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## Advanced Conducting Project

Bridget Faulk  
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**MESSIAH COLLEGE**

**ADVANCED CONDUCTING PROJECT**

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

**DEPARTMENT OF MUSIC**

**BRIDGET FAULK**

**MAY 2014**

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PART ONE

THE BAROQUE ERA

*Bach (Again) Come Sweet Death, J.S. Bach*

*Gloria, RV589, Antonio Vivaldi*

# **Bach (Again) Come Sweet Death**

**Johann Sebastian Bach (1685-1750)**

**SATB, *a cappella* (3:00)**

**Conceived by Edwin London, Arranged by Rhonda Sandberg**

**Colla Voce Music**

## **Composer**

J. S. Bach came from a German family that had many influences on music. He stands out amongst his family of musicians as one of the most significant and supreme Baroque composers. He began his career as a choir member, organist, and violinist taught by his father and then eventually focused on composition. Bach immersed himself in establishing a German style of writing using forms of counterpoint, motivic expression, form, texture, and rhythms. As he established his career, he was known in Hamburg as an organ virtuoso. He then became the *Kantor* in Leipzig and selected and wrote music for the Lutheran churches. This position is the reason why so much of his music is sacred, as he wrote many pieces of music for the mass. At the end of his life, Bach went through two cataract operations that were unsuccessful and eventually died of a stroke. Bach's choral music contributions include cantatas (sacred and secular), masses, a Magnificat, oratorios, motets, and numerous other choral arrangements.<sup>1</sup>

## **Composition**

The text of *Bach (Again) Come Sweet Death* has several arrangements in both English

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<sup>1</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 293-96.

and German by Bach and other composers. Bach even has a version of the piece that was written for organ. However, it is unclear if the vocal arrangement came first or second to the organ arrangement of the piece. In 1736, the composition was written with German text for the voice and *basso continuo* (BWV 478) maintaining the same melodic line. The poem that is used had five separate verses all about death and finding peace in death and dying. The text was written around 1724 by an unknown poet. Each of the verses of the poem begins with "Come, sweet death; come, blessed rest." Each phrase is set to music in triple meter. Other arrangements of the piece have been done in German for mixed choir as well as a classical guitar arrangement.<sup>2</sup>

### Historical Prospective

*Bach (Again) Come, Sweet Death* would have been composed around 1736. This piece was originally a part of *Songs and Arias, BWV 439-518*. Many of his songs during this time of writing were classic Lutheran tunes. However, this piece was an exception to the traditional Lutheran hymn because there was no tune that sounded like it in the traditional hymnal. Therefore, it is believed that Bach composed it entirely. This piece might have been used during a funeral mass or even a Good Friday service based on the text and the texture of the music.

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<sup>2</sup> Christoph Wolff, "Johann Sebastian Bach", *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10#S40023.3.7> (accessed March 23, 2015)

## Stylistic Considerations

This piece should be sung with consideration to the sacred and solemn text. The tempo should not be rushed or pushed. In this arrangement by Sandberg, the four part harmonies and the accidentals should be carefully rehearsed. Dynamics are clearly marked in the score and should be observed in practice. The moving eighth notes should not be rushed when sung. The conducting gestures should reflect the nature of the piece by adding to the legato and well-shaped phrases with a rise and fall of the vocal line. Talk to the choir about the stress of each one of the phrases throughout the piece. The text should be reviewed with the choir to lead to a more thoughtful experience with the music.

## Musical Elements

This arrangement allows for something different and adds to the musical experience through the use of *choralography*. Although some directors might be put off by that term, one might find that the movement and gestures are tasteful and reflective as the arranger suggests. After singing the piece through once, Sandberg wants the choir to sing the first eight measures with the given *choralography*. These gestures are clear, and the movements add to the meaning of the text.

After singing through the eight measures as a choir, the ensemble is then directed to sing the same eight measures of music at their own pace. Some of the singers will move more rapidly through the phrase, and others will take their time and sing slowly. Each member of the choir should use the movements to depict their tempo and phrasing. This sound creates an eerie and organized chaos experience for the

audience. It might also add to the audience's experience if the choir stands in mixed formation around the stage and spreads out. Even having the choir face different directions to show the audience that each singer has an individual interpretation may be interesting.

After performing this piece with one of my choirs, I found that it takes a mature choir to complete this piece with success. Each singer needs to be independent from the others and needs to be able to take risks to add to <sup>the</sup> listener's experience. When the last voice finishes the *chaos* section, the silence is deafening after such interesting harmonies resolve.

### **Form and Structure**

Because this piece is strophic, it was written to have each phrase of the poem repeated with the same music. The way that this strophic nature is realized is to have the piece ~~is~~ sung through once, and then the first eight measures are repeated twice with movement. The piece begins and ends in c minor. This piece uses the accidentals to add to the text. On the word "free," one glances at what might sound major or happy but quickly goes back into the minor key to finish.

### **Text and Translation**

Come, sweet death,  
Come, soothing rest,  
Come and lead me homeward.  
I am weary of life and longing.



Come I am waiting for thee,

Come and set me free!

My eyes at last are gently closing now,

Come, blessed rest!

## Gloria, RV589

### 6. Domine Fili Unigenite

Antonio Vivaldi (1678-1741)

SA Solos, SATB Chorus, oboe, trumpet, strings and continuo (30:00)

Edited by Paul Everett, Oxford University Press

#### Composer

Antonio Vivaldi was an influential Italian composer during the Baroque Era. His main contributions were in the concerto and orchestral genres of music. In his early life, Vivaldi was a violinist. He suffered from asthma but refused to let this disease hold him back from performing and advancing his career. As a young adult, Vivaldi became a priest. In 1703, Vivaldi was able to obtain his first professional position as the *maestro di violino* for the Pieta. The Pieta would often have performances for royalty or others high in society. During his time with the Pieta, Vivaldi was trying to make a name for himself as a composer. During his life, Vivaldi's contemporaries praised him as more of a violinist than a composer. His vocal music tended to be a response to his background with operatic music. During his career, he composed twenty-one operas that survived. Most of them are only one or two acts. One of his most influential vocal scores includes the *Gloria RV589*.<sup>3</sup>

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<sup>3</sup> Michael Talbot, "Vivaldi, Antonio," *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/40120#S40120> (accessed March 13, 2014)

## Composition

The Gloria is one of five parts of the Catholic mass. The other parts include *Kyrie*, *Credo*, *Sanctus*, and *Agnus Dei*. There is speculation that the *Gloria* was part of a full mass that was since lost.<sup>4</sup> The *Gloria* was composed with twelve short (except for two) movements, solo movements, and eight separate choral movements.<sup>5</sup> Because this piece was composed during Vivaldi's involvement with the *Ospedale della Pieta*, this work was composed for female soloists. The movements are as follows with their keys and vocal parts indicated below.

1. Gloria in excelsis deo: D Major (Chorus)
2. Et in terra pax hominibus: b minor (Chorus)
3. Laudamus te: G Major (Soprano I and II)
4. Gratias agimus tibi: e minor (Chorus)
5. Propter Magnum Glorium- D Major (Chorus)
6. Domine Deus, Rex coelestis: C Major (Soprano)
7. Domine Fili unigenite: F Major (Chorus)
8. Domine Deus, Agnus Dei: d minor (Contralto and Chorus)
9. Qui tollis peccata mundi: a minor (Chorus)
10. Qui sedes ad dexteram Patris: b minor (Contralto)
11. Quoniam tu solus sanctus: D Major (Chorus)
12. Cum Sancto Spiritu: D Major (Chorus)

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<sup>4</sup> Antonio Vivaldi, *Gloria* (RV 589), ed. Paul Everitt (New York: Oxford University Press, 1996).

<sup>5</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 219.

## Historical Prospective

During the time that Vivaldi composed the *Gloria*, he was working in one of the five Venetian orphanages that housed girls who would devote their lives to musical training. He was able to compose many sacred works during this time, and he advanced in positions moving up to the *maestro di cappella*, the highest musical level he would be able to obtain. It is said that the Pieta would pay him extra for completing an entire mass and that he set out to do that. Vivaldi had two settings of the *Gloria*, RV 588 and RV 589, with the second being more widespread.<sup>6</sup>

## Stylistic Considerations

Vivaldi's *Gloria* is a good example of the Baroque style of composition through the use of homophonic textures, simple rhythms, imitation, and style. One of the challenges of interpreting music from this period is the lack of dynamics throughout the music. In performance, it is important to take the music and, considering the education of the style of the composer, figure out what that the composer wanted.

In the Oxford edition, of movement seven of the *Gloria, Domine Fili Unigenite*, the tempo<sup>6</sup> is marked as *Allegro alla francese*, or "briskly in the French style." In the edition by Mason Martens, it is simply marked *Allegro* to start the piece. The suggestion of *forte* dynamics are consistent throughout the piece, but at the end in the final six measures with the choir, one might interpret this section as being soft as if an echo of the previous section of music.

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<sup>6</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 218-219.

The orchestral accompaniment to *Domine Fili Unigenite* is one that can be very helpful to the voices at times throughout the piece. It will be important to work with the orchestra on the correct bowing and shape of the phrases. The orchestra will have to work together with the conductor to make sure it doesn't rush the dotted phrases throughout the piece. The choir works independently of each other throughout the piece, coming together for the cadence of each section of the music.

### **Musical Elements**

Throughout the *Gloria*, each movement has different characteristics while keeping true to the unique Baroque qualities of music. The use of homophonic and polyphonic textures, with Picardy Thirds, the *basso continuo*, and dotted rhythmic patterns, is the reason why this work is so interesting. Although each movement of the *Gloria* has its own character, the movements do have relationships in the keys of each piece to help the piece flow. *Domine Fili Unigenite* begins in F major and concludes respectively. The dynamic level is from a *mezzo-forte* to *forte* based on the interpretation of the work.

### **Form and Structure**

In *Domine Fili Unigenite*, the Baroque characteristics of a fugue are present throughout the composition. This movement is in A-B-A form, and each of the A sections presents the main theme and has a development following. The altos open with the main theme in measure 9. This theme is repeated in the soprano voice in measure 18 and again in measures 53 and 62 in the male voices.

A (mm. 1-39)	Exposition
B (mm. 40-52)	New thematic material in all of the voices
A (mm. 53-98)	Recapitulation

## **Text and Translation**

### ***Gloria in Excelsis Deo***

Gloria in excelsis Deo.

*Glory to God in the highest*

### ***Et in Terra Pax Hominibus***

Et in terra pax hominibus bonae voluntatis.

*And on earth peace*

*To all those of good will.*

### ***Laudamus Te***

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

*We praise thee. We bless thee.*

*We worship thee. We glorify thee.*

### ***Gratias Agimus Tibi***

Gratias agimus tibi propter magnam gloriam tuam.

*We give thanks to thee*

*According to thy great glory.*

***Domine Deus, Rex Coelestis***

Domine Deus, Rex coelestis, Deus Pater omnipotens.

*Lord God, Heavenly King/King of Heaven,*

*God the Father almighty.*

***Domine Fili Unigenite***

Domine Fili unigenite, Jesu Christe.

*Lord Jesus Christ, the only begotten Son.*

***Domine Deus, Agnus Dei***

Domine Deus, Agnus Dei, Filius Patri.

Qui tollis peccata mundi, miserere nobis.

*Lord God, Lamb of God, Son of the Father.*

*Thou who takest away the sins of the world,*

*Have mercy upon us.*

***Qui Tollis Peccata Mundi***

Qui tollis peccata mundi, suscipe deprecationem nostram.

*Thou who takest away the sins of the world, receive our prayer.*

***Qui Sedes Ad Dexteram Patris***

Qui sedes ad dexteram Patris, miserere nobis.

*Thou who sittest at the right hand of the Father, have mercy upon us.*

***Quoniam Tu Solus Sanctus***

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

*For Thou alone art holy. Thou alone art the Lord.*

*Thou alone art the most high, Jesus Christ.*

***Cum Sancto Spiritu***

Cum Sancto Spiritu in gloria Dei Patris. Amen.

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



PART TWO

THE CLASSICAL ERA

*Lacrimosa*, W.A. Mozart

# Lacrimosa

Wolfgang Amadeus Mozart (1756-1791)

2 basset horns in F, two bassoons, two trumpets in D, three trombones (alto, tenor, and bass), timpani, violins, viola, and bass continuo

Soprano, contralto, bass, and tenor soloists with SATB mixed choir (3:30)

Edited by Manolo Casaus (Choral Public Domain Library at [cpdl.org](http://cpdl.org))

## Composer

Wolfgang Amadeus Mozart was an extraordinary talent from a very young age, performing by the age of five as a child prodigy. He began by playing the harpsichord as his main instrument and then took on the task of composing a variety of music. He began playing and performing for royalty when he was six and impressed many people by his abilities. Then when he was sixteen, he secured a position as the *Konzertmaster* in Salzburg and did many compositions for the congregations. When he resigned from the position as *Konzertmaster*, he felt as though he would have more creative freedom to compose and perform throughout Europe. He began composing many operas that were well received as well as many other works of orchestral and chamber music. Mozart died at age thirty-six after falling ill from traveling. Among his many contributions to choral literature are masses, large sacred works, motets, oratorios, cantatas, and operas.<sup>7</sup>

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<sup>7</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 375-76.

## Composition

This work is a choral movement of his Requiem in the minor mode<sup>8</sup> the traditions of southern Germany and Austria.<sup>8</sup> Mozart was able to complete only eight bars of this piece, but the finished product is observant of his writing and review of how the work might have sounded if it were complete.<sup>9</sup> The truth is that we will not ever know if putting aside this music was personal or musical, but the incompleteness of the work continues to raise many questions about what the piece was supposed to sound like.

## Historical Prospective

At the time of his death, only the opening movement was completed, thus leaving the rest of the music to speculation and creativity. The Requiem is a liturgical work that has strong connections to the traditions of sacred music. In 1791, Mozart was commissioned to write this piece for Franz von Walsegg anonymously. Since the piece was commissioned and Mozart had only been paid half of the full payment, his wife had other composers finish the work so that she could receive the final payment. This piece was intended and commissioned to memorialize the passing of von Walsegg's wife. The Requiem in D minor, K. 626, has left many questions unanswered and many musicologists offering creative interpretations. The work was finished in 1792 by Joseph Eybler (1765-1846) and Franz Xaver Sussmayr (1766-1803). Of the two, Sussmayr was the one to finish *Lacrimosa*.<sup>10</sup>

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<sup>8</sup> Simon P. Keefe, *Mozart's Requiem: Reception, Work, Completion*. Cambridge University Press 2012, 5.

<sup>9</sup> *Ibid.*, p 151.

<sup>10</sup> Simon P. Keefe, *Mozart's Requiem: Reception, Work, Completion*. Cambridge University Press 2012, 2.

## Stylistic Considerations

At the beginning of the music, there is a sense of lamenting or weeping through the rise and fall of the violin part, important text painting that Mozart used in his writing. The choir enters to a still sense of rise and fall through their lines of music. The piece wasn't<sup>not</sup> composed with great challenges in the writing but with long phrases that must have legato lines with a many swells to add to the drama of the music.

## Musical Elements

The piece was written in 12/8 time with all the choral voices being used. The piece starts with a fragile instrumentation of the violin and violas unaccompanied by any bass instrument. After their absence, the basses begin with the other two voices. The basses in this piece help add to the full and round texture of the music. In measure 5 of the piece, the upper voices of the violin and viola are left out while the choir and the basso continuo play through the section with the first crescendo at measure 7. The piece is unsettling in nature and continues to break the mold of music that seems more conclusive. Beyond the crescendo at measures 7 and 8, we don't<sup>not</sup> know what Mozart would have written.<sup>11</sup>

At the final cadence of the piece, the use of a *Pickardy Third* makes the final chord major, perhaps used to give the piece a sense of conclusion or happiness at the end after the lamenting throughout the piece. Chromatic movement gives the listener a feeling of moving forward or up towards something, and often a crescendo building to the highest point of a passage and then a decrescendo follows on the descending

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<sup>11</sup> Ibid., p 153-54.

notes. The sense of marching to one's death is depicted with the use of rests to make the rising passage (measure 5-6) more dramatic.<sup>12</sup>

### Form and Structure

The form of this piece is in ternary form (A-B-A), heard through the musical repeat at measure 22 with d minor coming back in strong.

A (mm.1-8)	Theme introduced
B (mm. 9-21)	Different material in the same key
A (mm. 22-28)	Same initial theme from beginning with slight variations

### Text and Translation

Tearful will be that day  
 When from the ashes will rise  
 The guilty man to be judged.  
 Spare this man by your mercy, O God.  
 Compassionate Lord Jesus,  
 Grant him eternal rest. Amen.

*Lacrimosa dies illa*

*Qua resurget ex favilla*

*Judicandus homo reus.*

*Huic ergo parce, Deus:*

*Pie Jesu Domine,*

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<sup>12</sup> Christoph Wolff, *Mozart's Requiem*. University of California Press, 1994, p. 218.

*Dona eis requiem. Amen.*

PART THREE

THE ROMANTIC ERA

*Verleih' uns Frieden*, Felix Mendelssohn-Bartholdy

*How Lovely is Thy Dwelling Place*, Johannes Brahms

## Verleih' uns Frieden

Felix Mendelssohn-Bartholdy (1809-1847)

SATB Chorus and Orchestra or Keyboard

Latin, English, and German Text

Edited by Robert Schuneman, E. C. Schirmer Music Company

### Composer

Felix Mendelssohn was a child prodigy from Hamburg that established his career very early in life. His sister Fanny was also a child prodigy and produced many well-known compositions. Mendelssohn grew up under a strong Jewish tradition but then was eventually baptized a Christian in 1816. With the baptism came his additional surname, Bartholdy. One of his first major works was *A Midsummer Night's Dream* where he received positive recognition. He went on to study music at the University of Berlin and eventually established himself as a conductor of major works as well as a composer. His second oratorio *Elijah* was written for the Birmingham Festival and was well received. Among his contributions to choral literature are oratorios, cantatas, large vocal works, and sacred and secular chamber pieces.<sup>13</sup>

### Composition

This sacred piece was composed in 1831 and was written several years after the hymn. It originated as a three-movement work for chorus and orchestra as well as additional organ accompaniment.<sup>14</sup> He used the divided violins and cellos in the

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<sup>13</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 450-51.

<sup>14</sup> Philip Radcliffe, *Master Musicians: Mendelssohn* (Oxford University Press, 2000), 129.



sacred canatas *O Haupt voll Blut und Wunden* (1830) and *Verlieh uns Frieden*.<sup>15</sup> Most of his large-scale sacred works were not commissioned or composed for church performances. Therefore, when he did compose a work for the church service, often it was a special occasion.<sup>16</sup> Mendelssohn originally set the music to both the Latin and German texts, but later the English translation also was used. The text was written by Martin Luther and was published in the hymnal called *12 Hymnals*.

### Historical Prospective

This piece was written as Mendelssohn was traveling to places in Switzerland, Germany, and France to give recitals. During this time, there were also some larger compositions written such as Goethe's setting of *Die Liebende schreibt* and the first *Songs without Words from Book 1*. Among these compositions were also the three Motets for women's voices and organ, op. 39. The choral pieces composed included *Verlieb' uns Frieden* and three others, op 23. Following these compositions he continued his travels to Paris.<sup>17</sup>

### Stylistic Considerations

Attention to the dynamics and shape of the phrasing will be very important when working with the choir and instruments. The unison sections should be sung gently so the audience can only hear one voice. The tone of the choir should be one of open and forward spacing. The concept of *dolce* used throughout the score should be discussed as the choir works for the long legato phrases. Although the notes don't

<sup>15</sup> R. Larry Todd, *Mendelssohn* (Cambridge University Press, 1993), 85.

<sup>16</sup> Dennis Shrock, *Choral Repertoire* (Oxford University Press, 2009), 453.

<sup>17</sup> Philip Radcliffe, *Master Musicians: Mendelssohn* (Oxford University Press, 2000), 22-23.

stretch a wide range, working on the challenges of phrasing and tone quality may be a good idea. During the orchestral interludes, be sure to have the orchestra shape the phrases as the choir does. The entrances for the choir should be clearly rehearsed from measure 86-90 for accuracy.

The language might be a challenge for a developing choir. The choir should be aware of the pronunciation through the use of IPA or other methods of teaching the correct vowel shape for singing. Although this piece can be done in English or Latin as well as German, it might be a good time to introduce the choir to the German language if they haven't <sup>not</sup> done much music in the language. The use of the schwa vowel will need to be used throughout the piece at the end of phrases.

The tempo of the piece is marked *andante*. It is an easy piece to let the tempo drag, but work to avoid that in rehearsal and performance. The long legato phrases will need the tempo to move in order for them to be shaped correctly. *Rubato* can be used throughout as it was common during music of this period.<sup>18</sup>

### **Musical Elements**

This orchestral music is one of his small-scale sacred works for SATB Chorus and orchestra. In this piece, the cellos divide into two parts. Each of the phrases starts with a leap in the voices that should be well thought out and prepared by the choir. Although the melody is easy to sing, the choir should not set up for the beginning leap before singing the phrase. Rehearsal of the legato lines and the fluid texture will be important when preparing the choir for singing this work in performance.

<sup>18</sup> Matthew W. Mehaffey. *Teaching Music Through Performance in Choir: Volume 2* (Chicago: GIA Publications, 2007), 171.

## Form and Structure

This is a hymn and contains three sections in the music. Set three times, the text remains the same in each of the verses, but the music varies for each verse. The structure of the piece has the voices playing a different role in each of the sections of music.

Verse 1: Basses Only

Verse 2: Altos on Melody

Verse 3: Standard four part hymn and coda

## Text and Translation

Verleih uns Frieden gnädiglich,

Herr Gott, zu unsern Zeiten.

Es ist doch ja kein anderer nicht,

der für uns könnte streiten,

denn du, unser Gott, alleine.

In these our days so perilous,

Lord, peace in mercy send us;

No God but thee can fight for us,

No God but thee defend us,

Thou our only God and Savior

## How Lovely is Thy Dwelling Place

Johannes Brahms (1833-1897)

SATB Chorus with Keyboard Accompaniment (6:00)

Edited by Geoffrey Mason, Walton Music Corporation

### Composer

Johannes Brahms was a German composer who enjoyed composing and playing the piano from a very young age. His skills as a composer allowed him to do arrangements of popular symphonic music for smaller ensembles. When he was twenty, he met and became friends with Robert Schumann, another famous composer. Schumann was able to help broaden Brahms knowledge of music literature. He eventually became the conductor of several ensembles and was able to start a women's choir. Thus, much of his repertoire composed while living in Vienna was for women's choir. In his later life he shifted his focus from choral and orchestral works to symphonic works. During his life, he gathered more and more applause for his success as a composer. He did not compose any choral music after 1889 and died of liver cancer in 1897. Brahms was able to contribute a lot to choral literature by focusing on the text and structure of the music he wrote.<sup>19</sup>

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<sup>19</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 474-79.

## Composition

Brahms titles the work *A German Requiem* because he wanted to make sure that people know that he composed it not to be similar to the Latin Requiem that was commonly used. The use of his work was for a Protestant concert setting. The text was taken from multiple sections of the Bible and was designed to give peace to the living, unlike the Latin Requiem that remembered those who had died. His strong attempt to make this piece his own continued when he refused to publish this work in Latin.<sup>20</sup>

The complete Requiem has seven movements and *How Lovely is thy Dwelling Place* is from the fourth movement of the work. The text is Psalm 84 where the temple of Jerusalem is described as the “dwellings” and the beauty of what is seen is portrayed. In the text, he is on a long journey to Jerusalem and celebrates his safe arrival by singing. After the first three movements of sorrow and sadness, there is an overwhelming amount of joy in this text and the beauty of this music.<sup>21</sup>

## Historical Prospective

Brahms worked on composing this *German Requiem* from 1865-1866. The premier of this piece eventually took place in 1868. The piece was not written to commemorate any public event or person. Brahms was worried about the perception of the manuscript and was nervous to put it out. He took great interest in the rehearsal of the piece because he wanted it to be well received by the public, and conducted the

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<sup>20</sup> Leonard Van Camp, *A Practical Guide for Performing, Teaching, and Singing the Brahms Requiem* (Lawson-Gould Music Publishing, 2002), 125.

<sup>21</sup> *Ibid.*, 2.

premier of his work. At the premier of the piece, upwards of 2,500 people attended and applauded his work.<sup>22</sup>

Although Brahms was most critical of this movement, now it is one of his most beloved sections of the masterwork. There is a “charming melody” that carries throughout the soprano line.

### **Stylistic Considerations**

This piece should contain long legato phrases with gentle approach. Each phrase should swell with a slight *crescendo* to the top of the phrase and then *decrescendo* to the end of the phrase. Where the choir takes breaths should be clearly thought through and rehearsed with the choir. Most of the music will have a *piano* feel. However, in certain sections he does mark the choir to sing *forte*. *Crescendos* are clearly marked in the score as well.

At measure 23 the tone of the piece changes into more of a celebratory feel with more *marcato* movement as opposed to the continuous legato and connected feel the piece has had until this point. This change occurs when the choir sings, “They praise thy name ever more.” The choir creates this feel with the movement of eighth notes throughout this section of text.

### **Musical Elements**

This piece is in E flat major. Brahms uses *hemiolas* throughout the piece to change the rhythmic pattern. Specifically, one can see and hear his use of hemiolas in

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<sup>22</sup> Michael Musgrave, *Brahms: A Choral Requiem* (New York: Cambridge University Press, 1996), 6-8.

measures 142-148. In this section the sopranos have a chain of *hemiolas* while the other voices have contrasting *hemiolas* in their voices.

It is unusual, but creative, that Brahms chose to use octave and two-part writing in some of the sections in this music. The simplicity of this texture allows for the text to be the most important part of the work at that moment in time. Also, Brahms uses some voices as the solo and then layers the additions of the other voices in the piece as the text is introduced and then expanded upon.

### Form and Structure

The form of this piece is A-B-A. This piece takes the opening melody and inverts it to start the piece. If one looks at the opening melody, one will see that it is the soprano line upside down.<sup>23</sup>

Section A:	Measures 1-44
	Measure 23, second subject in tenor line
	Measure 33, bass and soprano have the second subject
Section B:	Measures 66-84
Section A:	Measure 85-123
	Measure 86-100 = 1-15
	Measure 98 =13
Development:	Measures 124-152

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<sup>23</sup> Leonard Van Camp, *A Practical Guide for Performing, Teaching, and Singing the Brahms Requiem* (Lawson-Gould Music Publishers, 2002), 126.

Coda: Measures 153- end

### **Text and Translation**

How lovely is your dwelling place, O Lord of hosts!

My soul longs, indeed it faints for the courts of the Lord;

My heart and my flesh sing for joy to the living God.

Happy are those who live in your house,

Ever singing your praise.



PART FOUR

GOSPEL AND SPIRITUAL MUSIC SELECTIONS

*Music Down in My Soul*, Moses Hogan

*Jesus is a Rock in a Weary Land*, Glenn Burleigh

## Music Down in My Soul

African-American Spiritual, Arranged by Moses Hogan (1957-2003)

SSA or SATB Choir with Piano Accompaniment (4:00)

Hal Leonard Corporation

### Composer

Hogan was an African-American composer best known for his compositions and arrangements of Spirituals. Hogan was born and raised in New Orleans and went on to study at Oberlin School of Music and Julliard for piano performance and composition. He was won awards for his fantastic abilities on the piano and piano performance. In 1980, Hogan started his exploration into choral music. He started a group named the *Moses Hogan Singers* in New Orleans. One of his most well known compositions is the *Oxford Book of Spirituals*. He added so much to the spiritual genre and was able to record most of his music with the *Moses Hogan Singers*. Hogan died at 45 of a brain tumor. Since his death, his music has been sung by a number of high school, community, and church choirs.<sup>24</sup>

### Historical Perspective

This piece was written and inspired by the Spiritual *Over My Head* that was sung by African American slaves during times of oppression in our country. Hogan took this text and tune and arranged it to have an uplifting dynamic appeal. *Over My Head* was the slaves' way of saying that they needed to look beyond themselves for hope during

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<sup>24</sup> Friends of Moses Hogan Society, "Moses George Hogan" <http://moseshogan.com/index.html> (accessed March 14, 2014)

this time of fear and despair. They would need to turn their heart to hear “music in the air” as the text goes on to mention. At the end of the text, there is a revelation that “there must be a God somewhere.” The oppressed people would look to these words to find the hope in what still existed in their hearts.

This piece was written and commissioned for the Michigan State Children’s Choir to sing at the 6<sup>th</sup> World Choral Symposium on Choral Music.

### **Stylistic Considerations**

When performing this uplifting work, there are several ways that the director could work the beginning of the piece. One might choose the choral part from measure 16-30 as a solo the first time. The second time through another soloist might enter or the entire group. However, the choir should join the soloist on the build during the repeat on measure 24 to start the crescendo and build into measure 32. Be careful to control the tempo at measure 37 and to encourage the stress on each word of “I got this” in the entrance into the upbeat section.

At measure 46, the director might choose to put the women into their 4-part division and keep just a few voices on the high *g* to carry over the choir. They stay in the 4-part division for the call and response section at measure 64. Rehearse the key changes clearly with the sopranos starting at measure 80. Also, at measure 81, control the dynamic and volume of the choir’s clapping. It should not overpower the strength of the sound in the music.

## Musical Elements

This piece offers many challenges throughout the music. There are times that the music has an accent that would imply immediately getting off the note one is singing and attend to the rest after. However, one might also read many of the accents as more of a tenuto simply to stress the text and add to the dynamic of the piece. One sees this in the beginning when the choir is singing “there must be a God” for the first time.

Each repeated section should have something different to offer the audience. Both the second and third sections of music have repeats in them. Although the music is repeated, make sure that the choir uses different dynamics when the music is repeated.

Tuning in some of the sections might be a challenge for the second sopranos. For example, when the choir enters, be sure to rehearse the tuning of the major chord on the first note the choir sings. The choir might have similar problems with tuning on the “I love the Lord” section in the middle of the piece since the piano doesn't support them with any part. The more these sections are rehearsed, the tighter the chords will be in performance.

## Form and Structure

This piece starts with what feels like a recitative section with the choir setting up the mood of the piece. The piano enters with runs up the piano until the choral entrance

and then enters again with runs back down the keyboard. This part sets up the text and the melody that will be used.

The second section starts at measure 13 with the piano playing three eighth notes in a pattern as the choir or soloist enter with at measure 16 with the traditional spiritual text *Over My Head*. Finally the choir crescendos to “there must be a God somewhere” before going back and repeating the section of music. During the second ending of this section, it is repeated three times “there must be a God somewhere” getting bigger each time.

There is a tempo change into the next section of music that becomes lively and spirited, as if the music has moved the choir to sing something more upbeat. The final section uses many accents and dynamics as it also has a repeat of the music to reemphasize the importance of the text, becoming playful in the section when at measure 64 the altos and sopranos have a call and response section discussing how they “love the Lord.”

The coda restates what the theme of the music and text is while ending on a dissonant but powerful chord at the end of the piece.

### **Text and translation**

I hear music in the air,

I can feel it in the air,

There must be a God somewhere.

Over my head, I hear music in the air.

Over my head, I hear music in the air.

Over my head, I hear music in the air

There must be a God somewhere.

Over my head, I hear singing in the air.

Over my head, I hear singing in the air.

Over my head, I hear singing in the air,

There must be a God somewhere.

I've got this music down in my soul

And it fills my heart with the joy of the Lord.

I've got joy everlasting in my soul.

I've got peace everlasting in my soul.

I've got love everlasting in my soul.

Do you love the Lord?

I love the Lord!

## **Jesus is a Rock in a Weary Land**

**Traditional Spiritual, Arranged by Glenn Edward Burleigh (1949-2007)**

**SATB Choir and Piano (4:00)**

**GIA Publications, Inc.**

### **Composer**

Glenn Edward Burleigh was born in Guthrie, Oklahoma. His father was a reverend, and his family was very religious. He enjoyed playing the piano while he was in high school and eventually attended the University of Oklahoma as a piano major. In 1977, after his graduation from the University of Oklahoma, Burleigh attended Oklahoma City University where he studied piano to receive his Master's of Music degree. Burleigh received additional training from Rosina Lhevinne of The Julliard School of Music in New York City. Coming from a family of ministers, Burleigh began building on his roots in the black church. He was appointed Sunday school pianist and director of the children's choir, which later led to his position of Minister of Music in Oklahoma, Nebraska, and Texas. Eventually, he operated his own publishing company in Oklahoma City assisted by his brother Kenneth. As Director of Music for the National Baptist Congress for five years and as Composer-in-Residence for the Ambassadors' Concert Choir, he was able to learn a lot about choral repertoire and the gospel and spiritual music styles.<sup>25</sup>

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<sup>25</sup> Oklahoma Jazz Hall of Fame "Glenn Burleigh." <http://www.okjazz.org/index.cfm?id=105> (accessed March 14, 2014)

## **Composition**

This arrangement was written for Dr. Rebecca Steele and the Bethume Cookman College Concert Chorale in Florida. Burliegh's arrangement of this powerful spiritual has the drive of spirit and continues to build in character throughout the arrangement. The music was created for the listener to experience the traditional spiritual, mixed with Afrocentric qualities and gospel all rolled into one. The melody of the traditional spiritual called "A shelter in the time of storm" that can be found in some hymnals today is heard throughout the piece. Although the text that I found for the spiritual tends to be different in arrangement, the text is based on Psalm 32 verse 7:

Thou art my hiding place;  
thou shalt preserve me from trouble;  
thou shalt compass me about with songs of deliverance.

## **Historical Prospective**

The African-American slaves sang spirituals as they were working on plantations. As the slaves were educated only on the text of the Bible by the missionaries traveling from the North, the slaves found direct correspondence to the text in the Bible and the challenges that they were facing in their own lives. Most of the music from the original spiritual was passed down through oral tradition. This piece starts with the traditional spiritual melody and branches off into arrangements of music with the same message in the text.



Afrocentric ideology is where people, mainly in the United States, have dedicated themselves to the history of African American people. People have studied the culture, philosophy, and history of the African-Americans in this country and want to learn and celebrate more about traditional African roots. The Afrocentric theology has developed in the African American church in the United States. This church first focused on the Moses story in Exodus and the deliverance of the slaves of Israel. Then the church focused on equal rights and the elimination of segregation in our country. Now, some churches that preach about the “black presence” in the Bible. Some ideas of this mentality include the ideas of a “Black Jesus.”<sup>26</sup>

### Stylistic Considerations

The tempo of around  $mm=124$  should be used. Burleigh indicates that *Allegro ma non troppo* or a moving tempo that isn't <sup>not</sup> overly fast should be used throughout. The dynamics should build in each different section of music. The use of accents and word stress will be important to be rehearsed and used in performance.

Burleigh allows for the director to have some choices as far as how the piece can build at the end. The director of the piece should be clear to look at the dynamics and observe the text to indicate the builds in the music and the words that to be stressed in each individual phrase.

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<sup>26</sup> Ali Colleen, *Let the World Listen Right*, 31-34.

## Musical Elements

Often when this piece is performed, the presence of a gospel band or an assortment of drums, electric guitar, bass guitar, and electric or acoustic piano will add to the personality of the piece. Although this piece has a lot of spirit with the accompaniment of simply the piano, adding the other instruments will help the sections build and the text be more outspoken.

The choir has a section that splits the choir into eight parts. Make sure during this section of music that the choir is balanced and blended so the soprano I section isn't overpowering. At the second ending of the coda, each section will go back into the four-part harmony.

Be clear to observe the rests throughout the music as well as other articulations. The rests in this piece will be important for the transitions of each section as well as articulating the rhythmic sections accurately. More specifically, in measure 26, the choir should clearly know when they are moving through their phrase and what voice enters when. Voices should sing their part as if they are singing the melody.

## Form and Structure

One might see this piece as having four different sections with different qualities of music but the same message in the text linking all of the different and diverse sections together. As the piece begins, the traditional spiritual melody can be found and heard clearly. In the verses that go with the first section, the choir could sing this together or have soloists at measures 7-10. One might also take two strong beats

with the choir resting before continuing on with the repeat after measure 10, allowing the choir to come back in strong with the text at measure 2.

In the second section, starting at measure 12, the choir has an echo between the men and the women. The text is clear, and the choir should be strongly singing the eight-part harmonies that Burleigh took time to write. The third section starts at the top of page 5 at measure 17 with the choir asking a series of questions to the audience. Burleigh wants the choir to range in dynamics from soft to loud throughout the section.

In the final section of music, at measure 26, each voice has a different melody that will eventually all fit together. Each voice should enter one a time. One might have the sopranos, then the altos, followed by the tenors, and finally the basses. Each voice should state its part alone before building into the ending. Then the director could build from the basses up to the sopranos adding each part before heading into the coda.

### **Text and Translation**

Jesus is a rock in a weary land,  
A shelter in the time of storm.  
I would not be a sinner,  
I'll tell you the reason why:  
I'm afraid my Lord might call my name,  
And I wouldn't be ready to die.  
Jesus is a rock.

I would not be a backslider.

I'll tell you the reason why:

I'm afraid my Lord might call my name,

And I wouldn't be ready to die.

Jesus is a rock.

Has he ever made a way when you didn't have a dime?

Has he ever stepped in just right on time?

Has he ever picked you up when you were down?

Has he ever placed your feet on solid ground?

Jesus is a rock in a weary land

A weary land

Oh, yes! He's a rock.

Yes! In a weary land,

A shelter in the time of storm.

I'm a witness.

Jesus is a rock he is my shelter in the time of storm

Yes! In a weary land,

A shelter in the time of storm.

PART FIVE

0  
CONTEMPERARY MUSIC SELECTIONS

*Rejoice in the Lamb*, Benjamin Britten

*Esto Les Digo*, Kinley Lange

*i thank you God*, Gwentyth Walker

# Rejoice in the Lamb

Benjamin Britten (1913-1976)

Festival Cantata, Text by Christopher Smart

Treble, Alto, Tenor, and Bass Soloists, SATB Chorus and Organ (19:00)

Boosey & Hawkes

## Composer

Benjamin Britten was born and raised in London as the son of a dentist. In his composition career, he has composed a lot of music for choir, symphony, chamber group, film, radio, and stage. His compositions have made him one of the most prominent Twentieth Century composers for creating music with tonality in an era where atonal music techniques were at the forefront of composition.

In his early compositional career, he was studying music with one of England's famous composers Frank Bridge and then decided to go on and study composition at the Royal College of Music in London. A <sup>outspoken</sup> verbal pacifist, he wrote the *War Requiem* to illustrate this philosophy.<sup>27</sup>

## Composition

*Rejoice in the Lamb* is a festival cantata that was written for the 50<sup>th</sup> anniversary of Saint Matthew's Church in London. This piece was first performed in September 1943. The text is an excerpt from "Jubilate Agno" (Rejoice in the Lamb) from Christopher Smart. The madness of the text may be because Christopher Smart resided in an

<sup>27</sup> Brett, Phillip, "Benjamin Britten," *Grove Music Online*, [http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/46435?q=britten&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/46435?q=britten&search=quick&pos=1&_start=1#firsthit) (accessed March 14, 2014).

insane asylum when he wrote the poem, and although the text profound devout religious aspects. Smart was placed into the insane asylum for praying anywhere in public with some religious mania. The entire text wasn't found or put together and titled until 1939. Britten used the ten most religious sections of the piece, scored for male choir, organ, percussion, and four soloists.

This piece is about seventeen minutes long and divided into eight sections.

1. Rejoice in God, O Ye Tongues (Chorus)
2. For I will consider my Cat Jeffery (Soprano/Treble solo)
3. For the mouse is a creature of great personal valour (Alto soloist)
4. For the flowers are a great blessing (Tenor Soloist)
5. For I am under the same accusation with my Savior (Chorus)
6. For H is a spirit and therefore He is God (Bass soloist)
7. For the instruments are by their rhimes (Chorus)
8. Halleluiah is from the Heart of God (Chorus)

### Historical Prospective

This piece was written for the reconstruction of a cathedral that had been destroyed during World War II. This new building was going to be built alongside the original structure. Architect Basil Spence was designing the new cathedral. Although *Rejoice in the Lamb* wasn't the only work performed at the ceremony, Britten knew that he had a major task in completing this work.

The piece was written specifically for Dietrich Fisher-Dieskau (baritone), Galina Vishnevskaya (soprano), and Peter Pears (tenor). Each of these soloists is from a different part of the war-torn country because Britten didn't want this piece to be about the war glorifying Britain, but instead he wanted this piece to be about the "wickedness of war."

After the piece was finished, Britten dedicated this work to his friends who had died in World War I. The music was well received throughout Europe and later even was used in a movie film.<sup>28</sup>

### **Stylistic Considerations**

This lengthy piece needs to be well articulated and performed with a higher-level choir. This advanced work for choir and organ offers many challenges that should be addressed during the rehearsal process. The choir should attend to the changing dynamics and tempos. The meter changes should be seamless throughout the piece. Each section of the piece should have a different feel for the organist, the choir, and the soloists.

The independence of the vocal lines should be worked with the choir or soloists. Not often do they get help from the accompanist. In a way, Britten did understand the bizarre text that Smart wrote, and he played with that craziness through the structure and writing of the music. The choir should be encouraged to understand the text and use good diction for the full understanding of the performance.

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<sup>28</sup> Cyrus Behroozi and Thomas Niday, *Benjamin Britten*, <http://www.its.caltech.edu/~tan/Britten/.index.html> (accessed March 10, 2014)



## Musical Elements

Britten did mark the score for the challenges in the conducting and entrances. The organ needs to be attended to for the entire piece as to be part of the ensemble. The organ has a separate voice that adds to the rhythmic intensity and tonal structure of the piece, and the conductor needs to cue the organ and maintain the soft dynamic with good diction for the text. The choir will also need to have clear cut-offs for each section.

In the second section of the piece, the conductor should mark each of the two and three beats clearly. I have chosen to mark my two beats with a bracket and three with a triangle. The attention to the quick tempo, change of meter, and pulling the three beats is very important. Encourage the choir to pay close attention to the accents. The publisher has notated how many beats the pattern should have in each of the changing measures.<sup>29</sup>

## Form and Structure

This piece is a cantata, through-composed with eight different and varying sections. A cantata is a vocal composition that has instrumental accompaniment with several movements that involves a choir. This piece fits that description exactly. Like many cantatas, this piece starts with a recitative section with the entire choir singing and setting up the text and the piece. This piece changes keys and modes often throughout the cantata. It starts in the recitative section by using some of the c minor

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<sup>29</sup> Cyrus Behroozi and Thomas Niday, *Benjamin Britten*, <http://www.its.caltech.edu/~tan/Britten/.index.html> (accessed March 10, 2014)

harmonics and travels to c lydian, then c dorian, and eventually ends the first movement on C major.

The cantata starts the second movement on F major then travelling to E flat major and back to F major. At rehearsal 10, it moves to c mix<sup>o</sup>lydian. The start of the treble solo is at <sup>1</sup>a-Lydian and at the beginning of the tenor solo moves back to d dorian. At rehearsal 20, c locrian is used and then at rehearsal 21 e harmonic minor is incorporated with a raised 4<sup>th</sup> scale degree. The bass solo starts in e natural minor and the next choral movement at rehearsal 23 starts on F major.

The harmonics travel then through several varying keys such as E flat major and Gb major, b harmonic minor, and d harmonic minor, eventually settling at the end of the movement back to F major. At the end of the piece, the choir lands happily on C major after all the different modes and keys.

### **Text and Translation**

Rejoice in God, O ye Tongues;

Give the glory to the Lord,

And the Lamb.

Nations, and languages,

And every Creature

In which is the breath of Life.

Let man and beast appear before him,

And magnify his name together.

Let Nimrod, the mighty hunter,  
Bind a leopard to the altar  
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.

Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.

Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.  
For he is the servant of the living God.  
Duly and daily serving him.

For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.

For there is nothing sweeter  
Than his peace when at rest.

For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.

For the Mouse is a creature  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.

For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.

For the flowers are great blessings.  
For the flowers are great blessings.

For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

For I am under the same accusation  
With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,  
And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin

Shall deliver me out of all,

Shall deliver me out of all.

For H is a spirit

And therefore he is God.

For K is king

And therefore he is God.

For L is love

And therefore he is God.

For M is musick

And therefore he is God.

And therefore he is God.

For the instruments are by their rhimes,

For the shawm rhimes are lawn fawn and the like.

For the shawm rhimes are moon boon and the like.

For the harp rhimes are sing ring and the like.

For the harp rhimes are ring string and the like.

For the cymbal rhimes are bell well and the like.

For the cymbal rhimes are toll soul and the like.

For the flute rhimes are tooth youth and the like.

For the flute rhimes are suit mute and the like.

For the bassoon rhimes are pass class and the like.

For the dulcimer rhimes are grace place and the like.

For the clarinet rhymes are clean seen and the like.

For the trumpet rhymes are sound bound and the like.

For the trumpet of God is a blessed intelligence

And so are all the instruments in Heav'n.

For God the Father Almighty plays upon the harp

Of stupendous magnitude and melody.

For at that time malignity ceases

And the devils themselves are at peace.

For this time is perceptible to man

By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah,

Hallelujah for the heart of God,

And from the hand of the artist inimitable,

And from the echo of the heavenly harp

In sweetness magnificent and mighty.

Hallelujah, hallelujah, hallelujah.



## **Esto Les Digo**

**Kinley Lange (b. 1950)**

**SSAA Chorus and Soprano Solo, *a cappella* (3:00)**

**Alliance Music Publications, Inc.**

### **Composer**

Lange has been a composer and conductor for more than forty years in children's choir, youth choirs, and professional choir. He grew up in west Texas and New Mexico before eventually spending time in the United States Navy. After his time with the Navy, he began to study composition and theory at the University of Hawaii. He went on to study choral conducting at the University of Texas. Throughout his career as a composer, he has been interested in the study of ethnomusicology. One can hear this influence in much of his music. He now leads his own choir dedicated to the work of living composers and is mainly a composer for choral literature. His music can be heard in several countries around the world and has gained popularity.<sup>30</sup>

### **Composition**

The text is taken from the Bible, Matthew 18:19-20. I found no other arrangements of the particular Spanish translation of this piece by any other composer. However, other composers have arranged the text to music. This piece is not the only piece that Lange has written with religious content. Some other pieces by Lange that are sacred include *Agnus Dei*, *Gloria*, *Grace to You and Peace*, *My God is Real*, and *Rock My Soul*.

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<sup>30</sup> Lange, Kinley. "Kinley Lange," <http://www.kinleylange.com/> (accessed March 14, 2014).

## **Stylistic Considerations**

There are several meter changes between common time and  $\frac{3}{4}$  time throughout the piece. It will be important to be clear when those changes are happening and how that affects the text articulation. The fermatas should have a long hold to them letting the chord resonate and enjoy the dissonances adding to the build of the piece.

## **Musical Elements**

The text should be specific, and the articulation and dialect should be clearly taught with the choirs. It will be important for them to rehearse with the correct vowel and consonant shape as they prepare the piece, and all must agree on the Spanish vowel sounds and the glides.

I find that this work might be hard to keep in tune because it is in the key of C and a cappella. It will be important to be very specific with the tonality and the color of the vowels to keep the song in tune.

The harmonies in the piece are tight and offer a lot of planned and interesting dissonances. The middle section at measure 24 starts out as one part and adds the harmonies as the phrase goes on. Lange was clear to mark what he wanted in the score as far as the dynamics and most phrasing.

## **Form and Structure**

This piece is composed with several unrelated sections of music that fit together to create a wonderful setting to the text. The first section of the music can be found in

the opening from measure 1 – 12. The text of “*Esto les digo, si dos de ustedes se ponen*” is repeated twice during this section of music. Several meter changes add to the word stress.

The second section of music can be found starting at measure 12- 23. This section has a large build and emphasizes the portion of the text “in my name.” The following sections, measure 24-39, have a melody that repeats with variations three times as the choir sings, “Where two or three are gathered.” The melody resembles the opening phrase but is too different to be a return of an “A” section.

At measure 40, one might hear this as the Coda. This portion of the music adds a soloist that floats above the choir as she sings, “there I am.”

### **Text and translation**

The text is taken from Matthew 18:19-20.

“Again, truly I tell you that if two of you on earth agree about anything they ask for, it will be done for them by my Father in heaven. <sup>20</sup>For where two or three gather in my name, there am I with them.”

Phrase by phrase, a literal translation would be:

<i>Esto les digo,</i>	'This I say to you,
<i>si dos de ustedes se ponen,</i>	if two of you are put,
<i>se ponen de acuerdo aquí en,</i>	are put in accord here in,

*en la tierra para pedir,  
pedir algo en oración,  
mi padre que está en el cielo,  
se lo dará.*

*Porque donde dos o tres se reúnen  
en mi nombre,  
allí estoy yo,  
en medio de ellos.*

in the earth to ask,  
to ask anything in prayer,  
my Father which is in heaven,  
will give it to you.

Because where two or three are gathered  
in my name,  
there am I,  
in the midst of them.'

## **i thank you God**

**Gwyneth Walker (b. 1947)**

**SSA Chorus and Piano or Orchestration with two flutes, oboe, clarinet, bassoon,  
two horns, two trumpets, trombone, percussion (one player),**

**and strings (6, 6, 5, 4, 2) (5:00)**

**Text by e.e.commings**

**E. C. Schirmer Music Company**

### **Composer**

Walker is a female, American composer that was born and raised on a farm in Vermont and studied music composition at Brown University. She was on the faculty of Oberlin College Conservatory before leaving her position there to pursue a fulltime career in composition. Walker has over 300 commissioned works for orchestra, solo, choirs, and chamber ensembles. In the pieces I have conducted, I have found her works to be full of text painting and music that builds the text of the poet. She is very thoughtful and romantic in nature, while adding a nice amount of dissonance to her music that happily resolves for the listener.<sup>31</sup>

### **Composition**

The text of the piece is by the American poet e. e. comings. He has composed more than 2,900 poems. He is one of the main voices of 20<sup>th</sup> century poetry.

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<sup>31</sup> Walker, Gwyneth, "Gwyneth Walker- Composer," <http://www.gwynethwalker.com/> (accessed March 14, 2014).

This piece was written and commissioned for the endowment fund of the American Choral Directors Association in memory of Raymond Brock. The work was premiered by the Women's Honors Choir of ACDA in 1999. The introduction of the piano or orchestra allows for the piece to establish wonderment and unfolding. The phrase of "I who have died am alive again today" returns continuously throughout the piece as the main motive behind the text.

After reading her musical thoughts on the piece, it was interesting to note that the piece starts on the middle c in a unison voice in the key of c minor and concludes the piece on a high c major chord-- thus stating the journey from low to high or the emphasis on the large "thank you" that this piece includes.

### **Technical Considerations**

I believe that there are several challenges while teaching and conducting this piece. I know for my choir it was a challenge to sing in such dissonance for several measures before the resolution of the chord would appear. Once they got comfortable with this idea, they were confident. The conducting challenges are the varying tempos and the variety of tempos possible for the conductor. I have found the interpretation of some of the accelerando and the rate of the ritardandos that works for the choir, but it was a challenge to move the choir and the accompanist through those sections of the music. Also, the meter changes allow for a lot of challenges in the score for the conductor to keep the choir and the accompanist together, pulling the long 3 beat in the 5/8 measures and looking at how Walker groups the text and the accompaniment to determine where the grouping of three should be.

## Musical Elements

A tonal overview of the work might reveal the nature of the “venturing forth” or moving forward. The opening section delineates C Minor. The second verse comes at m. 21, in the key of E flat Major, hardly venturing far. The lines do rise more, up to the climax in m. 31 on “gay great happening illimitably earth.”

The first true movement to a new tonality comes at m. 41, with a shift to D Minor. This modulation brightens and “uplifts” the tonal harmonies. At m. 66, the colorations of Bb and Eb redirect the music to the G minor.

A sequence is introduced in m. 82, which proves to be the most potent element in shaping the climax of the music. Having reached the key of D flat in m. 82, in the end the music finally lands on C major where the piece had begun.<sup>32</sup>

## Form and Structure

There is a fixed form for this piece as it is through composed with a variety of sections that don't return again in the music. There is the thematic material when the choir sings the words “I thank you God,” but it continues into a new section of music each time. The piano has a bar of introduction that is a series of runs and arpeggios.

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<sup>32</sup> Walker, Gwyneth, “Gwyneth Walker- Composer,” <http://www.gwynethwalker.com/> (accessed March 14, 2014).

## Text and Translation

The text appears in four stanzas that are uneven in length and is adapted from “i thank You God for most this amazing” from *Complete Poems:1904- 1962* by e.e. Cummings.

i thank You God for most this amazing day:  
for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes  
(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?  
(now the ears of my ears awake and  
now the eyes of my eyes are opened)



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# Spring Choral Concert

Norwin High School



May 10, 2014  
5:00 PM

Mrs. Bridget Faulk

Accompaniment by Mrs. Lisa Croes

# Norwin High School

## Concert Choir

*Gloria, RV589*

Antonio Vivaldi  
(1678-1741)

*Lacrimosa*

W. A. Mozart  
(1756-1791)

*Jesus is a Rock in a Weary Land*

Glenn Burleigh  
(1947-2007)

## Chamber Singers

*Bach (Again) Come Sweet Death*

J. S. Bach  
(1685-1750)

*Verleih' uns Frieden*

Felix Mendelssohn  
(1809-1847)

*How Lovely is Thy Dwelling Place*

Johannes Brahms  
(1833-1897)

# Boal Spring Concert

## Bel Canto- Women's Choir

*Esto Lex Digo*

Kinley Lange

(b. 1950)

*I thank you God*

Gwyneth Walker

(b. 1947)

*Music Down in My Soul*

Moses Hogan

(1857-2003)

## Combined Choirs

*Rejoice in the Lamb*

Benjamin Britten

(1913-1976)

## Concert Choir

Jarret Ackerman	Ben Dandar	Anthony Klus	Marissa Puc	Kimberly Baston	Jordan Fessler	Patsy Kowalski	Georgia Rieger
Miranda Adams	Quade Davis	Alex Kisan	Kierstyn Quigley	Elizabeth Bittner	Brittany Foscoe	Kathryn Kratzenberg	Amelia Staub
Carrie Albright	Lindsey Dawson	Alexandra Kober	Hailey Rea	Mariah Bradon	Alyssa Fyock	Mara Kyzer	Amanda Stewart
Austin Alfer	Rachael Del Bene	Kaylee Leonard	Ashley Reitz	Kierstin Brown	Sarah Gravante	Alyssa Leddon	Tessa Tinley
Brittany Algeri	Jenna Detar	Larissa Lint	Jordan Rice	Amanda Booth	Autumn Greba	Tillie Lishago	Kaitlyn Tirkpak
Emily Anderson	Jessica Dias	Erika Lukart	Kaitlyn Rice	Alexis Boytun	Sarah Haag	Elizabeth Mance	Kara Treser
Michael Basick	Kayleigh Dodd	Amy Mahinske	Nicole Ralph	Sarah Burdelski	Jamie Higgins	Jenna Mandella	Emily Welsh ♪
Krystal Balog	Jocelyn Dominick	Shelby Makel	Erik Rayman	Marie Campion	Chelsea Hubert	Kaitlyn Marko	Jessica Yacko
Jaimie Barca	Joseph Donnelly	Johnny Marcus	Hazel Salvini	Taylor Churchfield	Sierra Hughes	Alaina Mastrippolito	
Isabella Baverso	Jesse Doverspike	Jason Marecic	Kristina Sarti	Cayla Cochenour ♪	Cayla Imbartina	Madison Miller	
Alyssa Beavers	Bethany Doyle	Cody Masten	Kody Savine	Leah Cole	Kensey Johnson	Karly Painter	
John Babiak	Alyssa Dunn	Katie May	Matthew Scott	McKenna Cole	Katelyn Kachman	Victoria Piekut ♪	
Brianna Beck	Ashley Elder	Morgan McCallister	Carly Seabol	Katie Colwell	Kyley Klass	Melissa Pochan	
Kirstie Beck	Taylor Falzarano	Devin McCurdy	Hannah Schehr				
Kristina Begonia	Shelbi Ferrari	Brittany McDowell	Megan Shanahan				
Jeremy Belusar	Joshua Fetterhoff	Maddie McDowell	Aaron Shaffer				
Emily Best	Jenna Fleming	Sarajane Meyers	Matt Shaw				
Ashley Beres	Brittany Foscoe	Jessica Mitchell	Emily Shields				
Alicia Bickerstaff	Richard Foster	Kiley Morgan	Bethany Slezak				
Jacob Bobak	Alyssa Fry	Troy Moshier	Christin Smerkol				
Kayla Boscia	Emmarie Frye	Tyler Mull	Allison Smith				
Elizabeth Brady	Annita Funia	Adam Myers	Stephanie Smrekar				
Anjali Branch	Maria Gaudi	Andrew Nagy	Haley Soboslay				
Jaclyn Bridges	Rebecca Geizura	Nicoletta Neveu	Jessica Strait				
Chad Brough	Jessica Gibson	Long Nguyen	Kristen Stupansky	Devin Brentzel	Davion Heron	Melissa Pochan	
Ryan Brooks	Michayla Graves	Jenna Nguyen	Jeffrey Springer	Jaclyn Bridges	Geofrey Hollinger *	Ryan Reusch-Sivic	
Kimberlin Brown	Annabel Guffey	Kelli Nicholas	Erin Sullivan	Mason Brough	Chelsea Hubert	Kattlyn Rice	
Meghan Brown	Rachel Hardy	Danielle Novosel	Erika Suncine	Kierstin Brown	Sierra Hughes	Georgia Rieger	
Jessica Brunetti	Samantha Harris	Ashley Noullet	Caitlin Thompson	Katie Colwell	Evan Jacaszek	Jared Rozzi	
Chelsea Burke	Salena Henderson	Karen Ngo	Eryka Torok	Bennett Dandar	Alex Jones	Matt Shaw	
Merissa Cartia	Jamie Higgins	Chase Osche	Kelsey Troxell	Quade Davis	Connor Kaye	Stephanie Smrekar	
Chloe Chiado	Ashley Hill	Paige Overly	Diana Wagner	Jessica Dias	Elizabeth Mance	Amelia Staub	
Jolene Choby	Melissa Hinish	Audrey Padgett	Dani Waugh	Jocelyn Dominick	Ryan Monier	Michael Tusay *	
Sami Clayton	Lindsey Hoffman	Sidney Painter	Ashley White	Shawn Downey	Shawyn Murray	Josh Vasko	
Brett Clemente	Nathan Hursh	Maria Palmquist	Ashley Wieland	Jordan Fessler *	Derek Brough	Jessie Yacko	
Taylor Cline	Austin Ivan	Emily Paterra	Chase Williams	Brittany Foscoe	Jenna Nguyen	Bella Zingarelli	
Cayla Cochenour	Evan Jacaszek	Kylee Peters	Kayla Wolf	Sarah Gravante *	Jake Oswald		
Gaurett Cockeram	Alex Jenkins	Carli Perticone	Tori Yakin	Autumn Greba	Dustin Pealstrom		
Alexandra Colletti	Lindsay Johnston	Maura Peyton	Dylan Zgurich				
Anthony Carozza	Alex Jones	Taylor Polinsky	Hannah Zgurich				
Hannah Crawford	Jahrese Jones	Dominic Pomposelli	Bella Zingarelli				
Gina Culbertson	Sara Kee	Erin Popovic	Sarah Zitovich				
Michael Curcio	Rachel Keto	Kelli Prizner					

## Bel Canto

## Chamber Singers

Devin Brentzel	Davion Heron	Melissa Pochan
Jaclyn Bridges	Geofrey Hollinger *	Ryan Reusch-Sivic
Mason Brough	Chelsea Hubert	Kattlyn Rice
Kierstin Brown	Sierra Hughes	Georgia Rieger
Katie Colwell	Evan Jacaszek	Jared Rozzi
Bennett Dandar	Alex Jones	Matt Shaw
Quade Davis	Connor Kaye	Stephanie Smrekar
Jessica Dias	Elizabeth Mance	Amelia Staub
Jocelyn Dominick	Ryan Monier	Michael Tusay *
Shawn Downey	Shawyn Murray	Josh Vasko
Jordan Fessler *	Derek Brough	Jessie Yacko
Brittany Foscoe	Jenna Nguyen	Bella Zingarelli
Sarah Gravante *	Jake Oswald	
Autumn Greba	Dustin Pealstrom	

Choir Performing Arts Day

Saturday, October 27, 2014

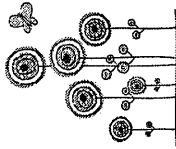
All students K-8 welcome!

\$10 for Registration and \$20 for Registration with T-shirt

Winter Concert 2014

Sunday, December 9, 2012

Norwin High School Auditorium



Acknowledgements

Dr. William Kerr – Superintendent

Dr. Tracy McNelly – Assistant Superintendent

Dr. Mary Ann Hazer – Assistant Superintendent

Norwin School Board

Dr. Edward Federinko – NHS Principal

Mr. Joseph Shigle – NHS Assistant Principal

Mr. Michael Choby – NHS Assistant Principal

Ms. Kim Glover – Percussion/Band Instructor

Norwin High School Faculty & Staff

Show Choir Parent Volunteers

Mrs. Cheryl Walter

Ms. Erin Shrader

Mr. Todd Leighty

Norwin High School Custodial Staff

Norwin High School Parents

Norwin High School Staff

The Norwin Community –

We appreciate your support for music education!

*Good luck to the seniors!*

*May all your skies be blue ones...*

Bridget Faulk  
Choral Conducting, Masters DVD  
May 2014

**Contents:**

1.) <b>How Lovely is Thy Dwelling Place</b> , Johannes Brahms	:07
Conducted Summer 2012, Choral Symposium	
2.) <b>Chili Con Carne</b> , Anders Edenroth	7:03
Conducted Spring 2013, Select Choir (Mixed)	
3.) <b>I Opened My Mouth to the Lord</b> , Traditional Spiritual	10:09
Conducted Winter 2012, Select Choir (Mixed)	
4.) <b>If Music Be the Food of Love</b> , David Dickau	13:19
Conducted Spring 2013, Select Choir (Mixed)	
5.) <b>The Prayer of the Children</b> , Kurt Bestor	13:55
Conducted Spring 2013, Select Choir (Men's)	
6.) <b>Over the Rainbow</b> , Russ Robinson	16:00
Conducted Winter 2013, Bel Canto	
7.) <b>I thank you God</b> , Gwyneth Walker	18:08
Conducted Winter 2013, Bel Canto	
8.) <b>My Favorite Things</b> , Joy Hirokawa	22:58
Conducted Winter 2013, Bel Canto	
9.) <b>Domine Fili Unigenite</b> , Antonio Vivaldi	26:33
Conducted Winter 2013, Concert Choir	
10.) <b>My True Love Gave to Me</b> , Andy Beck	31:34
Conducted Winter 2013, Concert Choir	
11.) <b>Music Down in My Soul</b> , Moses Hogan	34:16
Conducted Spring 2014, Bel Canto	
12.) <b>Esto Les Digo</b> , Kinley Lange	37:26
Conducted Spring 2014, Bel Canto	
13.) <b>The Road Home</b> , Stephen Paulus	41:00
Conducted Spring 2014, Bel Canto	
14.) <b>So Many Angels</b> , Gwyneth Walker	44:49
Conducted Spring 2014, Bel Canto	