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Fifteen In-Depth Analyses of Choral Repertoire

Matthew J. Lamb Jr.
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MESSIAH COLLEGE

FIFTEEN IN-DEPTH ANALYSES OF CHORAL REPERTOIRE

A THESIS SUBMITTED TO
THE FACULTY OF THE MUSIC DEPARTMENT
FOR THE DEGREE OF
MASTER OF ARTS
CHORAL CONDUCTING

BY
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DIFFICULTY RATING SYSTEM

In this document, I have given each piece a difficulty rating. This rating is based on the scale used by the Maryland Music Educators Association for grading repertoire to be performed at adjudicated county and state festivals, as well as solo and ensemble festivals. The grading is based on a scale of one through six, with level six music being the most difficult. The music list used by the Maryland Music Educators Association is updated annually, but was originally based on the model and grading scale as presented the New York State School Music Association Manual. This manual provided the same type of list of repertoire for all types of solo and ensemble music, also rated on a six-level grading scale. The NYSSMA Manual has a rich history that gets its start in the early 1900's, when the National Association for Music Education first began. Not long after the NAFME had put together some music lists of their own, New York began following in those footsteps to produce something that would be useable on the state-level. They were the first organization to shift the grade-level from being based on the population of the school that was performing to being focused on the ability of the ensemble, regardless of size. For additional information and resources, see the NYSSMA website and the NYSSMA manual page, cited below.

New York State School Music Association. "NYSSMA Manual,"

<http://www.nyssma.org/committees/manual/> (accessed December 3, 2014)

Ain'-a That Good News

William Dawson

(1899-1990)

SATB divisi

Tuskegee Choir Series/Neil A. Kjos Music Co.

Level 5

Composer

William Dawson, born in 1899 in Anniston, Alabama, was first educated as an undergraduate at the Tuskegee Institute. He then studied at the Horner Institute of Fine Arts in Kansas City and the American Conservatory of Music in Chicago. He then became a faculty member and choral director of the Tuskegee Choir in the 1930s. He gained fame during his time directing this huge choir in venues around the world, even gaining an audience with two United States presidents. He is most known for his arrangements of African American spirituals, all of which are available through Neil A. Kjos Music Company as part of the Tuskegee Choir Series. (Nelson)

Composition

This is a traditional spiritual, drawn from African-American slave musical tradition.

Slaves used music as a means of communication, a way to lift spirits, and even as a way to pass time. Most spirituals are themed around sacred ideas and texts, and this one is no exception.

Technical Considerations

The piece is written at 104 beats per minute, which can feel slow. Be careful to relax into the tempo, rather than rushing. The piece utilizes many short rhythms, so Dawson has arranged it using a time signature of two-four, to help keep track of the beats. Also ties, dotted rhythms, tempo changes, fermatas, and stylistic shifts make this piece exceptionally challenging for the both the choir and the conductor. In the early stages of learning this piece, you should challenge the choir to count these difficult rhythms, but ultimately you can turn to the historically accurate tradition of teaching these pieces aurally. The middle section of the piece shifts from largely unison rhythms to a fugal approach that can be very tricky if the choir is not counting and watching the you closely. Make sure you are clearly cuing these entrances of each voice part as it takes the theme. Really pay close attention to the last six bars for sopranos with regards to both tessitura and breath support. They hop up to an A on a fermata, then launch headlong into an F that needs to be held for quite a while, and stylized differently throughout its duration.

Stylistic Considerations

Arguably, the most difficult aspect of this piece is the multitude of stylistic considerations. You need to be very aware of the variance in articulation between the different voice parts and the different sections of the piece. And, the choir needs to know these articulations as well so they can take some of the burden off the conductor. There are also many extreme dynamic changes and even a few rare dynamic devices like sforzando and forte-piano. Also, the piece is rife with tempo changes in the form of ritardandos, accelerandos, caesuras, fermatas, and more. This piece demands that the conductor be very familiar with the score and very aware of how they want to present the

piece. Though Dawson provides specificity in many of his markings, he can only be so specific when marking mood/tempo changes. Make sure you are very familiar with the stylistic aspects of this piece, so you can communicate them clearly to the choir. Also, it's very important for the conductor to help the choir aim for a dark, rich tone when singing spirituals. This should not be done in a contrived, cheesy way, but just by adjusting vocal placement to shift the resonance slightly further back. An experienced conductor once said to sing spirituals as if your mouth is full of marshmallows, which was an example to help the singers imagine that same amount of space in their mouth. You must think of similar ways to appropriately communicate this idea to the choir so they can provide an accurate performance of the piece.

Form and Structure

A Ai Aii Aiii Coda

A – beginning to m. 16

Sopranos enter with the main theme and the others join them with the repeated line “Ain’ a that good news!” The four parts sing different pitches, but unison rhythm for the remainder of the section ended with a fermata.

Ai – m. 16 to m. 32

At a markedly slower tempo, the tenors sing the main theme while the Altos and Basses accompany them with the “Ain’ a that good news!” response. Then the Sopranos join as the section is also ended with a fermata and tempo change.

Aii – m. 32 to 48

The choir holds long tones while the Basses enter with the theme at the original tempo. Then all the parts trade off on singing thematic material in a fugal pattern.

Aiii – m. 48 to m. 68

The Sopranos pick up the final verse while the rest of the choir accompanies them with variations on the “Ain’ a that good news!” text and theme. They all join together rhythmically as they build to a climax dynamically and tonally at measure 68.

Coda – m. 68 to end

The Sopranos hold a single note as the Altos, Basses, and Tenors work their way to the final chord.

Text

This text is extremely celebratory spiritual, declaring the good news of what is to come in the after-life. It is a powerful celebration of freedom from a life of bondage, to an eternity of praising God, a life with nothing, to eternity experiencing the full riches and splendor of the Lord, and a life of punishment, to complete forgiveness purchased and offered by Jesus Himself.

I got a crown up in-a the kingdom, ain’-a that good news!

I’m a-goin to lay down this worl’, Goin’ a shoulder up-uh my cross,

goin’ a take it home-a to my Jesus ain’a that good news!

I got a harp up in-a the Kingdom, ain’a that good news!

I’m a-goin to lay down this worl’, for my Lawd! Goin’ a shoulder up-uh my cross,

goin’ a take it home-a to my Jesus, ain’a that good news!

I got a robe up in-a the kingdom, ain’a that good news!

I’m a-goin to lay down this worl’, Goin’ a shoulder up-uh my cross,

goin’ a take it home-a to my Jesus ain’a that good news!

I got a Saviour in-a the kingdom, ain’a that-a good news!

I’m a-goin to lay down this worl’, Goin’ a shoulder up-uh my cross,

goin’ a take it home-a to my Jesus ain’a that good news, my Lawd!

Reasoning for Selection

William Dawson is one of the premier composers and arrangers of Negro Spirituals.

Moses Hogan even names Dawson to “honor his preeminence in the field,” in *The Oxford Book of Spirituals*, which Hogan edited. Moses Hogan himself is known to be one of the best composers and arrangers of the Negro Spiritual, and Dawson’s influence upon him cannot be denied. So, if for no other reason than to pay homage to one of the founders and developers of this genre that has become a key part of the worldwide choral fabric, this piece deserves a spot in the choral library of skilled amateur and/or professional choirs. Furthermore, this piece contains elements of Negro Spirituals that make it a representative work. It contains a Christian message of hope, seeking the freedom of going to heaven, the call and response nature of spirituals are all masterfully set in this piece. *Ain’-a That Good News* is an exceptional piece of music that demands much from its performers while providing a representative work of a keystone genre, written by a keystone composer within that genre.

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All Flesh is Grass

Chris Massa

(b. 1981)

SATB/a cappella

Mark Foster Music

Level 5

Composer

Chris Massa was born in 1981 and spent his childhood in Dover, Pennsylvania. He began studying percussion and began composing by the age of sixteen. While in high school, he had opportunities to perform at the Westminster Cathedral, Carnegie Hall, and the White House. He received a composition degree from West Chester University in Pennsylvania, where he studied with Robert Maggio and Larry Nelson. He has composed a wide variety of works, including choral and instrumental commissions, and is now a Composer in Residence for OvreArts, a new-music performing ensemble based in Pittsburgh, Pennsylvania. (Massa)

Composition, Genre and Historical Perspective

All Flesh is Grass was written in the early 2000s. See here what the composer himself writes on his website, about the piece:

"All Flesh is Grass is, without a doubt, an example of the composition that is discovered quickly, in one piece, completely intact... I was lent a book of poetry by Christina Rossetti, I read "All Flesh is Grass" — which happened to be on the first page I turned to, and I heard the music in my head immediately. I sat down at a piano, put it on paper in a little over an

hour, and it was done. That first draft was my final draft, and the piece has remained unchanged since then.“

Since then, the piece has received widespread critical acclaim and has been performed around the world. It is by far Massa's most well known composition to date. (Massa)

Musical Elements and Technical Considerations

There are two primary challenges that you will run into with this piece. First is the range for the gentlemen, primarily the Basses, and second is the repetition of pitches in all voice parts.

The Tenor range for the piece is D3 to G4, the Bass 1 range is A2 to E4, and Bass 2 range is from E2 to E4. When dealing with the upper range for the men in this piece, there will be the tendency for them to strain for these pitches. For these pitches in the upper register, it would be better for the men to utilize their falsetto rather than straining for the pitches. If there are individuals in the ensemble who can clearly and healthily sing those higher pitches without straining, then encourage them to do so, but many Basses struggle to sing a strong E4 at some of the softer dynamics present in this piece.

Likewise, Tenors may struggle with the G4 in measure 53, despite the forte dynamic that supports it. Luckily, the G4 is the primary moving part, so if the Tenors sing in their strongest falsetto, it will still cut cleanly through the ensemble sound.

I always encourage conductors to use exercises that strengthen the falsetto ranges of their men. Many amateur male singers are hesitant to use their falsetto because they don't like the way their voice sounds when they use it, or they have insecurities tied to the feminine sound of falsetto. Please encourage your men to relish their ability to sing in their falsetto and use exercises that force them to use it. Just like other portions of a singer's range, the falsetto can only grow stronger, more accurate, and more pleasant

through exercise. Strengthening the falsetto will help your men to produce healthy tone for the soft and loud pitches in upper register that is used throughout *All Flesh is Grass*.

I also want to draw your attention to the Basses' low range. The Bass 1's sing A2 multiple times and the Bass 2's sing E2 and F2 consistently throughout the piece. As Basses descend to the lowest portions of their range it is very common for them to produce their tone farther and farther back in the mouth and deeper and deeper into their throat. This is exactly the opposite of what they should actually do as they descend. Do exercises with all of your singers but your men especially where, as they descend, the keep producing their tone at a relaxed laryngeal height and have them imagine that their lips are producing their sound or their front teeth, anything that helps them imagine the tone being produced at the front of their mouth. This exercise is extremely helpful in clarifying and strengthening tone in the lower registers of all of your singers, but Basses are typically the ones who struggle with this issue because they are singing at the bottom of their range most regularly.

The other struggle of this piece is that Massa has written in most of the voice parts, sections where the singers sing the same pitch repeatedly. For example, see the Tenor line in measures 1 and 2, 6 and 7, or the Soprano line in measures 9 through 12, or 19 through 24. This same type of repetition happens to all voice parts throughout the piece. It is very easy and common for singers to let the pitch sag as they repeat it over and over again. In these instances, I use two different approaches for helping to keep the pitch up. One approach is physical and the other is psychological.

For the psychological approach, have your ensemble sing an exercise where they repeat the same pitch in unison on a neutral syllable. Though it seems like one of the

easiest things to do, singing in unison as an ensemble and doing so in tune is exceptionally difficult. As they do this exercise, test them occasionally by playing their original pitch on the piano. It is likely that they will have begun to sag and if they have note, then congratulations! However, if they are sagging, encourage them to think about singing lightly and energetically (not to be confused with a change in dynamic, these are changes in style). The less weight they apply and added energy they use can help keep the pitch up. Another helpful thing for them to imagine is that each time they repeat the pitch, it is ever so slightly higher than the previous pitch. Feel free to change up this exercise by having the voice parts split up and sing on a chord, or sing at different tempos, etc. I also encourage them to use physical means to further bolster their intonation.

The physical approach includes several different things that you should already be doing with your ensemble, or are things you should start doing if you are not already! Really work on reminding them about keeping their soft palettes up. Ways to help them feel this is to have them use the same time of breath they use when they yawn, or gasp in surprise. You can also use the image of having a golf ball in the back of their throat, or an egg that they should not crush. One of my favorites is to draw a cross section of their head and throat, showing the “light bulb effect” as I like to call it. Where things open up and expand as you go further back, as if you could fit a light bulb in your mouth with the large part in the back of your throat. Also, really encourage your singers to raise their eyebrows and do so yourself as you conduct to help them keep the pitch up. It may seem silly and meaningless, but this simple gesture will drastically help keep your singers in tune.

Combining the physical and psychological techniques listed above will drastically improve your ensemble’s intonation when repeating their pitches in *All Flesh is Grass* and the techniques will help their intonation across the board.

Stylistic Considerations

The two biggest stylistic aspects of this piece to work on with your ensemble are breathing and dynamics.

Stagger breathing is a must in this piece. Rather than letting your singers sing on bar lines, or between pitches, have them move their mouths as if they are singing a word and pitch, but have them inhale instead of singing that particular note. Have the voice parts decide within their part, who is breathing when, so they make sure they are not breathing at the same time. This is a great time to utilize section leaders if you have them (or to think about naming some for times such as these). Aside from these instances where your ensemble is stagger breathing, they should only breathe during rests, or if there is a time at and end of a phrase where you think you’d like to write in a beat of rest for them to breathe together.

When I work with my groups on dynamics, I encourage them to always imagine their dynamic variety on a scale of one to ten. They should use this scale even if the highest dynamic in the whole piece is mezzo forte and the lowest dynamic is mezzo piano. There should still be those ten degrees of variety in the piece. Draw a scale from one to ten and point to different numbers, or just use your fingers to symbolize what volume level you want your ensemble to sing and have them sing at the appropriate level back to you (feel free to use any pitch, chord, syllable, etc.). Have them start at one and ascend to ten and start at ten then descend to one, or start in the middle and move up, etc.

Use whatever combinations you desire. I generally (because each piece varies and dynamics vary depending on what point of the phrase they appear and so on) associate the numbers and dynamics as follows: 1-pianissimo, 2/3-piano, 4/5-mezzo piano, 6/7-mezzo forte, 8/9-forte, 10-fortissimo. Transition away from the numbers and start using your conducting gesture instead. Just as they should sing the full gamut of dynamics, you should think about showing that same variety in your gesture. The most common things to hear ensembles do incorrectly with regards to dynamics are singing everything far too loud, or to have a good gradual crescendo with a rapid, abrupt decrescendo. Encouraging singing at all levels of your one to ten scale will avoid both of these issues.

All Flesh is Grass utilizes dynamics from piano to forte, but as I mentioned earlier, that does not mean you only use from 2 to 9 on the scale, but rather that piano becomes your one and forte becomes your ten. A distinct portion of this piece resides firmly in piano and mezzo piano, and the piece is rife with swelling crescendos and fading decrescendos, so really make sure not to over sing the softer dynamics and make sure your ensemble dynamics gradually grow and diminish, rather than abruptly jumping up or down depending on the marking. One thing to guard against with the number system is thinking of things as being overly mathematical, which is why I use two numbers for most of the dynamics, to show the fluidity of the system. Using fluid and widely varied dynamics in this piece (and all of your pieces) is absolutely necessary and is one of the key steps when trying to bump your ensemble up to a higher echelon of performing group where only the most artistic and skilled amateur and professional groups reside.

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-24	In D Major, switching back and forth from 4/4 to 3/2, all parts a cappella with a rich, full harmony and no definitive melody, Bases split at m. 10, time signatures switch to 3/4, then 2/4, then 4/4, m. 20-24 represent the end of the section with the "Alas, alas! All flesh is grass" text
B	m. 24-45	Men pick up the theme briefly before the ladies join them, obscuring a clear melody and returning to a similar rich harmony, and switching time signatures like A, m. 43-47 begin to sound like the end of the section, but shift into a crescendoing key change
C	m. 46-71 (End)	The song shifts into E Major, the affect seems to match the joyous, hopeful, final portion of the text, the clarity of the melody increases and seems to be carried almost entirely by the Sopranos, but the other parts move constantly with passing tones and suspensions, like they do in A and B, then,

like A, the piece ends with the five measure ending "Alas, alas! All flesh is grass. Alas!"

Text

The text for the piece is drawn from a Christina Rossetti poem by the same name. It is a poem that focuses on the fleeting and temporary nature of life and how it may all end at any time. This abrupt end leads to some mysterious understanding of "beyond," which could be positive or negative. Though it would be easy to dwell on the curse of passing time, we should turn our hearts to the saints who are "singing in a happy hope, forecasting pleasure." Rossetti seems to indicate that Love is the thing that conquers all, including time itself.

So brief a life, and then an endless life or endless death;

So brief a life, then endless peace or strife:

Whoso considereth how man but like a flower

Or shoot of grass blooms an hour,

Well may sigh "Alas!"

So brief a life, and then an endless grief or endless joy;

So brief a life, then ruin or relief:

What solace, what annoy of Time needs dwelling on?

It is, it was, It is done,

While we sigh "Alas!"

Yet saints are singing in a happy hope forecasting pleasure,

Bright eyes of faith enlarging all their scope;

Saints love beyond Time's measure:

Where love is, there is bliss that will not pass;

Where love is, Dies away "Alas!"

Reasoning for Selection

Chris Massa is an up and coming composer who does a lot of commissioning of pieces, so I would encourage trying to contact him about commissioning a piece if you like the style of *All Flesh is Grass* or if you'd like to take your choral program in that direction at some point. This piece though is a fantastic piece that includes some challenging aspects to push your group, but is still accessible and very aesthetically pleasing. Likewise the text has a great message and is essentially secular, so if you are in a program where secular pieces are a must, this is a great example of a piece that can fulfill that need and provide some rich musical variety as well. I highly recommend *All Flesh is Grass* to amateur groups who are looking for something on the more difficult side, or for any professional ensemble.

Bibliography, Additional References and Resources

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Ave maria...virgo serena

Josquin des Prez

(c.1445-1521)

SATB a cappella

Public Domain

Level 4

Composer

Josquin des Prez was one of the most prominent composers of the Renaissance. Believed to have been born in Picardy, France, around 1440, the earliest clear documentation of his life is a list published in 1459, naming Josquin as a musician in the Milan Cathedral. His employment and location is largely unknown until 1503 when he was *maestro di cappella* at the Court of Ferrara. He ended his career at Notre Dame Cathedral in Conde-sur-Escaut, Hainaut, France, and died on August 27, 1521. Josquin wrote about 20 masses, 100 motets, and 75 secular works. (Robinson, 1035-1036)

Composition/ Historical Perspective

This is an a cappella, four-voice piece that was exceptionally popular since it's initial composition in the 16th century. The piece's structure is more open than the earlier motets of this era. Earlier motets had four parts in complete polyphony from beginning to end, with many melismas. In contrast, this piece has much fewer melismas and, at points, utilizes only two parts at a time. It is widely considered to be "one of the most nearly perfect compositions of its era" (Robinson, 1062-1063)

Technical Considerations

The piece has long phrases with held, long tones, so breath support is tantamount. My favorite exercise for breathing begins with an inhalation for however many beats you decide, I usually do four beats. Then, have your singers exhale on a lip trill while singing C major scales in a tempo you set, until they are all out of air. Then, do the same, breathing for three beats, then two, then one. This whole time, make sure they are breathing properly, you are not seeing rising shoulders, you are seeing expanding abdomens, etc. Then, explain that this is the amount of air they need to be using the any time they are singing. It takes far more air to exhale while lip trilling than doing an "s" sound, as is so often used in breathing exercise.

As an extension on this exercise, choose phrases from the piece, remove the text, and have them lip trill while singing the phrase. This forces them to use the proper amount of air. The sound before and after the use of the lip trill is drastically different and much better. Do this for all phrases where you are noticing that their tone sounds weak or unsupported.

Additionally, the piece must be taken at a tempo that makes these phrases manageable. The piece is written in cut time, so be aware of that when deciding tempo, conducting the piece, and teaching it to your singers.

Stylistic Considerations

The piece's polyphony demands independence for each section, while still maintaining an awareness between the sections. They need to tune vertically as they move through their phrases. Additionally, this style of music demands the use of *messa di voce*, both because of the time period in which this piece was composed, and because each part has an

independently governed phrase. *Messa di voce* displays the appropriate development of that phrase. Though a four-beat pattern could be used, a two pattern will help the choir to maintain their legato. Counting may be an issue as the ensemble learns the piece, so be aware of this early on to determine if you need to use a four pattern in the early stages. Then, as they start to learn their phrasing, move to the two pattern to aid them appropriately. Do not allow them sing this style of music in a choppy manner.

Form and Structure

This piece is a Latin motet that is polyphonic and through-composed.

Text and Translation

Translation -

<i>Ave Maria, Gratia plena,</i>	<i>Hail Mary, Full of grace</i>
<i>Dominus tecum, Virgo serena.</i>	<i>The Lord is with Thee, Virgin fair.</i>
<i>Ave cujus conceptio,</i>	<i>Hail, thou whose conception</i>
<i>Solemni plena gaudio,</i>	<i>Full of great joy,</i>
<i>Coelestia, terrestria,</i>	<i>With heavenly and earthly joy</i>
<i>Nova replete laetitia.</i>	<i>With new gladness</i>
<i>Ave cujus nativitas,</i>	<i>Hail Thou, whose birth</i>
<i>Nostra fuit solemnitas,</i>	<i>Became our feast</i>
<i>Ut lucifer lux oriens,</i>	<i>As the Morningstar, a rising light</i>
<i>Verum solem praeveniens.</i>	<i>Thou precedest the true sun</i>
<i>Ave pia humilitas,</i>	<i>Hail, blessed humility</i>

<i>Sine viro foecunditas,</i>	<i>Inviolat fecundity</i>
<i>Cujus annuntiatio,</i>	<i>Whose annunciation</i>
<i>Nostra fuit salvatio.</i>	<i>Became our salvation</i>
<i>Ave vera virginitas,</i>	<i>Hail, true virginity</i>
<i>Immaculata castitas,</i>	<i>Unspotted chastity</i>
<i>Cujus purificatio</i>	<i>Whose purification</i>
<i>Nostra fuit purgatio.</i>	<i>Became our expiation.</i>
<i>Ave praeclara omnibus</i>	<i>Hail Thou, who shinest</i>
<i>Angelicis virtutibus,</i>	<i>With all angelic virtues</i>
<i>Cujus assumptio, Nostra glorificatio.</i>	<i>Whose assumption, Became our glorification.</i>
<i>O Mater Dei,</i>	<i>O Mother of God,</i>
<i>Memento mei.</i>	<i>Be mindful of me.</i>
<i>Amen.</i>	<i>Amen.</i>

Reasoning for Selection

As Anthony Reeves states in *Teaching Music Through Performance in Choir: Volume I*, Josquin des Prez is “one of the most prolific composers of the Renaissance.” His compositional output from this period makes him, not only one of the most prolific, but also one of the most important and influential composers of this time period. It is often easy to get distracted by flashier, newer composers and compositions, but turning our

attention to the choral past is exceptionally important. Des Prez has many exceptional compositions that would be great additions to any choral program (*El Grillo* is one of my personal favorites), but I've chosen this piece in particular for a variety of reasons. The piece demands a great deal of attention, as outlined in technical and stylistic considerations, and the piece is also representative of the Renaissance motet. *Choral Music: A Norton Historical Anthology* prints it this way. This piece "represents the classical phase of the Renaissance motet in its pliant lyricism, flexible imitative technique, and careful attention to details of form and text declamation." (1062) I highly recommend performance of this piece by Josquin des Prez as a fantastic example of Renaissance choral music from one of the primary composers of this period of choral history.

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Daemon irrepit callidus

Gyorgy Orban

(b. 1947)

SATB/a cappella

Hinshaw Music Inc.

Level 5

Composer

Gyorgy Orban, a Romanian born, Hungarian composer, studied composition and theory at the Cluj-Napoca music academy. Since then, he has resided primarily in Budapest, teaching and editing music periodicals. He has composed a wide variety of choral and instrumental music, but his choral music is primarily sacred. As is seen in this case, though the text is sacred, his pieces are often dramatic and theatrical. (Glass)

Composition, Genre and Historical Perspective

This piece was written in 1995 so, though it is textually medieval, it is a truly modern composition. The piece is fast-paced and the text is used percussively as a means of amplifying the demonic nature of the piece. The text focuses on the power of worldly temptations a Christian must face and the fact that Christ's power is stronger yet. The rhythm, articulation, and intervallic motion lends itself well to an exceptionally agitated and aggressive affect that clearly paints a picture of the evil discussed in the text.

Musical Elements and Technical Considerations

The primary struggle when working on this piece is the rhythm, which manifests itself in two separate ways. The first aspect of the rhythmic struggle occurs with the sheer rapid presentation of the pitches, primarily because almost every eighth note carries a new text syllable. The second aspect is, due to the driving nature of the vocal lines, the propensity of the ensemble and the conductor to begin the piece at too fast a tempo and then consistently rush throughout the performance.

When dealing with the rapid rhythm, this conductor strongly recommends simplifying each rhythmic line by removing the pitch and text. With your skilled amateur groups, they will need help with the antagonism between parts. Start with (at a slower than actual tempo) clapping the rhythms of the lines and drawing parallels between sections that have the same rhythm versus antagonizing rhythms. Then, once the ensemble has firmly grasped clapping the rhythms and doing so up to speed, speak the rhythms with the text attached. Once the singers have grasped this aspect of the piece, work through the piece phrase by phrase with the pitches, text, and rhythm. Then work on performing the piece up to speed. Breaking things down will be tedious, but will ultimately be the best way to master this piece.

As far as rushing is concerned, it is really up to the conductor to maintain a consistent speed and not start the piece at a tempo too fast. The conductor must be sure that, whatever speed they choose to perform the piece, their choir will be able to perform the piece with rhythmic and melodic precision and accuracy. When the conductor looks for sample recordings of the piece, they will inevitably find ensembles performing at a wide variety of tempos. This conductor recommends performing the piece at or between

145 and 165 beats per minute. As is true of most pieces that lend themselves to rushing, the ensemble and conductor need to settle and almost relax into the chosen tempo. With a piece as agitated as *Daemon Irrepat Callidus* the singers and conductor need to internalize and subdivide the beat, which can be helped by literally showing the beat in the body by marching, tapping the beat on their chest or leg, etc.

An often overlooked and unknown aspect of rushing is that it is not the notes themselves that the performers are cutting short, but rather the silences that come between. For that reason, measures 21 through 24 and 31 through 39 are the most challenging measures of the piece. In these measures, the notes are rapid, often fall on the upbeats, and have brief yet precise lengths of silence between them. Every time this piece is performed these measures demand the most time because the conductor must do a more in-depth version of the aforementioned techniques to ensure the precision, accuracy, and tempo maintenance that proves to be a difficult goal to achieve. It is highly recommended that the singers, when clapping the rhythms, do so extremely slowly and count aloud as they do so. This will help them to understand the precise length and number of beats devoted to, not only the sung notes, but also the rests between them. As previously mentioned, the importance of performing accurate lengths of rest must not be underestimated, so groups should absolutely spend the time perfecting these sections especially as they work on this piece.

Stylistic Considerations

To add to the challenge of the rhythm and tempo maintenance in this piece, Orban provides a kaleidoscope of articulations throughout the piece. Included articulations are as follows: accent, staccato, accent staccato, tenuto, tenuto staccato. It is important to go

over the proper way to perform these articulations, but most of all, to determine the difference between them. Again, use the body to help your singers perform the articulations well. Having the singers literally punch the air in front of them on each accent provides a physical and visual representation of the accent that engages the abdomen and the breath to healthily produce a strong accent. Likewise, with tenudos, let the singers imagine an inner tube around their midsection and have them press down on the tube with their hands as they sing. This bit of resistance they imagine is a great way to represent the added emphasis of a tenuto while creating a clear distinction between the aggressive nature of an accent and a more subdued nature of a tenuto. The added challenge in this piece is with the tenuto/staccato notes to add emphasis that is more than a standard note, less than an accent, and still short (e.g. Basses m. 12, 14, 42). This conductor's recommendation is to aim for the typical subdued emphasis of a tenuto, to avoid a full on accent, but keep the short like a staccato. However, I recommend that you avoid spending too much attention on these three measures, and focus more on getting your singers to make a clear distinction between the more common articulations Orban places throughout the piece.

Important note: In most editions, the bass text in measure sixteen reads "gua-di-a" when it should read "gau-di-a" as in the Latin word "gaudia." Make sure your Basses correct this in their scores.

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-10	In 4/4, essentially keyless, Sopranos and Basses carry the melodic theme in octaves

Transition 1	m. 11-14	while the Tenors and Altos have a half-step alternating eighth note ostinato Tenors and Altos have a brief theme echoed by the Basses
Transition 2	m. 15-16	A sudden jump to fortissimo in a higher tessitura and in 3/2, the beat remains the same, followed by a sudden jump to piano before the new section
B	m. 17-20	Tenors carry a new, legato, flowing theme while the Sopranos, Basses, and Altos accompany
Transition 3	m. 21-24	The three lower parts carry new complex rhythms in 3/4 while the Sopranos sing a short, transitional melody
Ai	m. 25-30	Back to original theme, though now only the Basses sing it as the other parts accompany and it has two, transitional 3/2 measures
C	m. 31-36	In 3/4, the Basses sing a new theme while the other parts sing rhythms that resemble Transition 3, with the Tenors and Altos focusing on singing the upbeats
Transition 1a	m. 37-42	A 3/4 variation on Transition 1 with the Tenors and Altos singing the upbeats as in C

Aii	m. 43-46	A final return to the original theme in 4/4 with Basses and Sopranos singing in octaves
Ending	m. 47-End	All parts sing interwoven melodic lines that are rhythmically together in a “ <i>marcatissimo</i> ,” <i>fortissimo</i> through the last three measures

Text and Translation

Orban drew the text for this piece from a collection of ancient Christian poetry called *Amor Sanctus*. The three verses seen in the piece are just three of the eight total verses found in the piece. (Glass)

Text -	Literal Translation -
<i>Daemon irrepit callidus,</i>	<i>Demon creeps clever</i>
<i>Allicit cor honoribus,</i>	<i>Entices heart honorable</i>
<i>Ponit fraudes inter laudes,</i>	<i>Puts fraud between praise</i>
<i>Cantus, saltus,</i>	<i>Song, leap/skip (dance)</i>
<i>Quidquid amabile Daemon dat,</i>	<i>However lovable Demon is</i>
<i>Cor Jesu minus aestimat...</i>	<i>(Compared to) Heart Jesus (it) less estimates</i>
<i>Caro venatur sensibus</i>	<i>Flesh attaches sensuality</i>
<i>Sensus adhaeret dapibus</i>	<i>Senses adhering gluttony</i>
<i>Inescatur, impingatur dilatator</i>	<i>Enticed, fattens, expands</i>
<i>Quidquid amabile caro dat</i>	<i>However lovable Flesh is</i>
<i>Cor Jesu minus aestimat...</i>	<i>(Compared to) Heart Jesus (it) less estimates</i>
<i>Adde mundorum milia</i>	<i>Add worlds, thousands (universe)</i>

<i>Mille millena gaudia</i>	<i>Thousand, thousand joys</i>
<i>Cordis aestum non explebunt</i>	<i>Heart's heat not fulfilled</i>
<i>Non arcebunt,</i>	<i>Not contained</i>
<i>Quidquid amabile totum dat</i>	<i>However lovable All (universe) is</i>
<i>Cor Jesu minus aestimat...</i>	<i>(Compared to) Heart Jesus (it) less estimates</i>

Poetic Translation –

*The Devil expertly sneaks
Tempting the honorable heart,
He places fraud amid praise,
Song, dance,
However friendly the Demon is,
It is always less than the heart of Jesus.
The Flesh is tempted by sensuality;
Gluttony clings to our senses;
It overgrows, it encroaches, it stretches.
However appealing the Flesh is,
It is still worth less than the heart of Jesus.
Though the Universe may confer
Thousands upon thousands of praises,
They neither fulfill nor put out the desire of the heart.
However appealing the whole Universe is,
It is still worth less than the heart of Jesus.*

Reasoning for Selection

Daemon Irrepat Callidus has appeared on concert programs worldwide ever since it was originally published and is routinely included in repertoire performed at conferences and festivals. Its challenges make it difficult, but not to the point of inaccessibility so that skilled amateur groups can have success performing it and yet, professional choirs still program the piece as well. The challenges provide excellent educational opportunities to the younger singer who is learning to apply the more difficult concepts of varied articulation, mixed-meters, dynamic variety, foreign language, fast tempos, and rhythmic precision. The piece is a favorite for both audiences and performers alike because its aggressive nature and discussion of evil make it unique in most choral programs that often are more lyrical and fluid. It offers an exceptional contrast while still maintaining exceptional quality. I highly recommend this short piece to all skilled amateur ensembles as well as professional ensembles.

Bibliography, Additional References and Resources

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Deep River

Arr. Rene Clausen

(b. 1953)

SATB/a cappella

Mark Foster Music

Hal Leonard Corporation

Level 5

Composer

Rene Clausen has composed and conducted choral music extensively throughout his life. This has led to extraordinary output of and experience with choral music. He has conducted the prestigious Concordia Choir from Moorhead, Minnesota for almost thirty years and received the American Choral Directors Association Raymond Brock composition commission in 2003. (Johnson, 593)

Composition, Genre and Historical Perspective

Deep River is a traditional spiritual drawn from the musical tradition that emerged from American slavery. Read these words by Moses Hogan, regarding spirituals in his introduction from *The Oxford Book of Spirituals*. "Over time, as they [slaves] came to learn English and became acquainted with the tenets of Christianity, they began to sing in this language and to incorporate elements of both Old and New Testament religion into

their songs...the biblical notions of liberation from bondage and of spiritual freedom...took on a deep significance...coded terms included the River Jordan, which could refer to the Ohio River, the boundary beyond which slaves could begin to consider themselves relatively safe from recapture..." (ix) Hogan's statements show both the historical context of a piece like this and the possible double meaning of this text.

Musical Elements and Technical Considerations

Two dominating musical elements in the piece are Clausen's insistence on the use of stagger breathing and motion in the voice parts that is borderline polyphonic. Clausen places dotted ties over most bar lines and between words of the text where breaths are often taken. He places remarkably few specific breath marks, which is more of an indication where he doesn't want breaths taken than where he does. Have your singers split up by section and decide where they will breath, so they don't all breathe at the same time. If this is too chaotic, decide for them ahead of time and assign beats/words for each to use as a moment to breathe.

The motion in the voice parts is exceptionally independent, with a host of non-harmonic tones that keep the phrases developing constantly from beginning to end. You must be exceptionally aware of these moving lines because, though the soprano 1's carry the melody throughout the piece, they are often not the musical focus. Take special note of the motion of the Altos in measures 4, 11 and 12, the Tenors in measures 3, 4, 5, 13, 22, and 23, and the Basses in measures 11, 12, and 25. Spots that prove to be tricky for all parts are the two "over Jordan" sections (m. 3-4, 11, 12), the "promised land" section (m. 20-23), and the final three measures of the piece. I strongly recommend you break up the

sections one by one, then pair them with each of the other vocal parts, so they can see how their parts fit together, or more often, how they contrast.

It is notable that "Oh don't you want to go, to that gospel feast," is sung as either a Soprano or Tenor solo, since it is one of the key parts, textually, of this piece. He uses the solo, however, to build to the climax, where the rest of the ensemble crescendos and enters to complete the phrase with "that promised land where all is peace." To keep the affect of the piece, unless your venue is prohibitive, do not use a microphone for your soloist. Make sure you choose a soloist who can be heard over the rest of the ensemble without a microphone to maintain that natural, original quality of the piece.

You should be especially aware of the crescendo into "promised" in measure 20 as well as a tall, vertical, open "Ah" vowel in "promised" to help prepare the higher voices (especially sopranos) for that jump into the upper register. If the Altos, Tenors, and Basses don't produce a strong, full forte, then it is very easy for the sopranos to either be far too prevalent, or for them to pull back in an attempt to match the other voice parts, thereby creating an unsupported, weak tone. The ending of the piece is especially difficult because it demands incredible breath control for the long phrases, exceptionally soft dynamic, and still important phrase motion in all parts. Starting on beat 3 of measure 28 (third from last measure), there is a moving note in a different voice part for all but one of the next six beats. This demands incredible attention from you because these moving parts demand breath support from the your posture and gesture, as well as clear cues because this all coincides with a ritardando. This piece, though short and melodically familiar, must not be underestimated in both its difficulty and respective magnificence.

Stylistic Considerations

One of the primary things to consider when performing spirituals is the pronunciation of the text. James Weldon Johnson, in "A Note on Dialect," found in *The Oxford Book of Spirituals*, states, "Negro dialect in America is...an English in which the harsh and difficult sounds were elided, and the secondary moods and tenses were eliminated...An error that confuses many persons is the idea that Negro dialect is uniform and fixed." Johnson goes on to provide specifics that he deems universal when performing spirituals. The conductor should be clear and walk through the text to highlight the appropriate pronunciation alterations: ending syllables should often be schwa's, despite their importance, softening the voiced "th," etc. The most important alteration in this piece is that ending "nd" or "nt" sounds should drop the "d" and "t" sounds altogether, and sound simply as an "n." This is especially important in the phrase and piece ending word, "campground," pronounced "campgroun'." This conductor highly recommends listening to the Concordia Choir's performance of this piece as conducted by Clausen as an excellent textual pronunciation resource.

Additionally, see what Christopher S. Owen writes regarding singing tone in spirituals, "When listening to the Moses Hogan Singers perform...there is a rich, dark, and open tone being employed. Adolescent singers could strain their vocal mechanism if they are forcing to replicate this sound...allow these singers to produce sound effectively and freely according to their vocal maturity; present the with the sensibilities of the text and have them decide how their understanding of the emotive qualities can inform their

tone." A dark, rich tone is certainly the preferred tone when performing spirituals, as is evidenced by the tone employed by premier spiritual performing groups such as the Moses Hogan Singers, but it is up to the individual conductor to make sure their ensemble is getting this tone effectively, and healthily.

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-8	Soprano ones carry the melody as all parts accompany a cappella in divisi
A	m. 9-16	Soprano ones repeat the verse identically while the accompanying parts are different
B	m. 17-24	Soloist sings the first four measures as the parts accompany. Altos and Tenors echo the soloist. All parts sing as Soprano ones regain melody in m. 21
Ending	m. 25-30	Soprano ones maintain melody as accompanying parts weave in divisi beneath them through to the end as they decrescendo into nothingness.

Text

The text is a traditional Negro spiritual text, passed on using an oral tradition through generations of slaves so the author, as is the case with most Negro spirituals, is anonymous. As quoted by Philip Silvey, William Dawson, one of the original Negro spiritual choral conductors writes, "Negro religious folk-songs contain the experiences

and feelings of a people who suffered much. The gamut of emotions contained in them is extremely wide. We must therefore first seek, by sincere study and insight, the real message of the music itself before we can pass it on to the listener.”

Oh, deep river, my home is over Jordan,

Deep river, Lord.

I want to cross over into campground.

Oh, don't you want to go to that gospel feast,

That promised land where all is peace?

Deep river, Lord,

I want to cross over into campground.

Reasoning for Selection

Negro spirituals have been a standard pillar of choral repertoire ever since choirs began performing them music around the world at the end of the 1800's. This piece is an exceptional setting of one of the classic spiritual texts by one of the premier American choral arrangers of the late 20th and early 21st centuries. Clausen's arrangement demands tremendous skill and attention from the performing choir and the rich textural harmonies set this incredibly emotional text in a way that expertly communicates the message and pain of this piece's anonymous author. This piece would be an exceptional choice for professional choirs or for skilled, amateur, adolescent or adult choirs.

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Dravidian Dithyramb

Victor Paranjoti

(1906-1967)

SATB/a cappella

Earthsongs Publications

Level 5

Composer

Victor Paranjoti founded the Paranjoti Academy Chorus in 1958. It is an internationally renowned group for its exceptional performance of a wide variety of music from all eras and cultures. It is also unique in its performance of specifically Indian compositions that emerge from native composers, and drawn from and/or based on traditional Indian music. He also spent time critiquing music for *The Times of India* and served as the Deputy Director General of All India Radio. (de Quadros)

Composition, Genre and Historical Perspective

Paranjoti's original manuscript of *Dravidian Dithyramb*, is dated June 15th, 1962. The piece was later collected and published by Earthsongs in 1993. It is first referenced in print in *The Times of India* on February 21st, 1964. (de Quadros) The piece "embodies traces of ragas from the Carnatic music of South India, ... [and] tarana – a form of Hinduistic classical music which uses Persian and Arabic phonemes as nonsense syllables." (de Quadros) "Dravidian" and "Aryan" are terms that specifically apply to

South Indian and North Indian languages and races. (de Quadros) Dithyramb literally means "goat song," drawn from the ancient Greeks who used dithyrambs in their drama festivals to give thanks to the gods. It is a hymn of praise specifically to the ancient Greek god of the arts and revelry, Dionysus. Hence, this South Indian piece of extreme revelry is entitled, *Dravidian Dithyramb*.

Musical Elements and Technical Considerations

De Quadros, in his octavo notes, attributes the following quotation about the piece to Paranjoti himself. *Dravidian Dithyramb* "demands the highest precision of rhythm, and a wide range of dynamic values... [it] is an expression of uninhibited festivity. An elusive by [sic] persistent pulse motivates the music, which is based on mere fragments of melody—the pulse driving onward faster and faster toward the final frenzied utterance."

Paranjoti outlines some of the bigger struggles of the piece, the difficult rhythms, the dynamic variety, the feverish pace of the piece, fragmented melodies, and more. These are all clear from the outset, and are easily seen by looking over the music. There are however, other challenges that I've run into as I've performed the piece.

When first learning the piece, it takes time for the singers to grasp the piece's tonality. It has no written key signature, and is full of accidentals, primarily G sharp and a number of D sharps. The melodic themes are modal in nature, and fit with neither any Ionic scale nor the other Western modes. This melodic structure is derived straight from Indian tonal tradition, and takes some time for the singers to grasp. I use sol fege to teach new music to my choirs, so I address the piece like A minor (C major), with Do on C and the G Sharps as the raised fifth, so they become the sol fege syllable "si" as opposed to "so." This approach was extremely helpful because vocal performers often find the tonal

center and “fill in the blanks” melodically, the same way our brains can read words that have the letter jumbled up. The average Western singer cannot do that with this piece because the melodies don’t fit into what their ears naturally expect to hear. The parts that carry the melodic lines need to rely on the sol fege to guide them, regardless of what sounds “right.”

The most technically difficult aspect of this piece is the eighth note octave jumps for the Tenors (and Basses if following de Quadros’ cues). For my choir, the pitches force my Basses to switch back and forth from chest voice to falsetto, and at that speed and a mezzo piano dynamic is far too difficult for them to manage this section with precision and good intonation, so I leave it to my Tenors.

With my entire choir, I focus a bit of my warm-up time on singing all the intervals of a major scale, moving up and down. When singing descending intervals, singers tend to “land” on pitches with a force that smashes the note, drops their soft palettes, and pushes the pitches flat. When ascending, singers often reach for the notes which raises their larynxes, tightens their throats, and otherwise adds tenseness their tone and they often don’t sing the pitch in tune, and if they do, it’s not with a tone anyone would like to hear. (Note: I use the term “tenseness” to talk about the negative presence of tightness, stress, straining, and such in tone production. I use the word “tension” to refer to the positive aspects of singing, like the tension necessary in muscular antagonism of breathing/singing, etc.)

I make sure that they focus on singing each pitch as if they were hitting the bulls-eye of a target. I also reinforce they must sing each pitch lightly, with their soft palettes raised, and lots of space in their throats, mouths, etc. My favorite and most successful

technique when working for pitch accuracy across the entire spectrum of my singers’ ranges is to image all pitches sitting on a table in front of them. Then, each time they sing a note, they lightly touch that pitch. It doesn’t matter how high or low the pitch is, it is right in front of them on that table, and they just lightly touch it with their fingers. This keeps them focusing on something other than where the pitch falls in their range, which eliminates a substantial amount of tenseness. Likewise, the table image helps them to stop imagining their range in a vertical way that perpetuates the reaching and landing problems, but rather, inspires a horizontal image that enforces the light, dead center, openness that we seek when singing.

Doing these kind of exercises regularly with your singers will be a huge help when dealing with intonation, precision, and accuracy when singing intervals. In most amateur choirs, some of the Tenors will be able to comfortably sing E4 in their chest voice and some will not. The Tenors who can do this should sing out the most because they will be most flexible in that portion of the range. Between working this section regularly, doing these exercises with your singers, and practicing this section at a gradually progressing tempo, your Tenors will start to perform this section strongly.

Stylistic Considerations

This piece demands a very particular focus on stylistic aspects. I strongly recommend you listen to some of the referenced recordings in the “Bibliography, Additional References, and Resources” section of this analysis. You will hear horizontal vowels, nasal tone, swooping, and some recordings even include the words “dhin tak” interspersed with the “na’s.”

All of the aforementioned characteristics are appropriate best practices when performing this piece. I especially encourage focusing on the specific techniques employed by Andre Thomas in the recording listed below. Dr. Thomas is an incredible, internationally renowned conductor, and a composer/arranger whose works are published by Earthsongs, who have published this piece as well. In his performance, the vowels are slightly more horizontal than normal, but not painful to listen to. Also, you will hear a gentle swoop into and out of quarter notes and dotted quarter notes.

Some performances use the syllables “dhin tak” on beats seven and eight of each 8/8 measure. Nariman H. Wadia is the currently Chairman of the Paranjoti Academy Chorus and states in his response on ChoralNet that Paranjoti, though writing only “na” in his original manuscript, went on to perform the piece using the aforementioned syllables “dhin tak,” in all performances. About this, he says the following “Paranjoti was not trying to write a "hymn of praise" - his idea was a Dionysian revel. Therefore, he wrote it in alternate bars of 6 beats/2beats, which has a different rhythm and drive to it than 4 or 8 beats... The pronunciation of DHIN is often Anglicised into Din, which is probably what you hear. But our Indian DHIN is a sound of the bass tabla, and the dh is closer to the th in then, or though but heavier and not tee-ish but Thee-ish.”

Using “na” exclusively, or adding “dhin tak” are both acceptable practices, and use whatever you think is best. However, do take note of the fact that the accents as they appear in the piece are better suited to imply the original 6/8+2/8 breakdown of the measures. Be sure to accurately accent those notes to be true to the original piece.

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A	m.1-8	Keyless, in 8/8 time, Altos begin solo with the theme, the Tenors join them with a contrasting harmony line in the same rhythm
B	m. 9-16	All parts enter, Sopranos take a variation on the original theme while the rest of the voice parts (Altos in divisi) sing eighth note E major and D minor chords as accompaniment, 4 measures at forte, then four at pianissimo
Ai	m. 17-24	Sopranos and Altos, in unison, sing the original theme for four bars while the Tenors (and Basses cued) sing octave jumps below, Soprano 2 and Alto 1 repeat while the Soprano 1's sing E5 eighths and Alto 2's sing E4 eighths (Tenors cued)
C	m. 25-32	Ladies split into three part harmony, men drop out entirely, ladies sing in unison rhythm while singing a parallel, new theme, then dal Segno

B	m. 9-16	Exact repetition of B
Ai	m. 17-24	Exact repetition of Ai
C	m. 25-32 (33)	Exact repetition of C, but beats 7 and 8 of the second ending are a E major chord instead of a unison B4
D	m. 34-39	Altos and Sopranos continue in three-part at a more agitated parallel rhythm, then shift higher as Altos split to make a fourth voice part, <i>accelerando</i> , Soprano 1's sing two sixteenth note runs while Altos and Soprano 2's sing two E major chords, then all six parts sing 3 eighth note E major chords, accented, at <i>fortississimo</i>

Text

The piece utilizes the nonsense syllable "na" for its entirety. It may be performed utilizing the aforementioned "dhin tak," in addition to "na," but they are both nonsense syllables used in traditional Indian music. "Dhin tak" if used is only said on beats 7 and 8 of each 8/8 measure, and the final two measures are exclusively "na."

Reasoning for Selection

I often look for music from other cultures and *Dravidian Dithyramb* is one piece that I found to be unique, being from India. I had personally not seen any other choral arrangements of traditional Indian pieces, though, with the success of the Bollywood film *Slumdog Millionaire*, there has been an increase in popularity of Indian music. This

piece, however, was written long before the film and was published for international use long before as well. The piece is uniquely accessible because, though it is perfectly representative of another culture's musical traditions, the nonsense syllables make the text easily pronounceable to performers of any age and skill level. Though that is the case, I would only recommend this piece to extremely skilled, culturally sensitive, and culturally aware amateur groups, or professional ensembles. I also recommend that you clearly explain, either through program notes or verbally, the use of the proper traditional presentation of the piece, to educate the audience about the cultural stylistic differences in music and to make sure they do not misunderstand the execution of the piece.

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Earth Song

Frank Ticheli

(b. 1958)

SATB/a cappella

Hinshaw Music Inc.

Level 4

Composer

Frank Ticheli is a composition professor at the University of Southern California's Thornton School of Music. He received both his master's and doctoral degrees from University of Michigan and was the composer in residence for the Pacific Symphony Orchestra for seven years. Ticheli, who actively conducts and holds clinics, is best known and most awarded for his instrumental works, but has written a variety of similarly exceptional choral works as well. (Johnson, 411)

Composition, Genre and Historical Perspective

Earth Song sits firmly within the modern choral era both in its publication (originally published in 2006) and in its content. Frank Ticheli is best known for his orchestral and instrumental works, and that is clear in this composition. The richness of the chord structures, use of divisi, and long flowing phrases (with no particular spot to breathe) sound very much like a piece for strings and winds, but these aspects create a beautiful

modern choral piece. Likewise, his use of accidentals, tight dissonances, and ending the piece on a modulation are all techniques he uses in ways that make clear the fact that he composed this piece recently. Also, the message of his text, one of a personified planet crying out in pain is an idea that would not have shown up in choral music in any earlier eras.

Musical Elements and Technical Considerations

One struggle in this piece is the repetition of F4 in the Alto part from m. 26-33. It is very easy and common for singers to let a pitch sag as they repeat it over and over again. In these instances, I use two different approaches for helping to keep the pitch up. One approach is physical and the other is psychological.

For the psychological approach, have your ensemble sing an exercise where they repeat the same pitch in unison on a neutral syllable. Though it seems like one of the easiest things to do, singing in unison as an ensemble and doing so in tune is exceptionally difficult. As they do this exercise, test them occasionally by playing their original pitch on the piano. It is likely that they will have begun to sag and if they have note, then congratulations! However, if they are sagging, encourage them to think about singing lightly and energetically (not to be confused with a change in dynamic, these are changes in style). The less weight they apply and added energy they use can help keep the pitch up. Another helpful thing for them to imagine is that each time they repeat the pitch, it is ever so slightly higher than the previous pitch. Feel free to change up this exercise by having the voice parts split up and sing on a chord, or sing at different tempos, etc. I also encourage them to use physical means to further bolster their intonation.

The physical approach includes several different things that you should already be doing with your ensemble, or are things you should start doing if you are not already! Really work on reminding them about keeping their soft palettes up. Ways to help them feel this is to have them use the same time of breath they use when they yawn, or gasp in surprise. You can also use the image of having a golf ball in the back of their throat, or an egg that they should not crush. One of my favorites is to draw a cross section of their head and throat, showing the “light bulb effect” as I like to call it. Where things open up and expand as you go further back, as if you could fit a light bulb in your mouth with the large part in the back of your throat. Also, really encourage your singers to raise their eyebrows and do so yourself as you conduct to help them keep the pitch up. It may seem silly and meaningless, but this simple gesture will drastically help keep your singers in tune.

Combining the physical and psychological techniques listed above will drastically improve your Altos’ intonation when repeating their pitches in *Earth Song* and the techniques will help their intonation across the board.

Also, throughout this piece, and especially at the end, Ticheli uses very soft dynamics. The point you need to get across, especially to your less experienced singers, is that softer dynamics do not require less air, but rather they require slower air. Typically singers put less air through their vocal folds, providing a weak tone, which wreaks havoc on their intonation and sometimes hinders their ability to phonate. I work with my choirs on these softer dynamics by talking about warm air. I use the image of breathing on glass to make it fog up. It instantly gets the singers to open their mouths wide and move that

slow, warm air, exactly as they should when singing the super soft, legato phrases in this piece.

Stylistic Considerations

Stylistically, this piece depends entirely on the performers’ use of dynamics, their connection with the text, and their phrasing (which depends on a combination of dynamics and breathing). Unlike instrumental musicians, choristers must be actors in their performance (though instrumentalists have their own unique set of challenges as well). The text in this piece comes directly from the Earth and provides two distinctly different messages. One of agony and distress, and one of relief and hope. Ticheli expertly sets the text so the tonality matches the message, but he also demands more than simply notes and rhythms.

It is clear from the first measure that Ticheli is prescriptive in his score markings, and that prescription is exceptionally helpful in the performance of this piece. I highly recommend that you listen to the MP3 file of this piece as referenced in the “Bibliography, Additional References and Resources” section of this analysis. However, a chorus needs more than to simply carbon copy and audio recording to perform a piece properly. You really need to get your performers to feel the text of this piece and take it seriously. Otherwise, the true meaning of the piece is lost. I urge you to approach all of your pieces and performances with this level of seriousness. It is absolutely worth the time and it will give your performers and audience a far more lasting experience.

Stagger breathing is a must in this piece. Rather than letting your singers sing on bar lines, or between pitches, have them move their mouths as if they are singing a word

and pitch, but have them inhale instead of singing that particular note. Have the voice parts decide within their part, who is breathing when, so they make sure they are not breathing at the same time. This is a great time to utilize section leaders if you have them (or to think about naming some for times such as these). Aside from these instances where your ensemble is stagger breathing, they should only breathe during rests, or if there is a time at and end of a phrase where you think you'd like to write in a beat of rest for them to breathe together.

When I work with my groups on dynamics, I encourage them to always imagine their dynamic variety on a scale of one to ten. They should use this scale even if the highest dynamic in the whole piece is mezzo forte and the lowest dynamic is mezzo piano. There should still be those ten degrees of variety in the piece. Draw a scale from one to ten and point to different numbers, or just use your fingers to symbolize what volume level you want your ensemble to sing and have them sing at the appropriate level back to you (feel free to use any pitch, chord, syllable, etc.). Have them start at one and ascend to ten and start at ten then descend to one, or start in the middle and move up, etc. Use whatever combinations you desire. I generally (because each piece varies and dynamics vary depending on what point of the phrase they appear and so on) associate the numbers and dynamics as follows: 1-pianissimo, 2/3-piano, 4/5-mezzo piano, 6/7-mezzo forte, 8/9-forte, 10-fortissimo. Transition away from the numbers and start using your conducting gesture instead. Just as they should sing the full gamut of dynamics, you should think about showing that same variety in your gesture. The most common things to hear ensembles do incorrectly with regards to dynamics are singing everything far too

loud, or to have a good gradual crescendo with a rapid, abrupt decrescendo. Encouraging singing at all levels of your one to ten scale will avoid both of these issues.

One thing to guard against with the number system is thinking of things as being overly mathematical, which is why I use two numbers for most of the dynamics, to show the fluidity of the system. Using fluid and widely varied dynamics in this piece (and all of your pieces) is absolutely necessary and is one of the key steps when trying to bump your ensemble up to a higher echelon of performing group where only the most artistic and skilled amateur groups and professional groups reside.

In the beginning and end of the piece, use the image of the ebb and flow of water, waves crashing or the tide, when working on the gradual crescendos and decrescendos. I have found that singers really associate that motion well with this type of brief, gradual, yet distinct dynamic contrast. (Another piece in which a composer utilizes this exact same technique is in Eric Whitacre's *Seal Lullaby*. I first used this teaching technique for the same type of growth in that piece. Both instances saw rapid, quality improvement.)

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Intro	m. 1-8	F major, 4/4 time, all four voice parts carry important harmonic content, but no clear melody, with full, dissonant suspension that fully resolve to a C major chord in m. 7-8 (Bass divisi)

A	m. 8-16	Sopranos take the melody while the other three voice parts accompany, Basses divide in m. 13-14
Ai	m. 16-25	All parts sing nearly an exact repetition of A, Sopranos keep the melody
B	m. 25-33	Sopranos sing a new theme in m. 25-29, Altos sing only an F4, Tenors sing a contrasting theme, they all repeat in m. 19-33, Basses add an accompaniment
C	m. 33-39	Sopranos sing new material while all parts accompany, Basses divide in m. 38-39
Ending	m. 39-45	Return to thematic material from the beginning, no clear melody, the final two measures are held E major chords, set up by a suspension in m. 43

Text

Frank Ticheli himself wrote the text to this piece. In it, he personifies planet Earth, and Earth speaks about the agony and torture it is enduring. However, Earth finds refuge and relief in music and singing. In these things, Earth finds "Peace."

Sing, Be, Live, See...

This dark stormy hour,

The wind, it stirs.

The scorched earth cries out in vain:

O war and power,

You blind and blur.

The torn heart cries out in pain.

But music and singing

Have been my refuge,

And music and singing

Shall be my light.

A light of song

Shining strong: Alleluia!

Through darkness, pain and strife, I'll

Sing, Be, Live, See...

Peace. [sic]

Reasoning for Selection

I think we are all drawn to music that moves us and Frank Ticheli's *Earth Song* is a piece that profoundly moved me the first time I heard it. This piece is the only Level 4 difficulty piece in this document, and for good reason. It has an extremely rich and moving text along with beautiful, accessible music. I strongly recommend performance of this piece by mature amateur ensembles (to adequately feel the levity of the text) and professional ensembles as well.

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Gate, Gate

Arr. Brian Tate

SATB/Keyboard

Earthsongs

Level 5

Composer

Brian Tate earned a Bachelor of Music degree at the University of British Columbia. He has a very diverse compositional and performance output, including choral music, orchestral music, theatre music, film and television music, as well as performance in vocal jazz, West African drumming, and conducting. Tate currently teaches at Langara College and at the Banff Centre for Leadership Development. (Boers, 199)

Composition, Genre and Historical Perspective

Gate, Gate was written in 1992, based on what is commonly called "The Heart Sutra," a central tenet of Buddhism. The text was initially written in one of the native East Asian languages (scholars debate about the original language) around 100 BCE, then later

translated into Sanskrit, as seen in this piece. “The Heart Sutra” is just one part of the “Wisdom Sutras,” made up of over 8,000 lines of text. (Boers, 200)

Musical Elements and Technical Considerations

The piece begins with a chant section that lacks distinct meter or rhythm. The chant is broken into small segments with several fermatas. You to be very clear when guiding the choir from word to word, and into each new section. Also, you will need to discuss with the choir, exactly what you are cuing, to avoid confusion in this somewhat amorphous introduction.

The piano enters in measure eleven, giving the piece a distinct, energetic feel with an alternating pulse between 3/4 and 6/8 rhythm. This affords you some choices when considering you pattern. Find what is most practical for you and the performers when deciding whether to use a three pattern, two pattern, one pattern, or a combination, as long as you are communicating the energy and rhythmic clarity of the piece. The earlier sections of the piece use a tremendous amount of staccato and accented articulation, so the choir must be aware of when those markings appear. Though the section is rhythmic, be sure to sing the non-staccato notes to full value, yet not legato. To fine tune these skills, use exercises where the group sings purely staccato phrases, purely accented phrases, and normally articulated phrases. Then, create phrases that include a combination of all three in odd patterns that are difficult to anticipate. This will help the ensemble with their understanding of both the sound of these differing articulations and the differing ways to produce them vocally.

Starting in measure 67, the piece utilizes ensemble clapping. The choir should be instructed to do so in a way that looks and sounds uniform. Ensemble clapping presents a

challenge that can easily enhance or detract from the performance, so the should spend time with the ensemble, working on just the clapping. The rhythms are straightforward, so you should not need to devote too much time to this aspect of the piece.

You should pay special attention to the Basses when they are on their own. They sing differing rhythms and words in measures 83 to 89, 115 to 121, and 163 to 168, so be clear in cuing their entrances and ensuring rhythmic clarity that emphasizes the juxtaposition between the Basses and the other sections. Highlight this by separating the Basses from the other sections so everyone can hear their part on its own. Then put them all together so they can really understanding the contrast between their lines.

Lastly, be very clear in the final two measures with the ritardando, fermatas, and final shouted “Gate!” with claps. I strongly suggests providing a cue for each syllable with a clear preparatory beat prior to the final measure. This will take some practice on your own, then practicing just this final section a few times through with the ensemble so you are all in sync.

Stylistic Considerations

Brian Tate, in his performance notes, writes, “The introduction should be sung in a recitative style, like a chant... Generally the piece should very rhythmic and *non legato*, with the exception of the bars 91-106 and bars 122-133.” Like recitative, the conductor should essentially focus on the use of natural speech patterns and minimalism when conducting the chanting introduction. The rest of the piece is highly rhythmic in a way that uses the syllabic rhythm of both English and Sanskrit to naturally enhance that rhythmic quality. (Boers, 202) Be sure to observe the accents as they are placed on

specific syllables to further enhance the percussive nature of both the music and the language.

Form and Structure

The primary musical theme is 8 measures long (presented from measures 19 to 27, but combined to create a refrain from measures 19-34), is repeated throughout the piece, and utilizes the text, "Gate, gate, paragate, parasamgate, bodhisvaha." Variations of this primary theme are used in conjunction with counter-melodies in a strophic pattern throughout the piece. There is, in addition to the brief introduction and coda, a short section of completely new material from measure 122 to 133. (Boers, 203)

SECTION	MEASURE	EVENT AND SCORING
Introduction 1	m.1-10	Key of A, a cappella chanting begins in unison (<i>mezzo-forte</i>), then in canon (<i>piano</i>), ending in unison fermatas (<i>crescendo</i> to <i>mezzo-forte</i>)
Introduction 2	m.11-18	Piano begins in new tempo and style with a pulse alternating between 6/8 and 3/4 (<i>piano</i>)
Ai	m.19-34	Primary theme is presented with piano and ladies, then adding the men in measure 27 in unison octaves (<i>piano</i>)
Aii	m.35-50	In 3/4, ladies have legato, held dotted half notes with the thematic text as the piano shifts to legato arpeggios, both

Aiii	m.51-58	accompanying the tenors who carry the melody (<i>piano</i>) (Repeat) Back to the alternating 6/8 and 3/4, Sopranos and Altos alternate melody (<i>mezzo-piano</i>) while the men accompany with an English echo (<i>mezzo-forte</i>)
Aiv	m.59-66	(Repeat) Sopranos and Altos alternate melody again, but in English with an added tie to dotted half notes, men continue with a new English echo (<i>mezzo-forte</i>)
Av	m.67-74	(Repeat) Four-part harmony on main theme, three quarter note claps in between sung measures and piano accompaniment stops (<i>forte</i>)
Avi	m.75-90	Mixed-meter between 6/8, 2/4, and 3/4, piano accompaniment reenters, Sopranos, Altos, and Tenors sing the countermelody in harmony, Basses join in at m. 84 with an echo countermelody of their own (<i>forte</i>)
Avii	m.91-106	(<i>molto legato</i>) Role-reversed version of Aii with and added countermelody in Sopranos over the melody being sung by the Altos (<i>piano</i>)

Aviii	m.107-121	Avi repeated, missing its final clap (<i>forte</i>)
B	m.122-133	New material, in rhythmic unison, while Sopranos sing in octaves with Tenors, and Altos sing in octaves with Basses (<i>mezzo-piano</i>), splitting to five part harmony (Soprano divisi) at measure 129 with two measures of 6/8 (<i>crescendo</i> to <i>fortissimo</i>), then three measures of 7/8
Aix	m.134-141	Key of B-flat, in 7/8, original melodic material sung by Sopranos and Tenors singing in octaves while Altos and Basses echo in octaves (<i>forte</i>)
Ax	m.142-153	Original rhythmic motive with text from measures 59 to 66 for measures 142 to 145 (repeated <i>piano crescendo</i> to <i>forte</i>), then original text in five-part harmony with Soprano divisi, still in 7/8, from measures 146 to 153 (<i>forte</i>)
Axi	m.154-169	Avi repeated in the key of B-flat (<i>forte</i>)
Ending	m.170-end	Unison octaves, ensemble claps, split to five-part harmony with Soprano divisi in measure 174 along with two fermatas

following a *ritardando*, then a shouted ensemble "Gate!" with two ensemble claps

Text and Translation

Gate gate, gone now
Paragate, real gone
Parasamgate, crossing the river
Bodhi svaha, halleluia!
Yonder, yonder, everybody, cross the river, everybody gone now, halleluia!
Everybody singing, everybody laughing, everybody gone now, halleluia!
Everybody talking, everybody walking, everybody gone now, halleluia!
No more tears, no more suffering, no more fears, as we cross into the light!

Literal Translation -

<i>Gate gate</i>	<i>Gone, gone</i>
<i>Paragate</i>	<i>Over gone</i>
<i>Parasamgate</i>	<i>Over everyone gone</i>
<i>Bodhi svaha</i>	<i>Light, svaha!</i> (exclamation similar to "Halleluia!")

Poetic Translation -

<i>Gate gate</i>	<i>Gone, gone</i>
<i>Paragate</i>	<i>Gone all the way over</i>
<i>Parasamgate</i>	<i>Everyone gone to the other shore</i>
<i>Bodhi svaha</i>	<i>Enlightenment, svaha!</i>

Reasoning for Selection

Brian Tate has written this unique piece in a way that has produced a piece that is difficult, yet accessible and entertaining. There is an SSA arrangement for this piece that is somewhat simpler and able to be performed by children's choirs, unlike the SATB arrangement analyzed here. Also, the piece is a setting of an uncommon Buddhist text that is presented here in Sanskrit. Multicultural pieces are a key element in any well-rounded choral program, and a Buddhist text written in Sanskrit is both multicultural and (even in comparison to most multicultural choral repertoire) unique. The piece also utilizes many difficult musical devices that are presented in ways that make them accessible to young, amateur singers. For example, the piece utilizes a wide variety of articulations, dynamics, accompanied sections and unaccompanied sections, and, most notably, mixed meters. All four voice-parts must deal with these elements, so the onus does not fall on one section alone and, similarly, all sections experience singing the primary theme of the piece. This gives each section an opportunity to shine and it forces the sections, despite the repetitious nature of the piece, to stay present throughout the piece, and not go on "auto-pilot." *Gate, gate* by Brian Tate is an exceptional piece that I would recommend to skilled groups of all ages.

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Hark, I Hear the Harps Eternal

Arr. Alice Parker

(b. 1925)

SATB/a cappella

Lawson-Gould Music Publishers, Inc.

Robert Shaw Choral Series

Level 5

Arranger

Alice Parker, a Boston Native, attended Smith College and the Juilliard School of Music. She taught at Westminster Choir College and founded Melodious Accord, Inc. She is best known for her collaborations with her teacher, Robert Shaw, has written and/or arranged over 400 compositions, and is regularly commissioned by choral groups of all types, levels, and sizes. (Hammer)

Composition, Genre and Historical Perspective

Hark, I Hear the Harps Eternal, was originally titled *Invitation*, and appeared first in books of American shape-note music. Shape note singing was a tradition in American music that began in the 18th century and still continues today. (Hammer) Shape-note singing is essentially a school of teaching that attaches specific shapes to the notes in a scale, similar to the way that sol fege syllables are the seven notes of a scale. This approach to note reading was prevalent in the southern regions of the United States, which is where it still exists, though less frequently, today. It was common to teach shape-note singing to people who were singing sacred hymns and folk songs that were then published in shape-note songbooks. William Hammer, in *Teaching Music Through Performance in Choir, Volume 2*, states that one of the books in which *Invitation* was originally published was called *The Sacred Harp*. He goes on to say that “Parker arranged it in 1967 for the Robert Shaw Chorale.” This American Hymn would have been performed a cappella at revival meetings, camp meetings, and hymn sings, starting in the 18th century.

Musical Elements and Technical Considerations

As long as this piece is performed at the appropriate tempo (see “Stylistic Considerations”) there are no struggles that span the entirety of the piece. However, there are specific spots and elements that demand some attention.

In the Refrain 1, breath marks appear in the middle of measures 9, 10, and 11 for the Basses and Altos. Perform these as a lift (provide separation by stopping the sound without actually breathing) and have those voices stagger breathe through the section.

This creates the desired effect while maintaining precision and consistency. Likewise, be aware that the lifts do not continue in the second half of that section.

In Verse 2, be aware of the alternating *poco marcato* and *poco legato* in the Soprano line. It is very easy to let this piece become repetitive and two dimensional, and Parker is very intentional about avoiding that issue by keeping the piece dynamic through articulation and dynamic variation. Be sure to model appropriate marcato and legato singing for your ensemble, then do so with the two styles right next to one another so they may achieve a full understanding of the variety they should perform, with the somewhat accented notes of the *poco marcato* and the smooth, flowing connection of the *poco legato*. Additionally, make sure the men are singing their *piano* properly by remaining energized and very light. Their energy should not lessen with the lower dynamic.

When learning Refrains 2 and 3 break the song down into pieces and the ensemble down to individual voice parts. Have all of the voice parts speak their lines individually to firmly grasp the rhythm of their part. Then, start putting them together one by one so they can see how the rhythms of their parts fit together. Then, add pitch to their parts and put them together. In Refrain 2, start with Basses and Altos performing together since their parts are the most similar rhythmically, and then move on to having just the Sopranos and Tenors work their lines together so they can firmly grasp the independence necessary to skillfully sing their echoing lines. Also, try different combinations of the voice parts singing and/or speaking their lines together so they can gain a full understanding of how their parts fit together. Repeat this same process for Refrain 3.

Once the sections can clearly perform their parts with confidence, work with them to perform them with proper articulation, phrasing, and dynamics. Most of all, however, make sure the ensemble knows who has the melody throughout the piece (see “Form and Structure”). Luckily, Parker has written in dynamics that automatically highlight the singers that carry the melody, but you may (depending on the size and balance of your sections) need to bump up the melodic line by a dynamic level and/or bump down the accompanying parts by a dynamic level. Be especially mindful of that aspect of this piece because the complexity can sometimes overshadow the primary theme both in rehearsal and performance. Do not lose the melody!

Stylistic Considerations

Alice Parker is quite specific about how she wants her arrangement performed, as is evidenced by her prescriptive markings regarding articulation and style. (e.g. Firmly; swinging, sweetly, *heavy*) Be sure to discuss the text with the performers and include some of the aforementioned information from this analysis to provide proper context of who would have originally been performing this piece. The original performers would have devoutly believed what they were singing, so that pure joy and jubilation must be equally evident in your performance of the piece. Emphasize the to your performers the importance of joyous facial expressions and show them the same expression as you conduct to encourage them towards that goal.

An extremely important aspect of performing this piece with stylistic propriety is making sure you perform it at the right tempo. Listen to the recordings referenced in the “Bibliography, Additional References and Resources” section below for exceptional

performances by some top choral ensembles, including the Robert Shaw Chorale, for whom the piece was originally arranged. The Chorale performs the piece at approximately 80 beats per minute with the half note receiving the beat. The piece has the tendency to drive forward, but let it settle into the beat as Parker writes, “Firmly; swinging.”

Form and Structure

The piece is structurally strophic, with a repeated refrain. The primary musical theme is presented with each verse and the refrain varies slightly each time it is re-presented.

SECTION	MEASURE	EVENT AND SCORING
Verse 1	m. 1-8	The piece begins in F Major and 3/2, the Sopranos sing the primary theme as the other three parts sing harmonizing lines in a straight rhythm, then the verse repeats
Refrain 1	m. 8-16	Tenors and Sopranos sing the melody in octaves while the Altos and Basses both split into divisi and maintain held chords as accompaniment
Verse 2	m. 16-24	Again the Sopranos carry the melody, but the Altos do not sing and the Tenors and Basses singing harmony lines in contrasting rhythms

Refrain 2	m. 24-32	Sopranos and Tenors sing the melody, but in a half measure echo while the Basses and Altos return to their divisi accompaniment, though this time in the contrasting rhythms similar those found in Verse 2
Verse 3	m. 32-41	Bass 1's sing the melody, while the Sopranos, Altos, and Bass 2's sing a drone-like hum, and Soprano 1's (optionally a Soprano soloist) enter with the Refrain theme
Refrain 3	m. 40-48	Tenors enter with the melody that is echoed by Sopranos, then picked up by the Bass 1's in m. 44 as the Alto 1's echo, all while the other parts are singing accompanying harmonies in a divisi canon
Refrain 4	m. 48-End	Tenors and Sopranos sing the melody in octaves while the Basses and Altos sing divisi accompaniment (similar to the first Refrain, but with a more developed rhythm) to the end

Text

The piece is a traditional American hymn. The text is a traditional sacred text reflecting upon both the nearness of and travelling to heaven. The piece clearly reflects the joy felt in the hope of having heaven as a final destination.

Hark, I hear the harps eternal

Ringing on the farther shore,

As I hear those swollen waters,

With their deep and solemn roar.

Hallelujah, praise the Lamb.

Hallelujah, Glory to the great I Am.

And my soul though stained with sorrow,

Fading as the light of day

Passes swiftly o'er those waters

To the city far away.

Hallelujah, praise the Lamb.

Hallelujah, Glory to the great I Am.

Souls have crossed before me, saintly,

To that land of perfect rest;

And I hear them singing faintly

In the mansions of the blest.

Hallelujah, praise the Lamb.

Hallelujah, Glory to the great I am.

Reasoning for Selection

Alice Parker is one of the premier choral composer/arrangers of the modern age and her primary musical output has been in American hymns and folk songs like *Hark, I Hear the Harps Eternal*. This piece is a fantastic representation of Parker's work and every choral conductor should look to her compositions and arrangements, especially those that included collaboration with Robert Shaw (Parker's teacher and choral genius), for performance in their programs. Parker and Shaw both have contributed so much to the choral medium and I would be remiss to miss naming one of their pieces in this document. Because she has contributed such a wide variety of quality choral repertoire, I highly recommend performance of Alice Parker compositions to ensembles of any skill or age level. This particular piece is appropriate for skilled amateur and professional ensembles.

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The Last Words of David

Randall Thompson

(1899-1984)

SATB/keyboard (or orchestra or band)

ECS Publishing

Level 5

Composer

Randall Thompson, one of the most important American choral composers of the 20th century, studied at Harvard University under the tutelage of A.T. Davison, Edward

Burlingame Hill and Walter Spalding and he also studied privately with Ernest Bloch. He was awarded the opportunity to study in Rome for three years, where he studied with Giani Francesco Malipiero who heavily influenced Thompson's work. Though Thompson received critical acclaim early on for his instrumental compositions, choral music was his favorite. He has composed many revered choral works/collections. Such examples include, *Frostiana*, *The Testament of Freedom*, *Peaceable Kingdom*, "Alleluia," and, as shown here, "The Last Words of David." He served influentially as a teacher for many years on faculties across the nation, including University of California—Berkeley, Princeton, and Harvard. Because of his use of diatonic keys, sentimentality, directness, and simplicity, academic circles write Thompson off as being a composer for amateurs. The aforementioned characteristics of his music are by no means descriptions of all of his music and this generalization by academics belie the technical difficulty of many of his pieces. Despite this criticism, Thompson remains statistically one of the most performed and beloved American composers of his time. (Wilson)

Composition/Historical Perspective

The Boston Symphony Orchestra commissioned the piece in 1949 in honor of Sergey Koussevitzky's 25th anniversary of directorship. Koussevitzky conducted the piece's premier with the Boston Symphony Orchestra and the Berkshire Music Center Chorus on August 12, 1949. Thompson had a very limited time to write the piece, and came upon the text while reading the Gideon bible in a hotel room. He drew a connection between the words in 2nd Samuel and Koussevitzky. Since Thompson is known for his sense of humor, some would draw a humorous if not presumptuous connection between

conductors and the first line of the text: "He that ruleth over men must be just!"

(Mehaffey)

Technical Considerations

The piece is an excellent example of contrasting dynamic, articulation, and mood. The chorus must maintain incredible intensity of energy and breath from the beginning to the end of this piece, whether they are singing marcato lines at fortissimo, or singing long, legato phrases that demand fluid motion. Watch the sforzando in measure six. This is a challenge for both the choir and the conductor. One suggested method for a successful sforzando as written is a fortissimo onset, plus a quick breath, then resuming the same pitch at piano, then crescendoing through to the release in measure seven. Just as the extreme contrast of the entire piece will challenge the choir, the conductor has the same challenge. Additionally, the conductor must remain very aware of and attentive to the piano throughout the piece. For example, though the choir is sustaining a crescendo in measure six and seven that demands the conductor's attention, the conductor must not forget to clearly mark the beats for the piano's sextuplets. The conductor should also be aware of the repeated use of large intervals, especially octave jumps in this piece. This will need major attention so the choir can maintain proper tuning on these jumps without straining, scooping, or bottoming out. Several times throughout the piece, Thompson ties long tones to an additional eighth note. It is recommended that the conductor sets the releases directly on these eighth notes, rather than the upbeat immediately following the eighth note to aid diction clarity and ensemble unity.

Stylistic Considerations

Thompson is an exceptionally intentional composer. His text is chosen and set very precisely, and he is also very particular about his sheet music. Every marking in the piece is Thompson's, so the conductor must be aware of these and ready to execute them as is appropriate. (See m. 8-12 as an example) Though this is true of all choral pieces, be very aware of the text and its connection to the music. Thompson is not a composer to set text arbitrarily or generally, so there is a specificity about this piece that requires special attention to the intricacies discussed in "Technical Considerations."

Musical Elements

As mentioned before, the piece was originally arranged for orchestra and chorus, though it has been widely performed with only organ or piano accompanying the choir. The piece is fitting both in sacred and secular performance settings.

Form and Structure

ABC

A – Beginning to Rehearsal 2

An extremely energetic, regal, fanfare with accents and very high intensity both in range and dynamically. Ends in a huge decrescendo and descent in every way that suggests a text painting of David bowing out of fear of God.

Brief Transition in the piano

B – Rehearsal 3 to Rehearsal 6

The entire mood shifts as the choir sings about the rising sun and tender grass in a rhythmically united, gentle, legato. This section still utilizes varying dynamics, high and low, but in a less aggressive manner. The sustained crescendo and downward jump of "shining" hearkens back to the glory resplendent in the A section, with the descent and humility returns as well in the "after rain."

Brief Transition in the piano

C – Two measures after 6 to the end

The quieter mood remains as the basses lead off an "alleluia" theme and variations, followed by the tenors, altos, then sopranos. Then the trebles and basses shift to long "amens" while the tenors remain on "alleluia" until they all (piano included) end on two long chords, with the last diminishing into silence. Though the section is primarily soft, the phrases have beautiful swells from pianissimo and piano up to mezzo piano and mezzo forte that must really be embellished and enjoyed.

Text

2nd Samuel 23:3,4

He that ruleth over men must be just, ruling in the fear of God.

*And he shall be as the light of the morning, when the sun riseth,
even a morning without clouds; as the tender grass springing out of the
earth by clear shining after rain. Alleluia, amen.*

Reasoning for Selection

As written in the first volume of the *Teaching Music Through Performance in Choir* series, Randall Thompson “was one of the most significant American choral composers of the twentieth century.” Performing and studying his music is reason enough to include it here. On top of that, however, this particular piece is rich with musical texture, text painting, dynamic variety, and more. The piece represents a real challenge to the performers (both the conductor and the singers) and a treat for the audience. The piece, as described above, sets this text masterfully and in a way very rarely matched by other choral composers of the modern age. I highly recommend this piece to skilled amateur or professional ensembles with exceptional accompanists or even access to an orchestra that can perform this piece as it was originally meant to be done.

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Ne Sedi, Djemo

Arr. Steven Sametz

(b. 1954)

SATB/a cappella

Oxford University Press Inc.

Level 5

Arranger

Steven Sametz is a professor and the choral director at Lehigh University, and is currently the artistic director for The Princeton Singers and the chair of the American Choral Directors Composition Advisory Committee. He has studied at Yale University, the Hochschule für Musik und darstellende Kunst, and the University of Wisconsin. He is a highly active arranger, composer, and editor, and has received dozens of commissions from organizations and choirs all over the nation including the American Choral Director Association's Raymond W. Brock Memorial Commission and choirs such as The Dale Warland Singers, The Los Angeles Master Chorale, Cantus, and Chanticleer. His works have been widely performed in North America. (Swanson)

Composition, Genre and Historical Perspective

Bosnia has a very rich choral tradition that is born primarily out of their folk tradition from which this piece was born. This piece is Sametz's arrangement of a folk song about the Turks running off with Djemo's sister Fatima. Denis Mickiewicz wrote the original arrangement of this piece for TTBB. Mickiewicz is the Emeritus of Russian Literature at Duke University, founded the Yale Russian Chorus, and consulted with Sametz for this SATB arrangement of this piece. Though the text sounds dire, the piece itself is a funny song that would be for entertainment and dancing. (StevenSametz.com)

Musical Elements and Technical Considerations

I want to briefly highlight three aspects of *Ne Sedi, Djemo!* that conductors should look out for as they work on this piece. They are as follows: ensuring tone quality with extremely soft dynamics at the beginning of the piece, singing (and conducting) the

compound meter with rhythmic accuracy, singing the second refrain with accurate pitches and intonation.

In the beginning of the piece, the ladies start at pianissimo, when the men join the entire ensemble lowers to pianississimo, and then the ensemble shifts back to pianissimo for the duration of the first refrain before rising to piano for verse 2. The point you need to get across, especially to your less experienced singers, is that softer dynamics do not require less air, but rather they require slower air. Typically singers put less air through their vocal folds, providing a weak tone, which wreaks havoc on their intonation and sometimes hinders their ability to phonate. I work with my choirs on these softer dynamics by talking about warm air. I use the image of breathing on glass to make it fog up. It instantly gets the singers to open their mouths wide and move that slow, warm air, exactly as they should when singing the super soft, legato phrases in the beginning of this piece.

The compound meter provides some interesting challenges for both the singers and the conductor, but the biggest help you can provide the singers in this piece is by conducting them clearly. I conduct the piece by using a 1+4 pattern for the 11/8 measures, a 4 pattern with elongated beats 1 and 2 for the 10/8 measures, and a 4 pattern with an elongated beat 4 for the 9/8 measures. For the 1 I add to the 4 pattern in the 11/8 and the elongated beats in the other measures, I am conducting the dotted quarter, while the normal beats are conducting the quarter. Luckily, though the singers have contrasting rhythms throughout the piece, they remain closely linked enough that you can use the conducting patterns I use for the entire piece. Be aware though, that you may need to split the parts occasionally to help them with exact rhythmic accuracy. For these instances and

when learning the piece, encourage all of your singers to be subdividing the eighth note throughout. It will drastically reduce rhythmic issues when they are learning and eventually they will feel the pulse that you are giving them in your pattern. For m. 53 and 54, cue each note and have your rebound of the dotted quarter that begins each measure be your cue for the slide. I also recommend that you cue each note of the final measure of the piece while supporting the parts that hold dotted quarters while the other parts shift.

Lastly, pay special attention to the singers in m. 25 through 27 and m. 29 through 31. In the final three eighth notes of each 9/8 bar, the men and women sing an F, G, and an A. The middle voices have a tendency to slide either to the A or the F to satisfy their natural desire for consonance. Encourage them to focus on the fact that they simply remain on the same note. I would have the ensemble sing the measures very slowly, or even stop on the dissonance so they can become accustomed to the sound of that dissonance. Throughout the piece, there are similar dissonances that are less blatant because they are brief, but they are primarily voice parts singing a repeated pitch while another part sings the theme, so they should not experience the same level of struggle as singers typically do in these particular measures.

Stylistic Considerations

I highly recommend using the recording at the webpage devoted to *Ne Sedi, Djemo!* on Steven Sametz's website, as listed in the "Bibliography, Additional References and Resources" section below. The recording is exceptionally well done, as conducted by Sametz himself. It is clear in both the recorded performance and in the markings of the piece that Sametz has been prescriptive in how the piece should be performed from a stylistic perspective. Pay close attention to perform the piece as marked, with tenudos and

swells at the end of the measures in the repetition of Verse 1 and the Refrain, etc. He has marked the score clearly. What I would like to draw your attention to however is the text itself. Sametz is clear to write the actual translation below each new section and the choir should show in their performance, especially in the energy of their delivery and on their faces, exactly what they are singing. Too often groups perform pieces exceptionally well, but miss the importance of the visual delivery. To help your ensemble truly sell the performance by going that extra mile, make sure they know exactly what they are saying and show them on your face and in your gesture the same energy and presentation you want to see from them.

Form and Structure

The piece is strophic with a repeated refrain that varies slightly with each repetition. Each verse and each refrain are exactly eight measures long.

SECTION	MEASURE	EVENT AND SCORING
Verse 1	m. 1-8	The piece is keyless, bounces back and forth from 11/8, 10/8, and 9/8, and begins with the ladies entering in unison on the primary theme, which is then repeated exactly with the men singing the lower octave
Refrain	m. 9-16	Again, the ladies enter in unison but with an alternate theme, then repeat exactly with the men in the lower octave
Verse 2	m. 17-24	Basses enter with the primary theme while the Tenors sing in contrasting rhythm and

		harmony, the ladies join in the higher octave with the Altos singing with the Basses and the Sopranos with the Tenors
Refrain	m. 25-32	Basses carry the alternate theme with the Tenors again singing a contrasting rhythm and harmony, then ladies enter on the repeat with the same pairing of Altos with Basses and Sopranos with Tenors
Verse 3	m. 33-40	Ladies carry theme in parallel thirds with a new, higher-keyed tonality, while the men sing contrasting rhythms and pitches, all parts are now singing marcato, they then repeat the exact same thing but at a louder dynamic and even more accented than the first time
Refrain	m. 41-48	All the parts enter with the ladies and men splitting into a highly contrasting three part divisi, each, and the high ladies carry the new tonality of the alternate theme
Verse 4	m. 49-56	The ladies split into four parts for a portion of the verse and the men do as well, the Soprano 1's sing the primary theme in the original tonality while the Soprano 2's sing

Refrain m. 57-64

in parallel thirds below them, in m.53 and 54 all parts slide into fermatas on beats four and six, then continue in time in m. 55 Soprano 1's carry the alternate theme while the Soprano 2's and all other parts accompany them in divisi with contrasting rhythms and harmony, the entire ensemble hits a molto ritardando in the final measure then end on a fermata while holding a six-part G Major chord

Text and Translation

The composition matches the text very well, with the choir entering very softly in the beginning as they are waking the resting Djemo. Then the choir crescendos and sings with more forceful articulation as they tell Djemo about the Turkish kidnappers. The piece continues to pick up in volume, articulation, dynamic, and rhythm through the end.

Text –

Ne sedi, Djemo, □

sloboden, Djemo □

pod taya krusha sitnitsa. □

O vago dina, □

O shago dina, □

Raznazhe glavu dignala. □

Raznazhe glavu □

dignala, Djemo, □

Tursko dyehvodche, □

grabnala!

Tursko dyehvodche, □

grabnala Djemo, □

bosh tvoiu sestru, Fatimu!

Translation –

Don't just sit there, Djemo, □

so comfortably under that tiny pear tree. □

It's time to pull yourself together. □

The Turks are stealing the girl! □

The brigands are stealing the girl, Djemo, □

stealing your sister Fatima!

Reasoning for Selection

I love this piece because it adds a multicultural flair to any program, but especially because it is specifically from Bosnia, a country with an extremely vibrant choral tradition. So often when choral educators look for multicultural pieces they turn immediately to African music, which has an exceptional choral music selection of its own, but educators should not overlook locations like Eastern Europe, Central Asia, or East Asia, to name a few. Additionally, this piece forces singers to be actively engaged in rhythm, dynamics, phrase, articulation, intonation, vocal independence, foreign text, etc.

Singers often get away with going on musical auto-pilot, but performing pieces like *Ne Sedi, Djemo!* demands that our performers be true vocal musicians. This piece is a fantastic addition to programs of skilled amateur ensembles that are looking for a challenge and professional ensembles, alike.

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O Nata Lux

Morten Lauridsen

(b. 1943)

SATB/a cappella

Peer Music/Southern Music Publishing Co., Inc.

Level 5

Composer

An American composer, originally from the Pacific Northwest, Lauridsen attended Whitman College and studied composition at the University of Southern California. He joined USC's faculty in 1972 and remains on the faculty there to this day. He was the Composition department chair of USC's Thornton School of Music from 1990-2002. Lauridsen's (primarily choral) compositions have earned him numerous Grammy nominations, honorary doctorates, and, in 2007, a National Medal of the Arts from the president of the United States. He now spends most of his time either in Los Angeles or off the shore of Washington state. (Ohrt)

Composition, Genre and Historical Perspective

O Nata Lux is the third movement of *Lux Aeterna*, a five movement piece Lauridsen wrote focused on Light as found in sacred Latin texts. The piece was published in 1997, was originally premiered by the Los Angeles Master Chorale in April of '97, then performed at Carnegie Hall in June of '97, by Loyola Marymount University Concert Choir, to whom this piece is dedicated. Lauridsen, in his notes on the first page of the octavo, calls the piece a "serene *a cappella* motet celebrating the Redeemer." Though this movement is a *cappella*, *Lux Aeterna* is written for Chorus and Orchestra or Organ.

(Lauridsen)

Musical Elements and Technical Considerations

One of the major struggles with this piece is how to conduct it in a way that remains clear to your singers because it is extremely slow, but tremendously dynamic in its tempo changes, so clarity is still absolutely necessary. To address this, especially with amateur choirs, I strongly recommend that you begin teaching the piece by placing the ictus on the

eighth note as opposed to the quarter note. This will be exceptionally helpful to the ensemble as they try to follow you during the drastic tempo changes. Unfortunately, conducting the eighth note can become cumbersome later on and even hinder the ensemble's ability to achieve a strong legato sound. When you feel that your ensemble has achieved an understanding of your phrase development, place the ictus back on the quarter note. That will give you the ability to elicit a wonderfully smooth legato while still helping the ensemble with their phrase development. And, when necessary, in some of the more extreme ritardandos, return to conducting the eighth note if your ensemble needs the rhythmic clarity. In those cases, be sure to let your singers know that you will be shifting to an eighth note ictus.

The differing entrances and release points in this piece create the other primary struggle for both performers and the conductor. When emphasizing the fluid nature of the piece, it can be difficult to remember rhythmic precision necessary for the staggered entrances and releases Lauridsen uses in this piece. See m. 9, 10, 16, 28, and 29. These are all spots where the Tenors sing specifically the word, "dignare," on their own and then they are immediately echoed by the rest of the choir. Now, depending on which of your sections is less confident, one of two things will take place in these and similar moments in the piece. Either the Tenors will be hesitant and come in late, or one of your other sections may not be counting, or may otherwise think that the Tenor entrance is their entrance as well, so they will enter early. An excellent way to combat this problem is to have the voice parts sing only the word "dignare" or whichever word has the staggered entrance (e.g. m. 19 and 21 with "nos membra" and "confer"). Then, cue the first section that enters and continue until each section has had their entrance. This helps

the ensemble to understand how each of their parts fit it with the rest. This strategy is extremely helpful in each of the aforementioned spots. I highly recommend use of this strategy in all similar instances, especially with pieces that resemble this type of modern polyphony and pieces that resemble true, renaissance polyphony as well.

Stylistic Considerations

Lauridsen has written into this piece, nine *ritardandos*, four *molto ritardandos*, ten *a tempos*, three fermatas, and one *meno mosso*. Fluidity is the primary characteristic of this piece. There is a constant ebb and flow to many of Lauridsen's pieces, but the ebb and flow to *O Nata Lux* is extreme. For a guide, I recommend you listen to the recording I've referenced in the "Bibliography, Additional References and Resources" section below. This performance is by the ensemble that premiered the piece, the Los Angeles Master Chorale. There are points at which the ritardandos take the piece to half tempo, or almost to a standstill, which is atypical of most choral pieces, so I strongly recommend listening to some quality recordings to understand the affect of Lauridsen's piece. The piece should be exceptionally legato, which should be seen in the resistance of your gesture, and the piece should flow as if a living organism, rather than being based upon a mathematical tempo. The phrase drives the pace and not the other way around. The ensemble must watch you completely so that the entire ensemble is in sync with you and, likewise, one another. Take special note of the way some of the best performances of the piece place fermatas in the middle of the piece, or add a beat to stop and breathe in between the smaller phrases. You need to make those decisions for yourself, but do listen to recordings, especially recordings in which Lauridsen was directly involved, for guidance.

Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-6	The piece begins in D Major and mostly in 4/4 time, occasion 3/4 measures throughout, Sopranos carry present the main theme in slow eighth notes, the remaining parts match the rhythm exactly, no exact tempo is maintained due to the written tempo changes ending with a ritardando
Ai	m. 7-12	The Altos pick up the theme, the other voices echo them textually, the Sopranos pick up the theme in m. 9, the four parts become five then six parts when the Altos and Basses split, the section ends with the four parts exactly matching one another's rhythm as they ritard and reach a fermata
B	m. 13-18	The Sopranos begin what becomes polyphonic trading of melodic themes between all parts before reaching a <i>molto ritardando</i> during a steep crescendo
C	m. 19-25	The climax of the piece "Nos membra confer effici," or "grant us to be made members," as the text is passed around, then

diminishing as the text shifts to “tui beati corporis,” or “of your blessed body,” the sopranos finish out as the remaining parts hold a rich chord beneath for a molto ritardando

- D m. 26-34 Altos return to original theme as echoed by other voice parts, then Sopranos return to their melodic line in m. 29 as all parts match rhythm and diminish into the final section
- E m. 35-end Sopranos sing original theme while the other parts accompany with a textual echo, Sopranos end on “saeculi,” the other three end on “lumine” and all end on a *lunga*, or long, held fermata that decrescendos into silence

Text and Translation

O nata lux, literally translated is “O born light,” but is more regularly known as, “O born light of lights.” The text refers to Jesus the Redeemer and is, traditionally speaking, part of the “Feast of August 6th,” which commemorates Christ’s Transfiguration as described in the Holy Bible’s Book of Matthew, Chapter 17, verses one through nine. The moment of the Transfiguration is when Jesus, on a mountaintop, suddenly shone like a blinding light in every way and God spoke, recognizing Jesus as His Son. This text originally

accompanied hymns sung on this day and Jesus is consistently referred to as the Light of Lights throughout the Bible and the Latin Mass. (Jeffers)

Text with literal translation–

<i>O nata lux de lumine,</i>	<i>O born light of light</i>
<i>Jesu redemptor saeculi,</i>	<i>Jesus redeemer of age</i>
<i>dignare clemens supplicum</i>	<i>to deem worthy merciful of supplicants</i>
<i>laudes preces que sumere.</i>	<i>praises prayers and to accept</i>
<i>Qui carne quondam contegi</i>	<i>who in flesh once to be clothed</i>
<i>dignatus es pro perditis.</i>	<i>you deigned for lost ones</i>
<i>Nos membra confer effici,</i>	<i>us members grant to be made</i>
<i>tui beati corporis.</i>	<i>of your blessed body</i>

Poetic Translation –

*O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

Reasoning for Selection

Morten Lauridsen is absolutely one of the premier composers of our age, as is evidenced by his many accolades and awards. His music has moved thousands of performers and audience members worldwide and I absolutely had to include his music here. This piece is rich, powerful, poignant, and moving in a way that is unique to choral music in general, but more so unique to Lauridsen's music specifically. One of his other well-known pieces is *Magnum Mystorium*, which is an incredible piece, but is significantly less accessible to the amateur singer due to its exceptional difficulty. *Sure On This Shining Night* (featured later in this document) and *O Nata Lux* are very challenging, yet still accessible to the skilled amateur group and yet still high enough quality to be performed by the top professional ensembles in the world.

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Ritmo

Dan Davison

(b. 1956)

SATB/keyboard for 4 hands

Walton Music

Level 5

Composer

Dan Davison, from the state Washington, has taught choir at Ballou Junior High since 1979. He has earned degrees from Pacific Lutheran University and Western Washington University. He has been recognized by and asked to conduct choirs for the American Choral Directors Association Northwest conference. He has published 24 pieces through Walton Music and continues to compose and arrange music for his own choirs, focusing on a sixteen-voice jazz choir. (Dan Davison Music)

Composition, Genre and Historical Perspective

This piece is written for an SATB choir with two pianists and immense amounts of hand percussion. The piece is clearly written in a traditional Spanish style in the harmonic structure, the rhythms, and the hand percussion. The hand percussion is highly reminiscent of the use of castanets, an instrument commonly used by Spanish dancers. Likewise the piano part is highly reminiscent of classical Spanish guitar music.

Musical Elements and Technical Considerations

Read Davison's "About the Work" for some necessary specific details about performing the piece. In addition to those specifics, here are some spots in and aspects of the piece that are routinely troublesome. Note: though this piece is scored as a level 5, like the majority of the other pieces in this document, this piece is absolutely the most technically difficult (if performed properly). It is stylistically simpler than many of the other pieces here, but it is a technical bear that I recommend only to the most skilled amateur ensembles, or ensembles that are looking for a major challenge.

The most important technical aspect that you must get under control in this piece is the tempo. There are two major issues that you will see and hear when you find recordings. One problem, which is the cardinal sin for conductors of this piece, is starting

the piece too fast. Davison clearly marks to perform the piece at 160 beats per minute. Go no faster than this. His tempo is the best possible speed for the you, the pianists, and the singers. Doing the piece too fast destroys the rhythmic integrity of the singing and the body percussion, and is practically homicidal for the accompanists. Know your ensemble and even your venue. Some recordings are done in extremely resonant performance spaces, and the piece is done so quickly that the body percussion sounds like a jumbled mess. If it would be better to perform more slowly than the written tempo, either for precision from your performers or clarity in the performance space, then do so. Going slower than written is alright, but going faster is not.

The other issue is the inevitable subconscious tendency for the performers to speed up as they perform the faster portions of the body percussion. This leads to the piece being too fast for proper execution, or if the overall tempo remains, the rushing disrupts the synchronicity of the ensemble, which jumbles the rhythms so they sound messy. You absolutely must spend an enormous amount of time on getting your ensemble to settle into the beat. 160 (or slightly slower) is a great tempo to settle into. What I mean by "settle into" is an idea that resembles a relaxation back into a tempo, rather than driving it forward. This piece will drive forward on its own, just because of the way its written, but it will run away with you if you and/or your performers go on auto-pilot. There are two ways to combat this.

The group almost needs to imagine pulling back on the reins by infinitesimally slowing down. This will guard against rushing the same way the imagining a pitch being higher than it is guards against flattening. The most effective way to avoid rushing and other rhythmic sloppiness is to have your singers keep their hands close together for their

clapping and forcing your ensemble to subdivide throughout the piece. I would even suggest doing entire sections or the entire piece with no singing at all, only percussion. Do so with a metronome and even have them count every measure out loud as they percuss. Every measure must not be “one, two, three, four,” but rather, “one and, two and, three and, four and.” Though these things will be tedious, do them again and again until all of your students are percussing in perfect synchronization and doing so without speeding up. Enduring this tedium will be the difference between your ensemble being one that performs this piece properly and knows it, and being an ensemble that sullies and exceptional piece with sloppy performance.

Sopranos and Altos tend to struggle with measures 38 through 40. They have a tendency to bobble the soft entrance and generally struggle with the intervals. The trouble with entrance is due to the combination of the soft dynamic, so they’re using less air (enforce that soft is not less air, but slower air, and slower air, not slower tempo), as well as their uncertainty about the pitches. Show the ladies that the men have the exact same pitches down the octave in the previous measure. Have the men sing “Canta re,” then stop, and have the ladies listen to them. Do the same again, but this time cue the ladies entrance in appropriate rhythm. Try this a few times. The exact same is true of the relationship between the men’s parts and the ladies entrance in bar 40. The intervals just take practice. Split the ladies up by voice part, play the part for them, have them sing it until they are comfortable with it. Do this with both sections, then combine them, then bring the men back into the mix, then bring the piano back.

The next spot is the very next set of measures, 41-45. Because the choir is supposed to crescendo, but the parts are also entering gradually, they inevitably end up

getting way too loud way too soon. Encourage each section to enter more quietly than the marked dynamic, because the addition of new voices will automatically increase the dynamic in measures 41-43, then have the group crescendo as a whole.

When the dynamics pull back at measure 53, the entire affect changes. The piano parts and vocal parts both shift. The vocal line is more legato and less aggressive than before. A great way to show this to your choir quickly, is simply to switch to conducting a two pattern instead of a four pattern. The two pattern will naturally draw the ensemble into a more connected legato phrase. Stay in the two pattern until the more traditional, aggressive theme returns in measure 77.

This should not be a major struggle, but be sure that your ensemble does not accidentally slip into singing the final section of the piece like the original presentation of the theme early on. The rhythms, notes, and motion are all different, but they tend to mimic the early aspects instead of realizing the differences, at first.

Stylistic Considerations

There are two stylistic aspects I’d like to focus on, and they are both extremely important. First I’d like to briefly discuss dynamic contrast, followed by a discussion of the body percussion used in the piece.

At first glance, this piece just seems “loud” throughout, especially because some of the sections are forte or fortissimo for dozens of measures at a time. However, you must still think of your dynamics as falling on a 1-10 scale/continuum. I highly encourage you to approach the sections where the voices are primarily at louder dynamics and exaggerate the distinction between dynamics more than you would normally. For example, the final twenty measures of the piece see eight measures at

fortissimo, four at forte, two more at fortissimo, then two crescendoing to fortississimo before the voices drop out. At measure 101, enter at what I call a forte plus, so right around number 9 on our 1-10 scale. Then, when the piece drops to forte, go ahead and drop to mezzo forte plus (#7), then on the return to fortissimo at 113, sing a forte plus again (#9) then crescendo to the loudest possible, quality vocal production for the end. This approach is the only way to create true contrast while saving your singers' voices and your audiences' ears.

Reference the two YouTube videos listed in the "Bibliography, Additional References and Resources" section of this analysis for some ideas about how to perform the body percussion. Though the performance is the best, the presentation of the body percussion in the University of Texas recording is both most visually appealing and practical. I highly recommend modeling your percussion off of this example. The practical aspect of this performance is that the performers leave their hands raised during some of the shorter breaks between clapping. Some ensembles raise and lower their arms/hands every time they clap, which is extremely taxing on the performer, damaging to the rhythmic integrity of the percussion, and exceptionally distracting to the audience. Additionally, without some more specific guidance, the percussion just looks messy rather than being an awesome addition, as it should be. Spend time researching and deciding on a specific presentation that you prefer and focus on implementing it. It will most likely take a good deal of time to teach your choir exactly how you would like them to perform the percussion, but it will be time well spent.

Form and Structure

Both the singing and the hand percussion begin as a call and response between the ladies and the men. The piece truly builds to a climax when the singing stops for an entire page while the piano part explodes musically in every way and the entire choir has intense hand percussion. Then the choir reenters with both hand percussion and singing the primary theme through the end of the piece. It makes perfect sense that this climax takes place while the text translates to "We will sing with joy. With love and hope. We will sing of peace. We will sing of love. We will sing with happiness and joy. Rhythm."

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-28	Apparently keyless, 4/4, 4-handed piano Intro, 8 th note runs, claps begin m. 5, ladies enter m.9, men echo them, voices drop out m. 22 to make way for contrasting clapping rhythms
B	m. 29-52	Ensemble switches to quarter note percussion while entering fortissimo with new text and theme, piano changes to rapid eighth note chords, percussion cuts out on m. 37, men and women echo, voices build, then cut to make way for percussive transition as piano transitions
C	m. 53-68	Percussion cuts out, piano and men enter with new affect and theme, women echo the

men, then the men echo the women, the join and build, then fade

D m. 69-92 A variation on the same theme as C, but ladies lead then transition into rhythmic unison at m. 77, significantly more vocally percussive, then building to fortissimo and percussion re-enters for the first time since m. 52, builds again to climax at "gozo," in m. 92

E m. 93-100 All voices cut out, pianos are featured, all vocal sections have differing/contrasting body percussion, forms a transition leading to the final section of the piece

F m. 101-120 Percussion shifts to quarter note, voices re-enter in six part divisi at a fortissimo in a dynamically, harmonically, and rhythmically augmented variation on the theme from B, a building from forte at m. 109 to fortississimo at 117, voices cut out, percussion and piano to an extreme crescendo through the last three measures

Text and Translation

Text –

Translation –

Ritmo *Rhythm*
Batir las manos al ritmo *Clap your hands to the rhythm.*
Habilmente. *Capably*
Batir las manos al ritmo *Clap your hands to the rhythm.*

Canten en coro gozoso, *Sing in joyful chorus,*
Con amor y esperanza *With love and hope*
Canteremos en ritmo *We will sing in rhythm*
Canteremos en coro *We will sing in chorus*
Canteremos en ritmo *We will sing in rhythm*

Levanten sus voces. (Todas las voces) *Lift your voices. (All the voices)*
Levanta su Corazon. *Lift your heart.*
Con instrumentos musicales, *With musical instruments,*
Cantaremos de libertad y de amor *We will sing of freedom and love.*

Hagen en harmonia. *Make harmony.*
Vamos a cantar y a jugar. *Let's go sing and play.*
Todas voces. Todas gentes. *All voices. All people.*
Habilmente, con todas voces, con *Capably, with all voices, with*
Instrumentos, con esperanza, y con ritmo *Instruments, with hope, and with rhythm*
Batir las manos al ritmo *Clap your hands to the rhythm*
Batir las manos con toda las gente, con *Clap your hands with all the people, with*

Todas voces, con alegría y con gozo. *All voices, with happiness, and with joy.*

Cantaremos con gozo. *We will sing with joy.*

Con amor y esperanza. *With love and hope.*

Cantaremos de paz. *We will sing of peace.*

Cantaremos de amor. *We will sing of love.*

Cantaremos con alegría y con gozo. *We will sing with happiness and with joy.*

Ritmo. *Rhythm.*

Reasoning for Selection

As mentioned earlier, *Ritmo* is extremely difficult and I recommend to only the most skilled amateur ensembles, amateur ensembles that are looking for a major challenge, or professional ensembles. This piece is one that can be extremely tedious and frustrating, but, like so many things, the work is worth the reward. This piece is one that my singers and audiences alike talk about for years afterward. When performed with rhythmic precision and overall excellence, it is a truly awe inspiring work that profoundly moves the ensemble and their audience.

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Sicut Cervus

Giovanni Pierluigi da Palestrina

(1525-1594)

SATB/a cappella

Mercury Music Corporation

Ed. Robert Hufstader

Level 5

Composer

Giovanni Pierluigi, considered to be, as named in *Choral Music: A Norton Historical Anthology*, “the master of the Roman school of sacred polyphony,” is thought to have been born in the Italian town, Palestrina. This conclusion has led to the use of his commonly accepted name, Giovanni Pierluigi da Palestrina. He began as a choirboy in Rome, then at age 19 became the organist and choirmaster at the cathedral in Palestrina. When the Bishop of Palestrina was named Pope in 1551, he took Giovanni with him to Rome where he lived out the remainder of his days. He spent some of those years as a chapel master in a variety of locations within Rome, but remained there despite job offers from around Europe. (Robinson, 1048)

Composition, Genre and Historical Perspective

Sicut Cervus one of Palestrina’s best known and most representative Latin motets. The piece has no cadences, so it has a flowing imitative structure. *Sicut Cervus* is the first piece or *prima pars*, of a pair. The *secunda pars*, *Sitivit anima mea*, is performed significantly less often. It is important to note, however, that the two go together specifically for use in the Catholic liturgy. Palestrina was well aware of the importance of the text and composed this contrapuntal piece accordingly. The melismatic passages occur only on stressed syllables and (in this edition) a quarter note is the shortest note value to receive a syllable. These two practices ensure that the text is clearly understood by the listener. (Lindstrom)

The piece was written in 1584, at which time, compositions did not use bar lines and, as Lindstrom states, “the whole note was the tactus, the half note was the division, and the quarter note was the subdivision.” This edition splits the original rhythms in half

and puts proposed bar lines in between the staves as if the piece were in common time, in an effort to assist performers and conductors. At this time, Palestrina was married to a wealthy woman, so he was no longer dependent on his Catholic Church jobs for money. Despite that independence, he still focused his attention primarily on composing sacred and liturgical works like this one. (Lindstrom)

Musical Elements and Technical Considerations

The piece presents a high level of technical difficulty because the different voice parts are completely independent. However, they all fit together, so you and the performers both must be aware of how each part fits in vertically while also being aware of how the individual phrase should be developing and also knowing which line is most important at that particular moment. The independence of the lines makes the piece exceptionally difficult for you because the entrances and releases of the voice parts almost never coincide. You must mark your score very clearly so you know who to cue and when. Likewise, the individual voice parts need to be hyper-vigilant with their counting and subdivision. The piece is one where, if the singers simply listen and go on rhythmic autopilot, it will completely fall apart because no other parts inform the other’s motion.

A great way to work on this piece is by having the voice parts practice separately, then put them together in varying combinations so they can see when and how they imitate one another. Likewise, see that I have identified the main themes in the “Form and Structure” portion of this analysis. Have your singers mark when they have these themes so they know that, at that moment, they are the most important voice part. They must make sure that they bump up their dynamic in those spots, then pull back when the theme moves on (they should be aware of who has the theme at all times).

I highly recommend that the you begin rehearsing this piece using a four pattern to aid the singers in their counting. Once the ensemble is comfortable with the notes and rhythms, start conducting the piece in a two pattern. It will take time for the group to adjust, however, conducting in two is helpful with cues, but most of all it helps the ensemble perform legato, properly developed phrases.

Stylistic Considerations

As mentioned earlier, bar lines have been added to the score by the editor to aid the performers' rhythmic accuracy. However, these measures should not influence the phrases or be relied upon for guidance in the development of the vocal lines. Palestrina himself wrote the piece without the use of measures, so he did not, as modern composers often do, create a song structure based off of the measure. Therefore, his phrases develop independently of the measures recently added. The motion of Palestrina's phrases is, however, based off the traditional build, climax, and taper, structure. So, be sure to articulate this clearly to the performers so build the general motion and dynamic contrast into the development of the phrase.

As discussed earlier, vertical tuning is tremendously important in this piece. So, in an effort to aid the performers in doing so with success, the singers should minimize their use of vibrato. It is traditional in music of the renaissance to use very little vibrato across the board, primarily because of this type of structure, and this piece benefits from and falls under the umbrella of that best practice.

Form and Structure

Sicut Cervus is through-composed, but here is a general breakdown, as the phrases relate to the text and differing imitation. The sections do, because of the compositional style, overlap.

SECTION	MEASURE	EVENT AND SCORING
A	m. 1-11	Tenors begin with "Sicut cervus," while the Altos, Sopranos, and Basses respectively imitate the theme introduced by the Tenors.
Ai	m. 8-23	A similar set of imitations, still on "Sicut cervus," begun again by the tenors, followed by the Altos, Basses, and Sopranos, respectively.
B	m. 23-32	Basses begin with a new theme on "ita desiderat," followed by Tenors, Sopranos, then Altos, respectively.
Bi	m. 31-44	Basses begin with the same theme on "ita desiderat," while the Tenors, then Altos, and then Sopranos follow. The Basses and Tenors do one additional imitation while the treble voices move on to the new theme.
C	m. 40-54	The Sopranos present new material on "anima mea," followed by the Altos, Tenors, and Basses respectively.

Ending

m. 52-End

The Sopranos present the final theme with “ad te Deus,” followed by the Tenors (when the Altos sing in m. 52, it is still the prior theme), then Basses, then Altos, and then the Tenors rearticulate the final theme again for the last three bars, which is a not-so coincidental bookend to the piece.

Text and Translation

The text is drawn from the Holy Bible’s book of Psalms, number 42, verse 1.

Poetic Translation –

As the hart longs for the water springs

So longs my soul for thee, O God.

Text with literal translation–

Sicut cervus desiderat

As hart desires

ad fontes aquarum,

for springs of waters

Ita desiderat anima mea

so longs soul my

ad te Deus.

for thee, God

Reasoning for Selection

Imitative polyphony is a major genre within choral music and Palestrina’s *Sicut Cervus* is one of the best-known and most representative examples. Along with that, Palestrina

himself is one of the most well-known and most representative composers of this genre, and of the Renaissance era. Additionally, this piece is aesthetically pleasing to audiences and yet, it provides a distinct challenge to the singers and conductor alike. I highly recommend *Sicut Cervus* to skilled amateur ensembles and professional ensembles alike.

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Sure On This Shining Night

Morten Lauridsen

(b. 1943)

SATB/keyboard

Peer Music/Hal Leonard Corporation

Level 5

Composer

An American composer, originally from the Pacific Northwest, Lauridsen attended Whitman College and studied composition at the University of Southern California. He joined USC's faculty in 1972 and remains on the faculty there to this day. He was the Composition department chair of USC's Thornton School of Music from 1990-2002. Lauridsen's (primarily choral) compositions have earned him numerous Grammy nominations, honorary doctorates, and, in 2007, a National Medal of the Arts from the president of the United States. He now spends most of his time either in Los Angeles or off the shore of Washington state. (Ohr)

Composition/ Historical Perspective

This piece is the third of Lauridsen's three *Nocturnes*. It may be performed by itself, or with the rest of the pieces in the cycle, which includes *Sa Nuit d'Ete*, *Soneto de la Noche*, *Sure On This Shining Night*, and followed by *Epilogue: Voici le soir*. The piece was commissioned in memory of Raymond W. Brock by the American Choral Directors Association and was premiered at the ACDA National Convention in Los Angeles in 2005. The piece was sung by the Donald Brinegar Singers and was accompanied by Lauridsen himself at the piano. Morten Lauridsen is one of the premier choral composers of the 20th and 21st centuries and this piece contains his signature compositional devices; he uses dissonance and strong melodies to create rich, full choral music that will be performed for decades to come. (Lauridsen)

Musical Elements and Technical Considerations

Every part of this piece should be completely legato. Lauridsen is known for his long, flowing, phrases, and this piece is no exception. To sing these phrases properly, the

singers need great breath control and need to keep their breath energized to properly support the sound. Decisions need to be made for each of these long phrases about where to breathe and/or whether or not to stagger breathe through the phrase. Also, in most of these phrases the melody is made up of many somewhat strange intervals, yet these phrases need to remain legato throughout and not take on a disjointed nature. The work also includes full, rich, harmonies and dissonances. Between the phrasing and the harmonic structure, it is also extremely important to be vertically aware and to emphasize vertical tuning with the ensemble. When balancing the chords vertically, make sure the dissonant notes are emphasized so they are clearly audible. Lauridsen is not a composer who uses dissonance for the sake of dissonance itself, but rather, he uses dissonance to create tension towards a resolved end. Though he presents the dissonance in a variety of ways, in this piece he releases the tension. Additionally, the melodic lines in the piece, despite their inherent singability, utilize somewhat unusual intervallic motion that may take some getting used to.

Stylistic Considerations

This piece is Modern in its structure, phrasing, and harmony, so it requires focus on these aspects as outlined in Musical and Technical Considerations. Morten Lauridsen's style in general, and in this piece specifically, utilizes a lot of Rubato. The conductor must keep this in mind as the choir moves through each phrase. Lauridsen presents the piano as another voice in the performance rather than just accompaniment, so the conductor needs to be aware of the pianist more than ever. Any time there are changes in tempo or even slight rubato, the conductor needs to communicate this to the pianist as

well as the choir. When working that out, the conductor needs to be aware of and make some decisions regarding the subdivision of their pattern during these tempo shifts.

Form and Structure

A Ai B C Aii Coda

A: 1-16 The main theme is presented in the piano and by the Tenors and Basses in unison.

Ai: 16-26 The ladies pick up the main theme while the tenors introduce a new theme and there is voice-crossing between the altos and tenors.

B: 27-37 A new theme is sung by the men, then joined by the women in a layering of this theme before coming together as they approach letter C.

C: 38-47 The basses and tenors sing thematic material in unison and then the ladies respond in unison with the same material. They then come together rhythmically and in rich harmony. All parts reach a melodic climax, then all parts pull back dynamically and in tempo.

Aii: 48-57 The main theme is sung by the basses while the other parts join in with the different themes presented throughout the piece.

Coda: 57-64 The parts pull way back dynamically and in tempo and continue to do so more and more until the piano plays its final chords.

Text

Drawn from *Permit Me Voyage*, by James Agee (1909-1955)

James Agee wrote this text in 1934 (Ohrt), while America was still in the throes of the Great Depression. It is certainly possible that this text was informed by that time period.

My interpretation of this piece includes a person reflecting on the darkness of this

particular night, with shadows cast by the starlight. The person hopes that Kindness would find him, and he sees the hope of healing on the horizon of the “late year” as summer approaches. He then returns from his hopeful thoughts back to the understanding of his current sorrow.

Sure on this shining night

Of starmade shadows round

Kindness must watch for me

This side the ground.

The late year lies down the north

All is healed, all is health

High summer holds the Earth

Hearts all whole

Sure on this shining night

I weep for wonder

Wand'ring far alone

Of shadows on the stars

Reasoning for Selection

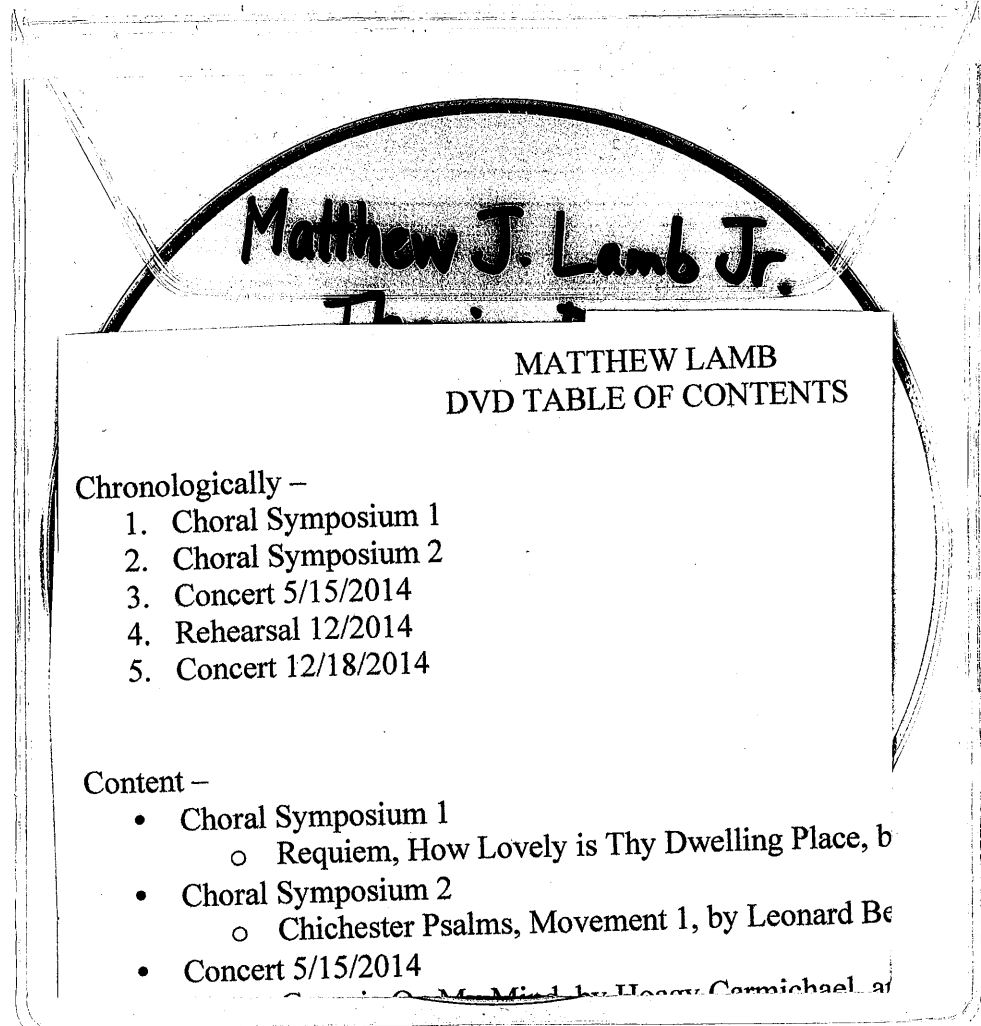
As detailed above, Morten Lauridsen is one of the best composers of the late 20th and early 21st centuries, so I would recommend that every skilled amateur and professional choir perform his music. In addition, this piece was commissioned by the American Choral Directors Association and then performed at the ACDA national convention in

2005. The ACDA is an incredible organization and resource for any choral conductor to join and learn from, and if they sought the compositional prowess of this choral composer, then any music he produces should be highly regarded, studied, and performed. This piece in particular is one of his greatest and yet, the challenges outlined above should be taken on by skilled choirs and conductors who are willing to put in the necessary work and effort to perform this piece well.

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MATTHEW LAMB
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Francis Scott Key High School Choral Department

The FSKHS choral department has been going strong for many decades and this year is no exception. The department currently consists of three exceptional ensembles: Madrigal Choir, Freshmen Choir, and Varsity Choir. We had several performances and successful appearances at festivals in 2010-2011, so congratulations to all students for a great job this year!

Comments from the Conductor

My name is Matthew Lamb and I am a 2009 graduate of Messiah College. I have had wonderful first year of teaching here at FSK and have had the incredible privilege and pleasure of working with these students. I am so proud of the students and have been extremely pleased with how much growth I have seen in all of them in these last 9 months. I really hope you enjoy our spring concert as much as I have enjoyed putting it together. I want to congratulate the students of all three ensembles on a job well done this year, good luck to our seniors, and I hope you all have a great summer!

Many Thanks to the Following Invaluable

Supporters

FSKHS Administration
John Baugher, Principal
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Francis Scott Key High School
Music Department
Presents

What a Wonderful World
An Evening of Music

Performed by
Madrigal Choir
Freshmen Choir
and the
Varsity Choir

Under the Direction of Matthew Lamb

Perm
Reserve
LD 3241
.M35
L353
2014x

May 18th, 2011 at 7 PM
FSKHS Auditorium

Francis Scott Key High School Choral Department

The FSKHS choral department has been going strong for many decades and this year is no exception. The department currently consists of three exceptional ensembles: Chamber Singers, Chorus 1, and Varsity Choir. We had a very successful year at our Choral Festivals, where Chamber Choir qualified for and performed at Maryland All-State Choral Festival, receiving an overall score of "Excellent." Due to our steady growth we will be adding an additional ensemble next year.

Comments from the Conductor

My name is Matthew Lamb and I had an incredible second year of teaching here at FSK and have had the incredible privilege and pleasure of working with these students. I am so proud of the students and have been extremely pleased with how much growth I have seen in all of them this year. I really hope you enjoy our spring concert as much as I have enjoyed putting it together. I want to congratulate the students of all three ensembles on a job well done this year and I hope you all have an excellent summer!

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Francis Scott Key High School
Music Department
Presents

It Takes a Village
An Evening of Music

Performed by
Chamber Singers
Chorus 1
and the
Varsity Choir

Under the Direction of Matthew Lamb

Perm
Reserve
LD 3241
.M35
L353
2014x

May 17th, 2012 at 7 PM
FSKHS Auditorium

Our seniors will be performing a variety of solos and duets throughout this evening's performance. Their pieces and names will be announced before each piece

Madrigal Choir

Row
Daemon Irrepit Callidus
O Nata Lux
Hark, I Hear the Harps Eternal
Can't Buy Me Love
Deep River

arr. Matthew J. Lamb Jr.
Gyorgy Orban
Morten Lauridsen
arr. Alice Parker
arr. Keith Abbs
arr. Rene Clausen

Freshmen Choir (acc. by Emily Hummel)

Seasons of Love
Blue Moon
What a Wonderful World
Aladdin Medley

Jonathan Larson
Rodgers and Hart
George David Weiss and Bob Thiele
Ashman, Rice, and Menken

Varsity Choir

Danny Boy
Pianist: Becca Claycomb
The Seal Lullaby
Pianist: Joe Coshun
Salvation is Created

arr. Mark Hayes
Eric Whitacre
Pavel Chesnokov

SENIOR SEND-OFF

Finale from "The Gondoliers" Gilbert and Sullivan, arr. Albrecht

Freshmen Choir

Soprano and Alto
Nicci Hebb
Liz Lowenthal
Emily Timmerman
Julie Tasker
Kristi Winn
Takarra Myers
Brittany Schaeffer
Cindia Herrman
Anna Marie Badiang
Sarah Linscomb
Kelsey Allen

Baritone and Tenor
Nathan Beacham
Jared Tracey
Seaven Gordon
Lawrence Smith
Daryl Wike
Andy Lucas
Tony Fleek
Tristan Harper
Leif Kramer
Robert Wolfe
Chris Williams

Freshmen Choir

Soprano
Justin Lawson
Joey Lantz
Mike Slevin *
Chris Munn *
Alex Kirby * +
Charles Shrodes
Chris Alder *
Adonis Badiang +

Bass
Mike Hamilton * +
Takeem Myers
Ben Thompson *
Joe Coshun
Kevin Cook *
Devin Holsey
* - denotes member of Madrigal Choir
+ - denotes senior

Freshmen Choir

Soprano
Miranda Lawson
Winter Mitchell-Beahm
Jenna Evans

Tenor
Kyle Dedmon
Stephen Talbert
Adam Green
Conner Carr

Freshmen Choir

Alto
Sierra Might
Lauren Lust
Heather Stoll
Brittany Garrett
Brittany Wildes
Damaris Jimenez
Stephanie Pernell
Paula Bowie

Bass
Jordan Patterson
Dean Bennett
Hayden Shaw
Alex Sturdivant

Chamber Singers

A Little Lamb (Had by Mary)
Sicut Cervus
Ne Sedi, Djemo!
Fair Phyllis I Saw
All Flesh is Grass

Matthew Lamb
Paestrina
arr. Steven Sametz
arr. Leavitt
Massa

Senior Solos

Courtney Baker
Takeem Myers
Melissa Williams

Chorus One

Three Little Birds
Blackbird
I'll Be There
Over the Rainbow

Marley
Lennon and McCartney
Gordy, West, Davis, and Hutch
Arlen and Harburg

Senior Solos

Maura McAndrew
Alyssa Albright
Kevin Cook

Varsity Choir

Earth Song
Musick's Empire
The Prayer of St. Francis
It Takes a Village

Ticheli
Pfautsch
Clausen
Szymko

Senior Presentation

Varsity Choir

Soprano
Alyssa Leachman
Alyssa Albright *
Nicci Hebb
Brittany Follmeyer
Maura McAndrew *
Lindsay Collins
Sam Whittington
Audrey Bennett *
Liz Lowenthal
Emily Timmerman
Cheyenne Marlin

Alto
Autumn Boyd
Jennifer Dawson
Takarra Myers
Ashley Athey
Courtney Baker
Melissa Williams *
Kristi Winn
Tayman Baker *
Brittany Schaeffer
Anna Badiang
Sarah Linscomb

Joe Coshun will be the piano accompanist for The Prayer of St. Francis

Alex Beveridge and Ryan Gabriel will be the percussion accompanists for It Takes a Village

Tenor

Mike Slevin *
Chris Alder * #
Brian Burrows *
Matt Schuyler
Robert Wolfe
Andy Lucas
Tony Fleek

Bass
Ben Thompson *
Joe Coshun *
Kevin Cook * #
Takeem Myers
Devin Holsey *
Jared Tracey
Tristan Harper
Andrew Warthen
Ben Hopkins
Colin Lloyd
Nick Myers
Chris Williams

* - Denotes member of

Chamber Singers

- Denotes All-State

Chorus

Freshmen Choir

Soprano

Miranda Lawson
Winter Mitchell-Beahm
Jenna Evans

Tenor
Kyle Dedmon
Stephen Talbert
Adam Green
Conner Carr

Alto

Sierra Might
Lauren Lust
Heather Stoll
Brittany Garrett
Brittany Wildes
Damaris Jimenez
Stephanie Pernell
Paula Bowie

Bass
Jordan Patterson
Dean Bennett
Hayden Shaw
Alex Sturdivant

Joe Coshun will be the piano accompanist for The Prayer of St. Francis

Alex Beveridge and Ryan Gabriel will be the percussion accompanists for It Takes a Village

Francis Scott Key High School Choral Department

The FSKHS choral department has been going strong for many decades and this year is no exception. The department now includes four exceptional ensembles: Chorus 1, Honors Chorus, Varsity Choir, and Chamber singers. This year we have also started a Choral Boosters organization, so please email Mr. Lamb for more information at mjlamb@carrollk12.org. We have several performances to look forward to this year and we also have one student representing us in All-State choral festival, so congratulations to him and I look forward to a great year!

Comments from the Conductor

My name is Matthew Lamb and I am a 2009 graduate of Messiah College. This is the third year here at FSK that I have had the incredible privilege and pleasure of working with these students. I am so proud of the growth I have seen so far and our choral program is continuing to develop quickly. I really hope you enjoy our winter concert as much as I have enjoyed putting it together. I want to congratulate the students of all four ensembles on a job well done so far this year and I hope you all have a great holiday break!

Many Thanks to the Following Invaluable Supporters

FSKHS Administration
John Baugher, Principal

Ken Fischer and Karen Wright, Assistant Principals
Lynn Kohr, Academic Facilitator
Craig Walker, Athletics Director

Jeff Rogers, CCPS Fine Arts Supervisor
Cristina Gruss, CCPS Fine Arts Resource Specialist

Building Supervisor Roger Bell and the entire FSKHS
Custodial Staff

Francis Scott Key High School Music Department Presents

A Winter's Night An Evening of Choral Music

Performed by
**Chamber Ensemble
Honors Chorus
Chorus 1**
and the
Varsity Choir

Under the Direction of Matthew Lamb

Perm
Reserve
LD
3241
.M35
L353
2014x

December 13th, 2012 at 7 PM
FSKHS Auditorium

Comments from the Conductor

The FSKHS choral department has been developing exceptionally quickly these last three years. The department now has four exceptional ensembles: Chorus 1, Honors Chorus, Varsity Choir, and Chamber Singers. We had a lot of young talent, which is harbinger of a promising future. This year we were thrilled to have over 80 singers involved in the program and next year our number of registered singers will be over 100! I am so proud of the students and have been extremely pleased with how much growth I have seen in all of them this year. I really hope you enjoy our spring concert as much as I have enjoyed putting it together. I want to congratulate the students of all four ensembles on a job well done this year and I hope you all have an excellent summer!

Many Thanks to the Following Invaluable Supporters

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Ken Fischer, Ph.D. and Karen Wright, Assistant Principals
Lynn Kohr, Academic Facilitator
Craig Walker, Athletics Director

Jeff Rogers, CCPS Fine Arts Supervisor
Cristina Gruss, CCPS Fine Arts Resource Specialist
Building Supervisor Roger Bell and the entire FSKHS Custodial
Staff

Friends Of FSK Choral/Drama Boosters

Supporter (\$5-\$14) Angel (\$64-\$89)

Patron (\$15-\$39) Benefactor (\$90-\$149)

Star (\$40-\$64)
Shari Schiavi Michael Akey

Jerry and Ruth Howsden Nita Korn

Francis Scott Key High School Music Department Presents

Ritmo An Evening of Music

Performed by
**Chamber Singers
Honors Chorus
Chorus 1**
and the
Varsity Choir

Under the Direction of Matthew Lamb

Perm
Reserve
LD
3241
.M35
L353
2014x

May 16th, 2013 at 7 PM
FSKHS Auditorium

Aaron Grauel will be our accompanist this evening

Chamber Singers

Ne Sedi, Djemo!
arr. Steven Sametz

Greensleeves
arr. Chilcott

Love Psalm
Darmon Meader

Sure on This Shining Night
Soloist: Madi Moreland
Z. Randall Stroope

Honors Chorus

The Snow Lay on the Ground
arr. James D. Cram

I'll Be Home for Christmas
Soloists: Holly Zimmerman and Chris Nusbaum
Gannon/Kent/Ram
Joyce Eilers
Holiday Blessing

Chorus 1

Come, Sing This Round With Me
Padre Martini

Two Tigers (Liang zhi lao hu)
Traditional Chinese Folk Song
arr. Rollo Dilworth

Bashana Haba'ah
Manor and Hirsch
arr. Leavitt

Christmas Day is Comin'
Eugenie R. Rocherolle

Varsity Choir

Salmo 150
Ermani Aguiar

Winter's Night
Nicholas Myers

Psallite: Let All Nations Sing
Jay Althouse

This Little Light of Mine
Soloists: Madi Moreland and Michael Slevin
Moses Hogan

Shut De Do
Soloist: Michael Slevin
Randy Stonehill
arr. Mark Hayes

Carol of the Bells
Leontovich
arr. Wilhousky

Honors Chorus

Soprano
Emily Akey
Jenna Evans
Danielle Fox
Holly Zimmerman

Alto

Paula Bowie
Damaris Jimenez
Takarra Myers

Baritone

Tony Fleek
Tristan Harper
Andrew Lucas
Jordan Patterson

Adam Green
Brandon Hildebrand
Chris Nusbaum
Steven Talbert

Chorus 1

Soprano

Preslie Bennett
Sydney Chara
Lauren Deardorff
Janaya Graham
Jaylyn Hamilton
Sarah Holtsberg
Anna Koons
Caitlin Ledford
Ari Lipka
Brittany Livesay
Kira Shaffer

Tara Carr
Carolyn Cox
Kristiana Freundel
Carly Gabriel
Brook Hoff
Natalie Johnston
Sarah Kramer
Emily Kurtz
Cheyenne Moore
Ashley Nicholson
Hope Peters
Shannon Stull

Alto

Baritone

Noah Armiger
Michael Darr
Gunnar Golliday
Ryan King
Chris Nusbaum
Tyler Vaughn

Brandon Berry
Vincent DeSanto
CJ Goon
Brandon Hildebrand
Brandon Tempera
Trevor Wright

Chamber Singers acc. by Aaron Grauel

O Vos Omnes
New York State of Mind
Solo: Bryan Burrows, Devin Holsey, Michael Slevin

My Master from a Garden Rose
Jaberwocky
Soloist: Michael Slevin

Varsity Choir

Soprano
Trudye Lutton *
Katie Coffman
Madi Moreland * #
Audrey Bennett *
Liz Lowenthal
Emily Zimmerman *
Miranda Lawson

Alto

Aunum Boyd #
Jennifer Dawson #
Kristi Winn
Annie Douglas*
Carly Gabriel *
Sariah Coffey
Cheyenne Marlin #
Alyssa Evans
Brandy Green #
Emily Wood

Tenor

Michael Slevin * #
Jared Tracey *
Bryan Burrows *
Matt Schuyler
Connor Carr
David Anthony

Bass

Leif Kramer
Joe Coshun * #
Dean Bennett *
Hayden Shaw
Devin Holsey *
Scott Armiger

Honors Chorus acc. by Joe Coshun and Zayna Null

Circle of Life
Solo: Holly Zimmerman and Chris Nusbaum

Colors of the Wind
The Little Mermaid Medley
arr. Snyder
arr. Huff
arr. Emerson

Senior Solos – Brandon Hildebrand, Autumn Boyd

Chorus One acc. by Zayna Null

Over the Rainbow
Solo: Chris Nusbaum, Vincent DeSanto, Carly Gabriel
arr. Andy Beck

Empire State of Mind
Solo: Sarah Kramer, Vincent DeSanto, Tara Carr, CJ Goon,
and Sarah Holtsberg
arr. Brymer

Forget You
Solo: Kristi Freundel, Brook Hoff, Natalie Johnston,
and Ashley Nicholson/Hope Peters/Shannon Stull/Preslie Bennett
arr. Huff

Senior Solo – Madi Moreland, Michael Slevin

Varsity Choir acc. by Aaron Grauel and Joe Coshun

Dragonborn Comes: A Song of Hope
Solo: Devin Holsey
arr. Matthew Lamb

Prayer of the Children
Gaelic Blessing
Beston and Klouse
Gawthrop

Senior Presentation and iPad Drawing

Ritmo
Davison

* - Denotes member of Chamber Singers

Honors Chorus

Soprano
Dani Fox
Emily Akey
Holly Zimmerman
Jenna Evans

Alto

Takarra Myers
Paula Bowie
Damaris Jimenez

Baritone

Brandon Hildebrand #
Tristan Harper
Chris Nusbaum
Adam Green
Steven Talbert

Chorus 1

Soprano/Alto

Sarah Kramer
Brook Hoff
Sydney Chara
Carolyn Cox
Sarah Holtsberg
Cheyenne Moore

Tara Carr
Brittany Livesay
Kira Shaffer
Carly Gabriel *
Anna Koons
Ari Lipka

Caitlin Ledford
Lauren Deardorff
Emily Kurtz
Kristi Freundel
Janaya Graham
Preslie Bennett

Jaylyn Hamilton
Natalie Johnston
Hope Peters
Ashley Nicholson
Shannon Stull

Baritone

Steven Walton
Vincent DeSanto
Trevor Wright

CJ Goon
Chris Nusbaum
Michael Darr

Brandon Berry
Tyler Vaughn
Noah Armiger
Gunnar Golliday

Chamber Singers

Soprano

Audrey Bennett
Trudye Lutton
Madi Moreland
Emily Timmerman

Alto

Annie Douglas
Carly Gabriel
Nicci Hebb

Tenor

Bryan Burrows
Michael Slevin
Jared Tracey

Bass

Dean Bennett
Joe Coshun
Devin Holsey

Varsity Choir

Soprano

Audrey Bennett
Katie Coffman
Nicci Hebb
Miranda Lawson
Liz Lowenthal
Trudye Lutton
Madi Moreland
Emily Timmerman

Alto

Sariah Coffey
Jennifer Dawson
Annie Douglas
Allysa Evans
Carly Gabriel
Brandy Green
Cheyenne Marlin
Kristi Winn
Emily Wood

Tenor

David Anthony
Bryan Burrows
Connor Carr
Matt Schuyler
Michael Slevin
Jared Tracey

Bass

Liam Abate
Scott Armiger
Dean Bennett
Joe Coshun
Devin Holsey
Leif Kramer
Hayden Shaw