these compositions were several operas including *The Marriage of Figaro*, *Don Giovanni*,

⁴⁰ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 375.

⁴¹ Matthew Mehffey, "Ave Verum Corpus", *Teaching Music Through Performance in Choir Volume 1*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 184.

⁴² Ibid

The Magic Flute and *Così fan tutte*.⁴³ Mozart's father died in 1787 and in 1791, Mozart died in Vienna, just two months before his thirty-sixth birthday.⁴⁴

Composition

"Lacrimosa" is from Mozart's *Requiem*. It is often referred to as his unfinished *Requiem* because Mozart died before it was completed. The *Requiem* has been shrouded in legend and mystery almost from the moment of Mozart's death partially due to the manner in which the piece came about. The *Requiem* was a commissioned work by a mysterious benefactor who hired Mozart to write a requiem mass. Unknown to Mozart, the *Requiem* was commissioned by a count in memory of his wife. The count was an amateur musician who intended to pass off Mozart's *Requiem* as his own composition. When Mozart died he left the *Requiem* unfinished. Mozart's wife, arranged for the score to be completed in order to get the payment for the work. The score was finished by Franz Xaver Süssmayr, who had assisted Mozart in the last months of his life with his operas *Di Zauberflöte* and *La Clemenza di Tito*.⁴⁵

"Lacrimosa" is believed to be the last movement composed by Mozart, because the autograph score cuts off after eight bars.⁴⁶ However, credit for this

⁴³ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 375.

⁴⁴ Ibid.

⁴⁵ Christoph Wolff, *Mozart's Requiem* (Los Angeles: University of California Press, 1994), 3.

⁴⁶ Ibid., 29.

piece is still given to Mozart because of sketches that were found outlining the piece and because Mozart had often discussed the work with Süßmayr.⁴⁷

There are five principal sections of Mozart's *Requiem*: Requiem with Kyrie, Sequence, Offertory, Sanctus, Agnus Dei. The "Lacrimosa" is from the latter portion of the Sequence, *Dies irae*, which is about the Last Judgment.⁴⁸

Mozart is believed to be heavily influenced by Handel in the first movement of the Requiem and by Bach throughout the piece.⁴⁹

Historical Perspective

Mozart composed many different pieces in all different musical genres in his very short lifetime. Unknown to Mozart, The *Requiem* would be his very last composition. When the commission for this piece was presented, Mozart told his wife of this remarkable request and expressed to her his wish to be able to write this type of composition. He wanted "to try his hand at this type of composition", because "the higher forms of church music had always appealed to his genius".⁵⁰ This type of music allowed Mozart to express darker emotions. Even though Classical music is often described as clear cut in terms of structure, clarity, and restraint, it was not void of expression. Composers from this time

⁴⁷ Christoph Wolff, *Mozart's Requiem* (Los Angeles: University of California Press, 1994), 31.

⁴⁸ Ibid., 71

⁴⁹ Ibid., 80-83.

⁵⁰ Ibid., 72-73.

period often believed that “every composition,...should possess a definite character and be able to arouse specific sentiments in the minds of listeners...Expression is the soul of music”.⁵¹ Mozart’s “Lacrimosa” is full of expression and deep emotion and in this sentiment is a perfect example of Classical music.

Stylistic & Technical Considerations

The text for “Lacrimosa” is Latin which is typical for Requiems. When singing in Latin it is imperative that the choir sings very pure open vowels with no use of diphthongs. The text is not terribly difficult or is it very long, however it can be a challenge for all singers to use short consonants and remember to create long, pure vowels.

The rhythms for “Lacrimosa” are fairly simple. However there are times where cut offs can be a bit tricky. An example of this occurs in measures 5-6. All voices are singing eighth notes with two eighth rests in between. This can become tricky to execute together with clear diction. This rhythm occurs again at the end of measure 8. Having the students tap the eighth notes can help with this.

⁵¹ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 355-356.

One must bring out important parts when needed, in order to balance the chords. This can be a challenge, especially when voice parts are approaching extreme parts of their range. An example of this occurs in measure 8 when the sopranos have to sing a high A. It is important that in measures 9-14 the bass voice has a strong presence making the leaps come through.

Musical Elements

Dynamics are an extremely important part of creating the deeply emotional expression of "Lacrimosa". From the beginning of the piece we should hear the soft sounds imitating someone crying softly. The crescendo combined with the rhythm and ascending chromatic line from measure 5-8, helps to deliver this powerful line: "when from the ashes shall arise, all humanity to be judged". Immediately after this the piece returns to a soft crying for only two measures and then the dynamic changes abruptly to forte. As the next line of text begins, the dynamic returns to piano, during which we hear a beautiful section in the relative major. Soon, though, it is clear the grief and sadness are strong, as minor returns in a powerful forte. The forte lasts through the end of the movement on a strong major chord.

It is important when teaching this piece to work on many of the leaps to acquire a smooth, beautiful tone, without sliding. The soprano's first leap needs

to be open in order to execute a clear, legato tone without putting too much emphasis on the high note. The descending octave in the soprano in measure eight also needs to be worked on. Other tricky spots include the bass's leaps on measures 9-14, especially the chromatic octaves in measures 11-14. The tenors will need extra care on their descending leaps as in measure 9 and their ascending leap in measure 11.

"Lacrimosa" has a lot of chromatic movement. Lacrimosa stands for a lament with weeping, and this weeping sound is well established throughout the piece. Therefore, it is important to make sure the choir understands this half step movement and this might be a good time to teach the choir the chromatic scale if they don't already know it. Some examples of this chromatic movement occur in measures 7-8 in the soprano and in measures 11-15 in the bass voice.

Form and Structure

The piece is mostly homophonic in the key of d minor. It is in Rounded binary form. It ends with a Picardy third.

A Measures 1-8

1-2: Introduction, chromatic weeping sound is immediately heard with downward leaps.

3-4: Beginning motif is established in the soprano

5-8: Ascending rather chromatic line in soprano with a crescendo. It uses the first three lines of the text. It concludes with a half cadence

A' Measures

9-14: Bass begins pivoting in leaps down to an A and then moves chromatically with octaves. It uses the same text as the A section. It ends with an authentic cadence.

B Measures 15-19

15-19: New Material, new text, new key- F major
Measure 20-21 transitions back to d minor

A Measures 21-23

Measures 24- The piece concludes with an emotional Plagal cadence with a Picardy third.

Text and Translation**Lacrimosa**

Lacrimosa dies illa,	That day of tears and mourning,
qua resurget ex favilla	when from the ashes shall arise,
judicandus homo reus.	all humanity to be judged.
Huic ergo parce, Deus,	Spare us by your mercy, Lord,
pie Jesu Domine,	gentle Lord Jesus,
dona eis requiem. Amen.	grant them eternal rest. Amen.

Part Four
The Romantic Era

Lebenslust, Franz Schubert

Cantique de Jean Racine, Gabriel Faure

Lebenslust (Joy of Living)

Franz Schubert

(1797-1828)

SATB with Piano

Hinshaw Music: HMC-425

Composer

Franz Schubert was born in Lichtenthal near Vienna in 1797. His interest in music came at an early age and he began studying the violin taught by his father, and the piano taught by his brother. At the age of 11, Schubert became a choirboy in the Imperial Chapel in Vienna and entered the training school for the court singers, where one of his teachers was Antonio Salieri. When his voice changed at sixteen, he left the court chapel and decided to enter a training program to become an elementary teacher.⁵² He began teaching in his father's school in 1815 and during this time he composed actively and began developing a close circle of friends who were instrumental in performing his music.⁵³

⁵² Robert Garretson, *Choral Music History, Style, and Performance Practice* (New Jersey: Prentice-Hall, Inc., 1993), 107

⁵³ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 382.

Over the next several years, Schubert composed a large number of works. At gatherings with his friends he held intimate concerts in which his compositions were performed. These concerts, called *Schubertiade*, focused on Schubert and his music. His group of friends doubled as both performers and audience members. It is believed that without this group, Schubert's career might not have developed. This group supplied him with food, lodging and even underwrote his earliest publications.⁵⁴

Throughout Schubert's short life, he struggled. He struggled financially, lacking a reliable income. He also led a life of binge drinking, constant smoking, and promiscuity. It is believed that his friendships are what "sustained him" and for that reason Schubert often used texts that were about "deeper aspects of friendship".¹¹ Schubert died in November 1828, at the very young age of thirty-one⁵⁵.

Composition and Historical Perspective

Lebenslust was composed in 1818 and it is a part song. A part song is one classification of nineteenth century choral music that is not part of a larger work.

Part songs were typically written in homophonic style, for a small vocal ensemble, with the melody in the topmost voice. Other part songs were short

⁵⁴ Drew Collins, "Lebenslust", *Teaching Music Through Performance in Choir volume 3*, (Chicago: GIA Publications, Inc., 2011), 292.

⁵⁵ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 382.

choral pieces, usually with a secular text, to be sung either *a cappella* or with accompaniment of piano or organ⁵⁶. *Lebenslust* is an excellent example of a part song as it follows mostly all of the above description. It is primarily homophonic, with the melodic interest in the upper voice. It is a short choral piece, with a secular text that is to be performed with piano accompaniment. According to Shrock, part songs for mixed voices were most likely composed for an ensemble of soloists not a choral ensemble, and were most likely written to be performed by Schubert's friends in the *Schubertide*.⁵⁷ Other ideas are that *Lebenslust* was composed to be performed for Viennese *Liedertafeln* (popular singing clubs) or as a vocal quartet in the home. This type of singing was popular entertainment in the cultured, nineteenth century Austrian home.⁵⁸

Schubert's part songs fit into three different categories- those written for mixed voices, male voices, and female voices. The majority of Schubert's part songs were written for male voices for men's singing societies that were popular in Austria and Germany. Some of these part songs were serious, and others were simpler, drinking songs. The smallest amount of Schubert's part songs, were written for female voices. These part songs were to be performed by a close

⁵⁶ Donald Grout & Claude Palisca, *A History of Western Music* (New York: W.W. Norton & Company, Inc., 1988), 409.

⁵⁷ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 384.

⁵⁸ Franz Schubert, *Lebenslust (Joy of Living)* (Hinshaw Music, 1980)

friend of Schubert's, Anna Fröhlich and her sisters.¹⁴ *Lebenslust* is an example of one of his mixed voice part songs. The text, tempo, meter and playful rhythms, seem to support the idea that this piece was written to be performed as part of a *Schubertiade*.

Stylistic Considerations

Schubert's mixed voice part songs were not originally written for large choral ensembles. *Lebenslust* was written to be sung by four soloists. Fortunately, it is stylistically appropriate to perform with any number of voices per part. This allows for a great amount of flexibility in programming this piece. You could use a small quartet or a large choir.

Musical Elements

Careful attention to the dynamics should be taken in preparing this song. The dynamics are often very extreme and help to shape the mood of the piece. Without them the piece doesn't reach the full range of emotion that it is capable of displaying.

For many choirs the German diction can be a challenge. Although the text itself is not overly difficult, sometimes the diction can get in the way of delivering the dance-like quality of the piece. The song may also lose some of the

dramatic qualities that it should deliver. In teaching this piece it is extremely helpful to learn the piece on a neutral vowel or perhaps a “du”, before trying to add the text.

Several compositional devices add to the difficult nature of this piece. The widely varying texture in the vocal parts and the equally varying texture in the piano part can cause for some tricky moments. Schubert’s use of chromatics, especially in measures 13-18 can be a bit surprising and important to balance and tune. Also, Schubert’s use of ritardandos, fermatas and jumps especially in the bass voice, can cause some frustration.

The piano part for this piece is a challenge and a capable piano player is required. The audiences’ first impression of the song is presented by the accompanist. For the duration of the piece the piano plays an extremely important role in communicating the dance like quality to the audience.

Form and Structure

The overall form is AB.

Piano Introduction: mm. 1-5

A Measures 5-14

Measures 5-18 mostly homophonic

Measure 13-14 the piano echoes the soprano voice

B Measures 19-39

Measures 19-22 soprano part is echoed by the tenor

Measures 24-25 and 34-35 imitation starts in the bass and piano, then echoes in other voices

Text and Translation

Wer Lebenslust fühlet, der bleibt nicht allein,
 Allein sein ist öde, wer kann sich da freu'n,
 Wer Lebenslust fühlet, der bleibt nicht allein,
 Allein sein ist öde, wer kann sich da freu'n?
 Im traulichen Kreise, beim herzlichen Kuss,
 Beisammen zu leben, ist Seelengenuss,
 Im traulichen Kreise, beim herzlichen Kuss,
 Beisammen zu leben, ist eelengenuss,
 Ist Seelengenuss, ist Seelengenuss!

For life to be happy, you can't be alone,
 If you should be lonely, the fault is your own.
 For life to be happy, you can't be alone,
 If you should be lonely, the fault is your own.
 If you will but trust in the love of a friend,
 In joy you will find that your sadness will end.
 If you will but trust in the love of a friend,
 In joy you will find that your sadness will end.
 Your sadness will end, your sadness will end!⁵⁹

⁵⁹ Franz Schubert, *Lebenslust (Joy of Living)* (Hinshaw Music, 1980)

Cantique de Jean Racine, Op. 11

Gabriel Urbain Fauré
(1845-1924)

SATB/keyboard
Hinshaw Music: HMC933

Composer

Gabriel Fauré is known as one of the great French composers of the nineteenth and twentieth centuries. Faure was born in the French town Pamiers and as a young boy he played the pump organ. At the age of nine he went to Paris to study at the Ecole de Musique Classique et Religieuse to become a church musician. Faure studied ancient music, especially Gregorian chant and Renaissance polyphony with Louis Niedermeyer, the schools founder until his death in 1861. The school was renamed as the Ecole Niedermeyer and Saint-Saëns became Fauré's new teacher who introduced modern music into the school's curriculum.⁶⁰ Saint-Saëns was a great influence on Fauré's development as a composer and he introduced him to composers like Franz Liszt, Robert

⁶⁰ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 430-431.

Schumann, and Richard Wagner.⁶¹ Fauré composed *Cantique de Jean Racine* in 1865 while he was still a student.⁶²

After graduation, Fauré held positions as church organists and composed mainly church choral music. He enlisted as a soldier in the Franco-Prussian War and when the war ended he returned to church work.⁶³ He held positions at La Madeleine, and became professor of composition at the Conservatoire, where he taught Maurice Ravel, and Nadia Boulanger. Later he became the director of the Conservatoire, and in his position instituted major reform and elevated the Conservatoire's status. Fauré became known as one of France's most renowned composers. In 1920 he retired from the Conservatoire and in 1922 a national tribute concert of his music was performed in Sorbonne. His hearing began to fail him and he became weak during the last years of his life. He died on November 4, 1924 at the age of seventy-nine.⁶⁴

Composition

Cantique de Jean Racine was written by Fauré while he was a student and it won him the premier prix in composition. According to Shrock, it is one of the

⁶¹ Marcela Molina "Messe Basse" in *Teaching Music through Performance In Choir Vol.2*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2007), 449.

⁶² <http://www.classical.net/music/comp.lst/faure.php> (accessed April 18, 2013).

⁶³ Ibid.

⁶⁴ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 431.

most frequently performed sacred pieces of the Romantic era.⁶⁵ It was originally written for SATB chorus and organ but was revised twice: in 1866 for SATB chorus, harmonium and string quartet and again in 1906 for Orchestra.⁶⁶ The text is by the French dramatist Jean Racine (1639-1699) and is based on a prayer from the Roman breviary.⁶⁷ It is mostly homophonic with some imitative passages.

Stylistic Considerations and Musical Elements

Careful attention to the dynamics should be taken in preparing this song. The dynamics are often very extreme and help to shape the mood of the piece. Without them the piece doesn't reach the full range of emotion that it is capable of displaying.

For many choirs the French diction can be a challenge. The English translations are not really adequate and take away from the true meaning of the piece. It is important that the text is learned separately from the notes. It is often helpful to sing the text with the correct rhythm but on just one note. This allows the choir to vocalize the text without having to focus on the notes and the text at the same time.

⁶⁵ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 433.

⁶⁶ Lani Johnson "Cantique de Jean Racine" in *Teaching Music through Performance In Choir* Volume 2, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 194.

⁶⁷ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 433.

There are other compositional devices used in this piece that add to the level of difficulty. The long legato phrases in *Cantique de Jean Racine* add to the beauty of the piece but also challenges the singer. It is important for the singers to regulate their air flow in order to create the long legato lines but not use too much air at once or they will run out. Faure's use of chromaticism can also be a challenge and the ever changing chords.

Form and Structure

The form of the piece is Introduction A-B-A-Coda

Introduction: measures 1-13 melody is introduced as well as the triplet accompaniment

A: measures 14-31. Voices enter passing the melody back and forth.
Measures 31-39. Instrumental part

B: Measures 39-47 homophonic, melody in soprano, dolce, piano with
Crescendo to forte
47-51 subito piano, imitation,
51-59 voices enter starting with bass voice, one beat apart
Starts mezzo forte then forte

A: Measures 59-79 voices enter softly starting with bass, then tenor, alto
Then soprano, a crescendo occurs as voices sing
homophonically. At measure 75 a subito pianissimo
occurs.

Coda Measures 79-88 the ending gets softer and slower.

Text and Translation

Verbe égal au Très-Haut, notre unique espérance,
 Jour éternel de la terre et des nuit,
 De la paisible nuit, nous rompons le silence.
 Divin Sauveru, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
 Que tout l'enfer fuie au son de ta voix,
 Disipe le sommeil d'une âme languissante,
 Qui la conduit à l'oubli de tes lois!

Ô Christ, sois favorable à ce people
 Fidèle pour te bénir maintenant rassemblé,
 Recoils les chants quail offer à ta glories immortelle
 ET de test dons quail returned coble!

Word of the Most High, our sole hope,
 Eternal day of the earth and skies,
 In this peaceful moment, we break the silence.
 Divine Savior; let your eyes fall upon us!

Send upon us the fire of your powerful grace,
 Which all realize who flee at the sound of your voice?
 Disperse the sleep of our languishing souls,
 That leads us to abandon your laws!

O Christ, look favorably on your faithful people,
 Who, kneeling, pray to you?
 Accept the songs we offer to your immortal glory
 And these, your gifts, which we return abundantly to you!⁶⁸

⁶⁸ Lani Johnson "Cantique de Jean Racine" in *Teaching Music through Performance In Choir Vol.2*, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 197.

Part Five

The 20th Century

At the Round Earth's Imagined Corners, Willamette Spencer

The Drunken Sailor, arr. Robert Send

Prayer of the Children, Kurt Bestir, arr. Andrea S. Louse

At the Round Earth's Imagined Corners

Willamette Spencer
(b.1932)

SATB a cappella
Shawnee Press: A-0986

Composer

Willamette Spencer is an American composer, college professor, pianist and organist. Dr. Spencer earned a B.A. in piano and composition from Whittier College. She went on to earn a M.M. from the University of Southern California where she was a student of Halsey Stevens.⁶⁹ Halsey Stevens is known for having a brilliant understanding of the choral idiom as few other American composers have.⁷⁰ Ms. Spencer was awarded A Fulbright Scholarship to study composition in Paris, France with composer Tony Cubin and the Master Piano Class of Alfred Corot. She went on to earn her PhD degree also at the University of Southern California.⁷¹

Dr. Spencer has written compositions for many different idioms including, piano, orchestra and symphonic band but she has written the most pieces for

⁶⁹ <http://wspencer.com/toppage1.htm> (accessed April 28, 2013).

⁷⁰ Nick Strimple, *Choral Music in the Twentieth Century* (Portland, Oregon: Amadeus Press, 2002), 229.

⁷¹ <http://wspencer.com/toppage1.htm> (accessed April 28, 2013).

chorus. In 1968 she was the winner of the choral competition of the Southern California Vocal Association for *At the Round Earth's Imagined Corners*.

Composition

The text for this piece is the poem from Holy Sonnets VII by John Donne. John Donne was a British poet who was born in 1572. He was the founder of the Metaphysical poets, which was a group that was able to shock the reader with imagery by using an extended metaphor known as conceit.

Historical Perspective

The 20th Century Choral Composers created different new modes of musical expression than those from previous time periods. This modern era didn't have typical characteristics like the other historical eras.⁷² American composers are known for being the most conservative of all the countries in the Western Hemisphere.⁷³ The American composers are known for being conservative because most of them write tonal music. Some of the American composers are known for writing a musical style that is characterized by tonal harmonies and rhythmic textures that adhere closely to natural text declamation. Williametta Spencer seems to adhere to this style of writing in *At the Round*

⁷² Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 560.

⁷³ *Ibid.*, 711.

Earth's Imagined Corners. Nick Strimple categorizes Williametta Spencer as a "prominent educational composer whose little masterpiece *At the Round Earth's Imagined Corners* written in 1965, gave hope to high school conductors who were starved for good twentieth-century repertoire."⁷⁴

Stylistic & Technical Considerations

Ms. Spencer uses lots of style changes in this fairly short piece in order to accurately reflect the text. The beginning of the piece must sound like a trumpet fanfare. She uses mixed meter to allow the natural stress of the words to fall on strong beats. It is crucial that the text be articulated well and the word stresses come through. In the next section the male voices are featured and the style changes to a truly expressive and legato section. Throughout this section and the entire piece you must be careful to figure out the proper divisions of each measure. Some 6/8 measures are divided in two but others are divided into three. Likewise some 9/8 measures are divided in three and others in four. An example of this occurs in measure 13 where the rhythm is 1-2-3 4-5 6-7 8-9. The next section is joyous as the text "Shall behold God" occurs. Careful attention needs to be taken to build this section. The following contrasting female section

⁷⁴ Nick Strimple, *Choral Music in the Twentieth Century* (Portland, Oregon: Amadeus Press, 2002), 229.

needs to be portrayed with subtle nuances and intensity. The piece ends with the triumphant line "As if thou hadst sealed my pardon with thy blood".

Musical Elements

At the Round Earth's Imagined Corners has many compositional devices that require extra attention. The mixed meter is one of the most obvious. It is important for the choir to understand the mixed meter, how the text fits with it and where the natural stresses of the text need to be. Without this, the execution of the text won't happen. The chords need to be well balanced and careful attention needs to be placed on tuning the chords. The piece is *a cappella* and due to the difficulty of the piece it should be performed by more advanced choirs. There are many tricky spots to look out for such as the soprano part at measure 19 and again at measure 27. Execution of the dynamics is imperative in order to create the greatest musical effect.

Form and Structure

Through Composed (ABC) with a mostly homophonic texture

- A Measures 1-10: Full choir, a cappella, mixed meter, uses many parallel fifths, which gives it a fanfare sound
- B Measures 11-24: Begins with four part male choir, adds sopranos in m.19, and then begins adding other voice parts. It ends with fortissimo "Shall behold God" on an A Major Chord.

- C Measures 25-50: Begins with ladies choir, adds full choir back at m. 33. It ends with a triumphant text, "With thy blood".

Text

The text is from John Donne's Holy Sonnets VII

At the round earth's imagin'd corners,
Blow your trumpets, Angells, and arise,
Arise from death, you numberlesse infinities of soules,
And to your scattered bodies goe,
All whom the flood did, and fire shall overthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes,
Shall behold God, and never taste death's woe.
But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound, abound,
Tis late to ask abundance of thy grace,
When wee are there; Here on this lowly ground,
Teach mee how to repent; For that's as good,
As if thou hadst seal'd my pardon, with thy blood.⁷⁵

⁷⁵ Williametta Spencer, *At the Round Earth's Imagined Corners* (Shawnee Press, Inc.)

The Drunken Sailor

**Arr. Robert Sund
(b. 1942)**

**SATB a cappella
Walton Music: WSK104**

Composer

Robert Sund is a singer, conductor, composer, and arranger in both Sweden and the international scene. He has been the artistic director and conductor of many different choirs including a mixed choir, male choir, women's choir, and a youth choir. Since 2004, he has directed the Robert Sund Chamber Choir. For over seventeen years he has been teaching conducting and ensemble leadership at the Royal Academy of Music in Stockholm. Mr. Sund is in great demand to lead courses for both choral singers and conductors in Scandinavia, Europe, the USA, South America, Africa and Asia. He has been guest conductor all over the world, from the Radio Choirs in Vienna and Stockholm to the Coro Nacional in Cuba and he has also conducted the WYC 1994 and 1997.⁷⁶ He has been workshop leader at several World Symposia and he is a guest lecturer and a diligent jury member at choral competitions and festivals worldwide. He is the recipient of many awards including the King's medal and was named Conductor

⁷⁶ <http://robertsund.se/eng/> (accessed April 28, 2013).

of the Year by the Association of Swedish Choir masters.⁷⁷ His compositions include music written for Orchestra, mixed choir, male choir and women's choir.

Composition and Historical Perspective

Drunken Sailor is known as a sea shanty. A sea shanty is a work song used by sailors to coordinate and accompany work tasks. These pieces were sung in an effort to lighten labor aboard ships powered only by human strength and the natural elements. Sea Shanties were typically solo verses with everyone singing the choruses, and were said to be audible up to a mile away.⁷⁸ Although these types of songs can be traced back to ancient times, very few texts and no tunes survived from before the 19th century. The word sea shanty dates from the 1850's.⁷⁹ Technology, specifically the invention of steam power at sea, ended the need for shantying. As early as 1900 the songs were revived ashore for use on the concert platform and in schools.

There are two main types of sea shanties: those for use at the windlass or capstan, and those for hauling on ropes. *The Drunken Sailor* is the later and was performed when a gang of men would pick up a rope and run along the deck

⁷⁷ <http://robertsund.se/eng/> (accessed April 28, 2013).

⁷⁸ <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/25583?q=drunken+sailor&search=quick&pos=2&start=1#firsthit> (accessed May 4, 2013).

⁷⁹ Ibid.

with it. The maneuver took place when the ship went about or a boat was hoisted inboard.⁸⁰

In this particular arrangement of *Drunken Sailor*, Sund captures the spirit of the piece contributing in many ways to the picture of rowdy sailors. Introducing the piece and accompanying the first verse with the “hic” immediately sets the mood of the text. Sund uses ostinato patterns, especially in the bass. He varies the composition expertly throughout the song but maintains a homophonic texture for each chorus. He uses distinctively different accompaniment technics to deliver the text and to create a dramatic piece for both the audience and the singers.

Technical Considerations and Musical Elements

This arrangement is set for mixed chorus with a split bass part. The range is reasonable for all voice parts with the only minor exception being a low D in the bass part on the final note.

Drunken Sailor is written in cut time with the tempo beginning at quarter note equal to 100. However, careful attention needs to be made on the changes in tempo that occur throughout the piece. At the beginning of each verse

⁸⁰<http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/25583?q=drunken+sailor&search=quick&pos=2&start=1#firsthit> (accessed May 4, 2013).

directions are given to perform a little more lively with an *accelerando* during the last chorus. These tempo changes greatly contribute to the dramatic nature of the piece and create a driving, exciting performance.

Consideration should be given to the dissonance in this piece. There are several spots that dissonance pervades, the first one occurs at the very beginning. The sopranos and altos are a half step apart and need to make sure that they are in tune. Another spot where dissonance is prevalent is in measures 81-93 where the voices create a tone cluster.

Throughout the piece it is imperative that the text is well articulated. This can be tricky on words such as “up” and in instances where multiple texts occur at the same time. Numerous dynamic and articulation instructions are provided in the score to further enhance the setting of the text. Sund uses text, a variety of voicings and rhythms to vary the verses and choruses in *Drunken Sailor*. The layering of rhythms that occur in measures 61-71 should be focused on and careful attention should be made on the articulation of this part.

Form and Structure

The piece is mostly homophonic, in the dorian mode with a Picardy third at the end on a D major chord.

Verse 1-Measures 1-12: Four measure introduction using “hic”, melody is sung by the tenors with accompaniment being on “hic” in SAB voices.

Chorus 1-Measures 13-20: melody sung by the tenors

Verse 2-Measures 21-32: Four measure introduction on "hi-o", melody is sung by the soprano and altos with accompaniment on "hi-o" in Bass I, Bass II and Tenors.

Chorus 2-Measures 33-40: homophonic texture, melody is in the soprano line

Verse 3-Measures 41-52: Four measure introduction on "Pling-e-ling", melody is sung by the basses with accompaniment on "Pling-e-ling" in soprano, alto, tenor.

Chorus 3-Measures 53-60: homophonic texture, melody is in the bass line

Verse 4- Measures 61-72: Four measure introduction on "Da ba dan", melody is sung by the sopranos with a countermelody in the alto part. The bass and tenor sings an accompaniment on "da ba dan".

Chorus 4-Measures 73-80: Melody changes a bit almost like the piece is modulating.

Verse 5- Measures 81-96: Parts of the melody are sung by the ladies with each voice part holding the last pitch while the next voice enters. After 8 measures a tone cluster is created. The tone cluster is sustained while the male voices do the same thing.

Chorus 5- Measures 97-108: Yet another version of the chorus sung with an accelerando with a very dramatic fermata, and then slows down into a final D major chord

Text

Hic, hic, hic, hic, What shall we do with the drunken sailor, earlye in the morning?

Chorus: Hooray and up she rises, earlye in the morning.

Hi-O, hi-o, hi-o, hi-o Put him in the long boat till he's sober, earlye in the morning.

Chorus

Pling e ling e ling e ling e Pull out the plug and wet him all over, earlye in the morning.

Chorus

Da ba da ba da dan Put him in the scuppers with a hosepipe on him, earlye in the morning.

Chorus.

Heave him by the leg with a runnin' bowlin'

Chorus⁸¹

⁸¹ Robert Sund, *The Drunken Sailor* (Walton Music Corporation, 1978).

Prayer of the Children

Kurt Bestor
(b. 1958)

Arr. By Andrea S. Klouse

TTBB or (SATB)
Warner Bros. Publications CH96166 or (CH96165)

Composer

Kurt Bestor is an Emmy-award winning composer and performer. He has written music for over forty feature-length films, sixteen popular CDs, numerous television themes, as well as arranging carols and other compositions. As a gifted performer, Bestor has performed his popular holiday shows for over 24 years to sold-out audiences throughout the western United States. He has also performed internationally, conducting and performing with the Royal Liverpool Philharmonic Orchestra and Choir, the Estonian National Orchestra, among others.⁸²

Andrea Klouse is an internationally acclaimed composer, arranger, conductor, educational clinician and 30-year veteran teacher in Washington state schools. Klouse earned her Bachelor of Arts in Violin/Voice Performance and Music Education. Klouse was named 2005 Bethel School District Teacher of the

⁸² <http://www.kurtbestor.com/index.php?page=bio&category=Bio&display=112#offset1> (accessed April 28, 2013).

Year and has been the recipient of many awards including Outstanding Music Educator at the biennial convention of the Washington Music Educators Association. Klouse has conducted and performed in numerous international festivals including the International Mozart Festival in Salzburg and Vienna. The Cathedrals Choir also performed in New York City's Carnegie Hall in May of 2007. Klouse is an active adjudicator and presenter at educational clinics, workshops and professional reading sessions. She has directed numerous all-state and regional festival choirs around the United States.⁸³

Composition & Historical Perspective

In the 1970's Bestor served as a missionary for The Church of Jesus Christ of Latter-day Saints in Serbia. "Having lived in this war-torn country back in the late 1970s, I grew to love the people with whom I lived. It didn't matter to me their ethnic origin - Serbian, Croatian, Bosnian - they were all just happy fun people to me and I counted them as friends, people from each region. Of course, I was always aware of the bigotry and ethnic differences that bubbled just below the surface, but I always hoped that the peace this rich country enjoyed would continue indefinitely. Obviously that didn't happen. When Yugoslavian President Josip Broz Tito died, different political factions jockeyed for position

⁸³ http://www.vivacechoral.com/viewpage.php?page_id=9 (accessed April 28, 2013).

and the inevitable happened - civil war. Suddenly my friends were pitted against each other. Serbian brother wouldn't talk to Croatian sister-in-law. Bosnian mother disowned Serbian son-in-law and so it went. Meanwhile, all I could do was stay glued to the TV back in the US and sink deeper in a sense of hopelessness. Finally, one night I began channeling these deep feelings into a wordless melody. Then little by little I added words....Can you hear....? Can you feel.....? I started with these feelings - sensations that the children struggling to live in this difficult time might be feeling. Serbian, Croatian, and Bosnian children all felt the same feelings of confusion and sadness and it was for them that I was writing this song."⁸⁴

Stylistic Considerations and Musical Elements

There are two options to choose for this piece. You may choose between the TTBB voicing or the SATB arrangement. The arrangements are similar with the main difference being all male voices or mixed voices, and range. The tenor parts are quite a bit higher in the TTBB version than in the SATB version. The high note for the TTBB for tenor I is a high b and for tenor II is a high g. In the SATB version, the tenor high note is an e. Also, in the TTBB version the guys split into four parts most of the time, in the SATB version, there are very few

⁸⁴ <http://voiceseducation.org/content/prayer-children> (accessed May 1, 2013).

splits for the guys. The SATB version does split the ladies into three parts several times. Although it was originally scored for all male voices, both arrangements work beautifully.

There are many varying dynamics included in the score, specifically with the frequent use of the *crescendo* and *decrescendo*. This constant fluctuation aids in expressing the deep emotion of the text. Without these contrasts the full meaning of the text cannot be achieved.

Besides the use of dynamics, there are many compositional devices that help to express the meaning of the text. Careful consideration should be made to the directions given throughout the piece as they add to the piece immensely; Directions such as “with much feeling” and “with intensity”. Other devices such as accent marks, fermatas, ritardandos and tenutos should be adhered to. A few moments of cross voicing occur between the tenor ones and tenor twos which could cause a bit of confusion. Because the texture for *Prayer of the Children* is mostly homophonic, balanced chords are of obvious concern.

Form and Structure

In the key of G major

Verse Measures 1-8: Melody in the tenor 1- mostly soft and legato

Chorus Measures 8-12: Mezzo forte with a crescendo and accented with a diminuendo at the end of the chorus

- Verse 2 Measures 12-20 very similar to 1st verse
- Chorus 2 Measures 20-25 very similar to 1st chorus except the end.
- Bridge Measures 26-32 sung on syllables, woh, doh, etc. faster, louder, with ritardando and diminuendo
- Verse 3 Measures 32-40 soft with huge crescendo in the middle on "for silence in their shattered world
- Chorus 3 Measures 40-44 fortissimo, accented ends with ritardando, diminuendo, fermata, then slow down
- Coda Measures 44-49 final statement of verse in Croatian, ending with English text.

Text

Can you hear the pray'r of the children on bended knee, in the shadow of an unknown room? Empty eyes with no more tears to cry, turning heavenward toward the light.

Cryin Jesus help me to see the mornin' light of one more day, but if I should die before I wake, I pray my soul to take.

Can you feel the hearts of the children aching for home, for something of their very own? Reaching hands with nothing to hold on to, but hope for a better day, a better day.

Cryin Jesus help me to feel the love again in my own land, but if unknown roads lead away from home, give me loving arms, 'way from harm.

Wo, lah dah dah dohm, lh dah lah dah dohm. Who, doh doh dah dah dah doh.

Can you hear the voice of the children softly pleading for silence in their shattered world? Angry guns preach a gospel full of hate, blood of the innocent on their hand.

Cryin Jesus help me to feel the sun again upon my face? For when darkness
clears, I know you're near, bringing peace again.

Dali čuje te sve dje čje molitve? Can you hear the pray of the children?⁸⁵

⁸⁵ Kurt Bestor, *Prayer of the Children* (Warner Bros. Publications, 1995).

Part Six

Multicultural Selections from the 21st Century

A City Called Heaven, arr. Josephine Poelinitz iii

We Shall Walk Through the Valley in Peace, arr. Moses Hogan

A City Called Heaven

Josephine Poelinitz

(b. 1944)

SATB/piano

Colla Voce: 21-20105

Composer

Josephine Poelinitz is a contemporary choral arranger and music educator. For the first fifteen years of her career she was an elementary vocal music teacher in the Chicago Public Schools. For the next seventeen years she held the position as the Vocal Music Resource Specialist and as a coordinator of the Citywide Music Contest for the Chicago Public Elementary and High Schools. She is the founder of the award-winning All-City Elementary Youth Chorus of the Chicago Public Schools. She served as the conductor until 2006. Ms. Poelinitz, has held many positions in the community, including Minister of Music, clinician, and adjudicator. Currently, she lives in Indianapolis where she fills request as an adjudicator and elementary/middle school music consultant.⁸⁶

⁸⁶ Drew Collins and Josephine Poelinitz, "City Called Heaven", *Teaching Music Through Performance in Choir volume 3*, (Chicago: GIA Publications, Inc., 2011), 121.

Composition

City Called Heaven is a traditional African-American spiritual. Originally copyrighted in 1994, this arrangement by Josephine Poelinitz is the most widely performed version of the song. It focuses on a soloist (either male or female) with the choral parts serving as accompaniment. This religious spiritual is slow and intent, thus reflecting the pain of the text.

Poelinitz composed City Called Heaven when she was teaching elementary school students. She was teaching the students music about African-American tradition and came up with an arrangement that would work well with younger voices that she taught to the students by rote. When choral director Henry Leck heard the piece he pleaded with Poelinitz for over two years to write the music down. She finally asked Dr. Keith Hampton for help in transcribing the piece and later she added a bass part to make it useful for more advanced choirs.⁸⁷

Historical Perspective

The African American Spiritual is one of the richest American choral genres, and a crucial part of our musical history and education. Nick Strimple compares it to jazz, as being “one of America’s greatest gifts to the world and as

⁸⁷ Drew Collins and Josephine Poelinitz, “City Called Heaven”, *Teaching Music Through Performance in Choir volume 3*, (Chicago: GIA Publications, Inc., 2011), 122.

an expression of the most profound longings of a people".⁸⁸ The musical tradition originated from slaves' experiences in America in combination with their West African musical roots. Slave songs, or spirituals, come mainly from an oral tradition and were created and performed by slaves to express their frustrations and pain, as well as hope for a better future.

There are many types of spirituals. According to Poelinitz, *City Called Heaven* is categorized as a sorrow song. Poelinitz says: "This is a sorrow song... but a sorrow with hope." Spirituals often had coded meanings and that the city called "heaven" may have referred to a city north of the Mason-Dixon Line. Therefore a slave's concept of freedom was directly linked to "heaven".⁸⁹

Slave songs or spirituals provided unity for the slave community and provided a means of communications. Most of the slave owners forbade them to own or use instruments so spirituals were originally unaccompanied and became an instrument of communication.⁹⁰

⁸⁸ Nick Strimple, *Choral Music in the Twentieth Century* (Portland, Oregon: Amadeus Press, 2002), 254.

⁸⁹ Drew Collins and Josephine Poelinitz, "City Called Heaven", *Teaching Music Through Performance in Choir volume 3*, (Chicago: GIA Publications, Inc., 2011), 123.

⁹⁰ Anton Armstrong, *Teaching Music Through Performance in Choir volume 1*, (Chicago: GIA Publications, Inc., 2005), 27.

Stylistic Considerations

The text in *City Called Heaven*, expresses a wide range of emotion; of hope and sorrow. In presenting this piece it is of the utmost importance that the singers stress the important text and follow the stresses marked in by Ms. Poelinitz's use of tenutos. It is also imperative that the singers try to relate to the text. While the meaning of the text relates back to slavery, it is still possible for singers to recall a time in their life that they have felt alone or forgotten. Being able to find a personal connection to the text will certainly provide a more authentic presentation of the song for both the singers and the audience.

The tempo of the piece should be considered before presenting this piece. Keeping the thought of who originally sang these types of pieces, and the conditions in which they lived is extremely important to communicating this spiritual. The thought of a group of people, performing intense manual labor all day in extremely hot temperatures, and their weary walk at the end of the day, would certainly affect your performance.

As far as vocal timbre, the origin of the song must be kept in mind to achieve the most authentic performance. As Anton Armstrong states, "We need to be conscious and take into consideration what type of vocal timbre and vocal

color would reflect the most integrity in the interpretation of the slave song.”⁹¹

With the intent of maintaining the integrity of the spiritual, singers should use a slightly darker tone as opposed to a brighter tone.

Musical Elements

City Called Heaven is set in the key of f minor; the meter is 9/8. The only tempo instruction is “slow.” The texture is homophonic; the choral parts sing triads throughout the piece, serving as accompaniment for the soloist. Dynamics and articulations included in the score are primarily used to emphasize the text. The pitches are fairly easy, but it is important to pay close attention to the meter. The eighth note pulse needs to be felt by the singers so that the piece does not come across as rushed.

Form and Structure

City Called Heaven is in binary form.

Piano introduction: measures 1-4

A (Verse): measures 5-21

First time: SATB voices enter (m. 5); homophonic texture; soft dynamic with slight crescendo to mm.11-12 for text stress on “alone!”

⁹¹ Anton Armstrong, *Teaching Music Through Performance in Choir volume 1*, (Chicago: GIA Publications, Inc., 2005), 33.

Second time: Soloist sings with the choir taking on a total accompaniment part.

B (Refrain): measures 22-39

First and Second time: Choir with soloist.

Homophonic texture; stylistic instruction "with intensity"; forte dynamic; choral parts sing measures 22-25; soloist sings measures 26-29; decrescendo to mezzo-piano; all voices sing measures 30-37 (musically imitates measures 13-21)

Text

Verse:

I am a poor pilgrim of sorrow,
I'm left in this old wide world alone!
I ain't got no hope for tomorrow.
I'm trying to make it, make Heaven my home.

Refrain:

Sometimes I'm tossed and I'm driven, Lord.
Sometimes I just don't know which way to turn.
I heard of a city called Heaven.
I'm trying to make it, make Heaven my home. ⁹²

⁹² Josephine Poelinitz, *City Called Heaven* (Colla Voce Music, Inc., 1994).

We Shall Walk Through the Valley in Peace

**Arr. By Moses Hogan
(1957-2003)**

**SATB (Div.) a cappella
Hal Leonard: 08703314**

Composer

Moses Hogan was born in New Orleans in 1957. He studied at the New Orleans Center for Creative Arts, Oberlin Conservatory of Music in Ohio, the Julliard School of Music in New York, and Louisiana State University in Baton Rouge.⁹³ Hogan was an accomplished pianist winning awards such as first place in the prestigious 28th annual Kosciuszko Foundation Chopin competition in New York. In 1980, Hogan changed his focus to choral music. He began composing and arranging spirituals, formed the Moses Hogan Chorale, and became the editor of the Oxford Book of Spirituals.⁹⁴ His spirituals have become staples in the repertoire for choirs all around the world and are highly praised by critics worldwide. Tragically, Moses Hogan died of a brain tumor at the age of 45.⁹⁵

⁹³ http://moseshogan.com/about_moses_ogan.htm accessed April 19, 2013.

⁹⁴ Christopher S. Owen, "Old Time Religion", *Teaching Music Through Performance in Choir volume 3*, (Chicago: GIA Publications, Inc., 2011), 167.

⁹⁵ http://moseshogan.com/about_moses_ogan.htm accessed April 28, 2013.

Composition and Historical Perspective

We Shall Walk Through the Valley in Peace is a traditional African American spiritual. It was copyrighted in 2001 and like most African American spirituals, it is a cappella. This is due to the slave owners forbidding the use of instruments among slaves. It is categorized as a religious spiritual because it makes direct reference to Jesus and heaven and is meant to teach people about spiritual belief.⁹⁶ Anton Armstrong refers to spirituals as pieces that “possess a lyrical quality and express a wide range of emotions, such as elation, hope, and sorrow”.⁹⁷

Stylistic Considerations

Hogan has written expressive and dynamic instructions throughout the piece but there is a lot of room for individual interpretation. It is important to remember the emotional expression that needs to occur. The singers must think about the amount of suffering and despair the slaves must have felt and the promise that this text would offer them.

This piece calls for a well-supported, warm tone with rich, full vocal production and open pure vowels. Hogan’s melodies are truly expressive and

⁹⁶ Anton Armstrong, *Teaching Music Through Performance in Choir volume 1*, (Chicago: GIA Publications, Inc., 2005), 27.

⁹⁷ Ibid.

accurate reflections of the text. In order for this emotional text to be communicated well, performance of these melodies must be fluid. Performers must be successful in portraying both the subtle nuances and the intense moments of the piece.

Musical Elements

We Shall Walk Through the Valley in Peace is in Eb Major and is mostly homophonic. The rhythmic structure is mostly quarter and half notes with the occasional use of eighth notes. The tessitura is mainly comfortable for all voice parts. In fact all of the voices are on the low to mid part of their range for most of the piece; with only four measures that reach out into their mid to upper range. It is written for SATB with division so at times all of the voice parts divide. The harmonies are often close with the use of dissonance fairly prevalent. Tuning and balancing the chords is crucial in properly presenting this piece and fulfilling the emotional intensity needed.

Form and Structure

Verse I with Introduction Measures 1-20

Measures 1-5 Introduction: performed on a "hum" with the introduction of the text, the close chords seem to represent the valley of peace. It is sung pianissimo.

Measures 5-20: the melody is presented in the soprano with accompaniment chords in the other voices. This verse is sung mezzo forte.

Verse II with Introduction: Measures 20-40:

Measures 20-25: same as measures 1-5 except mezzo piano.

Measures 25-40: same as verse one harmonically but with different words and rhythms to accommodate the text

Verse III: Measures 40-55: This section is different melodically and harmonically, this is the climax of the piece, is forte for the first five measures and then diminuendos to piano.

Coda: Measures 56-59: It ends much like it started with one final statement "we shall walk in peace" pianissimo

Text

We shall walk in peace. We shall walk through the valley in peace. We shall walk through the valley in peace. For Jesus Himself will be our leader. We shall walk through the valley in peace.

We shall walk in peace. We will meet our loved ones there. We will meet our loved ones there. For Jesus Himself will be our leader. We shall walk through the valley in peace.

There will be no trials there. There will be no trials there. For Jesus Himself will be our leader. We shall walk through the valley in peace. We shall walk in peace.⁹⁸

⁹⁸ Moses Hogan, *We Shall Walk Through the Valley in Peace* (Hal Leonard Corporation, 2001).

Part Seven

The 21st Century

Innisfree, Gerald Custer

Innisfree

Gerald Custer
(b. 1953)

SSATB with piano
GIA Publications: G-7005

Composer

Gerald Custer is an American composer, conductor, and write for professional journals from Baltimore. Mr. Custer earned his bachelor's degree in conducting from Westminster Choir College and a master's degree in conducting with a minor in musicology from George Washington University.⁹⁹ He received his Doctorate of Musical Arts in choral conducting at Michigan State University. An award-winning composer and arranger, Dr. Custer studied with Malcolm Williamson. Dr. Custer has contributed chapters and music to both volumes of James Jordan's *The Choral Rehearsal* and provided musical examples and performing editions for Dr. Jordan's *Music for Conducting Study*. He serves as the featured choral methods columnist for the GIA Quarterly, a publication which reaches more than 25,000 church musicians around the English-speaking world. Dr. Custer presently teaches music theory and composition at Wayne State University, leads a multiple-choir program at First Presbyterian Church in

⁹⁹ William Hammer, "Innisfree", *Teaching Music Through Performance in Choir volume 2*, (Chicago: GIA Publications, Inc., 2007), 353.

Farmington Hills, Michigan, and serves as music director of the Seaway Chorale and Orchestra.¹⁰⁰

Composition and Historical Perspective

Innisfree was part of the Seventy-Fifth Anniversary Composition Contest of Westminster Choir College in which it won first place. It is known as a “choral art song” and it incorporates frequent use of text painting.¹⁰¹

The text for this song is a poem written by William Butler Yeats. Yeats was an Irish poet who was born in 1865 son of an Irish Painter, John Butler Yeats. He is known as one of the very greatest poets of the twentieth century.¹⁰²

The poem is based on a real place, in Lake Gill, an area Yeats loved. The poem is one of his first great poems and it seems to have a lot of meaning to his career. Custer states that “the belief that truths dwelling deep within us are essential to life was one that guided Yeats always, and the struggle to remain true to the deep heart’s core was, in the opinion of many, his primary undertaking as a poet.”¹⁰³

¹⁰⁰ <http://www.giamusic.com/bios/dr-gerald-custer> (Accessed April 28, 2013).

¹⁰¹ William Hammer “Innisfree” in *Teaching Music through Performance In Choir* Volume 2, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 353.

¹⁰² Gerald Custer, *Innisfree* (GIA Publications, 2006)

¹⁰³ Ibid.

Stylistic Considerations

Being able to communicate the text expressively is the key to this piece. This can be difficult considering the text has a lot of unusual words in it. In order to effectively communicate the words, the singers must contemplate the meaning of the text and how it might pertain to their own lives. Custer suggests the singers think about the following questions. "What is your deepest longing?" "What secret lives in your deep heart's core?" "Where is home for you?" "Are you there now or still searching for it?"¹⁰⁴

Another way to help to communicate the text effectively is to work on the phrases. Most of the phrases are meant to be arched. The lines need to be legato with the use of tall, long vowels. The vowels need to be pure, with no use of diphthongs and unaccented syllables need to remain unstressed.

Musical Elements

Innis free is written with a mostly homophonic texture. The only point of imitation is found in measures 24-25. It is at this very spot where singers should be cautioned of the descending lines, as they become difficult to sing in tune. When learning this piece it is helpful to sing the notes on a neutral syllable such as "du". This will help the singers not have to focus on the text, and better focus

¹⁰⁴ Gerald Custer, *Innisfree* (GIA Publications, 2006)

on the notes and rhythms. The rhythmic structure is focused around mostly quarter, half and eighth notes with an occasional triplet. Triplets should be performed sounding free and not too structured. The basses should be cautioned in measure 4 to their jump to D flat which clashes with the tenors and then their E flat which they sing in unison with the tenors. These notes need to be lighter with a lot of space. In unison spots, singers should listen carefully to each other and sing softer. Custer uses dissonance throughout the piece and some of these spots can cause a bit of stress for the singers. One of these spots occurs on the first entrance of the singers. Numerous dynamic and articulation instructions are provided in the score, especially use of crescendos and diminuendos to further enhance the setting of the text.

Form and Structure

Key of A flat, Homophonic

- A- Measures 1-19: 2 measure piano introduction, voices enter softly and sing a cappella until measure 6 where the piano re-enters. In measure 16 we hear a surprise G flat major chord
- B- Measures 20-36: It is in this section that we hear the only imitative section; this occurs in measures 24 and 25. Measures 25-26 and 33-34 are a cappella.
- C- Measures 37-53: This section starts off sounding like the A section and incorporates some of the B section in it as well. Measures 37-39 and 46-48 are a cappella.

Text

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.
And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.¹⁰⁵

- W. B. Yeats (1865-1939)

¹⁰⁵ William Hammer "Innisfree" in *Teaching Music through Performance In Choir* Volume 2, ed. Heather Buchanan and Matthew Mehffey, (Chicago: GIA Publications, 2005), 353.

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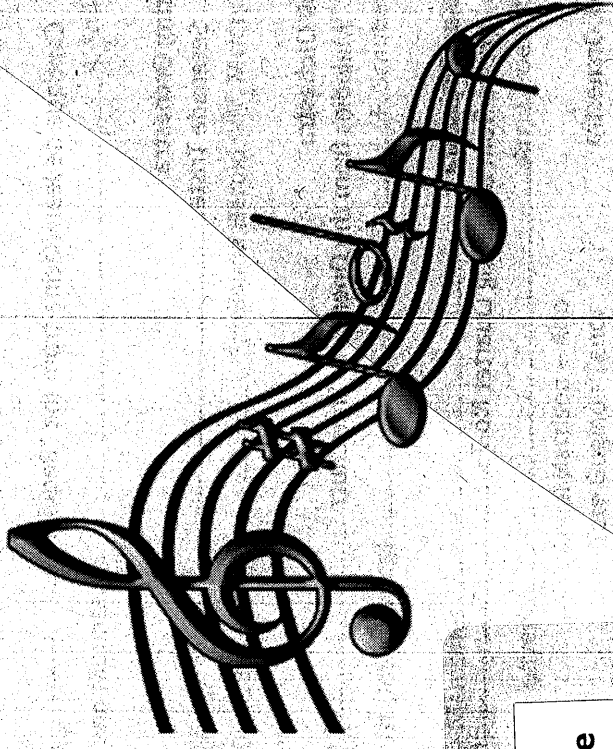
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Dallastown Area High School Presents

The Annual Fall Orchestra
& Choral Concert

November 11, 2012



Under the Direction of:
Mr. David E. Diehl &
Mrs. Jennifer Fadely McCleary

Perm
Reserve
LD
3241
.M35
M3366
2013x

Choral Con

7/27/12

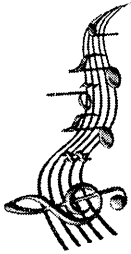
Rehearsal w

11/8/12

11/9/12

Fall Concert

11/11/12



String Ensemble

Concerto Grosso Opus 6 No II.....A.C orelli
Movements: *Vivace-Allegro-Adagio-Vivace-Adagio-Largo andante-
Allegro-Adagio-Andante-Largo-Allegro*
Sung Cho - Violin I
Daniel Friedland - Violin II
Rachel Writer - Cello

Concert Choir

Awake the Harp, from the "Creation"F.J. Hayden
Dakota Haines - Tenor
Innisfree.....G. Custer

Cantique de Jean Racine-from the "Requiem"G. Faure

String Orchestra

Serenade Triste.....R. Cohen

Full Orchestra

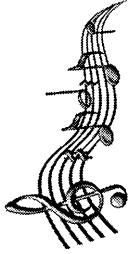
Melodies from the Opera Der Freischutz.....C.M.v.Weber

String Orchestra

Presto from the String Quartet No 7F. Schubert

Full Orchestra

Symphony No. 25 in G minor.....W.A. Mozart (arr. Issac)
Movement No. 4



Girls Chorus

I Am the River.....A.F. Bernon
Bryan Mills - Flute
Josh Berley - Cello
Lauren Cooksey, Erin Perry, & Phoebe Glattacker

Remember.....D.G. Schultz

Alleluia.....S.K. Alberecht

String Orchestra

Pizzicato Polka.....Johann und Joseph Strauss

Full Orchestra

By Loch and Mountain.....R. Smith

String Orchestra

Zampa Overture.....Ferdinand Herold (arr. Mcleod)

Concert Choir

Lebenslust (Joy of Living).....F. Schubert

Wanting Memories.....Y.M. Barnwell

City Called Heaven.....Arr. J. Poelinitz

Angel Harrison - Alto
Tate Gugino - Tenor

Full Orchestra

Overture to La Belle Helene.....J. Offenbach (edited Stroud)

Orchestra

Violin I			
Seung Ri Cho	1,3,4		
Emily Ilyes	2,3		
Daniel Friedland	2,3		
Lauren Hodge	2,3		
Brittany Shinton-Welty	2,3		
Samuel Ward	3		
Sarah Hill	2,3		
Sarah Pell	2,3		
Jenna Abrahamson	3		
Alexander Kim	2,3		
Vanessa Trauger	3		
Nicholas Wagman	3		
Paige Childs			
Meghan Howie			
Abby Jones			
Bailey Groff			
Emily Westenberger			
Nicole Gurreri			
Megan Stager			
Viola			
Adam Kohlbus	2,3		
Amanda Shapiro	1,3,4		
Hannah Eckstrom	2,3		
Madison Groff	2,3		
Aaron Ward	3		
Elizabeth McGavisk	2		
Amber Dubois			
Julia Byerly			
Mitchell Lauer			
Cierra Heilman			
Violin II			
Claire Kim	2,3,4		
Jian Manganti	2,3		
Laurel Kovalchick	2,3		
Alyssa Bixler			
Emily Kistler			
Rachael Daudelin			
Danny Godstrey	3		
Angel Harrison			
Danielle Gemperline	3		
Lindsey Cauble			
Madeline Hartman			
Tatiana Purnell			
Ivy Chen			
Krystal Martin			
Maria Magor			
Adele Lanoue			
Austin Himmelright			
Emily Kauffman			
Sarah Eliehausen			
Samantha Gingalewski			
Annie Nelson			
Amanda Arnold			
Cello			
Andrew Entwistle	2,3,4		
Rachel Writer	2,3		
Teri Latterman	2,3		
Josh Berkley	3		
Erik Friedland	2,3		
Shannon Ludlow			
Emily Staats			
Josh Zimardo			

Orchestra

Bass			
Cayden Cramer	3		
Ian Fitzhugh			
Sarah Conroy			
Oboe			
Jenna Dell	1		
Bassoon			
Alys Tucker	1		
Flute 1			
Bryan Mills	2		
Meganne Beach	1		
Flute 2			
Sarah Weaver	2		
Pragnya Dontu	2		
Clarinet 1			
Shelby Helwig	1		
Ellen Delp	2		
Clarinet 2			
Courtney Bojarski			
Mary Eckert			
French Horn			
Horn 1			
Ryan Summers	1		
Leah Jorgensen			
Horn 2			
Chloe Berridge			
Will Wyatt			
Trumpet			
Kyle Melander			
David Fowler			
Stephen Trauffer			
Katelyn Salotto	2		
Trombone			
Steven Astrachan	2		
Tyler Moland			
Allison Randolph			
Abigail Eckstrom			
Allison Trauffer			
Percussion			
Linden Bowser			
Dan Zolin-Eddis			
Dakota Haines			
Jeanne Boyle			
Keyboards			
Candace Botterbusch			
Evan Lentz	2		
Chris Godfrey	2		
Piano			
Alex Pinkerton			
York Youth Symphony Members	1		
First Chair Players	2		
York Youth Symphony Members	3		
String Ensemble	4		
DAHS String Quartet Members			

Concert Choir

Soprano

Chelsea Allen
Emily Anderson
Samantha Anderson
Candace Botterbusch
Cierra Brown
Moriah Brown
Julia Capatch
Jenna Dell
Briana Fowler
Erin Hawk
Haley Hostetter
Hannah Kohler
Mallory Kravitz
Alexandria Lehman
Sarah Lytle
Natalie Potter
Chelsea Schrader
Emily Smith
Autumn Smith
Jordan Swartz
Chelsea Tindull
Vanessa Trauger
Leah Wagner
Sarah Weaver

Tenor

Steven Astrachan
Ian Atwood
Owen Billet
Brant Davis
Dylan Fry
Connor Geoghan
Tate Gugino
Dakota Haines
Clayton Horning
Martin Manchev
Ray Markey
Samuel Miller
Jason Pandelidis
Alexander Pinkerton
Benjamin Reynolds
Lucas Staub
Kwasi Williams
Dalton Wynegar

Alto

Jenna Abrahamson
Karley Andrews
Sarah Berger
Ellen Delp
Olivia Desenberg
Angel Harrison
Morgan Harwood
Allison Hower
Emily Ilyes
Leah Jorgensen
Rachel LeCates
Jennifer Manning
Claire Markey
Alicia Nowell
Katie Pennewill
Estelle Rayburn
Audrey Rogers
Dimitra Skouras
Maya Vrbukva
Grace Weikert
Christina Woody
Rachel Writer

Bass

Alex Altieri
Blake Bowman
Luke Chase
Jacob Cherry
Jedediah Davis
Benjamin DeStephano
Garrett Forrester
Paul Glusco
Jarik Hieronymus
Matthew Hoeft
Aiden Hostetter
Benjamin Kelkis
Mitchell Lauer
Garrett Moats
David Morton
Matthew Nace
Benjamin Scofield
Ryan Summers
Matthew Thies
Michael Trauffer
Keenan Waltemeyer
Daniel Zolin-Eddis

Girl's Chorus

Soprano 1

Abby Astrachan
Sierra Austin
Lauren Cooke
Lauren Cooksey
Emily Corwin
Rebekah Coup
Allison Elliot
Mary Fort
Melissa Hartman
Jubilee Herbert
Megan Howie
Emma Marks
Isabella Nelson
Lauren Paules
Grace Ramsay
Sarah Ribblett
Alexandria Ritmiller
Christina Sartalis
Chelsea Schrader
Alex Strawser
Natarsha Timbers

Soprano 2

Rose Arbittier
Carly Bankert
Robyn Blevins
Brittany Brubaker
Taylor Castle-Baron
Ashley Emehenheiser
Kacie England
Mariah Frey
Joelle Gembe
Julia Grove
Ashleigh Hamman
Gurpreet Kaur
Emily Krise
Breanna Long
Sydney Nash
Erin Perry
Hannah Price
Rachel Saffell
Betty Schuebel
Rachel Silberstein
Julia Snyder
Mackenzie Swartz
Kaitlyn White

Alto

Alexa Atland
Kathleen Blum
Erin Campbell
Deanna Deimler
Kimberly Delaney
Alexandria Dellone
Elita Easter
Chelsea Enwezor
Angela Friedrich
Phoebe Glattacker
Ashley Goddard
Danielle Gray
Tiffany Maenner
Carlee Nilphai
Caitlyn Parker
Jennifer Peters
Adeline Romig
Ali Shick
Kalyn Sleeper
Megan Stager
Hannah Steiber
Kathleen Tarr
Lydia Trout
Rebecca Walls

Piano

Mrs. Carol Heagy

CONCERT ETIQUETTE

As a courtesy to other audience members:

- ♫ Please refrain from talking and entering or leaving the auditorium while a group is performing!
- ♫ Please turn off all cell phones and pagers before the performance begins.

Thank you for extending these small courtesies to others!

ACKNOWLEDGEMENTS

A special thanks to the following:

Dr. Ronald Dyer, Superintendent

Dr. Josh Doll, Assistant Superintendent

Dr. Alan Fauth, Principal

Mrs. Erin Heffler, Assistant Principal

Mr. Kevin Molin, Assistant Principal

Mr. Stanley Weinstein, Assistant Principal

DASD School Board, and faculty for their continued support of music education in our schools.

Dallastown custodial staff

Parents and friends who support all of the artistic endeavors of the Dallastown music staff and students

The Music Boosters Association

Thank you for sharing your evening with us!