

2022

Choral Conducting Recital Program Notes

Robert Judge

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Program Notes
Choral Conducting Recital
Robert Judge

Submitted in partial fulfillment of the requirements for the degree of Master's of Music in
Conducting

Recital: Choral (MUAP 622 RC)
Dr. Rachel Cornacchio
May 2022

Program

The Road Home - Stephen Paulus (1949 - 2014)

Kyrie from "Requiem" - Wolfgang Amadeus Mozart (1756 - 1791)

Laudamus Te from "Gloria" - Francis Poulenc (1899 - 1963)

Te Deum for The Empress Marie Therese - Franz Joseph Haydn (1732 - 1809)

Five Hebrew Love Songs - Eric Whitacre (b. 1970)

MLK - arr. Bob Chilcott (b. 1955)

If Ye Love Me - Thomas Tallis (1505 (?) - 1585)

No Time - arr. Susan Brumfield (birthdate unknown)

Heilig - Felix Mendelssohn (1809 - 1847)

Bogoroditse Devo from "All-Night Vigil" - Sergei Rachmaninoff (1873 - 1943)

Jai Ho - arr. Ethan Sperry (b. 1971)

***The Road Home* - Stephen Paulus**

American composer Stephen Paulus was born in 1948. He received his Ph.D in composition from the University of Minnesota. In 1979 he was commissioned by the Opera Theatre of St. Louis, and subsequently wrote operas for companies such as Boston Lyric Opera, Washington Opera, and Sacramento Opera, among others. He composed fifty-five works for orchestra and was commissioned by several major American Orchestras including The Cleveland Orchestra, Phoenix Symphony, Minnesota Orchestra and The Portland (Maine) Symphony. In addition, his catalog consists of over four hundred choral works that have been performed by premier choral ensembles such as The New York Choral Society, L.A. Master Chorale, Robert Shaw Festival Singers, VocalEssence, Dale Warland Singers.

Paulus also had many notable achievements throughout this career, including Grammy Nominations for Best Contemporary Classical Composition and for Best Choral Performance. He won the Grammy Award for Best Contemporary Classical Composition in 2016. In addition to his choral works, Paulus also composed for opera, orchestra, band, and other various instrumentations and voicings. He passed away in 2014 due to complications from a stroke. Paulus' music is still frequently performed and often receives praise from critics.¹

Stephen Paulus was commissioned by the Dale Warland Singers in 2001.² They asked for a “‘folk’ type choral arrangement.”³ Paulus was fond of a folk song titled, “The Lone Wild Bird”, which he extracted from *The Southern Harmony Songbook* of 1835.⁴ The tune is based on the pentatonic scale, which Paulus cited as being “universal”, as he described how it has been “extant for centuries and are prevalent in almost all musical cultures throughout the world”.⁵

¹ Stephen Paulus, last modified May 2013, accessed February 9, 2022, <https://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>.

² Stephen Paulus.

³ Stephen Paulus.

⁴ Stephen Paulus.

⁵ Stephen Paulus.

Paulus acknowledged the popularity of the piece and stated “It is just more evidence that often the most powerful and beautiful message is often a simple one.”

In regards to the creation of the text, librettist Michael Dennis Browne writes:

“I was between visits to England...and I was certainly thinking, on one level, of ‘the old country’ which I left in 1965 to come to the United States. I could also hear in the first three notes the beginning of ‘Loch Lomond’, a song I had sung and loved since I was a child. What I was looking for was a significant simplicity, something memorable and resonant and patterned... I was also trying to suggest the consolation that can come to someone of faith, in times of great stress, as a result of prayer and an abiding belief in divine mercy.”⁶

The text describes one who is lost and wandering, and seeking their way home. The piece begins with the chorus singing in a homophonic texture on an “oo” vowel which leads to a *rallentando* on the dissonant harmonies before resolving. The use of dissonance in the middle of this phrase is noteworthy, as it is a musical representation of the internal conflict one has while wandering away from home. The phrase then resolves into the tonic chord, giving the listener a sense of resolution and comfort which one experiences being home. Paulus inserts this opening material in between each section of text, allowing the listener to contemplate and reflect on the text they just heard.

Paulus maintains the homophonic texture while setting the text in strophic form. The text begins describing one who has wandered away from home and is yearning to find it again. As the second stanza concludes, the chorus sings, “There’s a voice I can hear that will lead me home”. Paulus subsequently introduces this voice in the third stanza with the addition of a soprano solo descant. The soprano and chorus sing together, “Rise up, follow me,” before the piece reaches its only forte and the soprano sings their highest notes at the text, “There is no such beauty as where you belong”. These compositional devices create a musical climax indicating this text is the central message of this work. The chorus and soprano sing “Rise up, follow me, I

⁶ Stephen Paulus.

will lead you home.” before the work concludes with a final variation of the opening material that serves as a musical portrayal of arriving home.

“Kyrie” from *Requiem* - Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was an Austrian composer born in Salzburg in January 1756. He was unique for his time, as “unlike Haydn, his senior by 24 years, and Beethoven, his junior by 15, he attempted most of the art-music forms of his time and excelled at them all.”⁷ Mozart began to learn music when he was four years old, and began composing at the age of five. His education was overseen by his father, Leopold Mozart. He subsequently toured Vienna with his family in 1762 and would play the harpsichord. The family returned to Salzburg before touring other countries throughout Europe in 1763 where Mozart and his siblings would perform. They eventually returned to Salzburg where he continued to remain active as a composer and performer, before returning to Vienna in the 1780’s. Mozart died in December 1791. He composed a large amount of music for various styles, including symphonies, Masses, operas, solo instruments and voice, chamber music, among other genres. Mozart has a large catalogue of noteworthy works, including *The Magic Flute*, *Don Giovanni*, *The Marriage of Figaro*, *Symphony No. 40*, and *Requiem*.

Requiem was commissioned by Count Franz von Wallsegg-Stuppach, as he wanted a Requiem Mass in memory of his wife.⁸ However, Mozart died while composing the work and it was not finished. Mozart’s student, Xaver Sussmayr, finished the work and as it is known today.⁹ Timothy Sharp describes that “Sussmayr’s completion of the *Requiem* has been challenged and

⁷ Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostom) Wolfgang Amadeus," Oxford Music Online, last modified January 20, 2001, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.6002278233>.

⁸ Timothy W. Sharp, "Hallelujah! A View of Mortality and Mozart: The Reconstruction of a Sacred Classic," *The Choral Journal*, March 1999, [Page 73], <https://www.jstor.org/stable/23552770>.

⁹ Sharp, "Hallelujah! A View," [Page 73].

criticized on several counts over the past two hundred years...even knowing the sources for the various sections does not answer the fundamental question as to whether any sections of the *Requiem* that are ascertainably not in Mozart's hand were based on his ideas."¹⁰ This edition has a total of fourteen sections¹¹ scored for soprano, alto, tenor, and bass soloists, chorus, basset horn, bassoon, clarinet, trombone, timpani, strings, and organ. The second movement, *Kyrie*, will be performed in this recital.

Kyrie begins with the basses singing the opening subject of the fugue at an *Allegro* tempo. This strong opening in D Minor contains the words "Kyrie eleison" jumping down the interval of a diminished seventh. This stately opening depicts the desperate plea for mercy, which is subsequently followed by the altos introducing the second subject with the text "Christe eleison" that is sung melismatically on fast moving sixteenth notes depicting the urgency for mercy. The sopranos then echo the subject sung by the basses, while the tenors echo the subject sung by the altos. There are instruments that double the vocal lines, as Mozart introduces supplemental material while the two primary subjects are reintroduced. In addition, he shifts the tonality from D Minor to G Minor, then to C Minor to F Minor before using a series of secondary dominants to return to D Minor. The movement approaches its end with the bass, soprano and alto voices singing staggering entrances of the "Christe eleison" subject ending in a fully diminished seventh chord. The movement culminates with the chorus homophonically singing "Kyrie eleison" on a measure of a dominant chord concluding on a strong chord in D Minor.

¹⁰ Sharp, "Hallelujah! A View," [Page 74].

¹¹ Sharp, "Hallelujah! A View," [Page 73].

“Laudamus Te” from *Gloria* - Francis Poulenc

Francis Poulenc was a twentieth century French composer born in January of 1899. Poulenc had begun studying piano at the age of five, then subsequently studied at Lycée Condorcet. He agreed to attend this school with the understanding that he would then attend the Conservatoire. He studied with Ricardo Viñes from 1914 to 1917, and was greatly influenced by Viñes to pursue a career as a pianist and composer. His first public performance took place in Paris in 1917 with his work *Rapsodie nègre*. After establishing himself as a reputable composer, he sought out Charles Koechlin in 1921 for compositional lessons “because until then he had ‘obeyed the dictates of instinct rather than intelligence.’”¹² Later in that decade, he suffered from depression and struggled with his homosexuality.¹³ He collaborated with baritone Pierre Bernac in 1934, a partnership that lasted for twenty-five years, and he would frequently compose works for their joint recitals.¹⁴ Poulenc would fluctuate between performing and composing, gaining international recognition after touring the United States between 1948 and 1960. He died suddenly in 1963 due to a heart attack. Poulenc composed for piano, orchestra, chorus, solo voice, opera, ballet and chamber music. Among his notable works are *Gloria*, *Dialogues des Carmélites*, *Stabat Mater*, as well as several sonatas for various instruments.

Gloria was composed between 1959 and 1960 and was commissioned by the Serge Koussevitzky music foundation in the Library of Congress, and dedicated to the memory of Serge and Nathalie Koussevitzky. The premiere performance took place on January 20, 1961 and was performed by the Boston Symphony Orchestra, Chorus pro Musica, soprano Adela Addison, and conductor Charles Munch. It is scored for SATB chorus, solo soprano piccolo,

¹² Myriam Chimènes and Roger Nichols, "Poulenc, Francis," Oxford Music Online, last modified January 20, 2001, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.22202>.

¹³ Chimènes and Nichols, "Poulenc, Francis."

¹⁴ Chimènes and Nichols, "Poulenc, Francis."

flutes, oboes, English horn, clarinets, bass clarinet, bassoons, contrabassoon, horns, trumpets, trombones, tuba, timpani, harp, and strings. The work is divided into six movements, and the second movement, *Laudamus Te*, will be performed on this recital with piano reduction.

The movement begins with the instrumentation playing staccato eighth note, followed by shifting to sixteenth notes. Poulenc's use of mixed meter adds a dance-like rhythmic quality to the movement, with the soprano and tenor voices entering first singing "Laudamus Te" with the alto and bass voices echoing. This call and response continues until the chorus sings "adoramus" and "glorificamus" and the texture becomes homophonic. Poulenc clearly wanted to emphasize the meaning of these words, "we adore you" and "we glorify you", with this shift in texture. In addition to his rhythmic energy, Poulenc makes sudden changes in tonality, quickly shifting from C major to E-Flat major, subsequently shifting tonality from measure to measure. The chorus emphatically sings "Laudamus te" three times at fortissimo, before the music suddenly comes to a stop. The altos sing a cappella "Gratias agimus tibi" which translates to "we give you thanks". Poulenc highlights this as it appears in the middle of the movement, followed by unique harmonies from the orchestra. The rhythmic energy then resumes as well as the call and response between the higher and lower voices. The movement concludes with the chorus once again singing the text "Laudamus te" homophonically and with the strongest dynamics of the movement.

Te Deum for The Empress Marie Therese - Franz Joseph Haydn

Franz Joseph Haydn was born in Austria on March 31, 1732. He was recognized as a prolific composer throughout Europe and recognized as "the first of the three 'Viennese

Classics” along with Wolfgang Amadeus Mozart and Ludwig van Beethoven.¹⁵ Haydn had a musical childhood, as he was involved singing in choirs and played the harpsichord and violin. He studied and sang as a choirboy at the Stephansdom in Vienna for ten years before developing vocal injury.¹⁶ He then studied composition with Nicola Porpora in Vienna before being appointed as director of music for Count Morzin, followed by working for the Esterházy court for approximately thirty years. He then briefly worked and composed in London before returning to Vienna, where he died in May 1809. Haydn composed several Masses, symphonies, string quartets, and oratorios. He also composed music for keyboard and voice. Notable works include *The Creation*, *The Seasons*, *Missa In Angustiis*, *String Quartets, Op.76 Nos 1 – 6* and *Symphony No. 94*.

Te Deum for Empress Marie Therese was composed in 1800 for Empress Marie Therese, who was the wife of Franz I. The first performance took place at Eisenstadt while Lord Nelson was visiting. Amy Johnston Blosser states that “it is widely assumed it was played in honor of him for his victory at Abukir.”¹⁷ The work is scored for chorus, flute, oboe, bassoon, horn, trumpet, timpani, organ, and strings. For this recital, it will be performed with a piano reduction. This work is divided into three sections which are distinguished by the tempo markings *Allegro*, *Adagio*, and *Allegro Moderato*. The piece begins with orchestral fanfare in C major, with the chorus singing the Eighth Psalm-Tone. Blosser explains, “Haydn sets the plainchant that is associated with the *Te Deum*, sung by the chorus in octave unison.”¹⁸ The music, in a “modified sonata *allegro* form”,¹⁹ continues in a homophonic and celebratory fashion, as the text portrays

¹⁵ Georg Feder and James Webster, "Haydn, (Franz) Joseph," *Oxford Music Online*, last modified January 20, 2001, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.44593>.

¹⁶ Feder and Webster, "Haydn, (Franz)."

¹⁷ Amy Johnston Blosser, "Senior High Choirs: Haydn's *Missa Brevis St. Johannis de Deo* and *Te Deum*," *The Choral Journal*, December 2008, [Page 54], <https://www.jstor.org/stable/23557282>.

¹⁸ Blosser, "Senior High," [Page 55].

¹⁹ Blosser, "Senior High," [Page 55].

giving praise to God. The plainchant returns once again set to the text “Tu Rex gloriae, Christe. Tu Partis sempiternus es Filius”, followed by the music arriving at a dramatic halt on a dominant seventh chord. The music transitions to the *Adagio* section which briefly modulates into C minor. Blosser describes this modulation as “an appropriate setting for the text “sanguine redemisti” (by blood you have been redeemed.”²⁰ At the beginning of the third section the music modulates back to C major. This modulation along with the text “‘Aeterna fac cum’ (everlasting with saints)”²¹ serves as a representation of “hope for salvation”.²² The music in this section has a homophonic texture once again, before leading to a double fugue. Blosser describes how “Haydn uses syncopation and surprising harmonies (such as diminished sevenths” for the final text “non confundar in aeternum” (may I not be confounded through eternity).²³ The piece concludes with the chorus singing “aeternum” on a homophonic C major chord, set to the longest note values in the entire work, which is Haydn’s way of depicting the word “forever”.²⁴

Five Hebrew Love Songs - Eric Whitacre

Eric Whitacre is a prominent American born composer. Born in 1970 in Nevada, Whitacre has made significant accomplishments. He is a Grammy Award-winning composer and started the phenomenon of virtual choirs that have united musicians around the world. He received his musical training from the Juilliard School of Music in New York, and has gone on to hold positions as Artist-in-Residence with the Los Angeles Master Chorale and Composer-in-Residence at the University of Cambridge in the United Kingdom.

²⁰ Blosser, "Senior High," [Page 55].

²¹ Blosser, "Senior High," [Page 55].

²² Blosser, "Senior High," [Page 55].

²³ Blosser, "Senior High," [Page 55].

²⁴ Blosser, "Senior High," [Page 55].

Whitacre has composed or arranged approximately sixty works for chorus, sixteen works for orchestra, and thirteen for band. He has also composed several solo works and a musical theatre composition called, *Paradise Lost*. His composition, *Deep Field*, for chorus and orchestra helped pave the way for a partnership with NASA and several production companies in the creation of a film. The work has been performed by renowned orchestras such as The New World Symphony, Brussels Philharmonic, and Bergen Philharmonic, among others.

During the year of 1996, Whitacre and his then significant other, Hila Piltmann, were asked by a mutual friend from the Juilliard School to present a concert in his hometown in Germany.²⁵ Whitacre asked Piltmann to write poems in Hebrew which he would then set for soprano, violin and piano.²⁶ Subsequently, Whitacre received commissions for the works to be set with various voicing and instrumentation. The arrangement being performed in this recital is for SATB and string quartet.

Whitacre sets the first poem with solely treble voices, as the duet describes the admiration and infatuation of one's love. In the second movement, the tenors and basses sing about their love in a legato fashion on the text, "Kalá kallá Kulá shelí", which translates to "Light bride, she is all mine."²⁷ The treble voices respond in a flirtatious dance of "la's" which alternates between simple and compound meter, culminating in the full chorus singing this dance. The third movement begins with the sopranos singing a melody comparing how the distance between the roof and the sky is endless and, when a couple came up to the roof, there was only a centimeter in between them.²⁸ Whitacre musically depicts this analogy of only a centimeter in between them by staggering entrances one beat apart ascending from the bass,

²⁵ Eric Whitacre, accessed February 15, 2022, <https://ericwhitacre.com/music-catalog/five-hebrew-love-songs>

²⁶ Eric Whitacre.

²⁷ Eric Whitacre.

²⁸ Eric Whitacre.

tenor, then simultaneously alto and soprano. At the beginning of the fourth movement, each voice part enters on one pitch in aleatoric fashion (E-D-C-A). These four pitches are the tones Whitacre and Piltman woke up to each morning as church bells rang during their stay in Germany. Whitacre's technique of letting each individual singer decide the rhythm and tempo of these pitches helps text paint the depiction of snow falling from the sky.²⁹ The opening of the final movement begins with the sopranos singing the text, "He was full of tenderness; She was very hard. And as much as she tried to stay thus,"³⁰ as the other voices sing a rhythmically pattern on "tum". The full chorus enters on text describing how he took her into a soft place³¹, culminating in the strings playing the opening two measures, which one could implicate is completing the circle of love.

***MLK* - arranged by Bob Chilcott**

Bob Chilcott is a composer and conductor based in the United Kingdom. He currently serves as the Principal Conductor of the Birmingham University Singers and also Principal Guest Conductor of the BBC Singers. He has been composing full-time since 1997 and has had works performed at the BBC Proms and for the 60th anniversary of the coronation of Queen Elizabeth II.³² Popular works of his include *St. John Passion* for the Wells Cathedral Choir, *Salisbury Vespers*, *A Little Jazz Mass*, and *Requiem*.

Chilcott had received his education as a chorister then choral scholar in the Choir of King's College, Cambridge. He also was a member of the King's Singers for over a decade. In addition, he has worked with choirs in countries throughout the world.³³ In 2017, Chilcott's *The*

²⁹Eric Whitacre.

³⁰ Eric Whitacre.

³¹ Eric Whitacre.

³² Bob Chilcott, accessed March 27, 2022, <https://bobchilcott.com/bio.html>.

³³ Bob Chilcott.

Voyage was nominated for a Royal Philharmonic Society Award and he received the Honorary Fellowship of The Royal School of Church Music.

MLK was originally written and performed by the rock band, U2, that was released in 1984. The song served as a tribute to Martin Luther King Jr. One could interpret the text as a portrayal of King's dream, or wish for equality and what he stood for, being realized and raining down on the world. Chilcott's arrangement is set a cappella, and begins with the basses holding a sustained hum replicating the synth used in the original U2 recording. The tenor soloist sings the text "Sleep, sleep tonight, and may your dreams be realized. If the thundercloud passes rain, so let it rain, rain down on him. So let it be." Chilcott adds in the soprano and alto voices to the sustained bass hum at times, which adds variety to the timbre as well as highlights harmonic shifts.

Chilcott takes a unique take on the repetition of the text that differs from the U2 recording. He sets the soprano, alto, and tenor voices to sing the full text in mostly parallel triads, as the basses continue to sustain the lower harmony on limited text. The harmony shifts at the word "realized" from the text "and may your dream be realized", musically painting the realization of one's dream. Chilcott continues this text painting with the words "If the thundercloud", setting only tenors singing the words "If the" before all voices suddenly enter on the word "thundercloud". The piece concludes slowly and quietly allowing the listener to reflect on the text.

If Ye Love Me - Thomas Tallis

Thomas Tallis was an English composer presumed to have been born somewhere between 1500 - 1510, most likely in Kent. The earliest records of Tallis are from 1530 - 1531

when he was listed as an organist in Benedictine priory of Dover; there is no record of him leaving before the priory was closed in 1535. There are records of him being at St Mary's-at-Hill in London in 1537 and 1538, but they do not specify his role. After this institution was dismantled a few years later, he went back to Kent and served as a musician in the Canterbury Cathedral, where he remained serving a total of two kings and queens until his death in 1585.

During Tallis' lifetime, his music was greatly influenced by what was happening politically and religiously, as the Church of England separated itself from the Roman Catholic Church.³⁴ In his earlier work, he had composed pieces set to texts in Latin, which were stylistically outside of what was expected during the pre-Reformation period in England.³⁵ During the transformation from Catholicism to Protestantism, Tallis became one of the first to compose for the Anglican Liturgy in the middle of the century. As his compositional style developed throughout these changes, the texture of his music became less polyphonic and more homophonic.³⁶

Composed approximately between 1546 and 1549, *If Ye Love Me* is an anthem that followed the Reformation's intentions of incorporating music in English rather than Latin.³⁷ Keeping with the protocols of the new church, it avoids mentioning any loyalty to the saints.³⁸ It is uncertain if the anthem would have been sung in the new Church of England.³⁹ However, it may have been sung at the end of an Evensong Service while Edward IV was King of England.⁴⁰

The text of *If Ye Love Me* comes from John 14:15–17:

³⁴ Paul Doe and David Allinson, "Tallis [Tallys, Talles], Thomas," in Grove Music Online. 2001. Accessed February 17, 2022. <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.27423>.

³⁵ Doe and Allinson, "Tallis [Tallys]".

³⁶ Doe and Allinson, "Tallis [Tallys]".

³⁷ Joseph Sargent, "Thomas Tallis, *If Ye Love Me*," *Sacred Music*, Summer 2008, [Page 65], accessed February 17, 2022.

³⁸ Sargent, "Thomas Tallis," [Page 65].

³⁹ Sargent, "Thomas Tallis," [Page 65].

⁴⁰ Sargent, "Thomas Tallis," [Page 66].

If ye love me, keep my commandments. And I will pray the Father, and he shall give you another Comforter, that he may abide with you forever; Even the Spirit of truth; whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him; for he dwelleth with you, and shall be in you.⁴¹

While the text is not long in length, Tallis stretches these lines throughout the anthem in ABB form. The opening “If ye love me, keep my commandments” is sung homophonically by the four voices. Following this opening, Tallis staggers the entrance of “and I will pray the Father” between each voice, with each voices’ highest note arriving at the word “pray” before descending back into homophonic texture. The staggered entrances return at “That He may bide with you forever”, once again emphasizing “He” as the highest note and clear focal point of the text and phrase. This leads to Tallis once again using this compositional technique with the phrase “Ev’n the spirit of truth” placing “Ev'n” and “spirit” as the highest notes in the phrase. Tallis may have been setting the words “pray”, “He”, and “spirit” as a musical representation of heaven, as the word “pray” could be a depiction of prayers being lifted up to heaven, and “He” and “spirit” residing in heaven. The music returns to repeat from the beginning of the B section with “That He may bide with you forever” leading to the conclusion of the anthem.

No Time - arranged by Susan Brumfield

Susan Brumfield, whose birthdate is unknown, is Artistic Director of The West Texas Children’s Chorus and Professor of Music Education at Texas Tech University. She earned her Ph.D. in Music Education from the University of Oklahoma. She has guest conducted honor youth ensembles throughout the United States including the Treble Choir at the Pacific International Choral Festival. Brumfield is an accomplished author and specialist in Kodaly pedagogy, having published several music education books.

⁴¹ Bible Gateway, accessed March 27, 2022, <https://www.biblegateway.com/passage/?search=John%2014%3A15-31&version=KJV>.

Brumfield has numerous choral works for a variety of voices and levels published by Colla Voce and Hal Leonard. Some of her works include *The Wind, Love Lies Under the Oak Tree, Cradle Song*, as well as several compilations such as *Music for Children Choral Suite I*. Brumfield is working on a publication that involves children's songs and games from Italy.⁴² She has earned several awards, including the prestigious Barnie E. Rushing Jr. Award for Research at Texas Tech University.

No Time is an arrangement of a Traditional Camp Meeting Song. It begins with the chorus singing on an “oo” vowel. The sopranos and altos introduce the text with a melody that rises and falls on the text “Rise, oh fathers rise” as the basses and tenors hum the word “home”. As the sopranos and altos begin to sing “No time to tarry here, no time to wait for you”, Brumfield begins quietly with a single note in the piano part before slowly adding more to the harmony measure by measure before adding the tenors and basses. This intensifies the music and portrays the urgency of not having time. The sopranos and altos sing in unison “Brothers, oh fare ye well, for I’m on my journey home.” followed by the full chorus singing in unison “Sisters, oh fare ye well, for I’m journey home”. As the dynamic increases, the parts become more independent of each other recalling that opening melody each at different times. One could interpret this as a musical representation of individuals beginning their own unique journey home. The music then dramatically modulates from C Major to E flat Major with the tenors singing the “No time to tarry here, no time to wait for you” and the rest of the chorus singing “No time” in divisi. This jarring modulation reiterates the urgency depicted earlier in the work. The piece quietly resolves with all voice parts humming with the exception of the altos who sing “Oh I really do believe that just before the end of time we will hear the angels sing in that morning.”

⁴² Susan Brumfield, accessed March 27, 2022, <https://www.susanbrumfieldmusic.com/bio.html>.

***Heilig* - Felix Mendelssohn**

Felix Mendelssohn was born in Hamburg, Germany in February 1809. Mendelssohn began taking piano lessons at the age of seven, subsequently studying violin and organ a few years later. He began composing at the age of nine, studying music theory with Carl Fredrich Zelter, the director of the Singakademie chorus of which Mendelssohn sang alto.⁴³ He was active ever since as a composer and conductor. He passed away in 1847 due to complications from a series of strokes.

Mendelssohn's works include music for orchestra, chorus, chamber ensembles, keyboard, voice, and others. His music was influenced by composers before his time such as Bach, Handel, Mozart, and Beethoven. He also composed larger works such as symphonies, oratorios, and operas. Notable works include *Midsummernight's Dream*, *St. Paul*, *Lobgesang Symphony*, and *Elijah*. His music was internationally recognized during his lifetime and performed in countries such as England, Scandinavia, the Netherlands, Poland, Russia, and the United States.⁴⁴

The text of *Heilig* comes from the German Lutheran Mass. Composed for double choir, it opens with only the soprano voices of the first choir quietly singing "Heilig" - holy. The texture slowly expands as a new voice part enters every measure in succession from highest to lowest, with entrances alternating between the first and second choir. While each voice enters with a piano dynamic mark followed by a crescendo, the music arrives at a forte once all voices have entered. Mendelssohn emphasizes this text again several times before the chorus continues with the text "Heilig ist Gott der Herr Zebaoth!" which translates to "Holy is God, the Lord

⁴³ R. Larry Rodd, "Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix," *Oxford Music Online*, last modified January 20, 2001, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.51795>.

⁴⁴ Rodd, "Mendelssohn(-Bartholdy), (Jacob.)"

Sabaoth!".⁴⁵ This structure clearly emphasizes that Mendelssohn wanted the word "holy" to be the focal point of the work. The music continues to move with both choruses singing in homophonic texture until the text "Hosianna in der Höh!". At this point, Mendelssohn creates a call and response between the two choirs. It is evident by his unique setting that Mendelssohn wanted this text, which translates to "Sing Hosanna in the heights!"⁴⁶, to be the central message of the piece. In addition to this call and response, Mendelssohn concludes the work with this text with singers at their strongest dynamic yet. The sopranos and altos of both choruses enter singing "Hosiana", followed by the tenors and then basses of both choirs, culminating in both choirs singing this text homophonically at a fortissimo dynamic.

"Bogoroditse Devo" from *All-Night Vigil Op. 37* - Sergei Rachmaninoff

Sergei Rachmaninoff was born in 1873, and is believed to have been born at Odeg in the Novgorod region of Russia. As a young musician, he first studied piano with his mother, before studying with a graduate of the St. Petersburg Conservatory. Once his father lost their family's wealth, he and his family relocated to St. Petersburg where Rachmaninoff studied at the conservatory. He struggled academically there, and went on to study at the Moscow Conservatory. Rachmaninoff's musical studies intensified, he began to compose, and he was introduced to noteworthy musicians of the time such as Peter Tchaikovsky.⁴⁷

Rachmaninoff composed works for piano, chorus, orchestra, chamber ensembles, solo voice, and operas. Notable works include *Piano Concerto No. 2*, *Rhapsody on a Theme of Paganini*, *The Bells*, and *Preludes in C-Sharp Minor*, which was a work that allowed him to gain

⁴⁵ Heilig (Felix Mendelssohn)," CPDL, accessed March 27, 2022, [https://www.cpd.org/wiki/index.php/Heilig_\(Felix_Mendelssohn\)](https://www.cpd.org/wiki/index.php/Heilig_(Felix_Mendelssohn)).

⁴⁶ "Heilig (Felix," CPDL.

⁴⁷ Geoffrey Norris, "Rachmaninoff [Rakhmaninov, Rachmaninov], Serge," *Oxford Music Online*, last modified 2001, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.50146>.

recognition early in his career after graduating from the Moscow Conservatory.⁴⁸ Rachmaninoff left Russia in 1917 due to the war and instability of the government. He first lived in Stockholm and Copenhagen before arriving in New York City. He subsequently spent a large portion of his career touring across the United States and Europe. He died of cancer at his home in Beverly Hills in March 1943.

Rachmaninoff did not compose much throughout World War I,⁴⁹ but composed *All-Night Vigil* in two weeks during the winter of 1915.⁵⁰ Lance Morrow explains that “in the Russian Orthodox tradition, the *All-Night Vigil* is the Saturday-evening service preceding major feast days and includes Vespers, (or Great Compline, depending on the occasion), Matins, and the First Hour.”⁵¹ This a cappella work is set in fifteen movements, and is derived from Russian “Greek” Chant, Kievan Chant, and Znamenny Chant. The sixth movement, “Bogoroditse Devo”, will be performed in this recital.

“Bogoroditse Devo”, which translates from Church Slavonic to English as “Rejoice, O Virgin” begins homophonically and quietly. Rachmaninoff includes crescendos and decrescendos in this opening section, but the dynamic range remains between pianissimo and mezzo piano. The soft dynamics depicts reverence as the chorus sings “Mary full of grace, the Lord is with Thee”. The altos introduce the new text which translates into “Blessed art Thou among women, and blessed is the Fruit of Thy Womb”, moving in parallel thirds. The dynamics remain quiet throughout this section, as the sopranos and tenors sing in unison a chant-like melody that is marked *molto dolce*. The contrast of the moving eighth notes in the alto line against the sustained notes of the sopranos’ and tenors’ lines highlights the alto line and the new text they have

⁴⁸ Norris, "Rachmaninoff [Rakhmaninov]."

⁴⁹ Norris, "Rachmaninoff [Rakhmaninov]."

⁵⁰ Lance Morrow, "An Analysis of Sergei Rachmaninov's 'All-Night Vigil' 'Now Let Thy Servant Depart,'" *The Choral Journal*, August 2011, [Page 25], <https://www.jstor.org/stable/23560551>.

⁵¹ Morrow, "An Analysis," [Page 25].

introduced. The sopranos, altos, and tenors slowly crescendo as the basses enter at fortissimo, joining the altos singing “yako Spasa rodila”, which translates into “for Thou hast borne the Savior.” This jarring and sudden fortissimo is the climax of the movement and indicative of the notion that Rachmaninoff specifically wanted to highlight this line of text referring to the birth of Jesus Christ. The fortissimo lasts briefly before a quick diminuendo back to piano, reiterating the text that has just been sung. The movement concludes as reverently as it began with the chorus singing a homophonic texture and a decrescendo into pianississimo, completing the previous text which translates “for Thou has borne the Savior of our souls.”

***Jai Ho* - arranged by Ethan Sperry**

Ethan Sperry was born in New York City in 1971. He currently serves as the Director of Choral Activities at Portland State University and Conductor of the Oregon Repertory Singers. Sperry began studying conducting and cello at a young age, and earned a Bachelor’s degree in Philosophy from Harvard University, and Masters and Doctoral Degrees in Choral Conducting from the University of Southern California. He has taught at Miami University in Ohio, and has been Artistic Administrator of the Arad Philharmonic Chorus in Romania and Conductor of the Coeur Regional de Guadeloupe.

Sperry is known for his reputation as an arranger of World Music and serves as the Editor of the Global Rhythms series for *Earthsongs Music*.⁵² He has guest conducted at prestigious events such as Bollywood Night at Hollywood Bowl and the 2008 Filmfare Awards in India.⁵³ In addition, choirs under his direction have received numerous awards both nationally and

⁵² Portland State University - Ethan Sperry, accessed March 27, 2022, <https://www.pdx.edu/profile/ethan-sperry>.

⁵³ Portland State University - Ethan Sperry.

internationally. Sperry has worked closely with film composer AR Rahman, who was the composer of *Jai Ho*.⁵⁴

Earthsongs Music provides the following description on the origin of *Jai Ho*!:

“*Jai Ho* was written for the 2008 Oscar winning film *Slumdog Millionaire*. While this is a British movie, director Tony Boyle wanted to acknowledge Indian tradition. He asked A.R. Rahman to write a song in the style of his music for the Indian cinema to be choreographed and performed during the ending credits. The resulting piece is a victory dance capturing the essence of the movie's story.”⁵⁵

This arrangement is scored for chorus and percussion. Sperry's arrangement begins with the basses singing a lively rhythmic pattern on percussive syllables, followed by the sopranos joining on other syllables. This, combined with percussion, creates a dance-like effect before the tenors enter with “Jai Ho!” which translates to “Let's Dance!”. The basses then sing a fast-moving ascending melody of eighth notes on the Hindi text, as the sopranos sustain low notes in their register. When the basses repeat this melody and text the second time, Sperry adds the altos and tenors into the texture with a rhythmic pattern on the syllable “chan”. The use of rhythmic vocal percussion continues to expand before the altos and basses alternate singing “Jai Ho!” in extended phrases.

The next section begins with tenors and basses singing about dancing the night away as the sopranos and altos provide vocal percussion. The sopranos and altos repeat the opening melody the basses sing, before speaking a text in Spanish that encourages one to dance despite one's problems. The call and response of “Jai Ho!” between the altos and the bass returns, as though they are courting and encouraging each other to dance. The sopranos and altos sing about describing the night as honey. The altos and basses repeat the call and response section twice, once with percussion and once without. There is also a soprano descant added to both repetitions,

⁵⁴ Portland State University - Ethan Sperry.

⁵⁵ Earthsongs, Earthsongs - Jai Ho, accessed March 27, 2022, http://earthsongschoralmusic.com/index.php?main_page=product_sheet_music_info&products_id=2730.

providing an element of excitement as the solo soars well above the staff. The work concludes with repetitions of previously heard melodies, sopranos and altos exclaiming “Baila! Baila!” in Spanish as the tenors sing their two notes “Jai Ho!” motif. The basses sing their opening percussive material as the sopranos build a sustained chord including each tone of an A Natural Minor scale, before the entire chorus exclaims “Jai Ho!”.

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