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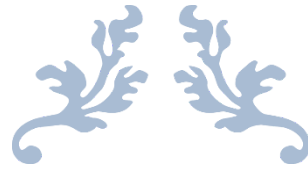


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PROGRAM NOTES

Graduate Recital



CAROLYN BRESSLER
MARCH 25, 2022
MUAP 622 RC SP22 Recital

Monti, Selve, Fontani

Italian	English
Monti, selve, fontani Piaggi' e sassi, vo cercand' io se pur potessi' un giorno, in parte rallentar l'accerbo pianto, ma ben vegg' hor che sol' in una valle, trovo riposo, a le mie stanche rime, che mormorando van per mille campi.	Mountains, forests, fountains wounds and stones, you look for me even if I could one day, in part slow down the immature weeping, but I see well that only in a valley, I find rest, to my tired rhymes, that murmuring, go through a thousand fields.

Maddelena Casulana (1544-1590) was a pioneer composer during her time. *Monti, Selve, Fontani* appeared in one of three books of madrigals that she published. They were the first books of madrigals to be printed that had been composed by a woman. She was a spirited supporter of female musicians at the time and believed strongly that she should continue to compose “to show to the world (to the degree that it is granted to me in this profession of music) the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that [these gifts] cannot, it seems to them, be equally common among women.”¹

This piece accentuates Casulana’s skill with harmony and chromatic alterations, especially in the second half. After beginning in E minor and using chromaticism only to change modality or to facilitate a harmonic move to the dominant, after measure 19, the chromaticisms are used to allow the key to briefly center on the dominant, and the subdominant which were less common at the time. The music is mostly in the mixolydian mode with a, c, and e as the tonal centers; there are a few moments where the harmony changes to Ionian mode by raising the seventh scale degree. The music also includes some text painting. For example – in measures 14-17, the text is “slow down the immature weeping,” and the rhythms mimic this text as they slow from mostly quarter notes to half notes and a whole note on the word “weep”. Then

¹ (Bridges 2001)

in the following phrase, “Valley” is the lowest note for two of the voices. When the text speaks of murmuring, the choir begins a rhythmic canon which mimics that sound of murmurs. This piece is a lovely madrigal that can be interpreted to be about finding peace in the simplicity of life. “Only in the valley, I find rest for my tired rhymes” can be interpreted to mean that finding the beauty in the little things can be restorative for the soul; while the mountains, forests and fountains are beautiful, they do not always provide the true rest that your spirit might need.

Laudate

Latin	English
Laudate, laudate, laudate Dominum Omnes gentes, omnes gentes Laudate Eum, laudate eum, laudate eum Omnes populi laudate Laudate Dominum!	Praise, praise, praise God! All men, all men Praise him, praise him, praise him! All people (populations), praise, Praise God!
Quoniam confirmata est supernos Misericordia ejus Et veritas, veritas Domini Manet in aeternum	For confirmed above us, His compassion And truth, the truth of God Remains forever.

Knut Nystedt (1915-2014) was a Norwegian composer. His musical style was known for being nationalistic in that he often used Norwegian folk songs or melodies in the music he composed. When WWII began, that trait became even more pronounced in his music as it began to take on the style of neo-classicism. His works in this timeframe were influenced primarily by Hindemith, Poulenc, and Honegger. After the war ended, he earned a grant which allowed him to move to the US where he studied composition with Aaron Copland in Tanglewood and Ernest West in New York. Between 1946 and 1982 Nystedt held the position of organist and choirmaster at the Torshov Church in Oslo. In 1950 he founded a choral group which toured throughout Northern Europe. ²

² (Herresthal 2001)

Laudate begins in a typical classical style with consonant harmonies and only a few dissonances. In the B section, there is much more dissonance, and the men and women sing in a fugue that leads to the most dissonant chord of the whole piece on the text *veritas, veritas Domini*; “truth, truth of God”, that does not resolve until *Manet in aeternum*; “which remains forever”. The dissonance here brings out the repetition of the phrase and serves as a reminder that the truth of God may not always be the easiest truth or the easy path to follow. The resolution and return to the A section reminds us that even though there will be tough days, there is a need to set minds and hearts on the bigger picture and remember to give thanks.

Sisi Ni Moja

Originally from Kansas, Jacob Narverud is an American composer who has become increasingly well known for his unique style of composing music. He began his musical career playing horn, and still composes for wind ensembles in addition to choral groups. However, the main volume of his compositions is for choir³. His music often features highly rhythmic patterns and melodies in popular song styles.

Santa Barbara Music noted that *Sisi Ni Moja* was the number one best seller for both 2019 and 2020.⁴ The rhythmically charged piano introduction immediately draws listeners in with the syncopation in the left hand and the moving arpeggios in the right hand. The syncopations are rhythms that are common in Eastern and Southern Africa where Swahili is spoken and on which this piece is based. Though the rhythms are complicated, the melody is intuitive and is enjoyable to listen to. The main melody is complemented by a rhythmic “Heja”

³ (Jacob Narverud Full Bio 2019)

⁴ (Santa Barbara Music Publishing n.d.)

that harkens to the style of music that might be heard in informal settings both in the US and abroad. As the song continues, the two parts sing together both in unison and in harmony. The text is a beautiful poem that encourages the singers and audience to focus on the oneness of humanity through repetitions of the title phrase in Swahili, “sisi ni moja” and its translation, the theme of the whole piece: “we are one.”

Abendlied

German	English Translation
Wenn ich auf dem Lager liege, in Nacht gehüllt, so schwebt vor ein süßes, anmutig liebes Bild, ein süßes, anmutig liebes Bild.	When I'm lying on the bed, wrapped in night, so hovers in front of me a sweet, gracefully dear picture, a sweet, gracefully loving picture.
Wenn mir der stille Schlummer geschlossen die Augen kaum, so schleicht das Bild sich leise hinein in meinen Traum, sich leise hinein in meinen Traum.	When the quiet slumber has barely closed my eyes, so the picture creeps quietly into my dream, quietly into my dream.
Und mit der Traum des Morgens zerrinnt es nimmermehr, dann trag' ich es im Herzen den ganzen Tag umher, im Herzen den ganzen Tag umher.	And with the dream of the morning it never melts away then I carry it around in my heart all day in my heart all day

Felix Mendelssohn (1809-1847) was a German composer born in Hamburg. He spent a lot of time traveling with his family and studying music with several well-known teachers. As a child, Mendelssohn was considered a prodigy given his abilities to read, write and perform music at such a young age. His musical style was fully developed by the time he was 20 years old. It is a beautiful combination of counterpoint like Bach, clarity like Mozart and drama like Beethoven.⁵

⁵ (Todd 2001)

Heinrich Heine (1797-1856) was a German poet, writer and critic. His writings were well received and over 8,000 lieder are set to them. He lived in Paris for most of his adult life and often wrote of beauty in the typical style of the Romantic period, even though his works were typically tinged with irony. The irony became more pronounced with some of his most beautiful works that were written when he was ill. Eventually, he became paralyzed toward the end of his life.⁶ It seems that Heine, like many artists, focused on beauty when he was ill because it helps to remember good things, and sickness can make the beauty that much more precious.

Abendlied is a beautiful poem set to a beautiful melody. The imagery of the text is brought to life through the lullaby-like melody that Mendelssohn has written to accompany it. The harmony in thirds throughout creates a sense of peace that is consistent with the text of the “gently loving picture.” The melody that seems to represent the picture is both voices ascending a scale to the top note of the melody then a descending minor third. Then that same picture fills the dream in the second stanza, as the melody repeats itself. The third stanza begins with a different melody than the first two to signal that the text is now talking about waking instead of falling asleep. But the theme of the beautiful picture remains and remains with the heart all day as once again the melody soars up the scale to the melodic climax. The dynamics and pitches decline again after the climax as the phrase finishes with the sentiment of carrying the picture in the heart all day.

Hope Waits

Karen Marrolli (*b. 1975*) is the Director of Music Ministries at Central United Methodist Church in Albuquerque, NM. Marrolli holds a DMA in Choral Conducting from Louisiana State University in addition to several degrees from Westminster Choir College. During the seven years

⁶ (Daverio 2001)

between her masters and her doctorate, she lived in Charleston, SC where she founded Lux Aeterna, a chamber choir who presented concerts in honor of important events. The events included spoken words often written by survivors of traumatic events and choral music that aligned with the theme. They were meant to give hope to the listeners⁷.

Hope Waits was composed during the COVID pandemic and was just recently published in 2021⁸. It begins reflectively; with a slow tempo, tied whole notes in the bass and tenor voices, and legato lines; the text centers on how hope is a lingering presence that “waits for you”. The B section is in stark contrast to the opening. It has a faster tempo, uses more eighth notes, and instead of long legato lines, it is homorhythmic with rests to punctuate the musical phrases. The text of the B section is more proclamatory than the opening; in this section, the text changes from reflective text of waiting and hope being a continual presence to centering on the human experience and the times when it is hard to find hope; “when the world falls down and the drum beat sounds, let us lift our eyes”. Marolli uses the text of “world falls down” and “drum beat sound” as a foundation on which to base the rhythmic nature of the B section. She sets the text of “hope will lift our eyes” with a legato line to reference the A section. This same pattern of staccato and legato repeats with the second phrase of the B section. After the B section, both the A and B sections repeat, the B section continues for longer and includes an ad lib solo in gospel style. Then the piece finishes with a coda section that is based on the A section but even slower as the text speaks to the hardest moments; “hope holds us as we’re weeping” to demonstrate how it might feel if someone were weeping. The final phrase of the text is repeated three times, the first two use an ascending scale in the soprano, and the third ends with all the voices sustaining together. It seems that the soprano scale in the first two phrases could be showing the rising anxiety, then repeating “hope waits for you” settles the anxiety, so it ends without that last ascension.

⁷ (Marolli n.d.)

⁸ (Marolli 2021)

Wanting Memories

Dr. Ysaye M. Barnwell (b. 1946) is a native of New York, who currently lives in Washington, DC. She holds the Bachelor and Master of Science degrees in Speech Pathology, the Doctor of Philosophy in Cranio-Facial Studies, the Master of Science in Public Health, and the (Honorary) Doctor of Humane Letters. She has been a professor at the College of Dentistry at Howard University, and she has administered and implemented health programs at Children's Hospital National Medical Center and at Gallaudet University in Washington, DC. After moving to Washington, DC, Dr. Barnwell founded, and for three years directed, the All Souls Jubilee Singers where she began composing and arranging music for vocal ensembles. She sang as a member of Sweet Honey in the Rock for 34 years and used her experience and training as a sign language interpreter to advocate for always having a sign language interpreter as a member of the group. She has worked as a commissioned composer on numerous, varied projects including ones for Sesame Street.⁹

Wanting Memories is a rhythmic piece that adds layers and complexity as the voices join in. It is almost like a chant that continues to build importance over repetitions of the simple text. Barnwell wrote the text to speak to experiences that most people have had; the feelings of wanting to go back to a simpler time and missing someone that is no longer there. Adding harmonies and layers to the text is one way of showing that the significance is increasing. It also mirrors the way feelings become more complex and deeper with repetition. This piece is a beautiful rendering of the emotional feeling of nostalgia, longing, and peace.

⁹ (Dr. Barnwell - Bio n.d.)

Dirait-On

French	English
Abandon entouré d'abandon, Tendresse touchant aux tendresses... C'est ton entérier qui sans cesse Se caresse, dirait-on;	Abandon surrounding abandon, Tenderness touching tenderness... Your oneness endlessly Caresses itself, so they say;
Se caress en soi-même, Par son proper reflet éclairé Ainsi tu inventes le thème Du Narcisse exaucé.	Self caressing Through it's own clear reflection. Thus you invent the theme of Narcissus fulfilled.

Morten Johannes Lauridsen (b. 1943) is an American composer. For more than 40 years, he has been a professor of composition at the University of Southern California Thornton School of Music. Lauridsen attended Whitman College before moving to study composition at the University of Southern California. The National Endowment for the Arts named Lauridsen an “American Choral Master” in 2006. Then in 2007, he received the National Medal of Arts from the President “for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide.”¹⁰ Both awards cited his ability to combine musical beauty, and spiritual depth. “Dirait-on” (from *Les Chansons des Roses*), is among the all-time, best-selling choral octavos of the late 1900s .¹¹

Dirait-On is a delicate piece of music that starts with simple melodies in the piano, followed by a simple melody in the sopranos and altos. The simple melody is then repeated by the tenors and baritones. Lauridsen’s writing begins with a simple melody that is first in the soprano and alto voices and later in the tenor and baritone voices. The tempo is meant to fluctuate throughout, with specific places for *ralentando* and *ritardandos*. Over the course of the

¹⁰ (Lauridsen, Awards, Honorary Degrees, and Commissions n.d.)

¹¹ (Lauridsen, Shining Night: A Portrait of Composer Morten Lauridsen- Biography n.d.)

piece, Lauridsen adds more voice parts to each repetition of “Dirait-On” (so they say) so that the simple melody naturally evolves into closely voiced harmonies. At the climax of the piece, the sopranos and baritones sing in canon while the altos and tenors have long sustained melodies. It gives the illusion of more than one person talking about something which is appropriate to the text of “so they say” as well.

Sing Out My Soul

Marques L. A. Garrett (b. 1984) is originally from Virginia. He is currently an Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln. He holds degrees from Florida State University (PhD), University of North Carolina at Greensboro (MM), and Hampton University (BA). Prior to earning his PhD, he worked as the Director of Choral Activities at Cheyney University of Pennsylvania. When Dr. Garrett is not conducting, he is composing and doing research. His compositions have received many accolades and are performed frequently across the United States. His research mostly centers on the non-idiomatic choral music of black composers. He often presents at local, state, and national venues to showcase this underrepresented area of music .¹²

Dr. Garrett describes *Sing Out My Soul*:

“The opening line of the poem by William Henry Davies calls out to our souls to sing.

While there are many things about which we can be happy, these days of heavy social

media involvement and constant comparisons to other people require that we remind

ourselves that it is not about the outside that matters. The inside—our hearts, minds, and

¹² (Garrett, Bio — Marques LA Garrett n.d.)

soul—is who we are. Let joy come from deep within, from the assurance that who you are is enough. Because of that, you can sing your song of joy.”¹³

Garrett describes the motivations behind this piece beautifully, and the meaning he places on this work is enough to make this song worth sharing with others. He has a masterful way of setting music to the texts that he chooses and this text is especially engaging. This work would be a great choice for a high school group, and Dr. Garrett’s words about it would be a great starting point for a discussion to have with students of that age range.

The piece begins earnestly with an exclamatory entrance by each voice, then the first melody is introduced by the whole choir in unison. Then as the text repeats, the choir splits into a full major chord on “joy” which brings the feeling of joy to the listener. The music continues to create images of the text as the piece continues. The text painting of “beneath the rainbow’s lovely arch” is especially pleasant to the ear. As more voices split into their own parts, the harmonies are still easily deciphered and when the title text returns, the rhythmic pulse of the counterpoint lifts up the simple text to make it stand out to the listener. The B section is in a different style and text. Here, the text commands “think not of death, strive not for gold” and it is set with minor chords. Sixteenth notes create an ethereal atmosphere for the long phrases of the choir. On the phrases that are most important; “train up your mind to feel content. What matters then how low your store.” Garrett sets them first in unison, then in harmony much like the beginning. The music builds in dynamic, and speed until the text “what we enjoy and not possess makes rich or poor” which as the text returns to positivity, the music returns to major, and Garrett uses syncopation to make the music feel faster before the tempo primo at the return of the A section. This time, when the first chorus returns it is in a fugue with the baritones and tenors followed by the sopranos and altos that then resolves itself before the end of the phrase,

¹³ (Garrett, Sing Out, My Soul! — Marques LA Garrett n.d.)

and the choir finishes the song with a several repetitions of the main theme before a triumphant cadence on the final iteration of “sing out my soul!”

Muie Rendera

Portuguese	English
Olé, muié rendêra, Olé, muié renda, Tu me ensina a faze rendá Que eu te Ensino a namorá.	Hey lacemaker woman, Hey, lacemaker woman, If you teach me how to weave, I'll teach you how to court.
Virgulino é Lampeão. É lampa, é Lampa, é Lampa, É Lampeão. O seu nome é Virgulino, O apelido é Lampeão.	Virgulino is Lampeão. He is Lampa, Lampa, Lampa, É Lampeão. His name is Virgulino, His nickname is Lampeão.

C. A. Fonseca (1933-2006) was born and raised in Brazil. He studied at the Federal University of Bahia and was a well-known conductor throughout his country. He won several awards in Brazil, Argentina, and Italy for his conducting . He founded *Madrigal Ars Nova*, an internationally acclaimed choral group, who has toured South America and Europe. He also became well known for his folksong arrangements. *Hise Missa Afro-Brasileira* (1976) won the prize of “Best Vocal Work” from the Associação dos Críticos de São Paulo.¹⁴

This piece is an arrangement of two very popular Brazilian folk tunes. *Ole, Muie Rendera*, and *E Lampa, e Lampa, e Lampeao*. Pinto Fonseca emphasizes the rhythmic aspect of the piece through syncopation, sixteenth rests, and accents. His choral writing is primarily step wise and only uses diatonic leaps which allows the listener to identify the melodies very easily even when they are sung at the same time. The simple harmonic vocabulary reinforces

¹⁴ (Afonso Jr. n.d.)

the simplicity of the folk-song style of this arrangement. Every voice gets a chance to sing the melody at least once in this lively arrangement, and the playful vocal lines work together beautifully.

The arrangement opens with several repetitions of “Ole” (*hello*) to get the lacemaker’s attention. Once it is had, the melody is playful with leaps up and down, and quick rhythms in the other voices to paint the picture of lace making which often uses quick movements. Fonseca uses the introductory phrase from “Lampeao” as a background for “Muie Rendera” as a way of blending these two melodies together. The accents, syncopation and melodic contour make the melody seem full of gumption especially during the last line of text “I’ll teach you how to court”. Then the mood changes when the tenors and basses have the melody for the second song.

Lampeao is a Brazilian folk hero, and this section of the song is more rhythmic and very repetitive much like the text. After this song’s text has been fully sung, the A section returns with the primary melody being “Muie Rendera” but including the opening text of Lampeao as an ostinato. The piece gathers momentum with repetitive phrases in the Soprano and alto until the final cadence.

Benedictus - *from Requiem*

Latin	English
Benedictus qui venit in nomine Domini. Osanna in excelsis	Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

W. A. Mozart (1756-1791) was an Austrian composer whose musical compositions include many different styles. Mozart began composing as a young child and spent his life composing and performing.¹⁵ His *Requiem* is one of his most interesting pieces in that its authorship is partially unknown. Mozart began composing his setting of the *Requiem*, but due to

¹⁵ (Eisen and Sadie 2001)

an infection, he became ill and died before it could be completed. Some of the authorship has been attributed to Franz Xavier Süssmayr. As a pupil of Mozart, it was assumed that he finished orchestration on several movements including the “Sequence”, “Offertory” and “Lacrymosa” (after bar nine). No original material from Mozart remained for “Sanctus”, “Benedictus”, “Agnus Dei”, and “Communio”. Süssmayer claimed to have contributed most of the material, but that led to a debate about who had the most influence on the remaining movements of the *Requiem*.¹⁶

“Benedictus” begins with a quartet. Each voice has a solo and then is joined by the other voices as they sing the opening two lines. This movement is one of the only that keeps an air of positivity throughout the entire movement and does not have a foreboding sense. This is largely in part to the fact that it is in a major key. There are two instrumental interludes that lead up to a *sforzando* but then quickly reverts back to the more somber, and delicate melodies before the voices reenter. The bass solo is the final solo, and as the four voices repeat the text with more frequency, they lead to the final instrumental interlude that is then joined by the choir in with a fugue that mimics the fugue from the “Sanctus,” the movement that immediately precedes it. This fugue is in a fast, simple, triple meter, and the melodies are in major throughout because it is the “hosanna” (*praise*), the brightest movement in an otherwise gloomy Mass setting.

Non Nobis, Domine

Latin	English
Non nobis, Domine, tuo da gloriam! Sed nomini, tuo da gloriam	Not to us, Lord, your glory, But give glory to your name!

¹⁶ (Tyler and Donaldson 2001)

Dr. Rosephanye Powell (b. 1962) holds degrees from Alabama State University (Bachelors of Music Education), Westminster Choir College (M.M. in vocal performance and pedagogy) and The Florida State University (D.M. in vocal performance). She has been a Professor of Voice at Auburn University since 2001 and previously held positions at Philander Smith College and Georgia Southern University. She still participates in research and often publishes articles in the *American Choral Directors Journal*, and the *NATS Journal of Singing*.¹⁷ As a composer, she has a breadth of compositions both sacred and secular set for a variety of voicings. She has been published by many well-known choral music publishers.

Non Nobis Domine was dedicated to the Harding Academy of Searcy, Arkansas¹⁸. Its repetitive nature is minimalistic in style, continuing the same phrase adding slight differences each time. The rhythmic pulse in the bass and tenor provide an energetic foundation for the more lyrical soprano and alto lines. Then after the first repeat of the full A section, the text changes. The initial text is a negative phrase “not to us, oh Lord, your glory” then in the B section, the focus shifts from the negative to the positive. The emphasis becomes, instead of the self, the higher power “but give glory to your name”; the music is rhythmically slower, the harmonies less dissonant, the key changes to major, and the chords are written in root position to allow them to sound even more vibrant. The modulation up to A major makes the melody sound even more joyful. Then the A section returns in a minor, but ends with an ascending scale to the major chord in a triumphant ending on the word “glory”. This is a lovely setting of the simple text. The rhythms and harmonies often make it a favorite for choirs.

¹⁷ (Powell, Biography – Rosephanye Powell n.d.)

¹⁸ (Powell, *Non Nobis, Domine* 2002)

Ubi Caritas

Latin	English
Ubi Caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exsultemus et in ipso jucundemur. Timeamus et amemus Deum vivum. Et ex corde diligamus nos sincero. Amen.	Where charity and love are, God is there. The love of Christ as gathered us together. Let us rejoice and be glad in it. Let us revere and love the living God. And from a sincere heart let us love one another. Amen.

Ola Gjeilo (b. 1978) is originally from Norway where he studied at the Norwegian Academy of Music. He then studied at The Royal College of Music in London, and then emigrated to America in 2001 to pursue his Masters Degree in composition at The Julliard School.¹⁹ His choral works often involve open voiced chords with rhythmic piano accompaniments which have a cinematic effect. When the voicing of a piece allows, he will often double many of the parts so that the harmonies are even more lush. He is currently living in Los Angeles as a free-lance composer and recording artist. His music has been well received and performed by famous choirs throughout the world, including a performance of his piece *Serenity (O Magnum Mysterium)* by the Choir of King's College Cambridge on the BBC Christmas Eve Service.²⁰

Ubi Caritas was inspired by Maurice Durufle's setting of the same text in 1960. While it is in the style of chant singing, it is entirely original and is not based on any specific chants. It premiered at the ACDA national conference in Miami in 2007 and is dedicated to the group who premiered it, Voces Nordicae, a professional singing group from Sweden²¹. The text originated in the Roman Catholic Missal as part of the liturgy for Maundy Thursday. It is also often used during Eucharistic Adoration during the Benediction of the Blessed Sacrament. Gjeilo's setting begins with the sopranos opening the piece, then the altos sing the next phrase. After "congregavit nos"- we gather- the whole choir begins in harmony to symbolize the congregation singing together. The opening

¹⁹ (Gjeilo, Long Bio n.d.)

²⁰ (Gjeilo, Long Bio n.d.)

²¹ (Gjeilo, Ubi Caritas 2007)

phrases are repeated which ties into its origins of a chant, especially if this piece was often sung as a responsory. With each repetition, the chords are more intricate harmonically and there is more movement in some of the voices creating movement in the piece through dissonance and resolution. The melody changes from sounding modal at the beginning to sounding major at the text “exultemus et in ipso jucundemur”- let us rejoice and be glad in it. Then the harmonies are much thinner, all four voices are within a fifth of each other, on the phrase “et ex corde diligamus nos sincero” - from a sincere heart let us love one another - to show the simplicity of a sincere heart. The opening phrase returns again with the repeated opening text to remind the singer and listener that wherever charity and love are, God is there too.

Duo Seraphim

Latin	English
Duo Seraphim clamabant, Clamabant alter ad alterum. Sanctus, sanctus Dominus Deus sabaoth Plena est omnis terra gloria ejus Tres sunt qui testimonium dant in caello Pater, Verbum, et spiritus sanctus Et hi tres unum sunt	Two seraphim were shouting, Shouting to one another. Holy, Holy Lord God of hosts All the earth is full of his glory There are three who testify in Heaven The father, the Word, and the Holy Spirit And these three are one.

Leone Leoni (*c. 1560-1607*) was an Italian composer. He was ordained as a priest and appointed Maestro Di Cappella of Vincenzo Cathedral on June 29th, 1588. Despite some attempts to change his position, he remained in that position until his death. He was elected Maestro Della Music of the Pia Opera dell’Incoronata in 1610. He composed many madrigals and motets. Text and music were exceedingly important to him. He often used text painting in his madrigals and in his later motets.²²

²² (dal Belin Peruffo 2001)

Duo Seraphim is one example of how the text was important and shown through the music he composed. At the beginning, when two angels are shouting to each other, the two vocal lines are in a fugue with each other. The melodic phrase mimics that of an exclamation, it starts high and then descends to the conclusion of the phrase. There are three distinct sections of this motet. The first two sections each set two lines of text and each begins in a similar fashion. They start with a fugue, and then overlap more as the rhythms become more complicated. In the second half of the phrase, instead of the exclamation starting high and descending, the text "gloria ejus" begins low and ascends through the phrase and repetitions to symbolize the text "full of your glory". The third section of the piece includes the final three lines of text which talk about the three parts of the Trinity. Melodically, it is the most different from the other two sections. Instead of beginning with a fugue, it begins in homorhythmic harmony. The two voices do split when they specify what the three parts of the Trinity are, but then they find their way back to homophony for the final phrase of text "these three are one".

Three Elizabethan Partsongs

Ralph Vaughan-Williams (1872-1958) was an English composer. He began studying music as a young child and started studying composition in the 1890s. It was not a natural progression for him, and he did not have much confidence in himself when he started composing. It was not until he studied with Bruch in Berlin and Ravel in Paris that he settled on musical citizenship as his new philosophy. He began to focus more intently on English folksongs and Elizabethan and Jacobean music as the foundation for his early composition style. He met Gustav Holst while studying in University and the two composers often shared their unfinished works for feedback from each other. In 1919, he joined the faculty of the Royal College of Music as a professor of composition and was well-known and loved for his teaching style.²³

²³ (Frogley 2001)

Three Elizabethan Partsongs is one of Vaughan Williams's earlier compositions, written in the 1890s but neither performed nor published until c.1913²⁴. The first of the three songs is a setting of a poem by George Herbert (1593-1633). He was a musician, in addition to being a poet, and played both the lute and viol. His poems often mentioned music, and Herbert was a staunch supporter of sacred music and its liturgical use despite the controversy following the council of trent which concluded just before he was born. This was a time when many were discontinuing liturgical music in efforts to abide by the new rules. Many of his poems were set as hymns by the Lutherans, Moravians, and Methodists.²⁵ The other two poems were set to texts written by William Shakespeare (1564-1616). "Willow Song" is text taken from *Othello* and "O Mistress Mine" is taken from *Twelfth Night*. Vaughan Williams was raised by his mother and grandmother who would often read to him poems and literature by British writers including the plays of Shakespeare.²⁶ Shakespeare's texts lend themselves well to being set to music because of the natural rhythm that comes when speaking the text. Shakespeare is one of Britain's most famous writers and his plays are often performed and many composers have music set to sections of his texts.

Oh Sweet Day

The text of *Oh Sweet Day* is all about the passing of seasons, and how everything that lives must die. The first stanza is about a sweet day that passes; the second about a flower blooming then dying; and the third about a box of sweets that all get eaten. The last stanza is about a virtuous soul which continues to thrive even if the world turns to coal. Musically the first three stanzas are very similar. They begin with a lilting melody in $\frac{3}{4}$ time, that slows at the end

²⁴ (Williams 1972)

²⁵ (Ruth Smith 2001)

²⁶ (Williams 1972)

of each stanza until the word “die” which is set with a tied note; underneath there are moving notes whose movement delays the final cadence. The movement is in E minor and begins with the descriptor *dolce*, sweetly. Unlike the first two verses, the final stanza starts with all three voices at a *pianississimo* (pppp) to highlight the difference in text: “Only a sweet and virtuous soul”. It is also the only phrase that includes chromatic alterations to the scale. The second phrase is written with only a small crescendo to *pianississimo* (ppp) at the height of the phrase “but though the whole world turn to coal”. The final cadence is approached by a 4/4 bar where the meter makes the tempo feel slower. The alto is the last voice to lead into the final chord which is a major chord on the word “lives”. The final cadence is not delayed by movement in the lower voices, but instead is reached by the choir at the same time.

Willow Song

Willow Song is a stark contrast to the other two movements; slow and somber, it lacks the dance-like feel of the first and third movements in this piece. The text is more repetitive in nature and the music follows that as well. The odd and even lines are treated differently due to the nature of the text. The odd lines tell the story and are treated like a verse; the even lines are the chorus of “sweet willow” or “sweet willow, willow, willow” and are treated similarly each coming to a cadence that creates a separation between the lines of text. The first, third, and seventh lines all begin with a similar melody and set text that speaks of a woman sitting, sighing and crying near a river. The melody is set in pairs of slurred eighth notes that create the sound of a sigh musically to paint the picture of the woman crying. The fifth and ninth lines are both musically distinct from the others. The fifth line begins with an ascending scale of eighth notes as the “stream runs by her”. The final line changes tonality as the text speaks of the willow being a garland to end with a major chord.

O Mistress Mine

O Mistress Mine is similar to *Sweet Day* except that it has even more lilt in the feeling due to the number of dotted-quarter-eighth rhythms and the frequency with which the meter changes to compound through the use of triplets. This movement has two sections, the second of which is almost a repeat of the first with the exception of the final cadence. At the cadence of the first verse, the choir all comes to their final note on beat three of the measure, but in the repetition, the voice parts have a skip instead of a step, disallowing a resolution until the penultimate downbeat of the piece (the final downbeat being the cutoff).

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