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Conducting Student Scholarship

Music conducting

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2015

## Advanced Conducting Project

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Messiah College

**Advanced Conducting Project:**  
Master of Music in Choral  
Conducting

Hillary Malone

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2015x

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**Part One: The Renaissance Era**

*Ave Maria a 4*, Josquin Des Prez

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*Ave Maria (virgo serena) a 4*- Josquin Des Prez (b. Saint Quentin, c1450–55; d Condé-sur-l'Escaut, 27 Aug 1521)

- SATB, A Cappella
- Difficult
- Latin
- Edited by Charles H Giffen; CPDL

### Composer Background:

Although his birth location is not exact, it is said that Des Prez was born in St. Quentin, France. Josquin was a notable composer from the early Renaissance period. He was a member of the court choir of Rene in Aix-en-Provence and the royal chapel of Louis XI. In 1489, Des Prez became a member and chaplain of the court in Milan. After political uproar, Josquin returned to serve the King of France. His final years were spent as provost for the collegiate choir of Notre Dame in Condé-sur-l'Escaut.

According to Schrock (1998), "Today Josquin is considered to be the most important composer in the development of imitative polyphony."<sup>1</sup> His compositions range from masses, mass excerpts, motets and secular works. Many of these works have roots in <sup>it</sup> cantus firmi or Gregorian chant.

### Historical Background:

*Ave Maria a 4* was one of the most popular motets of the Renaissance era. During this

<sup>1</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 29.

period, many groups devoted their time to prayer to the Virgin Mary. Des Prez based the opening line from a preexisting Gregorian chant. He then continued to use a variety of textures and voicing for the remaining stanzas of this piece. Although Josquin has greatly influenced the Renaissance era, there is quite a bit of ambiguity in regards to the details of his life and works as many scholars and historians have not been able to solidify <sup>information regarding</sup> his early life. Therefore, the dates of this composition are not confirmed. Most likely this piece was composed in 1485.

This piece has become a staple in the choral conductor's repertoire because of Des Prez' brilliant usage of imitative polyphony and call/response style between voice parts. Along with its frequent use in performance it is used for study in music history <sup>courses</sup> and analytical studies.

### Technical Considerations:

Depending on which score from CPDL is used, the notation could be unusual for the singers. Less experienced singers will need an overview of the notation style. This is particularly true with the Giffen edition. For example, a whole note will get one pulse and a half note will get half a pulse in this piece. In the Giffen edition, each voice part in the opening statement places the text "Ave Maria" at all whole note values. Therefore, if conducted in two the opening statement is sung as the director is pulsing the beat. It is important to spend the first week of rehearsal on this piece chanting through the rhythms to make sure the students are confident before applying pitch.

The octave leaps in the Alto and Tenor line can cause some difficulties and should be isolated to ensure <sup>that</sup> they stay in tune. There are also several entrances where the Sopranos and

Altos are an octave apart and the Tenors and Basses are an octave apart. These entrances will need to be “locked in” immediately to keep the rest of the phrase in tune (see measure 31, 35, 78 and 81). This can be achieved by having these parts sing the previous phrase and hold on the octave passage. This can provide an easy assessment to hear if each part is tuning on the octave.

⊗ Opposite of these homophonic-like entrances, this piece has several imitative polyphonic phrases. Each of these phrases is typically started with the Soprano voice and then echoed in pattern from high to low (Alto, Tenor, Bass). These phrases were not written with the same entrance pattern. Des Prez wrote some of these polyphonic entrances similar to a canon style where each entrance occurs on the same beat two measures later. However, there are many moments where there is not a pattern at all (see measure 64 through 77). These spots will need additional time spent studying <sup>on the part of</sup> from the conductor in order to provide confident cues to the singers. The conductor can accomplish this by notating markings in the score that will show which voice part is entering and how each line should be shaped. It is also encouraged for the conductor to spend time practicing these gestures in front of a mirror or with a recording.

The Tenor line at measure 44 through 50 could cause complications due to the <sup>hemiola</sup> hemiolas.

Isolating this phrase will help the Tenors become comfortable with the rhythms. Beginning <sup>by</sup> with <sup>now?</sup> (counting) through this passage will allow the Tenors to internalize the rhythmic lines. It would also benefit the section to count-sing through this passage before moving to solfege or text. The Tenors also have an imitative rhythmic pattern at measure 94, different from the Soprano/Alto/Bass part. Isolation of this section will help to make sure they can sustain independence of their imitative line.

## Stylistic Considerations:

Discussion of the Renaissance era with the students will be important for understanding the style of this piece. The tone needs to be pure and unwavering. Excessive vibrato in this piece will affect the tuning and smoothness of the lines.

Several of the polyphonic lines connect to the next entrance as they crescendo to the climax of the phrase (see measure 1 through 22). Generally, the phrases start at a softer level and crescendo in the middle before they taper back down. The overlapping of the lines has a “continuous flow” feeling. <sup>how?</sup> The quarter notes will help propel this piece forward if they are emphasized more. Des Prez gives each voice part a passage of quarter notes in this piece and these spots should be sung lightly with the feeling of forward motion to the end of the phrase.

~~After listening to several recordings,~~ this piece has a natural flow when taken at a faster tempo. For example, the Tallis Singers take this a ~~little on the slower side~~ <sup>than other choirs</sup> (personal preference). It would be nice to be at a quick enough tempo so that the meter change can be conducted in one. The meter change should add more movement and vibrancy to the text. This is one of the first times that three voice parts align together. <sup>in this piece</sup> With this section conducted in 1, the singers will feel the bounce-like quality in the music. <sup>important why?</sup>

## Form and Structure:

There are several textural changes in this piece. Des Prez begins with an imitative

<sup>2</sup> Roden, Timothy James, Craig M. Wright, and Bryan R. Simms. 2006. *Anthology for music in western civilization*. Belmont, CA: Thomson/Schirmer, 50.

polyphonic phrase followed by occasional homophonic duets between the Sopranos/Altos and Tenors/Basses. Each new phrase begins a call and response idea that begins with Sopranos/Altos and followed by Tenors/Basses. The last phrase is the only time when all parts are singing in homophony on sustained chords over the solemn statement "O Mater Dei..."

"The text consists of an opening salutation to the Virgin, followed by five stanzas, each of which salutes one of the five principal events in Mary's life (her conception, nativity, annunciation, purification, and assumption) as celebrated in the five major Marian feast days of the Catholic Church year."<sup>3</sup> Josquin carefully wrote the music to adequately reflect the text.

**Text:** 1<sup>st</sup> phrase taken from Prayer to Mary from the Catholic Church (derived from the Gospel of St. Luke).

*Ave Maria, Gratia plena,  
Dominus tecum, Virgo serena.  
Ave, cuius Conceptio,  
Solemni plena gaudio,  
Caelestia, Terrestria,  
Nova replet laetitia.  
Ave, cuius Nativitas  
Nostra fuit solemnitas,  
Ut lucifer lux oriens  
Verum solem praeveniens.  
Ave pia humilitas,  
Sine viro fecunditas,  
Cuius Annuntiatio  
Nostra fuit salvatio.  
Ave vera virginitas,  
Immaculata castitas,  
Cuius Purificatio  
Nostra fuit purgatio.  
Ave, praeclara omnibus*

<sup>3</sup> Roden, Timothy James, Craig M. Wright, and Bryan R. Simms. 2006. *Anthology for music in western civilization*. Belmont, CA: Thomson/Schirmer, 81.

*Angelicis virtutibus,  
Cuius Assumptio  
Nostra fuit glorificatio.  
O Mater Dei,  
Memento mei. Amen.*

#### Poetic Translation:

*Hail Mary, full of grace,  
The Lord is with thee, serene Virgin.  
Hail, thou whose Conception,  
Full of great joy,  
Fills heaven and earth  
With new gladness.  
Hail, thou whose Nativity  
Became our great celebration,  
As the light-bearing Morning Star  
anticipates the true Sun.  
Hail, faithful humility,  
Fruitful without man,  
Whose Annunciation  
Was our salvation.  
Hail, true virginity,  
Immaculate chastity,  
Whose Purification  
Was our cleansing.  
Hail, glorious one  
In all angelic virtues,  
Whose Assumption  
Was our glorification.  
O Mother of God,  
Remember me. Amen.*

**Rorate Coeli-** Giovanni Pierluigi da Palestrina (b. 1525 or 1526 d. 1594)

- SSATB; *a cappella*
- Latin motet
- Hard (UIL Grade 5)
- J&W Chester, Ltd.

### Composer Background:

Although the dates are unknown, Palestrina received musical training at S Maria Maggiore. His first known position was as the organist for the cathedral S Agapito in the town Palestrina. In 1551, he became a member of the Cappella Giulia. Shortly after, Palestrina was admitted to the Cappella Sistina for a brief time. He and two others were dismissed from the ensemble due to being married. In 1561, Palestrina took over the *maestro di cappella* position from Orlando di Lasso at San Giovanni in Laterano. He also held positions at S Maria Maggiore, Seminario Romano and the court of Ippolito II d'Este. His final post was the Cappella Giulia, and he held this position until his death in 1594.<sup>4</sup>

Palestrina's influence during the Council of Trent and the Counter-Reformation have helped identify him as a strong, influential composer during the Renaissance Era. With 104 masses, 529 motets and approximately 140 madrigals, Palestrina has greatly contributed to choral literature. He died from an acute pleurisy in 1594.<sup>5</sup>

<sup>4</sup> Lewis Lockwood, et al. "Palestrina, Giovanni Pierluigi da." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 24, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20749>.

<sup>5</sup> Shrock, Dennis. "The Renaissance Era." In *Choral Repertoire*, 61-63. Oxford: Oxford University Press, 2009.

### Historical Background:

*Rorate Coeli* is part two of the motet *Canite tuba*. Most likely, this piece was performed for the fourth Sunday of Advent service. This piece was first published in 1572 in Venice, and is commonly used along with other arrangements during Advent for both Mass and the Divine Office.<sup>6</sup>

### Technical Considerations:

Vocal stability is essential to singing the several imitative polyphonic phrases. The director needs to arrange a rehearsal schedule that will allow for plenty of time in sectionals or isolating the voice parts. If the choir has section leaders that are capable of self-leading rehearsals, it would be beneficial to have these select students do so. The use of imitative writing in this motet should be discussed in the beginning of the rehearsal process; the director should also have all voice parts note the importance of each entrance and the climax of each phrase. This will be equally important when practicing the conducting patterns.

Hemiolas are commonly used during this piece. It may be beneficial to have singers count sing or chant through the rhythm during these sections in the early stages of the rehearsal process. They occur at measures 11 through 15, 33 through 38, 43 through 49, 59 through 68, and 75 through 86. The director should spend time practicing the conducting patterns during these areas as well.

<sup>6</sup> Herbermann, Charles George. *The Catholic Encyclopedia: An International Work of Reference on the Constitution, Doctrine, Discipline, and History of the Catholic Church.* New York: Robert Appleton, 1907. 183.



The tessitura is high for both Soprano I, II and Tenor. The Sopranos are frequently singing a *G5* and the Tenors are frequently singing a *G4*. Vocal warm-ups that focus on a higher range will benefit these voice parts during the rehearsal process. These voice parts may also have difficulty with omitting vibrato in this piece. Depending on the maturity and skill level of the choir, the director may have better luck explaining straight tone singing by instructing the singers to sing the correct pitch with as little wavering from it as possible. This can be used in a vocal exercise on a unified vowel with encouragement from the director to focus on breathe flow.

### Stylistic Considerations:

The composers of the Renaissance Era did not provide dynamic or musical markings in the score. The dynamic growth should be subtle and not interfere with the unwavering tone quality. There should be a slight *crescendo* on the half notes and dotted half notes in this piece. The first examples of this occur in the first phrase; it begins with the Soprano II entrance as they sing "Rorate." This is repeated in the Soprano I voice part at measure 4.

When applying text to the rehearsal process, the director should have the singers chant the words while focusing on syllabic stress. Both the director and the singers should be sensitive to the entrances of other voice parts. The director should discuss the difference between foreground and background material. For example, the opening phrase begins with Soprano II followed by Alto and then Soprano I. The Soprano II line should have a slight *crescendo* on their entrance followed by a *decrecendo* as the other two voices enter. Every phrase entrance should be easily identifiable to the listener.

The eighth note passages are important and should be emphasized by each voice part. Palestrina uses either descending or ascending eighth note passages in every voice part. The first passage is at measure 6 in the Soprano II line followed by Alto and Soprano I at measure 9. As previously mentioned these passages should only have a slight dynamic growth or emphasis. Overusing dynamic changes might have an effect on the straight tone singing indicated by this style.

### Form and Structure:

The overall texture used in this piece is imitative polyphony. This piece remains in a major mode with brief periods of tonicization in the dominant key and secondary dominant. The structure is an *ABCB* with the final *B* section ending on tonic. The *A* material is from measure 1 through 21, the *B* material is from measure 22 through 38, the *C* material is from measure 39 through 75 (downbeat), and the closing *B* section is from measure 75 to the end.

**Text:** *Isaiah 45:8* - New King James

*Rorate coeli desuper,  
et nubes pluant justum:  
aperiatur terra et germinet Salvatorem.  
Ostende nobis, Domine, misericordiam tuam,  
et salutare tuum da nobis:  
veni Domine, et noli tardare.  
Alleluia.*

### Poetic Translation:

*Drop down dew, ye heavens, from above  
and let the clouds pour down righteousness:  
let the earth open and bring forth the Saviour.  
Show us thy mercy, O Lord,  
and grant us thy salvation:  
come, O Lord, and do not delay.  
Alleluia.*

*If Ye Love Me*- Thomas Tallis (ca. 1505- d. 1585)

- AATB (originally), SATB, TTBB, *a cappella*
- English
- Medium Hard
- CPDL

### Composer Background

Thomas Tallis was likely born in Kent. His younger years are <sup>not well documented</sup> unknown and the first recognized recording of <sup>his work found</sup> him was at the Benedictine priory in Dover as the organist. He held several positions as <sup>a</sup> composer, singer and organist throughout England. Such as, St. Mary-at-Hill in London, Waltham Abbey in Essex, Canterbury Cathedral and the Chapel Royal.

“Tallis’ <sup>over</sup> compositional career spanned decades of unprecedented political and religious turbulence whose ~~effect~~ <sup>effect</sup> on English music was profound.”<sup>7</sup> He lived through five monarchs and the struggle between Catholicism and Protestantism. During the reign of Elizabeth I, Tallis began writing music for the Anglican liturgy. It was also during this reign when both Tallis and Byrd were given “...the first-ever exclusive license in England to print and publish music.”<sup>8</sup> Tallis’ composition career include<sup>s</sup> twenty-four anthems, forty motets, four part songs, two sets of Lamentations, one Magnificat and two masses.

<sup>7</sup> Paul Doe and David Allinson. "Tallis, Thomas." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 10, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27423>.

<sup>8</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 147.

### Historical Background:

*If ye love me* was one of the first English anthems composed for the Anglican service.

This piece has been traced back to the Wanley Partbooks used for service and composed between the years 1547 and 1548. This was during the reign of King Edward VI when all services were required to be sung in English. The text is taken from John 14:15-17 and is commonly sung for the liturgical service in the Easter season.

### Technical Considerations:

Although the original key is *C* major, it will fall to the director's discretion on what key will best suit the ensemble. Common transposed <sup>itions</sup> keys <sup>to</sup> are both *E* and *F* major. These keys are <sup>create</sup> placed at a higher tessitura in the SATB setting.

The polyphonic lines will be difficult at first glance due to the multiple entrances that occur on the off-beat. This will require time spent isolating each vocal line to achieve solidity on every part. Several entrances occur on the weak portion of the beat. The director will need to practice giving clear cues for these entrances. Examples for further study: measure 5, 7, 9 and 10. Spending time to isolate these spots will help the singers feel confident with the off-beat entrances.

The director should be aware of the cross voicing that occurs between the Soprano and Alto voice parts. This can be an uncommon musical <sup>device to</sup> element for some choirs. Cross voicing passages begin at measure 23 and continue to the final cadential point. Additional rehearsal time might be needed to ensure vocal stability throughout this final phrase.

### Stylistic Considerations:

The singers should avoid using excessive vibrato in order to provide this anthem with a straight, pure tone. This vocal quality is stylistic of the Renaissance period. A brightness to the tone quality is encouraged during the singing of this piece.

Tallis creatively notates words and syllables that require stress on the strong beats. For example, the opening phrase has a natural placement for word stress on "love" and "comMANDments." This is also true of the words "pray" "give" "He" and "abide." Rehearsal of this word stress should be shown through an outward gesture from the body with the left hand. *How would they determine stress?*

The singer<sup>s</sup> should be aware of the important melodic material during the second half of the piece. Each entrance of "that He" should be emphasized to show the importance of "He (God)" in this phrase. The director should spend time explaining the points in these phrases that need to be brought out from each section. It is important for each voice part to understand how every line functions together. The director should discuss which voice parts have the significant melodic material with the singers of the choir. This will allow them to understand which voice part or parts contain important thematic material.

### Form and Structure:

This piece stays in the Ionian mode throughout. The second half of the song (the *B* material) is repeated. This new material should be sung at a softer dynamic the first time and at a strong *forte* on the repeat. The composer repeats this material "that He may bide with you forever" to show emphasis <sup>&</sup> to the text, which should be modeled with dynamic contrast. The

beginning texture is homophonic and quickly shifts to imitative polyphony at the second phrase.

As each vocal line enters during the *B* section the phrase should have a *crescendo* to *decrescendo*

effect. Each voice part should be aware of the other entrances and taper the ends of each phrase as

another part enters.

**Text:** *John 14:15-17*- New International Version

*If ye love me keep my commandments,  
And I will pray the Father,  
And He shall give you another comforter,  
That He may bide with you forever,  
E'en the spirit of truth.*

## Part Two: The Baroque Era

*Machet Die Tore Weit*, Andreas Hammerschmidt

***Machet Die Tore Weit***- Andreas Hammerschmidt (b. 1611- d. 1675)

- SSATTB; *a cappella*
- German
- Difficult
- CPDL

**Composer Background:**

Andreas Hammerschmidt was born in Bohemia. After a move to Germany, Hammerschmidt obtained the organist position for the court of Count Rudolf von Brünau in Weesenstein. He later moved and accepted the organist position at St. Petri in Freiburg. His next and final post was held at St. Johannis in Zittau as organist. Hammerschmidt held this position for 36 years.<sup>9</sup>

His musical contributions left a notable contribution to the history of Lutheran music. "Hammerschmidt composed approximately 420 sacred works (motets, cantatas, vocal concertos, and arias) and ~~sixty-eight~~ <sup>64</sup> secular songs."<sup>10</sup> Although his career centered on <sup>playing</sup> the organ, there are no organ works composed by him that remain.

<sup>9</sup> Johannes Günther Kraner and Steffen Voss. "Hammerschmidt, Andreas." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 12, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12285>.

<sup>10</sup> Shrock, Dennis. "The Baroque Era." In *Choral Repertoire*, 268. Oxford: Oxford University Press, 2009.

**Historical Background:**

*Machet die Tore Weit* is a German motet based on the text from Psalm 24. Generally, this popular Lutheran piece is used during the Advent season. There are two arrangements that are available. Most are noted as the "short" or "long" version. The longer version on CPDL has a <sup>spell out</sup> ~~first time~~ *basso continuo* part included in the score. The more common version is the shorter arrangement without the *continuo*. *why the two versions?*

**Technical Considerations:**

The polyphonic phrases will provide a challenge for the singers. When rehearsing these phrases it is best to isolate each section to achieve a security from each voice part. Several of these entrances in the beginning of the piece occur on the weak beat. This will probably need more attention during the rehearsal process. The use of *staccato* singing would be an easy assessment to see which voice parts need more work ~~through these phrases~~ (measure 7 through 23).

The rhythmic notation in the first phrase is difficult when adding in text. The rhythmic passage in measure five and six show an emphasis on beat two instead of one. This passage reoccurs during the piece and will need detailed attention during the rehearsal process. The director should spend time practicing an appropriate gesture that will best reflect this change in rhythmic stress. This gesture could begin with a one pattern and then switch to conducting in a three pattern during these passages (measure 6 and 18) to show the word stress adequately.

### Stylistic Considerations:

Word stress will play a crucial role in shaping the phrases in this piece. The opening line is a great example of what syllables need stress. The majority of German words have a stress on the first syllable. <sup>too general</sup> Hammerschmidt composes the text to meet the styling of proper German diction. In the first phrase, "MAchet die TOre weit" are the two syllables that require emphasis. The following part of the phrase "und di TÜren in der Welt" dictates a vocal stress on the first syllable of "Türen" and the first note of "Welt." This is a common stylistic trend throughout the piece. The German diction should be given priority during the rehearsal process if the singers are not comfortable with the language.

The CPDL scores do not include dynamic markings. <sup>why do you think?</sup> The director should take special note of apparent dynamic shifts that are encouraged through the piece. A good example of dynamic growth occurs at measure eight in the Tenor voice part. The Tenors should begin this section at a softer dynamic level and *crescendo* on the word "Ehren" to show movement in the dotted half note. <sup>why?</sup> This passage occurs in all voice parts and should be executed in the same manner to promote a forward motion ~~idea~~ on the longer note value. Applying this effect will also help show importance <sup>of</sup> the text as it is imitated among each part. In the final section of this piece the Bass section introduces the new material. The entrances that follow are from Tenors, Altos and Sopranos. During this section, the text "Hosianna" is repeated several times and, to provide dynamic interest, the dynamics should build from *mezzo piano* to a *forte* level. This dynamic build should continue through the last phrase (measure 53 through 78).

### Form and Structure:

This is set in a 3/4 meter in *G* major for the opening of the piece. There are several modulations throughout. For example, at the close of the A section the tonality switches to *E* major. The B section modulates from *G* major to *A* major with a final return to *G* major in the last section. The closing material or the C section introduces the "Hosianna" text and gradually shifts back to the original key of *G* major. The texture changes from homophony to imitative polyphony during the changing of sections. <sup>significance?</sup>

**Text:** *Psalm 24:7-9*- New International Version

*Machet die Thore weit  
und die Thüre in der Welt hoch,  
daß der König der Ehren einziehe.  
Wer ist derselbige König der Ehren?  
Es ist der Herr,  
starck und mächtig im Streit.  
Hosianna dem Sohne David  
Hosianna in der Höhe.*

### Poetic Translation:

*Lift up your heads, you gates;  
Be lifted up, you ancient doors,  
That the King of glory may come in.  
Who is this King of glory?  
The Lord strong and mighty,  
The Lord mighty in battle.  
Blessed is the son of David  
Blessed is he who comes in the name of the Lord.*

### Part Three: The Classical Era

*Coronation Mass in C: Kyrie and Gloria*, Wolfgang A. Mozart

*Regina Coeli* from *Litanie della Madonna*, Michael Haydn

***Kyrie and Gloria from Coronation Mass in C (K. 317):*** Wolfgang Amadeus Mozart

(b. 1756 – d. 1791)

- SATB with Soprano, Alto, Tenor and Bass soloists. Orchestra: 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, organ, strings
- Latin
- Difficult (TMEA All State Mixed Choir, 2012-2013)
- G. Schirmer, Inc.

#### Composer Background:

Mozart was born in Salzburg to musician Leopold Mozart and became one of the leading composers of the Classical era. At an early age, Mozart became a skilled player of the harpsichord and a gifted composer. During his younger years, Mozart traveled through Europe with his father performing for various crowds of royal status.

Leaving Salzburg, Mozart traveled to Vienna where he became a frequent composer for the court. He was officially given the title of court Kammermusicus in Vienna at age 31. While in Vienna, he met composer and mentor Franz Haydn. The amount of his compositions were continually rising and receiving high praise among listeners. Even with all of the money that was coming in, Mozart was drowning in debt from his excessive spending on lavish wigs and clothes.

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<sup>11</sup> Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 23, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

Mozart composed for nearly every music genre, including piano concertos, opera, symphonies, string quartets, and many others. However, he was especially remembered for his choral work, *Requiem*. Due to his illness and early death, Mozart was not able to complete this major work. He was able to finish the first movement (*Introit*) and leave vocal/orchestral sketches for the next five movements. After his death, two of his students, Franz Jakob Freystädler and Franz Xaver Süssmayr, completed the orchestration for movements two through six. Süssmayr composed the last movements of the work to complete the mass. Although, Constanze Mozart disputed the final movements were written solely by Süssmayr. She was able to locate certain areas in the score that were unmistakably written by Mozart. In 1791 at the age of 35, Mozart died, and like most residents of Vienna who had financial problems, was buried in an unmarked group grave.<sup>12</sup>

### Historical Background:

Mozart composed the *Coronation Mass* in 1779 for the Easter Mass at the Salzburg Cathedral. This was during his time as the court organist and composer for the Archbishop in Salzburg. The Archbishop informed Mozart to keep the Mass at a short length and last no longer than 45 minutes. The completed Mass includes: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*. Although written for the Easter Mass, this work was performed for many coronation ceremonies throughout other cities in Europe.<sup>13</sup>

<sup>12</sup> Shrock, Dennis. "The Classical Era." In *Choral Repertoire*, 375-378. Oxford: Oxford University Press, 2009.

<sup>13</sup> Cliff Eisen, et al. "Mozart." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 23, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

### Technical Considerations:

The opening tempo of the *Kyrie* movement is best conducted with subdivision. This subdivision of 4/4 should continue until the Soprano solo entrance at measure 7 at the *Piu andante* marking. At the end of the Soprano/Tenor solos, the director should go back to subdividing (see measure 21). The tempo of the *Gloria* movement is styled like a *scherzo* with more of playful setting than the first movement, an ideal tempo would be between 138 to 144bpm. It may be helpful to listen or view the Herbert Von Karajan recording for suggested tempos and interpretation. With such a quick tempo, the director should have all singers chant through the text at first. This will allow for comfort with the words before applying pitch.

Both movements contain several large and even octave leaps in the Soprano and Bass voice parts. For example, measure 4 and measures 21 through 23 in the first movement, and measure 92 and measure 143 through 155 in the second movement. Practicing octave leaps in both directions during the warm-up process will help strengthen the singers' ability to tune during these phrases.

The Soprano voice parts sits at high tessitura throughout the entire work. Both movements contain *F5-G5* notes consistently. Some of these notes are written to text containing an [i] vowel. The director should encourage the Sopranos to use vowel modification during these words to either an [ɛ] or [a] sound. Vocalizing on an [ɛ] or [a] sound will help prepare the Sopranos find the correct placement when using modification during the select phrases will encourage more space for the higher notes. See measure 18, 152, and 165 of the second movement.



The Soprano opening statement in the *Gloria* movement at measure 12 and 13 can cause tuning issues. The director should have the Sopranos sing through these two measures at a slower tempo and listen for tuning of the descending passage. Both measures are similar, but the sequential pattern and the raised 5<sup>th</sup> scale degree can cause note discrepancy among the singers. This occurs again at measure 146 and 147.

If singing this with the orchestral accompaniment, listen carefully for the balance between the choir and the orchestra, especially when the soloists are singing. It is important to have solo singers that can sing comfortably at a dynamic level greater than the orchestra; it is equally important to instruct the orchestra to play at a *piano* or *mezzo piano* level while the soloists are singing. The director should allow enough rehearsal time with the orchestra and soloists to find a proper balance.

### Stylistic Considerations:

Accurate text stress is one of the most important musical elements to correctly interpret this piece. The opening text *Kyrie* for the first movement places syllabic stress on the first syllable. The dynamics written for this word allow the singers to emphasize the first syllable (KYrie). The first syllable is marked at a *forte* dynamic marking and the final two syllables are marked at a *piano* level. The word *eleison* has syllabic stress on the second syllable (eLEison). Generally, Mozart composes this word on a descending melodic line to present a natural diminishing effect; for example, measure 27 through 30 in the first movement. In the second movement, Mozart composes in a manner that allows for syllabic stress to be evident to the singer. The downbeat of each measure, usually, receives the syllabic stress. This is true of words

such as *Gloria*, *gratias*, *agimus*, and *tibi* to name a few. The director should have students chanting the text while focusing on syllabic stress before singing on words.

Dynamics during these two movements play a crucial role in style. As mentioned above, the editor provides these dynamic markings to help signal syllabic stress. The first movement closes with a *piano* dynamical level while the choir repeats the text *Kyrie eleison*. The second movement opens with a strong and spirited *forte* on the text *Gloria* while the orchestra echoes with a response at a *piano* dynamic level. The chorus continues to stay at a *forte* level until measure 22 at the entrance of the text *bonae voluntatis*. With the majority of this movement at a *forte* level, the director should listen and encourage the singers to make the *piano* statements noticeably different. The use of soloists in this movement provides a natural change in dynamic level as the soloists are going to be much softer than the choir. Once the soloists finish their statements, the choir responds powerfully at a *forte* level. Be mindful for over-singing during these places. If performing the entire work, you do not want singers to blow their voices in the second movement.

The shift in tonality from major to minor occurs at measure 77 through 113. This section should have extra emphasis; for example the text *Qui tollis peccata mundi* sung by the chorus needs to be bold and declamatory. Mozart changes the tonality as the chorus sings the text “You who takes away the sins of the world.” The first words of this statement *Qui tollis* are repeated and need to show contrast. The first declamation should be *forte* and the second should possibly be sung at a *fortissimo* level, this will show importance to this text. To finish this phrase, Mozart gives the remaining text to the soloists as they sing “miserere nobis (have mercy on us).” The soloists sing this text in a pleading manner. This occurs again in measures 124 through 131. At the end of this text there is a recapitulation at measure 135 with the chorus exclaiming

“Quoniam.” This section is similar to the beginning as it repeats the same melodic and rhythmic material, then concludes with a lengthy and embellished “Amen.” Each restatement of “Amen” should gradually build in dynamic level.

### Form and Structure:

The *Kyrie* movement is written in a form that is similar to its structure in the mass. The text has three basic statements: *Kyrie eleison, Christe eleison, Kyrie eleison*. The overall form is ABA. The beginning A material starts with the chorus from measure 1 to 7. The Soprano and Tenor soloists begin the B material at measure 7 and conclude it at measure 21. The A material returns with embellishments in measure 21. Although there is brief tonal shift during the B section, the first movement is in C major.

The *Gloria* movement is written similar to a sonata style. The opening material carries through to measure 77. The development begins at measure 78 with the text “Qui tollis” as the tonality shifts to g minor. The recapitulation occurs at measure 135 with an orchestral introduction as the original key of C major returns.

### Text: Ordinary of the Mass

*Kyrie eleison.*  
*Christe eleison.*  
*Kyrie eleison.*

### Poetic Translation:

*Lord have mercy*  
*Christ have mercy*  
*Lord have mercy*

### Text:

*Gloria in excelsis Deo.*  
*Et in terra pax hominibus bonae voluntatis.*  
*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*  
*Gratias agimus tibi propter magnam gloriam tuam.*  
*Domine Deus, Rex caelestis, Deus Pater omnipotens.*  
*Domine Fili unigenite, Iesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris.*  
*Qui tollis peccata mundi, miserere nobis.*  
*Qui tollis peccata mundi, suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris, miserere nobis.*  
*Quoniam tu solus Sanctus. Tu solus Dominus.*  
*Tu solus Altissimus, Iesu Christe.*  
*Cum Sancto Spiritu, in gloria Dei Patris.*  
*Amen.*

### Poetic Translation:

*Glory be to God on high,*  
*and on earth peace, good will towards men.*  
*We praise thee, we bless thee,*  
*we worship thee, we glorify thee,*  
*we give thanks to thee for thy great glory,*  
*O Lord God, heavenly King, God the Father Almighty.*  
*O Lord, the only-begotten Son, Jesus Christ;*  
*O Lord God, Lamb of God, Son of the Father,*  
*that takest away the sins of the world, have mercy upon us.*  
*Thou that takest away the sins of the world, receive our prayer.*  
*Thou that sittest at the right hand of God the Father, have mercy upon us.*  
*For thou only art holy; thou only art the Lord;*  
*thou only, O Christ, with the Holy Ghost,*  
*art most high in the glory of God the Father.*  
*Amen.*

***Litanie della Madonna from Regina Coeli***- Michael Haydn (b. Rohrau, Lower Austria, 1737- d. Salzburg, 10 Aug 1806).

- SSA with two violins, two horns and continuo
- Latin
- Medium Hard (UIL-4, Treble Chorus)
- Alliance Music Publications, INC.

### Composer Background:

Haydn was an Austrian born composer in the Classical era. Michael Haydn was the younger brother of <sup>the father</sup> Franz Joseph Haydn, ~~another famous composer of the Classical era.~~ Although born in Rohrau, Haydn left for Vienna at an early age and became a chorister at St. Stephen's Cathedral (currently the Archdiocese for the Roman Catholic Church in Vienna). He then attended the local Jesuit seminary where "...he studied works of Bach, Handel, Graun and Hasse" <sup>14</sup>

In 1760, Haydn took the position of Kapellmeister for the Archdiocese of Hungary. He later took on the organist position for the Salzburg Dome in 1762 and then the Dreifaltigkeitskirche of Salzburg in 1777, a position that Leopold Mozart had hoped would be offered to his own son. He remained in Salzburg until his death in 1806. Haydn's works include <sup>35</sup>thirty-five masses, six oratorios, <sup>13</sup>thirteen cantatas, <sup>12</sup>twelve litanies, <sup>80</sup>eighty part songs, five Te Deums, <sup>400</sup>four hundred motets and <sup>80</sup>eighty canons. <sup>15</sup>

<sup>14</sup> Dwight Blazin. "Haydn, Michael." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 8 Oct. 2014. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52558>>.

<sup>15</sup> Shrock, Dennis. "The Classical Era." In *Choral Repertoire*, 371. Oxford: Oxford University Press, 2009.

### Historical Background:

*Litanie della Madonna* is the fifth movement in this six movement work and was composed in 1782 for treble choir, although during that time period the choir consisted of boys. Haydn composed this for their performance in the Salzburg Cathedral. The original copy of this piece can be viewed at the Museo Carolino in Salzburg. This work is commonly performed on December 28<sup>th</sup> Holy Innocents Day. <sup>16</sup>

### Technical Considerations:

The repetitive nature of the text could be problematic for memorization. There are several instances when the word *Regina* is repeated for an emphatic nature. This is where memorizing can be challenging for the singers. Speaking through the text slowly will help <sup>to</sup> reinforce the repetitive text.

There are several leaps throughout the score that will need more review. The Soprano voice parts have different leaps on the text *Regina* that will be hard as they memorize both notes and text. During the memorization process, the director should divide the song into smaller sections. For example, the first three statements (measure 2 through 17) can be split up while reviewing text. For clarity of pitches, the director might need to have the Soprano sections hold the first two-note leap at the start of each phrase. This exercise can be used at any entrance of the text *Regina* (measure 3, 8, 14, 18, 23, 29, 36, and 41). This will be a quick assessment to see if both parts have the correct notes for the first word. The leaps at measure 18, 23 and 28 can be particularly tricky for the singers. These leaps are placed at a higher tessitura for both Soprano

<sup>16</sup> Weber, Betsy. "Alliance Music Publications Inc. - Regina Coeli from Litanie Della Madonna." Alliance Music Publications Inc. - Regina Coeli from Litanie Della Madonna. Accessed September 29, 2014. <http://www.alliancemusic.com/product.cfm?iProductID=224>.

voice parts. The director should spend more rehearsal time on these passages to ensure the higher leaps are <sup>secure</sup> solid. Practicing, ~~multiple times~~, the start of each phrase with a large leap can build retention of these intervals. <sup>P</sup> Vowel modification for the Soprano I voice part may be necessary for the *Regina* entrance at measure 28. This passage sits in a higher tessitura and would be easier for the singers to approach this on an "Ah" vowel. - Eh a better choice?

The grace note passage at measure 46 and 47 can be confusing <sup>in regards to</sup> for syllabic placement among the Soprano voice parts. During this section, it is better for the Soprano voices to stay on the vowel during the grace note. They should move to the syllable "ra" on the quarter note on beat 3 at measure 46 and then beat 1 at measure 47. Chanting through this passage on words before singing it will help singers feel more comfortable.

The Alto voice part has a lower tessitura throughout the piece. Several phrase endings are on an A3. These lower notes can be problematic for younger female voices. The director should use vocal exercises that help to reinforce these lower notes at the beginning of every rehearsal. The phrase at measure 46 through 48 has a downward octave leap that might need additional rehearsal time. The Alto's sing substantially less than the Soprano voice parts during this piece which will allow for more rehearsal time to focus on difficult passages like measure 46.

If reinforcement on the Soprano II part is needed, have select Alto voices sing the beginning of each phrase on the Soprano II line. These Altos will then go back down to the Alto line at measures 5, 10, 16, 20, 25 and 32.

### Stylistic Considerations:

The text emphasis plays an important role <sup>in</sup> during this piece. For example, the stress should always fall on "ReGI-na" "Ora" and "NObis." <sup>why</sup> The director should have the singers model the stress of these words with a hand gesture. Using a physical motion to signify stress will reinforce the proper articulation of each word.

Each entrance begins with the same word *Regina*. It is important for the director to make dynamic interpretations that will vary these statements. The marked dynamic level at the beginning is *forte*. The dynamic contrast can occur when the singers have text *Regina, Regina* repeated. The second one can be sung at a stronger dynamic level than the first one. The director should encourage dynamic difference at the restatement of any word or phrase. Restatement of this text occurs at measure 13, 14, 23, 24, 29, 30, 36 and 37. This can serve as a class discussion; "Why did the composer repeat the text?" "What can singers do to show the difference in repeated text?"

The accent markings are commonly placed over the text *ora pro nobis*. Several times ~~during the score~~, the first syllable of *ora* is composed on a half note. The director should encourage a slight *crescendo* on the half note that will lead to the <sup>following</sup> next accented notes. The only exception to this is at measure 39 and 40. The editor has *decrescendo* markings over these two statements (*ora*) that move to a *piu forte* of *pro nobis*. The director should listen carefully to <sup>not</sup> ensure the singers are accenting this part of the text while avoiding a "choppy" <sup>no legato</sup> sound. The closing phrase should be strong with a gradual dynamic build to *forte* on the final statement.

**Text:** *Antiphon* for Marian feast days (author not known)

*Regina Angelorum,  
Regina Patriarcharum,  
Regina Prophetarum,  
Regina Apostolorum,  
Regina Martyrum,  
Regina Confessorum,  
Regina Virginum,  
Regina Sanctorum omnium,  
Ora pro nobis.*

**Poetic Translation:**

*Queen of Angels,  
Queen of Patriarchs,  
Queen of Prophets,  
Queen of Apostles,  
Queen of Martyrs,  
Queen of Confessors,  
Queen of Virgins,  
Queen of universal sanctity,  
Pray for us.*

**Part Four: The Romantic Era**

*Sanctus* from *Requiem in d minor*, Luigi Cherubini

*How Lovely Is Thy Dwelling Place* from *A German Requiem*, Johannes Brahms

*Zigeunerleben*, Robert Schumann

**Sanctus from *Requiem in d minor*:** Luigi Cherubini (b. Florence, 8/14 Sept 1760; d Paris,

15 March 1842)

- TTBB with Orchestra: piccolo, flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings
- Latin
- Difficult
- Breitkopf Edition

### Composer Background:

Born in Florence, Italy to Bartolomeo Cherubini, the *maestro al cembalo*, at the Teatro della Pergola. Luigi Cherubini was immersed into music in his early years and began composing at age 13. His early years were spent learning the Neapolitan compositional styles in Florence. He then spent time studying composition and counterpoint under Giuseppe Sarti in Bologna and Milan. After his studies, he began collecting fame throughout major cities in Italy for his operas. Notable operas were: *Quinto Fabio* and *Lo sposo di tre e marito di nessuna*. Cherubini left Florence in 1784 to take the house composer position at the King's Theatre in London. Shortly after, Cherubini traveled to Paris to continue writing dramatic operas. He was commissioned by Paris Opera and asked to be the director of the Théâtre de Monsieur by Louis XVIII.

In addition to opera, Cherubini composed about <sup>40</sup> forty motets, <sup>63</sup> sixty-three canons, <sup>20</sup> twenty surviving cantatas and two Requiems. <sup>17</sup>

<sup>17</sup> Shrock, Dennis. "The Romantic Era" In *Choral Repertoire*. Oxford: Oxford UP, 2009. Print. 392-393

### Historical Background:

The idea for a this Requiem stemmed from the Archbishop of Paris, who did not like that Cherubini included female voices in the first Requiem. Cherubini then composed *Requiem in d minor* for male voices only in 1836. The *Requiem in d* was first performed at the Conservatoire in 1838 and later performed at Cherubini's funeral.

This was written differently than his first *Requiem in c*. Excluding the *Dies Irae* and *Sanctus* movements, there are less orchestral parts throughout this work. Cherubini did not want elaborate accompaniment that was found in his first Requiem. The *Pie Jesu* movement is practically <sup>jk</sup> a cappella and completely contrasts the *Sanctus*. The *Sanctus* movement is robust and in the style of a fanfare. The *Pie Jesu* movement highlights the *legato* singing of the choir and reflects the gentle nature of this text. <sup>18</sup>

### Technical Considerations:

The Tenor 1 part has several sustained notes <sup>in</sup> at the upper portion of their range. For example, the opening line starts on a G4. This could be problematic if they are not breathing low from their abdomen and preparing properly on beats 1 and 2 before their entrance. This entrance will also rely on the left hand preparatory gesture to prepare the choir for this breath. The Tenor 1 and Tenor 2 sections have unison octave leaps at measure 14, 16, 26 and 28. These spots might bring up tuning concerns while they are leaping from a high F4 to the low F3. Isolate these sections and focus on tuning the octave by singing staccato. Add in a sustained sound when

<sup>18</sup> Michael Fend. "Cherubini, Luigi." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 19 Sep. 2014. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/53110>>.

tuning is no longer a concern. During these places the basses remain on the low F and can help keep the tenors in tune as they approach the octave leap.

Rhythms are not overly difficult, however, Cherubini frequently uses the 32nd note in this movement which may be unusual for the singers at first glance. Although it goes by quickly, these notes still need proper preparation so they do not come out as 16th notes. Reviewing from the first rehearsal, this rhythm through chanting, will help keep this pattern accurate and clear. This could also be used in a warm-up that highlights this rhythmic passage. Discussion of how this rhythm imitates the sound of a fanfare will help the singers interpret these passages in the correct style. Cherubini uses this rhythmic device on the "ho" of "hosanna" every time it is sung in this movement. *why?*

### Stylistic Considerations:

A grandiose and royal setting for the *Sanctus* movement that begins with a strong call of praise in a descending melodic pattern of the text, *Sanctus, Sanctus, Sanctus* (Holy, Holy, Holy)" makes this a united exclamation of adoration with all the angels. The same is true of the triumphant conclusion <sup>not</sup> contains four statements of the text, *Hosanna in excelsis* (Hosanna in the highest)" that each extend in rhythmic value, supported by a relentless brass section, to reemphasize the might and power of the Lord.

At times the lines are long and need a slight crescendo to keep the phrases energized. The stress of the words is typically on the middle syllable. For example, "hoSANna" or "exCELSis." These words will require a stress and then a tapering effect on the final syllable.

The majority of the phrases are at a *forte* and *fortissimo* level. It is important for the choir to sing at these markings but not sing in the "redzone" of the voice. Isolating each voice part and having the other singers listen to the dynamic levels can help determine what a *fortissimo* level is opposed to a yell. Using percentages for dynamic levels can give the students a visualization of what each dynamic level should be. For example, *mf* -70% of the voice, *f* - 85% of the voice and *ff* - 92% of the voice. These percentages, if used as a standard in the rehearsal process, will be another reminder for the singers as they are determining how much of the voice to use. The "benedictus" section has a change in dynamic level from *forte* and *fortissimo*. This section begins at a *piano* level with the Tenor 1 section introducing the new theme (call and response) as the Tenor 2 and Bass sections answer. This statement is no longer than eight measures and then changes to a *fortissimo* dynamic. Time spent practicing contrast in conducting gesture for this section will be necessary to adequately show the quick change in dynamic level.

The orchestral introduction and interludes help shape this movement. The introduction <sup>ry</sup> rhythmic material flows naturally into the chorus entrance. The marking in the score is *maestoso* <sup>meaning?</sup> and this demands a very strong gesture from the conductor in order to convey the strength of the text.

The tempo is 72 for the quarter note pulse, however, many recordings tend to take this at a slightly slower tempo. If taken too fast the rhythmic motives in the orchestra will seem frantic. If taken too slow the chorus will not be able to endure some of the longer lines.

### Form and Structure:

This movement is composed in a rounded binary form with a long A section followed by the B section that includes the *Benedictus* and the closing 1/2 A material. The *Hosanna* material is the second half of the A section and returns at the conclusion of this movement. The A material is major while the B material is set in a minor mode.

The majority of this movement is written in homophony for the chorus. The B section begins the call and answer structure with the Tenor 1 against the Tenor 2 and Bass voice parts. There is more power in this movement than the others due to the homophonic texture. This also <sup>is</sup> the first movement that begins and ends in a major mode.

### Text: Ordinary of the Mass

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

### Poetic Translation:

*Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest*

### *How Lovely Is Thy Dwelling Place from Ein Deutches Requiem*- Johannes Brahms

(May 7<sup>th</sup>, 1833 – April 3<sup>rd</sup>, 1897)

- SATB Chorus with soloists. Orchestra: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon (ad lib.) 4 horns, 2 trumpets, 3 trombones, tuba, timpani, organ (ad lib.) harp (doubled ad lib.), string orchestra
- English
- Difficult
- Ditson Edition, Theodore Presser, 332-14704

### Composer Background:

Brahms was born in Hamburg to a father who was also a musician. He began his studies of the piano at an early age and shortly after he was composing for local events. Along with his influence from the Renaissance and Baroque eras, Brahms was under the guidance of Robert Schumann. Brahms held positions at Vienna, Hamburg and Detmold. One of his greatest choral accomplishments, *Ein Deutches Requiem*, was composed during his time in Detmold. It is apparent in his *Requiem* and many of his other works that Brahms admired the use of fugues and canons. With the help of his mentor, Schumann, and his love of the early musical eras, Brahms was known for "...uniting old methods with modern musical language in works that represent a peak in musical historicism."<sup>19</sup> Although a majority of his contribution to the Romantic era was choral music, he began focusing on symphonic music in his later years. In the last years of his

<sup>19</sup> George S. Bozarth and Walter Frisch. "Brahms, Johannes." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 9 Jul. 2014. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>>.



life, Brahms suffered from liver cancer (like his father) and no longer was <sup>composing</sup> composing choral music. Brahms died from liver cancer in 1897 in Vienna, Austria.

### Historical Background:

*Ein Deutes Requiem op.45*, is "...undoubtedly the best known sacred work of the Romantic era."<sup>20</sup> Although Brahms began composing this masterpiece in 1857, the final movements were not added until 1869 in preparation for the final performance in Leipzig. Speculation surrounds the idea that Brahms composed this major work for the memory of his Mother or his close friend and mentor, Robert Schumann. The text throughout the *Requiem* is taken from the Luther Bible and is not a typical text setting for a requiem mass. Including the language difference, German <sup>versus</sup> vs. Latin, Brahms avoids using the name Jesus Christ in the entire score. This was not well-received in the Catholic Church due to the change in structure and text. The motivation for the text setting can be attributed to Arthur Schopenhauer, a philosopher that Brahms met in Detmold. Schopenhauer spoke of life as a time of pain and suffering. He believed the only escape from this pain would be through arts, specifically music.

*How lovely is Thy dwelling place* is the fourth movement from the *Requiem*. This movement showcases Brahms unique composition <sup>of</sup> characteristics of old and new styles combined together. This is the shortest movement in the score and introduces a new textual idea. This text describes how mankind hopes to be in the presence of the Lord.

<sup>20</sup> Shrock, Dennis. "The Romantic Era." In *Choral Repertoire*, 489. Oxford: Oxford University Press, 2009.

### Technical Considerations:

A major concern with this piece is the high tessitura of the Soprano vocal line. Many of these phrases contain sudden leaps into the higher range and will require agility of the voice. Overall, the tessitura is very high for all parts. There is a concern that the singers will go flat if they do not approach the higher lines with the correct support and appropriate vowel placement.

There needs to be a constant flow in order to not lose the shaping of each long phrase. The conducting pattern will determine how the singers interpret the long lines. Cueing will be slightly difficult on measure 144 through 148 with the Sopranos and Altos on a hemiola against the Tenors and Basses eighth-note pattern. The director should focus on the weaker two voice parts. It may be easier to focus and cue the Tenor and Bass eighth-note passages and occasionally helping the female voice parts as needed.

The <sup>7<sup>th</sup></sup> seventh leap at measure 165 in the alto/bass section is a difficult jump and has the possibility of going flat. <sup>The</sup> Ascending, chromatic line for Sopranos/Tenors at measure 164 through 169 will also be a tuning concern. Vowel shapes for the words "the" and "of" will need more attention especially with younger singers. These words always have a tendency to be very "southern" rather than a tall "Ah" sound.

### Stylistic Considerations:

This is a very intimate movement from the *Requiem* and needs to be sung in a manner that does not come across <sup>as</sup> harsh or choppy. The first long, ascending line in the soprano voice is crucial to the setup of the entire movement. This line needs to be warm, filled with a crescendo

to about *mezzo forte* and then, <sup>ending with a</sup> slowly tapering the phrase to a softer dynamic level. This pattern of crescendo and decrescendo on each line will guide the listener's ear to the focal point of each phrase. One of the most beautiful phrases in this movement begins at measure 24 featuring the tenors as they restate the opening text. When done correctly, this leap of a sixth that starts this statement can be quite exciting.

Brahms begins with text painting at measure 49 through 57 with the separate entrances of the text "it longeth, yea fainteth." There is a desperation that is heard as Brahms drags out this text from the bass section up to the soprano section. Text stress on the downbeat of each measure in this section will help accomplish his intent.

The fugue section shows how Bach's writing influenced Brahms. This is a majestic point in the piece that allows for a change in emotion and inflection from the choir. Each part needs to emphasize the subject in order for the listener to observe that this statement is being restated by every part at different <sup>times</sup> occasions.

### Form and Structure:

This movement is in the middle of the *Requiem* and provides a sense of balance in the score. This does not have one exact form, but might be described as A, A' followed by a coda. This form is still not adequate enough to sum up the sonata like structure or the fugue section at measure 119 that Brahms has written.

"Distinctive orchestration helps to give the fourth movement the feeling of a transformed dance."<sup>21</sup> The use of the 3/4 meter and elegant orchestration provides <sup>describe</sup> a different mood than the other movements. The opening orchestral line is an inversion of the beginning soprano line; the orchestra begins descending as the soprano line ascends on the text. Although the majority of this movement is homophonic, Brahms also uses imitative polyphony to emphasize parts of the text that have importance. The fugue section is a great example of his imitative polyphony <sup>texture</sup>. The fugue begins the textural change as the sopranos enter with the new material. This fugal declamation continues during the text "they praise Thy name ever more." This joyous and exclamatory statement concludes in homophony that leads to a reprise of the text from the A material.

**Text:** Ps. 84:1,2,4 - Lutheran Bible.

*How lovely is thy dwelling place, O Lord of Hosts!  
For my soul, it longeth, yea fainteth,  
For the courts of the Lord.  
My soul and body crieth out, yea for the living God.  
How lovely is thy dwelling place, O Lord of Hosts!  
Blest are they that dwell within thy house,  
They praise thy name evermore.  
How lovely is thy dwelling place!*

<sup>21</sup> Musgrave, Michael. *Brahms, A German Requiem*. Cambridge [England: Cambridge University Press, 1996. 49.

**Zigeunerleben-** Robert Alexander Schumann (b. June 8<sup>th</sup>, 1810 – d. July 29<sup>th</sup>, 1856)

- SATB Chorus and soloists with piano (optional tambourine and triangle)
- German
- Hard (UIL-Class 5; 2011/2012 All-State Mixed Choir Selection)
- Lawson-Gould, 51413

### Composer Background:

Robert Schumann was born in Zwickau in 1810 to a father who was known for translating books to German. Schumann grew to have a fondness for literature and writing. Eventually, he developed a literary society with his friends in order to compose poems and composer biographies. Along with this society, Schumann founded the *Neue LeipzigerZeitschrift für Musik*, a famous periodical that reviews compositions.

Although Schumann had hopes of attending law school, he was not able to avoid his desire to pursue musical studies. Schumann studied piano under the direction of Friedrich Wieck (father to his wife, Clara) at the University of Leipzig. He desired to become a concert pianist, but was unable to achieve this due to muscle problems in his fingers.

Between the years 1840 and 1850, Schumann composed the bulk of his works and held the music director position in Düsseldorf. Sadly, Schumann attempted suicide in 1854 and was then sent to an asylum in Bonn. He stayed in the asylum until his death in 1856. Schumann was

known for his many piano solos as well as his four symphonies. He was also well-known for his Lieder, in particular the *Dichterliebe* Op. 48 based on the writings of Heinrich Heine.<sup>22</sup>

### Historical Background:

*Zigeunerleben* was composed in 1840 in a series of Schumann's vocal chamber work titled *Drei Geschichte op.29*. It is the most popular piece for SATB voices and piano written by Schumann. This piece was inspired by the poems of Emmanuel Geibel. Geibel tells the story of life as a gypsy, which was a popular, secular fascination during the Romantic era. Schumann's setting of this poem is playful and spirited. It is believed that the inspiration for composing this piece was from his recent marriage to Clara Wieck.

Schumann gives life to this poem as he creatively depicts the gypsy. He begins with a mysterious entrance, what the gypsies are known for, from the sopranos and altos. Schumann continues on with a loud and regal statement as the gypsies sing, laugh, dance and drink around the campfire. The mode during this section is major while the beginning and end are in a minor mode. The conclusion of this piece is similar to the beginning, soft and secretive as it portrays the fleeting nature of a gypsy.

### Technical Considerations:

One of the challenges with this selection is the text. Spending time speaking through the text at a quick pace will help the choir ease into singing the German words quickly. The text could also be an issue when it comes to keeping this piece light and bouncy. It is important for

<sup>22</sup> Shrock, Dennis. "The Romantic Era." In *Choral Repertoire*, 456-461. Oxford: Oxford University Press, 2009.

the choir to be playful as they convey the story and not sing this too heavy. Keeping the tempo quick and lively will help portray the spirited nature of this piece.

This piece has several sections where the parts sing in octaves and will require careful tuning. These sections are marked at *forte* and have the potential for being over sung. These unison sections also have repeated notes that might cause a tendency to go flat if the choir does not think higher as they sing them.

### Stylistic Considerations:

The quick dynamic changes are crucial to the telling of the story and should not be overlooked. An important note should be on the closing phrase that is repeated while getting softer. The last line of this piece is marked at *pianissimo* and is a creative musical tool that Schumann uses to describe the mysterious nature of the gypsy. While the beginning and ending of the piece are marked at a softer dynamic level, the mid sections (measure 29) should be much more majestic and grand.

Schumann cleverly set this story in a manner where the words that require stress are placed on beats one and three. Several of the phrases ascend and descend with a natural crescendo and decrescendo affect.

### Form and Structure:

With very few spots of imitative polyphony or solo lines, this piece is almost completely homophonic. The majority of the piece is in a minor key and it momentarily shifts to *C* major

and then to *G* major before it goes back to *e* minor. The form matches with the text as the mysterious nature of the gypsy is always in a minor mode.

The major sections are written in a chorale-like form. The text in this section describes the adventurous lifestyle of the gypsy. Schumann provides a major mode in order to keep the text playful and entertaining. The closing text is the softest point in this piece as the choir has the repeated text "fort zieh'n die Gestalten, wer sagt dir wohin?" (Where have they gone? No one knows.)

**Text:** German text taken from Emanuel Geibel's 'gypsy poems'

*Im Schatten des Waldes, im Buchengezweig,  
Da regt sich's und raschelt's und flüstert zugleich.  
Es flackern die Flammen, es gaukelt der Schein  
Um bunte Gestalten, um Laub und Gestein.*

*Das ist der Zigeuner bewegliche Schaar,  
Mit blitzendem Aug' und mit wallendem Haar,  
Gesüugt an des Niles geheiligter Flut,  
Gebräunt von Hispaniens südlicher Glut.*

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

*Und Sagen und Lieder ertönen im Rund,  
Wie Spaniens Gärten so blühend und bunt,  
Und magische Sprüche für Not und Gefahr  
Verkündet die Alte der horchenden Schaar.*

*Schwarzäugige Mädchen beginnen den Tanz.  
Da sprühen die Fackeln im rötlichen Glanz.  
Heiß lockt die Gitarre, die Zimbel erklingt.  
Wie wilder und wilder der Reigen sich schlingt.*

*Dann ruhn sie ermüdet von nächtlichen Reihn.*

*Es rauschen die Wipfel in Schlummer sie ein.  
Und die aus der sonnigen Heimat verbannt,  
sie schauen im Traum das gesegnete Land.*

*Doch wie nun im Osten der Morgen erwacht,  
Verlöschen die schönen Gebilde der Nacht,  
Laut scharret das Maultier bei Tagesbeginn,  
Fort ziehn die Gestalten. -- Wer sagt dir, wohin?*

**Poetic Translation:**

*From deep in the forest, concealed by the trees,  
a stirring and rustling is borne on the breeze.  
A glimmer of torches, a flicker of light,  
as patches of color take shape in the night.*

*The wandering gypsies, so wild, free of care,  
with eyes flashing brightly, with dark flowing hair;  
Some nursed at the bank of the Nile's sacred flow,  
some burnt by the fire of warm Spain's southern glow.*

*'Round campfires a blazing with branches all piled,  
the men making camp look untamed, brutal, wild.  
There crouch all the women preparing the meal  
and filling the goblets with wine as they kneel.*

*Then songs and old legends they sing in the night,  
of gay Spanish gardens so blooming and bright,  
and magical ancestral legends are told,  
passed onto the young once again by the old.*

*A raven-haired maiden begins now to dance,  
and bright as a torch, burns her passionate glance.  
A strumming guitar and the cymbals ring,  
as wild and wilder they all dance and sing.*

*To rest then, all weary from nocturnal play.  
To rest, deep in slumber, to dream as they may.  
Since they from their beautiful homeland are banned,  
it's only in dreams they may visit their land.*

*But as in the east now the darkness takes flight,  
so vanish the gypsies, dark forms of the night.  
The shuffling of hooves at the breaking of dawn;  
They've vanished, they've vanished. Who knows where they've gone?*

**Part Five: 20<sup>th</sup> Century**

*Beat Beat Drums* from *Dona Nobis*, Ralph Vaughn Williams

*Festival Te Deum*, Benjamin Britten

***Beat! Beat! Drums! From Dona Nobis Pacem:*** Ralph Vaughn (b. Down Ampney, Gloucestershire, 12 Oct 1872; d London, 26 Aug 1958).

- SATB; Orchestra or Piano reduction available
- English
- Difficult
- Oxford University Press

### Composer Background:

Vaughn Williams grew up in a small town near London. He began his musical training on the piano, violin and organ. Formal music training took place at the Royal College of Music and Trinity College. During this time, Vaughn Williams studied with Charles Villiers Stanford. He later studied with composers Bruch and Ravel. Gustav Holst became a close friend and colleague of Vaughn Williams. These two composers often shared works with one another for criticism and review. Vaughn Williams was the music conductor at Holst's funeral.<sup>23</sup>

Vaughn Williams took the position of professor for composition at the Royal College of Music in 1919. Along with this faculty post, he conducted the Bach Choir from 1920 to 1928. His compositions were becoming increasingly popular in both Europe and the United States. Although he did not accept, he was offered Knighthood in 1935. Vaughn Williams did, however, accept and honorary doctorate from Oxford University in 1919. He died in August of 1958 and

<sup>23</sup> Hugh Ottaway and Alain Frogley. "Vaughan Williams, Ralph." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 20, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>.

"...was buried in Westminster Abbey close to the graves of Henry Purcell and Charles Villiers Stanford."<sup>24</sup> Vaughn Williams composed for a variety of ensembles. His noted choral composition outputs are *Five Mystical Songs*, *Sancta civitas*, *Serenade to Music*, *Fantasia on Christmas Carols* and *Toward the Unknown Region*. He has written 9 symphonies, several operas and ballets, and a variety of hymns, carols and folk songs.

### Historical Background:

The five movement cantata, *Dona Nobis Pacem* was composed in 1936. The text used is taken from the bible and Walt Whitman's poetry. Vaughn Williams "...deftly crafted an antiwar statement combining Latin and biblical texts with poems of Whitman..."<sup>25</sup> *Beat Beat Drums* is the second movement in this work and uses the text from Walt Whitman's poem.

The debut performance of this work was October 3<sup>rd</sup>, 1936 in honor of the Huddersfield Choral Society in Yorkshire, England. The text used depicts the horrifying effects that war has on society.

### Technical Considerations:

The continuous use of chromaticism in this piece will be a challenge for the singers. The bulk of this piece contains non-diatonic pitches and will cause ambiguity when finding the tonal center. The singers will need to be comfortable with half and whole step accidentals in phrases.

<sup>24</sup> Shrock, Dennis. "The Modern Era." In *Choral Repertoire*, 676. Oxford: Oxford University Press, 2009.

<sup>25</sup> Strimple, Nick. "British Isles." In *Choral Music in the Twentieth Century*, 78. Portland, Or.: Amadeus Press, 2002.

The director should incorporate chromatic exercises during warm-ups throughout the rehearsal process of this piece. It might be helpful to create solfege drills based on difficult phrases in the score. These warm-ups can be a good introduction tool to help singers gain comfort when working with chromaticism. Prior to singing through this piece it can be beneficial to have singers write in half step/whole step up/down into select passages of the score. Some singers may not be as comfortable with knowing which direction the accidental moves the pitch. This is especially true of measures 28 through 34 and 45 through 54. Although there are many difficult chromatic lines, Vaughn Williams has doubled Soprano/Tenor and Alto/Bass for the majority of this piece. It would be best for the director to split into sectionals (pairing Sopranos/Tenors together and Altos/Basses together) in the beginning of the rehearsal process. This can aid in the teaching of the vocal lines as they are doubled for most of the piece.

There are several rhythmic challenges in this score. The director should have students chant or count the rhythms before adding in pitch. This is especially true of the triplet rhythms. Measure 41 through 54 are noted areas of tricky triplet passages. The director could review these problematic passages by using a phrase from the score as a rhythm drill during the rehearsal process. An area of rhythmic/pitch concern is measure 64. All parts have the same rhythm (eighth notes) during this measure and the concern lies in the whole step pattern during this measure. The director should spend time slowing this section down and reviewing it under tempo. Isolation of each voice part or two voice parts may be necessary to help with assessment during this measure. Finally, the director should include all parts at *a tempo* to observe the rhythmic clarity in this section.

The director should make note of the time change at measure 69. The meter shifts from 4/4 to 2/2. The tempo should remain constant with the half note receiving the beat. Transitioning

from measure 68 to 69 should be reviewed several (to benefit both the singers and the director) to ensure confidence in the time change. The transition from measure 77 to 78 should also be reviewed as the meter switches back to 4/4.

The tessitura sits high for all voice parts in this piece. Basses sing up to an E4, Tenors to an A4, Altos to an E5 and Sopranos to an A5. The director should encourage all voice parts to vocalize higher during warm-ups. If using the full orchestra, the choir should be larger to help avoid vocal exhaustion when singing at these higher ranges for long periods of time.

### Stylistic Considerations:

Diction in this piece needs to be somewhat explosive. The singers need to be aware they need to be aggressive on beginning and final consonants. Vaughn Williams uses text painting during this piece and gives the choir opportunities to tell a fiery story. For example, the opening phrase "Beat! beat! drums! Blow! Bugles blow!" should be sung with a *marcato* feel. The final word of the phrase ("blow") models the wind blowing as the singers have *crescendo* through the chromatic line. Many of the words in this poem are not commonly sung words. For example, "burst" "ruthless force" "rattle" "scatter" "fierce" "whirr" "pound" "shrill" "trestles" "dead." The director should spend time reviewing the meaning of the text with the singers and discuss important words in the poem.

Dynamic changes show the dramatic nature of this piece. The orchestral introduction builds from a *piano* dynamic level to the *fortissimo* entrance made by the choir. Again, Vaughn Williams uses the text to guide his writing and his interpretation. The *forte* and *fortissimo* dynamic markings reinforce the aggressive text. This is especially true of the repeated statement

“Beat beat drums!” The same can be said of the *piano* and *pianissimo* dynamic markings. These phrases are meant to be whispered with intensity. It would be beneficial for the singers to speak through the text while applying the dynamics. This can serve as good introduction to the text during the rehearsal process.

### Form and Structure:

Similar to form of the poem, this movement can be divided into three sections. The start of each section begins with the text “Beat beat drums.” The third restatement of this text is more powerful than the first two sections.

The majority of the piece is homophonic with occasional moments of imitative polyphony and duet style writing. Vaughn Williams also frequently doubles the voice parts by pairing Soprano/Tenor and Alto/Bass together.

**Text:** Walt Whitman- *Beat! Beat! Drums!*

*Beat! beat! drums! - blow! bugles! blow!  
Through the windows - through doors - burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet - no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,  
So fierce you whirr and pound, you drums - so shrill you bugles blow.*

*Beat! beat! drums! - blow! bugles! blow!  
Over the traffic of cities - over the rumble of wheels in the streets;  
Are beds prepared for sleepers at night in the houses?  
No sleepers must sleep in those beds --  
No bargainers bargains by day - no brokers or speculators - would they continue?  
Would the talkers be talking? would the singer attempt to sing?*

*Would the lawyer rise in the court to state his case before the judge?  
Then rattle quicker, heavier drums you bugles wilder blow.*

*Beat! beat! drums! Blow! bugles! blow!  
Make no parley - stop for no expostulation,  
Mind not the timid - mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump O terrible drums - so loud you bugles blow.*



***Festival Te Deum***- Edward Benjamin Britten (b. Lowestoft, 22 Nov 1913; d. Aldeburgh, 4 Dec 1976)

- SATB with treble solo; accompanied by organ.
- English
- Difficult
- Boosey and Hawkes Publishing

### Composer Background:

Edward Britten, although commonly known as Benjamin, was born on the feast day of St. Cecilia, patron saint of music, in Lowestoft, England. Britten's father was a dentist and his mother was a singer and pianist. He began studying piano and viola at an early age, along with a composing a vast amount of music. Once older, Britten was eager to continue his progress as a composer and studied composition with Frank Bridge and John Ireland, Instructor of composition at the Royal College of Music. During his time at the Royal College of Music, he earned many awards and recognitions for his compositions.

By the year 1935, Britten began composing for the General Post Office Film Unit; a group that focused on documentaries of social issues in Britain. During this time, he composed for radio, television, and film. It was through this position that Britten met, Tenor, Peter Pears. Peter became Britten's life partner and helped collaborate with him on his musical works. After his time with GPO, Britten traveled to America and composed various operas and operettas from 1939 through 1942. Britten returned to England to compose several more choral works and

operas (*Billy Budd*, *The Turn of the Screw*, *A Midsummer Night's Dream*, etc...) for the Arts Council and Covent Garden.<sup>26</sup>

Near the end of his life, Britten "underwent an operation to replace a failing heart valve...but he suffered a slight stroke which affected his right hand..." and hindered his ability to compose at the same level. Britten returned to his home town of Aldeburgh with Pears where he passed away on December 4<sup>th</sup>, 1976. Britten was awarded with both the Mozart Medal and a life of peerage (Baron Britten).

In addition to a vast number of operas, Britten composed around 40 choral compositions which include *a cappella*, orchestral accompanied and liturgical anthems. His well-known repertoire list includes: *War Requiem* (incorporates both Latin text and poems from Wilfred Owen), *Hymn to St. Cecilia*, *Ceremony of Carols*, *Rejoice in the Lamb* and, *Festival Te Deum*.

### Historical Background:

*Festival Te Deum* was composed in 1945 and is Britten's second setting of this text. This piece was written for the Centenary Festival of St. Mark's Church in Swindon, Wiltshire, England. To this day St. Mark's continues to maintain a well-known choral community. According to letters from Britten, it is known that he was not satisfied with the premiere of this piece. Britten writes to Reverend Walter stating, "...the Swindon Te Deum wasn't a great success; the choir was completely incompetent, & a great disappointment!"<sup>27</sup>

<sup>26</sup> Shrock, Dennis. "The Modern Era." In *Choral Repertoire*, 695-698. Oxford: Oxford University Press, 2009.

<sup>27</sup> Mitchell, Donald, and Phillip Reed, eds. "Letters from a Life: The Selected Letters and Diaries of Benjamin Britten, 1913-1976." *Choice Reviews Online Two 1939-45* (1991): 29-5027.

The *Te Deum* text is taken from the Book of Common Prayer for Morning Prayer in the Catholic and Anglican traditions. Most likely this text is taken from Bishop Nicetas from the fourth century. The setting of the text is both poetic and declamatory. The opening section of Britten's arrangement is in a chant-like style to model the Apostles Creed and statement of faith. The middle section is still modeled after the Creed, but excludes the chant-like writing.<sup>28</sup>

### Technical Considerations:

The opening section is written in unison based on a Gregorian chant style. The tuning during this passage: measures 1 through 29 could be a challenge for the singers. This is especially true when the melodic line has larger interval jumps or leaps and chromatics. Such as measure 7 to 8, 13, 15, 18 through 26, and 41 through 50. The director should spend time focusing on blending the voice parts in this section. One possible rehearsal strategy is to have a single voice part sing through a phrase, and then add in another voice part. This is a gradual process that can help each part listen closely to other voice parts in the choir. The director could also place students in SATB quartets so they can concentrate on the blend between the four voice parts.

The chromaticism and tonal shifts used in this piece could present a challenge for the singers, particularly pages five through eight. The phrases in this section will need to be isolated during the rehearsal process. Singing these phrases without regard to rhythm or tempo will allow

<sup>28</sup> Appleton, Robert. "The Te Deum." CATHOLIC ENCYCLOPEDIA: Te Deum. Accessed February 19, 2015. <http://www.newadvent.org/cathen/14468c.htm>.

the director to focus on tuning the pitches. Once the pitches are accurate, the director should repeat these sections with the correct rhythms.

There are also several meter changes in this score. It is important for the director to note the difference in time signature for the singers and the organist. The director will need to spend time reviewing the meter changes and how they should be conducted, as practicing the conducting patterns will take more time for this particular piece. Singers should begin with rhythmic mastery when learning this piece. The director should spend several rehearsals reviewing meter changes and solidifying rhythms. When adding in pitch, it may be necessary to have the singers count sing certain passages if rhythms become unsecure.

### Stylistic Considerations:

The opening section needs to flow freely like a chant. The director should try to find a proper conducting pattern the choir will be able to easily follow; for example, a circular pattern that focuses on syllabic stress may be an easy pattern to follow. In contrast with the *legato* opening section, the second section at measure 53 is marked *energico* (energy). This section is lively with the tempo change and intricate organ accompaniment. This is the first exclamatory statement and will need accents on the first and final word of the phrase as written. The accents in this section help strengthen these phrases. Before singing the text, the director should have students chant through this section with the words, as this will be a good introduction to applying accents.

Dynamic use is an especially important musical element in this piece. The beginning statement is marked at a *piano* dynamic level and remains at this level until the *poco a poco*

*crescendo* at measure 12. The statement “To Thee Cherubim and Seraphim...” continues to *crescendo* to pinnacle of the phrase “Lord God of Sabaoth!” The melodic line during this statement ascends and symbolizes the call of praise “Holy, Holy, Holy” that is ascending to the heavens. The second section begins at a *forte* level with a *crescendo* through the text “Son of the Father.” This section could be easy to over sing. The director should advise the singers to reserve their voices for the closing phrase of the piece. The shift from *forte* to *fortissimo* in measures 75 through 77 moves quickly as it emphasizes the word “judge” on a minor chord. The following phrases begin at a softer dynamic level and gradually build to *fortissimo* as the second section comes to a close.

The beginning of the final section of this piece is similar to the opening section as it resumes the chant-like writing style. The dynamics during this section mirror the opening dynamics as they are sung at *piano* and *pianissimo* levels.

### Form and Structure:

The structure of this piece can be grouped into three differing sections. The opening section begins with a chant-like style as all parts are singing in unison. This section ends at measure 52. Although the organ is accompanying the choir, the overall texture for the opening section is monophonic. There are moments of imitative polyphony that occur at measure 31 through 40. Britten composes this theme based on the Lydian mode

The second section is a dramatic shift in style and tempo. It is marked *Piu mosso ed energico* (more quickly with energy) with the quarter note equal to 108 bpm. The choir begins with a boisterous *a cappella* statement followed by an explosive answer from the organ. The

organ material in this section is more elaborate and provides a livelier accompaniment. The overall texture during this section is homophonic. There are brief moments of call and response between the Alto, Tenor, Bass voices and the Soprano voices. Britten breaks away from the calm chant style and writes an energized and poetic declamation of faith.

The final section begins at measure 88 with a gradual shift from the upbeat tempo to the opening tempo. Britten opens this section with a Soprano soloist making a soft plea on the text “O Lord save thy people.” The soloist provides the initial call and then the choir echoes with the text “Vouch safe O Lord.” These entrances are staggered and begin at measure 103. Gradually the voices shift from polyphony to homophony as the piece comes to a close.

**Text:** *Book of Common Prayer*

*We praise thee, O God: we acknowledge thee to be the Lord.  
All the earth doth worship thee: the Father everlasting.  
To thee all Angels cry aloud: the Heavens, and all the Powers therein.  
To thee Cherubim and Seraphim: continually do cry,  
Holy, Holy, Holy: Lord God of Hosts;  
Heaven and earth are full of the Majesty :of thy glory.  
The glorious company of the Apostles: praise thee.  
The goodly fellowship of the Prophets: praise thee.  
The noble army of Martyrs: praise thee.  
The holy Church throughout all the world: doth acknowledge thee;  
The Father: of an infinite Majesty;  
Thine honourable, true: and only Son;  
Also the Holy Ghost: the Comforter.  
Thou art the King of Glory: O Christ.  
Thou art the everlasting Son: of the Father.  
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God: in the glory of the Father.  
We believe that thou shalt come: to be our Judge.  
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints: in glory everlasting.*

*O Lord, save thy people: and bless thine heritage.  
Govern them: and lift them up forever.  
Day by day: we magnify thee;  
And we worship thy Name : ever world without end.  
Vouchsafe, O Lord: to keep us this day without sin.  
O Lord, have mercy upon us: have mercy upon us.  
O Lord, let thy mercy lighten upon us: as our trust is in thee.  
O Lord, in thee have I trusted: let me never be confounded.*

## **Part Six: Multicultural**

*Magnificent Horses, Jing Ling-Tam*

*Tres Cantos Nativos, Marcos Leite*

*Desh, Ethan Sperry*

**Magnificent Horses**-arr. Jing Ling-Tam (b.1960)

- SATB with divisi, Ehru or Chinese Flute and Sleigh Bells
- Syllables
- Hard
- Alliance Music Publications Inc.

**Composer Background:**

Jing Ling-Tam was born in Taiwan and came to the United States to study and gain degrees in Vocal/Piano Performance from the New England Conservatory and the University of North Texas. Her first notable appointments have been serving as the Vocal Coach for Fort Worth Opera, Choral Director for the Arlington Choral Society and Founder of the American Chamber Guild. Although she began in 1985 with the University of Texas at Arlington, her most noted position was the Director of Choral Activities for UTA from 1999 to 2009. During that time the A Cappella Choir performed at ACDA and TMEA conventions as a selected honor choir. The Chamber Choir (a smaller, elite group) partook in choral tours to Hong Kong, Austria and Canada.

Ms. Tam is currently a member of the Vocal faculty at UTA and is consistently in high demand as a choral clinician. She is a member of ACDA, TCDA, TMEA and IFCM. The Jing Ling Tam Choral Series is published through Alliance Music in Houston.<sup>29</sup>

<sup>29</sup> "University of Texas Arlington." View Profile. Accessed February 10, 2015.

**Historical Background:**

Over the years, music from East Asia has not been prevalent in the States. However, there are several international choral festivals that showcase folk songs from these regions. As these festivals continue <sup>to gain popularity,</sup> our country will be exposed to more music from East Asia. Throughout her choral career, Ms. Tam has made it a point to spread the music from China, Japan and Korea to fellow musicians. Folk songs from her homeland play an important part in her growth as a musician. Tam's arrangement of *Magnificent Horses* is a small contribution to choral literature that highlights the importance of the Mongolian culture.<sup>30</sup> Mongolia is a society that "...has been centered on horses for hundreds of years and the importance of these animals manifests in a rich tradition of folk music and visual arts."<sup>31</sup>

**Technical Considerations:**

The syllables "ding di li" will be tricky at first if the singers are not comfortable with the rapid movement of the tongue. The best method of execution is to instruct the singers to keep the tip of the tongue behind the front teeth. Practicing tongue trills during vocal warm ups will help with placement over these syllables. This is especially helpful when singing the passages with the grace notes as they will produce a lip trill effect. Tam makes clear notation that the "ding" should close to the "ng" and not focus on the vowel. The director should consider doing vocal warm-ups that center around a closed "ng" sound.

<sup>30</sup> Quadros, Andre. "Choral Music in East Asia: China, Japan, and Korea." In *The Cambridge Companion to Choral Music*, 157. Cambridge: Cambridge University Press, 2012.

<sup>31</sup> Buchanan, Heather J. *Teaching Music through Performance in Choir*. Vol. 3. Chicago: GIA Publications, 2005. 297.

There are several instances where each voice part splits into divisi to sing a “call and response” type passage. For learning purposes, it might be best to have both parts in each section sing all of the splits (measure 5 through 14). The vocal divisi would be best with a larger mixed ensemble.

The repeat at measure 28 will lead the choir back to measure 15 and it is during this repeat that the Soprano and Alto voices will be singing with the men. The director should take note of this and ensure that the female sections sing measure 16 through 28 only on the repeat.

The closing section will be a challenge if the *accelerando* is not secure among all parts. The Soprano I and Tenor I voice parts are singing eighth notes on the syllable “hei” and can help to stabilize the gradual shift in tempo. These two voice parts are singing directly on the beat and will help keep the sixteenth note rhythm in the other parts together. The final chord will require a few Sopranos with a high B and C#. There may only be a need to have two voices on the B and one voice on the C#. The closing foot stomp will need to be timed and rehearsed to conclude this piece with a “robust” sound.

### Stylistic Considerations:

The opening statement from the men should have nasal quality to the sound. The director should spend rehearsal time working with the singers on the desired vocal timbre that best suits this piece. It would be beneficial for the singers to listen to recordings of this song and take note of the different vocal styling this piece demands.

The flute and sleigh bells will aide in the sound of the horses. Both instruments are strongly encouraged to be used during the performance of this piece. It is not essential to have an

erhu if it cannot be obtained. The use of a flute will provide the same effect. It may also provide a more impressive closing sound if there is a gong added to the last beat (on the foot stomp). The composer has added a gong to this part whenever it is available.

The dynamics play an important role throughout this piece. It will be essential to spend rehearsal time reviewing the dynamics to achieve a successful performance. The opening call of “sha” should be sung at a bold *forte* level. After the fermata at the second measure, the male voice parts will *decrecendo* and as the female parts join in the dynamic level goes back to *forte*. The Baritone solo entrance will be another notable phrase that will require more rehearsing of the dynamic shifts. The choir will need to remain at a soft dynamic level while the soloist is singing through measure 23 through 26.

### Form and Structure:

When learning or teaching this piece it can be helpful to have the form marked in the score. The beginning measures (1 through 7) serve as an introduction to this piece. Measure 8 through 14 is the start of the *A* material. This is the first time when all voice parts and the use of sleigh bells and flute are all present. The *B* material begins at measure 15 through 28 and repeats. It should also be noted that the flute plays an octave higher on the second time only. The *C* section begins with measure 29 through the end. The closing section includes a gradual *crescendo* over two bars and is followed by a four bar *accelerando* to the end.

**Text:** *Sound syllables*

***Tres Cantos Nativos dos Indios Krao:*** arr. Marcos Leite (b. March 23<sup>rd</sup>, 1953 d. January 12<sup>th</sup>, 2002)

- SSA or SATB with optional percussion
- Brazilian (lost text meaning)
- Medium Hard
- Earthsongs

### Composer Background:

Leite is a Brazilian born composer, arranger, pianist and conductor. Leite was the founder of the vocal quartet *Garganta Profunda*. He was also a member of the faculty at *Conservatório de Música Popular Brasileira de Curitiba*. During his time at the Conservatory, Leite was director of the choir.

### Historical Background:

*Tres Cantos Nativos* was composed in 1982. This is based on three different melodies from the Kraó tribe. The language has not been translated, but was thought of as phonemes by Leite. "From our perspective as Americans, the piece can definitely be categorized in the somewhat ambiguous and wide-ranging multicultural genre."<sup>32</sup>

<sup>32</sup> Scholz, David. *Teaching Music through Performance in Choir*. Vol. 2. Chicago: GIA Publications, 2005. 421-422.

### Technical Considerations:

Rhythms are difficult at first glance, but are repetitive throughout this piece. Rhythm at measure nine is the first area for concern. Although this rhythmic passage is only in the Soprano II line, all parts should be encouraged to chant through this. Introducing this passage in unison before splitting into parts at measure 22 will help <sup>en that</sup> assure all parts are solid on this rhythmic pattern. The two measure statement that repeats from measure 34 through 54 is an easier rhythmic passage. During this section the Soprano I part has a different rhythmic statement than the lower two voices. The lower voices may have trouble keeping with the tempo once the Soprano I part enters at measure 38. Instruct the lower voices to pulse the eighth note lightly on their chest so they can feel the tempo against the different rhythm from the top voice.

The tribal dialect is unusual and will be difficult if the singers do not make the appropriate notes in their scores. The director will need to spend more time with the diction for this piece before teaching it to the singers. It will then be beneficial to have students notate certain IPA symbols or phonetic markings to provide visual reminders for pronunciation. The pronunciation guide is provided with the score through Earthsongs publishing.

### Stylistic Considerations:

The rainforest and animal sounds are left to the discretion of the conductor. However, the more time devoted to these sound effects, <sup>the more likely it is to</sup> will help create an adequate setting for this piece. The singers should be encouraged to use their body to create the sounds of rain, wind and any jungle

animal sounds they can come up with. These sounds should be recreated at the close of the piece to keep the ambiance of the rainforest from start to finish.

The tone that is used should be bright with a nasal quality. This is especially true of the “ah” vowel used during this piece. The shape of the mouth should reflect a spread vowel shape that will produce a brighter tone. The Alto entrance at measure 56 is a great example of this vowel placement. The two syllables “Ka” and “Mar” should have a sensation of the sound coming from the nose.

The director should be creative within the interpretation of this piece. The second section begins with Ad libitum on the text “Patcho parrare adjosire.” This text could be freely interpreted by one or multiple voice parts. It could be spoken in a round by all sections at varying dynamic levels. There is a vast amount of possibilities for interpretation of this section.

The use of the suggested congas and rattles will keep the piece energized. This is another musical element that has room for interpretation from the director and musicians. Several spots throughout the score, especially in the *Segundo Canto*, may need rhythmic reinforcement from the percussionists.

### Form and Structure:

This piece is in *E* Major and consistently has “...the interval of a fifth from E to B present in virtually every measure.”<sup>33</sup> This piece is divided into three different sections:

<sup>33</sup> Scholz, David. *Teaching Music through Performance in Choir*. Vol. 2. Chicago: GIA Publications, 2005. 421-422.

*Primeiro Canto*, *Segundo Canto* and *Treceiro Canto*. The beginning section begins with the introduction to the rainforest jungle and is then followed by a round between the Soprano II section and the Altos.

The *Segundo Canto* begins with spoken ad lib between all parts. This then moves into a duet between the Soprano II and Alto sections. The Soprano I part introduces a new melodic theme on top of the duet between the lower sections. This new melodic material has a differing rhythmic form from the other two voice parts. The congas used could help reinforce this rhythmic idea during this section.

The *Treceiro Canto* introduces the closing theme in the Alto voice. The Soprano I and II sections should be aware of their accompaniment theme throughout the majority of this part. The dynamic level should be softer in these voice parts to ensure the Alto melody has a strong presence. The conclusion of the piece is one of the few times when all parts are singing unison.

### Text: *Lost translation*

*Ram dekekeke korirare hê*  
*Jaramutum korirare*  
*Patchô iuenerê djô sire*  
*Patchô parrare adjôsirê*  
*Iunerê kaporra djô sire*  
*Kamerrêra kidéri kema*  
*Tiôiremô uaritete ahâm*



**Desh-** Ethan Sperry (b. 1971)

- SATB with divisi; *a cappella*
- Indian
- Difficult
- Earthsongs

### Composer Background:

Ethan Sperry was born in New York City and began his music studies at age eight conducting, cello and the voice. Sperry earned his Bachelor Degree from Harvard College in Philosophy and a Masters and Doctoral degree from the University of Southern California in Choral Conducting.<sup>34</sup>

Sperry was the assistant professor of music at Miami University. During his time he directed the Men's Glee Club, Collegiate Chorale and Global Rhythms Ensemble. "He is also the editor of the *Global Rhythms* choral series for earthsongs music and serves as the Vice President of the Intercollegiate Men's Choruses."<sup>35</sup> Sperry is currently the Director of Choral Activities at Portland State University. His arrangement of Indian music has had a strong impact on choral literature.

<sup>34</sup> "Profile." Portland State University. Accessed February 2, 2015. <http://www.pdx.edu/profile/ethan-sperry>.

<sup>35</sup> Buchanan, Heather J. *Teaching Music through Performance in Choir*. Vol. 3. Chicago: GIA Publications, 2005. 533

### Historical Background:

*Desh* was written for the *Miami University Collegiate Chorale* in 2006. This is an Indian raga that is built off of a major scale with a lowered seventh scale degree as it is descending. "In most cases, a raga consists of an improvised introductory section...which is slow and introduces the notes of the scale often without rhythmic accompaniment."<sup>36</sup> Sperry uses syllables to imitate percussive sounds, which is a common Indian practice. He explains this practice further on the background information of the score from Earthsongs.

### Technical Considerations:

The director should spend time listening and learning the correct pronunciation of the syllables/words used in this piece. As described by Sperry, the "R" written in the Soprano and Alto voice parts "...represents the use of harmonic overtone singing."<sup>37</sup> The singers should begin the sound with bright "ee" vowel before moving to the "R" sound. It will be beneficial to model this sound for the singers first or have them listen to a recording before switching to text. The director should have singers stagger their breathing during this opening section.

The commonly used accidental in this piece is *C* natural. This is based off of the *Desh* descending major scale with a lowered seventh.<sup>38</sup> The director should have singers practice singing this scale in the warm up process. Pages four through 6 will probably need isolation for each voice part that has a scale passage. This is especially true with the Tenors descending

<sup>36</sup> Sperry, Ethan. "Desh, An Indian Raga." *Earthsongs*, January 1, 2006.

<sup>37</sup> Sperry, Ethan. "Desh, An Indian Raga." *Earthsongs*, January 1, 2006.

<sup>38</sup> "Prabhāta Saṁgiita." Indian Classical Music in. Accessed April 2, 2015. <http://prabhatasamgiita.net/indian-classical-music.html>.

passage at measure 40. This is the first phrase they sing and will be a place of concern as it starts on a high *F*. The director will need to review this transition of chanted rhythm to singing a descending scale with the Tenors. This can be done by having Tenors start at measure 40 and sing the descending scale several times in a row both slow and *a tempo*.

The tempo change should show contrast from a slow and gentle setting to fast and aggressive. This tempo change should be reviewed several times with the Tenors as they are the only voice part that has a solo entrance during this transition. The director should conduct this transition as the Tenors chant their part to get a better grasp of the change in tempo. Then the director can have the Tenors sing through this transition until the tempo change becomes solidified. With a quick tempo starting at measure 77, the director needs to remind the singers to provide crisp and clear consonants to the percussive sounds. The “k’s” “d’s” and “t’s” should be more explosive during this section.

The rhythm appears challenging at first glance, but is very repetitive during this piece. The director should spend time chanting through the rhythms prior to learning pitches. It is especially important to lock in the unison rhythmic chant passage at measure 114 through 117 and 134 through 137. The closing phrase at measure 148 through 149 with the hemiola may also be a cause for concern. Singers need to speak through these passages at a slower tempo to solidify the rhythms. As the rhythms become clear, the director can have students speak at a faster tempo.

Please note the misprint in the Soprano voice part at measure 81. The rhythm should be the same from measure 81 through 87.

### Stylistic Considerations:

The opening Alto line on the text “Mola (Lullaby)” should be sung *legato*. The same is true of the Sopranos at measure 17 through 26 and the Tenors at measure 51 through 59. This is the only Indian word with meaning that is sung in this piece. The tempo during the opening section should be set slow enough to contrast the second section. Approximately 80 to 84 bpm (eighth note value).

Although these are percussive sounds, there should be syllabic stress on the syllable “Ta” of “Tanana” and the first note of “Dim” is it sung in measures 37 through 58. This stress is notated with an accent at the beginning of the tempo change on measure 77. Chanting through this section while applying accents will help with reinforcement. Accents also occur through the unison chant at measure 114 through 117 and again at measure 134 through 137. The singers can also use a physical punch on their hand to help reinforce these accents. This can be a helpful physical aide during the rehearsal process.

In order to symbolize a lullaby setting, the dynamics at the beginning need to be soft. The voice parts that sing the word “Mola” should sing slightly louder than the other parts. At the entrance of the *B* section, the style shifts from a slow lullaby to a spirited dance. Crisp diction and strong accents combine with a vigorous tempo change to show the lively nature of the Indian Raga. The chanted phrases should always be spoken at a *fortissimo* level with a bright and forward placement.

Please note the high *B* at measure 137 should not overpower the other voice parts. One or two voices will be enough to carry this sound.

**Text:** *Percussive sounds/syllables*

*Thom ta Taka Dimi Thom ta Taka Juna*  
*Thom' Ta Dom Takita Ta Dom*  
*Mola*  
*Tanana dir dir Dim*  
*k'Dng t' k'*  
*Dim tana*  
*Takita Taka*  
*Da din*  
*Ta Di Gi Na Dom Ta Dom*  
*Dit takajuna Dit*

**Part Seven: 21<sup>st</sup> Century**

*Lamentations of Jeremiah, Z. Randall Stroope*

*My Souls Been Anchored in the Lord, Moses Hogan*

***Lamentations of Jeremiah:*** Z. Randall Stroope (b.1953 in Albuquerque, New Mexico)

- SATB with divisi, piano
- Latin
- Difficult
- Alliance Music Publications, Inc.

**Composer Background:**

Dr. Stroope earned his Master of Music in Voice Performance from the University of Colorado in Boulder, and his Doctoral of Musical Arts (Choral Conducting) from Arizona State University. He is a composer and conductor who is frequently requested to conduct All-State choirs and festivals throughout the United States and parts of Europe.

Currently, he is the head of Choral and Vocal studies at Oklahoma State University where he manages the conducting program for undergraduate and graduate students. He also directs the Women's Chorus, Chamber Choir and Concert Chorale.

Dr. Stroope has composed over eighty choral compositions. Many of these compositions have been performed <sup>by me</sup> in Santa Fe Desert Chorale, Oregon Bach Festival, United States Navy Sea Chanters, NOVA, Westminster Choir College and All State Choirs across the nation, to name a few.<sup>39</sup>

<sup>39</sup> "Z. Randall Stroope | Composer & Conductor." Z. Randall Stroope | Composer & Conductor. Accessed January 11, 2015. <http://www.zrstroope.com/bio.php>.

**Historical Background:**

*Lamentations of Jeremiah* was commissioned by the Texas Choral Directors Association (TCDA) Convention in 1999. The biblical stories speak of the prophet Jeremiah who was told by God that Jerusalem and Judea would be destroyed. Jeremiah had visions of the destruction and the terror that would flow through Jerusalem and Judea. The sounds of Jeremiah's suffering and grief are strongly present throughout this piece. This story speaks of the struggle between faith and reason. Jeremiah's suffering and loneliness serve as the foundation of Stroope's composition.<sup>40</sup>

**Technical Considerations:**

This piece has a high tessitura for the Soprano I section. The first entrance for this voice part is on an A5. It would be beneficial for the director to limit the voices used for this entrance at measure 14 through 17. This statement should be powerful but should not overpower the other vocal lines.

After the chant-like introduction, the tempo changes to a quick *120*. The director will need to spend time rehearsing the transition between this section (measure 17 and 18). During the new material, the Soprano line has several melodic leaps at a sixth apart that may need additional rehearsal time. The director should spend time reviewing these pitches out of rhythmic context to ensure that all voices are comfortable with the leap up.

<sup>40</sup> "Alliance Music Publications Inc. - Lamentations of Jeremiah." Alliance Music Publications Inc. - Lamentations of Jeremiah. Accessed February 1, 2015. <http://www.alliancemusic.com/product.cfm?iProductID=440>.

The tempo starts to slow down a bit at measure 43 as the composer has augmented rhythms to emphasize the dramatic nature of this section. Over-singing during this section can occur. The director should instruct singers to “reserve” their volume for the final phrase. This section transitions into new material (set at 120 bpm) without a pause.

The meters shift frequently through this piece. The director should spend time marking the score and practicing the change in time signature. This is especially true of measure 61 through 91. It should also be noted that the eighth note pulse remains the same through the 2/4 and 3/8 meters.

### Stylistic Considerations:

The introduction to this piece should begin at a soft dynamic level so each vocal entrance can gradually build to a louder dynamic level. The notation in the score for the opening line (sung by the Basses) is marked “rather dark and mournful.” Stroope writes this beginning theme to set the tone for the text to follow. The Bass section begins followed by the Tenors, Altos and Sopranos. Each vocal entrance produces an increase in dynamic level. This entire introduction is sung on the syllable “Ah” and implies a growing plead for mercy.

The first words sung by the singers are *o vos omnes*. Accents are placed over each syllable on this statement and provide the sound of an emphatic shout. The continuing statement of *attendite* has a *crescendo* to reinforce the meaning of the text (look and see). These detailed accent and dynamic markings are reinforcement to Stroope’s use of text painting. This first statement of the text is bold and rhythmic. The next section is structured with longer phrases and sung in a *legato* style. This text *si est dolor* is composed in a manner to reflect Jeremiah’s

weeping. The director should spend time discussing the translation and how the music supports the meaning of the text.

The rhythm throughout the text *recordare domine...* needs to be sung aggressively. This text repeats several times and needs rhythmic energy to keep it moving forward. The closing statement of this text needs to start at *mezzo piano* or softer and build to a *fortissimo* over six measures. The pause after this statement should not be taken lightly. This has a musical characteristic that can help create a powerful effect. This entire statement builds to the final three statements. Each closing statement should be dramatically slower and louder. This depicts the suffering that Jeremiah endured in a thunderous manner.

### Form and Structure:

Although it appears to be in *a minor* because of the start and cadential points, this piece is in *d-natural minor*. The ~~majority~~ <sup>primarily</sup> textural style in this piece is homophonic, although there are occasional moments of imitation <sup>in all</sup> ~~from the female and male voice~~ parts (see measure 64 through 73). Towards the end, the female voice parts are singing different material against the male voice parts. This passage serves as a “call and response” as the women make the initial call on *si est dolor* and the men respond to it with *recordare*.

The final statement goes through an interesting chord progression that is not used any other moment in the piece. Stroope starts the final statement on a *D* major chord that moves to an *Ab* major chord. The return of the introduction is used for the final chord.

**Text:** *Lamentations 1:12*- New International Version

*O vos omnes,  
Qui transitis per viam,  
Attendite et videte  
Si est dolor,  
Sicut dolor meus.  
Recordare Domine  
Intuere et respice  
Opprobrium nostrum.*

**Poetic Translation:**

*O you people,  
Who pass this way,  
Look and see  
If there exists any sorrow,  
Like unto my sorrow.  
Remember, Lord  
Consider and notice  
Our humiliation and disgrace!*

***My Souls Been Anchored in the Lord:*** Moses Hogan (b. March 13<sup>th</sup>, 1957- d. February 11<sup>th</sup>, 2003)

- TTBB, A Cappella (available in SATB)
- English
- Hard (UIL-5 for Male Voices)
- Hal Leonard Corporation, Adapted by: Peter Eklund (2011)

**Composer Background:**

Born in New Orleans, Louisiana, Moses Hogan was a composer, conductor and pianist. He graduated from Oberlin College with a degree in piano performance in 1979 and briefly studied at the Julliard School of Music in New York City. Shortly after, Hogan formed the New World Ensemble, Moses Hogan Chorale and Moses Hogan Singers. He is well-known for arranging traditional spirituals. He also served as an editor for the new Oxford Book of Spirituals. Hogan composed over 70 works that have become a popular use in varying degrees of choral ensembles.<sup>41</sup>

In September of 2002, Moses Hogan suffered from a brain-tumor induced stroke. He died months later at the age of 45. His most memorable pieces include *Give Me Jesus, Ev'ry Time I Feel the Spirit, Battle of Jericho and My Souls Been Anchored in the Lord.*

<sup>41</sup> Anne Shelley. "Hogan, Moses." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 3 Sep. 2014. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2219164>>.

## Historical Background:

This a cappella setting of *My Souls Been Anchored in the Lord* is full of energetic rhythms and exciting <sup>articulations</sup> accents. "Through the melding of African American and European musical influences, the spiritual was born."<sup>42</sup> This style was passed down by surviving slaves that influenced composers, like Hogan, to arrange in a choral setting.

The verses are sung by a small group of tenors while the remaining chorus accompanies on a hum. This piece showcases the range of the choir as the low voices are often featured on the lower end of their range while the high voices sing in a high tessitura throughout. The dynamic contrast add an intensity to this arrangement with the quick and dramatic change between the *piano and fortissimo* levels. This piece has was originally arranged for SATB and was recently arranged for TTBB by Peter Eklund of the University of Nebraska in Lincoln.

## Technical Considerations:

This particular piece repeats melodic and rhythmic material in each voice part during the chorus. Although they are repetitive, the rhythms can be one of the most challenging elements of this piece. The rhythms need to be isolated before the pitches are taught. Practicing and executing the rhythms accurately are essential for keeping this arrangement together.

<sup>42</sup> "My Soul's Been Anchored In The Lord." Choral Journal 54.9 (2014): 89-91. Academic Search Complete. Web. 3 Sept. 2014.

Some of the challenges for this piece are the ranges. The Tenor I voice part ends with a repeated high A with an optional high C on the last chord. The Bass II voice part has several low A's that are repeated during this piece. Both of these voice parts have the challenge of staying in tune in their respected ranges. Keeping both parts in tune will require raising of the larynx during these specific places. An example of this concern for Bass II is found at measure 73, 81, and 89. These are solo entrances that have repeated low A's and can be flat if they are not prepared with a proper breath in the shape of the vowel. These spots will need proper cueing and prep from me.

Dynamic changes are frequent in this piece. Cues to prep the new dynamic level need to be planned to help the singers with a visual gesture that can prepare them for the shift in dynamics. For example: Transitioning from the small group tenors on the verses to the chorus at measure 24 through 27. This section goes from *forte* to *piano* quickly and the prep should go from a low pattern to a high pattern.  
*explain differently*

The closing section could be taken in a four pattern instead of a two pattern. This will be decided upon based on the best response from the choir.

## Stylistic Considerations:

<sup>articulations</sup>  
This piece focuses on the accents and fast dynamic changes. Accents help with reinforcing the style of this spiritual. It is important to isolate these parts with the accents in order to provide the correct interpretation of this piece. Speaking or chanting through every line with accents will help assess which parts need more practice with the emphasis.

Diction throughout this spiritual is more relaxed than standard English pieces. For example, the word “the” throughout this piece should be pronounced “de.” Other spots with differences in diction can be on “my” which <sup>is sometimes</sup> ~~I have heard~~ sung without a diphthong as in “ma.” These diction notes are inspired by the performance of this piece from the Moses Hogan Chorale. The word “Lord” is also sung differently. Typically this word has very little “r” sound, but for this style it is sung in a 19<sup>th</sup> century “Negro dialect”

Several spots throughout this piece have a non-notated scoop effect that fulfill the spiritual style. Certain places to note are at measure 77 on the text “Yes, will you serve Him” sung by the chorus as they are responding to the small group. Another spot is at measure 85 with the Tenors as they sing “Hallelujah.” These scoops add an additional flavor to this piece that provides more excitement for the singers and the listeners.

### Form and Structure:

This piece begins in homophony but has several moments where the Bass II responds to a call from the upper voices. The second half of the piece has a small group of Tenors singing as the choir echoes. Both divisions (small group and chorus) are in homophony as they have this call and response period. Throughout this arrangement, Hogan has designed the singing in a way to feature a solo-style sound that is talking or whaling to the other voices of the choir. The verses are sung by the tenors as the basses are on a subtle hum before they all respond together the chorus material “my souls been anchored in the Lord.”

The overall structure of this piece is rounded binary. The A and B material alternate throughout the first half of this piece. The C material is part of the closing theme before concluding with a varied portion of the first material.

Although there are many spots with accidentals that imply new keys, this piece remains in *a* minor. Contrary to a number of spirituals, Hogan avoided ending this piece with a Picardy-third. The final cadence is a PAC in *a* minor.

### Text: Traditional Spiritual

*In the Lord.*

*My soul's been anchored, Hallelujah,  
My soul's been anchored in the Lord.  
Before I'd stay in hell one day*

*I'd sing and pray myself away.*

*In the Lord. My soul's been anchored,  
Hallelujah, in the Lord.*

*Goin' shout 'n' pray and never stop until I reach the mountain top.*

*In the Lord. My soul's been anchored, Hallelujah, in the Lord.*

*Do you love him? God Almighty?*

*Are you anchored? My soul's been anchored in the Lord.*

*Will you serve him? God Almighty?*

*Are you anchored? My soul's been anchored in the Lord.*

*Hallelujah, will you praise him? God almighty?*

*Are you anchored? My soul's been anchored in the Lord.*

*Lord I'm anchored, Lord I love you, yes I'll serve you, Lord I praise you.*

*Hallelujah! My soul's been anchored in the Lord.*



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