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## Advanced Conducting Project

Eric M. Poe

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Messiah College

## Advanced Conducting Project

Written Assignment

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Advanced Conducting Project MUAP 504

Dr. Rachel Cornacchio

May 12, 2013

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## *Adoramus Te*

### Giovanni Pierluigi de Palestrina

(ca. 1525-1594)

SATB/a cappella

CPDL

edited by Brian Marble

#### **Composer**

Giovanni Pierluigi de Palestrina was most likely born near Rome, Italy in the small town of Palestrina. His musical training began at Saint Maria Maggiore in Rome where he was a chorister. His appointments include serving as organist at Saint Agapito Cathedral, singing in the Cappella Giulia and singing in the Cappella Sistina, the pope's official chapel. (Shrock 61-2) Within a relatively short period of time, however, Palestrina was required to resign from the Cappella Sistina since he was married. (Grout 250)

The 1570's were a difficult time for Palestrina. Plague epidemics took the lives of his brother, two sons and his wife. These tragedies prompted him to consider entering the priesthood. Nonetheless, he married a wealthy widow less than a year after his wife's passing, which gave him financial security. (Wade-Matthews 278).

Palestrina continued with appointments at San Giovanni in Laterano and Saint Maria Maggiore as *maestro di cappella*. He served as *maestro* at the Seminario Romano and Ippolito II d'Este in Tivoli. Palestrina returned to Cappella Giulia as *maestro di cappella* where he remained until his death. (Shrock 62)

#### **Composition**

Palestrina's *Adoramus Te*, like his many other motets is "restrained, unsensational, free of secular encroachments, eloquent in their sensitivity to their texts and the purposes of the liturgy." (Ulrich 40) *Adoramus Te* is appropriate for church or concert setting.

#### **Historical Perspective**

*Adoramus Te* is in accordance with the ecclesiastical reforms that were an outcome of The Council of Trent. These reforms required music of the church to avoid elaborate polyphony so that the text could be easily understood. Palestrina's work lends itself to free flowing vocal lines, which converge to create a work that enhances the meaning of the text. (Wade-Matthews 278) The liturgical use of *Adoramus Te* is limited to Lent, the time before Easter and is especially appropriate for Good Friday services.

#### **Technical Considerations**

Each voice part is its own theme. The singers need to be secure in their part while listening to the other parts for balance and tuning.



The ranges are very accessible and should not pose any problem for choirs capable of four part singing. The soprano's highest pitch is fourth line D, while the tenors are required to sing to E. The lowest pitch for altos and basses in each parts respective range is A.

The most challenging technical consideration is the rhythm coupled with the need to sustain pitches. *Adoramus Te* is a slow, reverent work that requires singers to maintain their horizontal line while moving to each subsequent pitch with rhythmic perfection so that the pronunciation of the text is clean and clear. Singers can rehearse this aspect by gently marching in place to feel the underlying pulse of the song as well as moving their arm in an arch while singing to promote the sustained line that the work demands.

### **Stylistic Considerations**

Although bar lines are common place in modern music notation an effort should be made to minimize the vertical feeling of the music. Instead an emphasis should be place on the horizontal line and the shaping of the line.

Palestrina's music is filled with *messa di voce* phrases that *decrescendo* into the cadence at the end of the line. Each line of text should be treated in this manner with a *crescendo* and *decrescendo*.

Singers should use as little vibrato as possible not only to facilitate ease of tuning but also to maintain common practice of the Renaissance.

Attention should also be given to the use of dissonance within the work. Palestrina's dissonance is part of the musical line and the overall work. Excess emphasis should not be placed on individual notes. Instead the linear motion of the work should naturally create a controlled dissonance, which culminates in tension then relaxes. (Grout 254)

Palestrina writes a 9-8 suspension, with the addition of a few passing tones, in the alto line near the end of the first phrase to create a cadence. The altos need to embrace the dissonance before resolving to the D minor and E major chords at the end of the phrase. The identical alto line is used in the second phrase of the piece along with a 4-3 suspension in the tenor part. The singers should press on the dissonance before resolving to the C major chord at the end of the second phrase. Palestrina writes a chromatic ascending bass line in the third phrase which again creates dissonance by alternating between seventh chords and triads.

### **Form and Structure**

The piece is through composed. The work is entirely homophonic with a few exceptions of faster rhythms, mostly in the alto part, when leading into a cadence. The piece is tonal with alternating tonal centers in A minor and C major and ending on an A major chord.



## Text and Translation

Adoramus te, Christe,  
Et benedicimus tibi,  
Quia per sanctam crucem tuam  
Redemisti mundum.  
Qui passus es pre nobis,  
Domine, Domine, miserere nobis.

We adore Thee, O Christ,  
And we bless Thee,  
Because by Thy Holy Cross  
Thou hast redeemed the world.  
O Lord, who suffered for us,  
Lord, Lord, have mercy on us.



# *Plaudant Aetheri*

Ignaz Holzbauer

(1711-1783)

SATB/Orchestra or Piano

Alliance Music Publications

Edited by Martin Banner

## **Composer**

Ignaz Holzbauer was born near Vienna, Austria. He received musical instruction by exchanging his compositions for lessons from members of the choir at St. Stephen's Cathedral. Additional training was gained by traveling and studying in Italy. Holzbauer spent the majority of his career in Mannheim, Germany employed by Duke Carl Theodor. Although Holzbauer is best remembered for his instrumental compositions he composed many fine choral works, which include masses, motets and oratorios. (Holzbauer)

## **Composition**

Holzbauer's *Plaudant Aetheri* is a motet that is appropriate for church, concert or festival setting. *historical context?*

## **Technical Considerations**

The work will need an accompanist of moderate-advance ability. Careful attention should be given to the contrasting sections of homophony and polyphony. Careful study should also be made of the contrasting articulations of legato and marcato. Strive for a smooth connected phrase in the legato sections, while a light, accented and highbrow approach for the marcato sections.

## **Stylistic Considerations**

Stylistically *Plaudant Aetheri* is a baroque motet utilizing homophony and polyphony. Homophony refers to a single melody supported by chords while polyphony refers to two or more melodies sounding simultaneously. The interaction of two or more melodic lines creates its own harmony. The opening vocal phrases are concise homophonic statements which are followed by augmented polyphonic legato phrases of the opening theme. The phrase markings were added by the editor Martin Banner. This combination of homophony and polyphony is used throughout the piece.

Several articulations are used in the accompaniment to emphasize the style including slurs, phrase, and marcato markings. The phrase markings in the accompaniment support the legato phrases in the vocal lines. The slurs and marcato markings are used to highlight the melodic sections of the accompaniment.



Thorough study of the details on tempo, rhythm, dynamics, and style of *Plaudant Aetheri* can be utilized to enhance the quality of rehearsals and performances of the piece.

### Form and Structure

The overall work is very tonal with a basic form of ABA. The opening tonality of D major modulates to A major during the development of section A. Section B is in the key of B minor, which corresponds to the text "And let those in hell, suffering and wailing." The latter part of section B modulates back to the opening key of D major, which remains throughout the remainder of the piece.

Measure	Event and Scoring
1-12	Orchestral or Piano introduction
13-16	Section A, 1 <sup>st</sup> subject; SATB
17-25	Augmented entry; SATB
26-31	Section A, 2 <sup>nd</sup> subject; SATB
32-40	Section A, 1 subject, unison, variation; SATB
41-44	Orchestral or Piano interlude
45-55	Section B, 3 <sup>rd</sup> subject, imitation; SATB
56-63	Section B, augmentation and variation of the 1 <sup>st</sup> subject
64-75	Section A, 1 <sup>st</sup> subject, augmented entry; SATB
76-80	Section A, 2 <sup>nd</sup> subject; SATB
81-84	Section A, 1 <sup>st</sup> subject; SATB
85-92	Section A, 2 <sup>nd</sup> subject; SATB
93-101	Section A, variation and unison
102-106	Orchestral or Piano postlude

### Text and Translation

Plaudant aetheri, festantes in colae

Dantes altissio triumphi gloriam

Et plebs tartarea, fremat et ullulet

Cedens mireficam coelo victoriam

Let those who feast in heaven,

And celebrate the glorious triumph give praise on high,

And let those in hell, suffering and wailing,

Admit to the heavens the great victory.



# *Kyrie from Mass No. 6 in E-flat Major*

Franz Schubert

(1797-1828)

Soli, SATB/Orchestra or Piano

Kalmus

## **Composer**

Franz Schubert was born in Vienna, Austria and received his first musical training from his father and older brother. Later he studied at the parish church of Liechtental and as a chorister under Antonio Salieri at the Imperial Court Chapel. At age sixteen left the chapel and began to prepare himself as an elementary school teacher. Within a year he was employed at his father's school. For several years he taught elementary school and composed an enormous volume of works. Eventually he resigned from his father's school to teach music to Count Johann Esterhazy's children as well as composing. Schubert died from illness in 1828. (Shrock 382)

## **Composition**

*Kyrie* uses a chordal texture and subdued accompaniment throughout. The melody is moved along with connected phrasing or pulsating rhythm. *Kyrie* is appropriate for church or concert setting. (Ulrich 148) *What is the Kyrie? Liturgical perspective?*

## **Technical Considerations**

Careful study of the score is necessary in order to be well versed in the many dynamic changes including *crescendos*, *decrescendos*, *sforzando* and *fp*. Schubert has shaped every phrase with specific dynamic markings.

## **Stylistic Considerations**

Stylistic considerations relate primarily to the chosen instrumentation for the accompaniment. The conductor must decide between an orchestra or a piano reduction. The most desirable choice would be an orchestra. Perhaps a performance with piano accompaniment should not be considered since the instrument is not able to *crescendo* on sustain pitches. Its use is best for rehearsal only.



## Form and Structure

The form is ABA. The initial tonality is E-flat major, but modulates to D major at section B. The E-flat major tonality returns with the repeat of section A.

Measure	Event and Scoring
1-10	Introduction
11-48	Section A; SATB
49-88	Section B; SATB
89-164	Section A; SATB

## Text and Translation

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord, have mercy,  
Christ, have mercy,  
Lord, have mercy.



# *Cantique de Jean Racine*

Gabriel Faure

(1845-1924)

SATB/Orchestra, Piano or Organ

Broude Brothers

Edited by H. Zipper

## **Composer**

Gabriel Faure was born in Southern France in Pamiers. His training took place at the Ecole Niedermeyer School, where he studied for eleven years. The school was specifically designed to train church musicians. Faure held various organ post including Sauveur in Rennes, Notre-Dame de Clignancourt in Paris, Saint Honore d'Eylau, Saint Sulpice and La Madeleine. He also worked as a musical inspector and music critic. Faure became professor of composition at the Paris Conservatory where his students included Maurice Ravel and Nadia Boulanger. Later he was promoted to director of the conservatory where his influence greatly improved the quality of the institution. He resigned from his post as director due to hearing loss and general physical weakness. Faure died at the age of seventy-nine in 1924. (Shrock 430-31)

## **Composition**

*Cantique de Jean Racine* is a work with sacred French text, which is appropriate for church, concert or festival setting.

## **Historical Perspective**

Faure won the premier prix in composition with *Cantique de Jean Racine* at the age of twenty.

## **Technical Considerations**

Technical considerations include the accompanist, accurate French diction, and the triplet rhythm in the accompaniment against the quarter note pulse in the vocal lines. The work demands an accompanist of medium-advanced ability due to the key signature, repeated triplet pattern and the need to play melodic and harmonic parts simultaneously in the right hand. The work contains a significant amount of French, which will require careful and thoughtful study for accurate pronunciation. Attention should also be given to the triplet pulse, which prevails throughout the work, as it is occasionally in direct contrast to the rhythms in the vocals.



## Stylistic Considerations

Stylistic considerations relate primarily to the chosen instrumentation for the accompaniment. The conductor must decide between an orchestra, piano or organ and harp. The most desirable choice would be an orchestra or harpist; however that may not be practical or possible depending on the situation. In the likely event that a piano accompanist is used, it is important that they play with a very legato style and precise pedaling so that the chorus will imitate their articulation.

## Form and Structure

The form is ABA. The work begins in D-flat major then modulates to B-flat minor during section B only to return to D-flat major with the repeat of section A beginning at measure 60. The piece ends on a D-flat major chord.

Measure	Event and Scoring
1-13	Introduction
14-31	Section A; staggered entrances of B, T, A, S.
32-39	Interlude
40-59	Section B; SATB
60-75	Section A; staggered entrances of B, T, A, S
76-89	Coda section; SATB

## Text and Translation

Verbe egal au Tres-Haut, notre unique Esperance,

Jour eternal de la terre et des cieux,

De la paisible nuit nous rompons le silence,

Divin sauveur, jette sur nous les yeux.

Repands sur nous le feu de ta grace puissante,

Que tout l'enfer fuie au son de ta voix,

Dissipe ce sommeil d'une ame languissante

Qui la conduit a l'oubli de tes lois.

O Christ, sois favorable a ce peuple fidele,

Pour te benir maintenant assemble,

Recois les chants qu'il retourne comble.



Word of God, one with the Most High,  
In Whom alone we have our hope,  
Eternal Day of heaven and earth,  
We break the silence of the peaceful night,  
Saviour Divine, cast your eyes upon us.  
Pour on us the fire of your powerful grace,  
That all hell may flee at the sound of your voice,  
Banish the slumber of a weary soul,  
That brings forgetfulness of your laws.  
O Christ, look with favor upon your faithful people  
Now gathered here to praise you,  
Receive their hymns offered to your immortal glory,  
May they go forth filled with your gifts.



## *The Lamb*

John Tavener

(B. 1944)

SATB/a cappella

Chester Music

### **Composer**

Sir John Tavener was born in London, England. He, along with John Rutter, attended Highgate School. Additional studies include the Royal Academy of Music where he was under the tutelage of Sir Lennox Berkeley. In the early 1960's he was appointed as the organist at St. John's Presbyterian Church and received favorable remarks regarding his compositions. Tavener has written more than one hundred choral works. Some of which are large in terms of length and scoring, while others are short a cappella works such as *The Lamb*. Tavener was knighted in 2000 "for his contributions to the musical life of England." (Shrock 706)

### **Composition**

Tavener's *The Lamb* is a modern setting of William Blake's poem. The work is a Christmas anthem that is appropriate for church or concert setting.

### **Historical Perspective**

*The Lamb* was premiered in December of 1982 by the choir of King's College as part of the Festival of Nine Lessons and Carols.

### **Technical Considerations**

Technical considerations include intonation, chromaticism and dissonance and supported *piano* phrases. The choir must know the parts thoroughly and be attentive to intonation in order to achieve a balanced sound, accurate chromaticism and dissonance. Careful attention must be given during rehearsal and performance to sustained legato line at a dynamic level of *piano*, *mezzo-piano* and especially *pianissimo*.

### **Stylistic Considerations**

Stylistic considerations include the legato phrasing, narrow dynamic range and nuance. *The Lamb* is a delicate and poignant work, which contains legato phrasing throughout. It is crucial that the choir maintain a relaxed tempo with supported legato lines. The work's dynamic range is narrow; therefore the quiet markings of *pianissimo* must be exaggerated so that there is some dynamic contrast between the *pianissimo* and *mezzo-piano* sections. Tavener has carefully



indicated tenuto markings, which create a specific nuance within the song. Examples can be found on beat two of measures 7-10 and 17-20.

### Form and Structure

The overall form is ABAB. The notated key is that of C major or A minor; however the work was notated in this way because it not really lay in a specific key. The opening phrase is in G minor, but this tonality is dissipated during the second phrase due to the distinct chromaticism and dissonance. The third phrase is a variation of the first phrase; while the fourth phrase is the third phrase in retrograde. There is a distinct tonality of E minor at the beginning of section B. The two sections are repeated with different text with the work ending on an E minor chord.

Measure	Event and Scoring
1-6	Section A; SA
7-10	Section B; SATB
11-16	Section A; SATB
17-20	Section B; SATB

### Text

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed  
By the stream and o'er the mead;  
Gave thee clothing of delight  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?



Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee:  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek, and He is mild;  
He became a little child.  
I, a child, and thou a lamb,  
We are called by his name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

William Blake



# *Russian Picnic*

## Russian Folk Songs

Harvey Enders

(1892-1947)

Tenor solo, SATB/Two or Four Hand Piano

G. Schirmer

### Composer

Harvey Enders was born in St. Louis, Missouri in 1892. He studied composition with Charles Galloway, Richard Keitel and Cesare Sodero. He also studied voice with David Bispham and performed regularly as a Bass in New York City. He was an investment banker by profession; however he served as President of the Mendelssohn Glee Club of New York City and the President of the Associated Male Choruses of Greater New York. He also spent time arranging and composing primarily vocal music, including *Russian Picnic*. He died in New York City in 1947. (traditional music)

### Composition

Enders' *Russian Picnic* is a secular work that is appropriate for concert or festival setting.

### Historical Perspective

Enders' *Russian Picnic* is based on Russian text and Russian folk tunes.

what about  
the text?

### Technical Considerations

Technical considerations include the accompaniment, tempo, range, division of parts and Tenor solo. The song requires an accompanist of moderately-advanced ability due to the quick tempo, ascending and descending chordal runs and stylistic changes. Attention should be given to the fast tempo, which occurs throughout most of the piece, as well as the slow, expressive tempo during the tenor solo and the *presto* section near the end of the work. The ranges are not excessive; however the first sopranos need to sing a G on several occasions, while the first tenors need to sing an F. The men's section must also possess the ability, depth and balance to divide into four parts for a short four measure phrase. The tenor solo demands a singer with range, clarity of tone and expressiveness.

### Stylistic Considerations

Stylistic considerations include the dynamics, articulation, balance and imitation. Attention should be given to the wide use of dynamics from *piano* to *fortissimo*, as well as *crescendos* and *decrescendos*, which are indicated to assist with shaping the phrases. The articulation alters



between *legato* sections, such as the beginning, and *marcato* sections like those at measure 29 and 33. Careful attention needs to be given to balance. One crucial point begins at measure 41. The women need to be careful not to overpower the men who are singing in four part harmony. One last stylistic consideration is the vocal imitation of playing a balalaika on the text, *Brinda, brinda, brinda, brinda*.

### Form and Structure

The overall form is ABCA. The song begins in the key of C major, then abruptly changes to the key of A-flat major at measure 27. This key remains until another abrupt change to the original key of C major at measure 37. The key of C major changes to the parallel key of C minor at measure 54. The key reverts back to C major in measure 64, one measure before the repeat sign, which takes you back to the beginning of the song. Section A and B is repeated with the work ending in the key of C major.

Measure	Event and Scoring
1-8	Introduction; Piano
9-26	Section A; SATB
27-28	Interlude; Piano
29-32	Section B, SA voice pairing followed by TB voice paring two measures later
33-36	Section B, development; SATB
37-40	Section B, development; S, T, AB staggered entrances
41-44	Section B, development; S, AI and AII voice pairings, while TI, TII, BI and BII voice pairings sing opposing text on different rhythms
45-52	Section B, development, SATB
53-64	Section C, Tenor solo
2-51	Interlude, Section A and B is repeated; SATB
65-72	Conclusion/Coda; SATB

### Text

The sun is high and bells are ringing;

Young lads and maidens join in singing;

Their songs and laughter fill the air,

Across the fields and village square.



Play a tune, hey, hey Garanka;

Balalaika, strike! Garanka;

In and out with old Garmoshka;

Fingers dancing on Garmoshka!

Brinda, brinda, brinda, brinda, Hey!

Masha, Dasha, Tanya, Olga,

Lift your feet and dance a polka;

We'll make merry all the day long,

On the banks of mother Volga.

Soon the moon will rise up yonder,

Silver moons make hearts beat fonder! Hey!

In my heart dwells one whom I cherish,

Without love of her I perish.

She has cheeks like blushing poppies:

Ah, my dearest, thou art mine!

Garanka!



*N'kosi Sikelel'I Afrika*  
Enoch Mankayi Sontonga

(1873-1905)

Unison-SATB/a cappella

World Music Press

Transcribed, edited and annotated by Nick Page and Joseph Shabalala

**Composer**

Enoch Mankayi Sontonga was born around 1873 in Eastern Cape, South Africa. He was trained as a teacher at the Lovedale Institution and went to work at a Methodist Mission near Johannesburg. Sontonga also served as a choir director and photographer. Many of Sontonga's songs are sad; however this reflects the suffering that he witnessed of the African people. He married the daughter of a Methodist minister, Diana Mgqibisa, and they had a son. Sontonga died of unknown causes; however he complained of a violent stomach ache in the days before he died. (zar)

**Composition**

Sontonga wrote *N'kosi Sikelel'I Afrika* in 1897 for one of his students. The song is a prayer for blessing, healing and peace. Sontong's choir sang the piece at various places near Johannesburg. The popularity of the song lead other choirs to perform it on a regular basis. The work is suitable for church, concert or festival settings.

**Historical Perspective**

The African National Congress adopted the song and used it to conclude their meetings. The song was published in the newspaper and later included in the Presbyterian Xhosa Hymn Book. Reverend J.L. Dube's Ohlange Zulu Choir greatly promoted *N'kosi Sikelel'I Afrika* in their many performances near Johannesburg. The song became a political tool in the struggle against apartheid.

*N'kosi Sikelel'I Afrika* does not have a standard version. There are many different versions of the song, which reflect the location in which it is being sung. The song may be performed in Xhosa, Zulu, Sesotho, or Swahili. Besides South Africa, it is also the national anthem for Tanzania and Zambia and is popular in Namibia and Zimbabwe.



## Technical Considerations

The primary technical consideration is the language. The song is narrow in range, dynamics and rhythm. These features make *N'kosi Sikelel'I Afrika* very accessible for the average person to learn and sing. The soprano, alto and tenor lines move mainly by step wise motion or leaps of a third. The bass line also moves by step wise motion but also contains many larger leaps.

The work should be sung at a moderate tempo for section A and B; however a noticeably faster tempo is marked and needed for section C and D. The melody for section A and B has a longing and plaintive quality, while the melody for section C and D sounds like a celebration, hence the marked differences in tempo. The final section should be performed at a grand, majestic tempo.

## Stylistic Considerations

The work was conceived as a prayer and should be sung in a humble, pleading manner with conviction and seriousness. The legato phrases should exhibit *messa di voce* with the rise and fall of the line.

## Form and Structure

The form of the song is AABCCDE. Although several of the sections repeat the song is through composed. The tonality of the song is F major.

Measure	Event and Scoring
1-11	Section A; SATB
12-22	Section B; A, followed by STB
23-26	Section C; SATB
27-36	Section D; ST and AB voice pairings
37-41	Section E; SATB

## Text and Translation

N'kosi sikelel' i-Afrika  
Maluphakanyisw' uphondo lwayo  
Yizwa imithandazo yethu  
N'kosi sikelela  
Thina lusapho lwayo

Woza moya  
Sikelela N'kosi sikelela

Woza moya owoyingcewle  
Usisikelela  
Thina lusapho lwayo

God bless Africa  
Let her glory be held up high  
Please listen to our prayers  
God bless  
We her children

Spirit please come down  
God bless

Holy spirit please come down  
Bless us  
We her children



Morena bolokas seshaba sayeso  
Ufendifsa ndentswa lemafswenyego  
Usiboloke morena  
Seshaba sayeso, seshaba sa Afrika

Makube njalo  
Kude kube nquna phakade

God protect our nation  
Please bring an end to wars and suffering  
Protect us  
Protect our nation, Africa

Amen, so be it.  
Forever and ever.



# *Lua, Lua, Lua*

Esther Scliar

(1926-1978)

SATB/a cappella

Earthsongs

Edited by Daniel Fufino Afonso, Jr.

## **Composer**

Esther Scliar was born in Porto Alegre, Brazil. She studied in Porto Alegre, in Rio de Janeiro with Hans-Joachim Koellreuter and in Venice with Hermann Scherchen. Scliar founded the Associacao Juvenil Musical and taught harmony, music theory and composition at Instituto Villa-Lobos and Seminarios de Musica Pro-Arte. She received awards for her compositions from the Brazilian National Radio Association and the Brasilia Film Festival. Scliar was diagnosed with tuberculosis when she was 26 and later suffered from a stroke. She committed suicide several years after the passing of her father in 1975. (Scliar)

## **Composition**

*Lua, Lua, Lua* is an elegant four part setting of Lucia Candall's secular poem. The simple, straightforward piece contains a gentle undulating rhythmic flow. The combination of short length, fluid four measure phrases and consistent tonality make it an ideal introductory piece to Scliar and the Portuguese language. The work is suitable for concert or festival settings.

## **Technical Considerations**

The most prevalent technical consideration is the Portuguese language, which is not as common in choral music as other foreign languages such as Latin, Italian, German or French. The song is narrow in range, dynamics and contains no complex rhythms. The graceful lines move primarily by step wise motion or leaps of a third; there are however, a few leaps of a fifth and one of a seventh.

## **Stylistic Considerations**

This work does not contain the quintessential Latin sound. This is due in part to the a cappella texture but also to the lack of "Latin" rhythms. Nonetheless, the most important stylistic consideration is the legato phrasing and expressiveness of the line. The piece is marked with *Andante espressivo*. There are several *crescendos* and *decrescendos*, which are indicated; however there is opportunity to shape every two or four measure phrase with swells and decay. This phrasing should be reflective of the text and the ethereal quality of this song.



## Form and Structure

The overall form of this work with repeated sections is ABCAACAA. The opening tonality of E major modulates to D major by the beginning of measure 5. This results in the first phrase of section A being in E major while the second phrase is in D major. Section B and C are firmly in D major; however the work abruptly changes keys to the opening tonality of E major when section A is repeated. Once again the first phrase of section A is in E major while the second phrase is in D major. The piece modulates in the penultimate measure to conclude on an E major chord.

Measure	Event and Scoring
1-8	Section A; SATB
9-12	Section B; SATB
13-16	Section C; This section includes SA voice pairings with a lullaby motif, while the TB pairing lends harmonic support to the women's part.
17-24	Section A; SATB
25-33	Section A: SA followed a measure later by TB

## Text and Translation

Lua, lua, lua  
Lua de janeiro,  
Botao de laranjal,  
Flor de limoeiro.

Moon, moon, moon  
Moon of January,  
Orange-blossom,  
Flower of the lemon tree.

Lua, lua, vaquinha de prata.

Moon, moon, little silver cow.

Lua, lua, lua  
Brilhando la no ceu,  
Brincando co'as estrelas,  
Andando ao leu.

Moon, moon, moon  
Shining in the sky,  
Playing with the stars,  
Walking aimlessly.

Lucia Candall

## Additional Reference and Resource

List of Compositions on Earthsong's website:

<http://www.earthsongschoralmusic.com/catresults.php>



## *Ching-A-Ring-Chaw*

Aaron Copland

(1900-1990)

SATB/Piano

Boosey & Hawkes

Arranged for Chorus by Irving Fine

### **Composer**

Aaron Copland is synonymous with American music. His original compositions as well as his adaptations of early American folk tunes have aided in establishing an authentic American sound as well as inspiring many other composers to pursue the creation of American music.

Copland was born in New York City. He learned to play the piano from his older sister and committed himself to becoming a composer while a teenager. He received training in composition from the famed French composer, conductor and teacher Nadia Boulanger. (Gorlinski 176)

Copland served as an assistant director at the Berkshire Music Center at Tanglewood, during the 1940's, where he taught many of the next generation of composers, including Irving Fine. During his career he won several awards including a Pulitzer Prize for *Appalachian Spring*, the New York Music Critic's Circle Award, a Presidential Medal of Freedom, a Kennedy Center Honors Award, and Congressional Gold Medal. Additionally he was in high demand as a conductor and lecturer. In later years, Copland suffered from Alzheimer's disease and died of heart failure. (Shrock 722)

### **Composition**

Copland collected and arranged two sets of *Old American Songs*, with the first set being produced in 1950 and the second in 1952, for solo voice with accompaniment. Copland's adaption of *Ching-A-Ring Chaw* is from the latter set. Composer and arranger Irving Fine later reworked the piece, which is in its current form, for SATB chorus and piano. The work is suitable for concert or festival settings.

### **Historical Perspective**

*Ching-A-Ring Chaw* is a minstrel song, whose nonsense words are meant to represent the playing of a banjo. Copland "was hesitant to use the original verses, which advocated the "repatriation" of African-Americans to Haiti. Instead, in his only effort as lyricist, Copland penned new text to describe a more universal vision of "the promised land." (armyfieldband)



## Technical Considerations

Technical considerations include the dynamic range, contrasting dynamics, accurate rhythms and precise entrances. The full dynamic range is utilized throughout the work from *piano* to *fortissimo*. Careful study should be given to the many sudden dynamic changes that occur not only at the beginning of verses but more importantly in the middle of verses as well as the refrain. Attention should also be given to the contrasting dynamics. For example, beginning at measure 25 the tenor and bass parts along with the accompaniment are marked *forte*, while the soprano and alto parts are marked *mezzo-piano*.

The lively tempo of the piece in combination with fast rhythms demands accuracy for balance, intonation and intelligibility of the text. The selection includes several syncopated entrances and rhythms, which require precise entrances.

## Stylistic Considerations

The score indicates that the piece is to be performed with a light and sharp staccato throughout in the style of a banjo. Keep in mind that this type of "boom-chick" accompaniment does not support the vocal lines in the same manner as homophonic chordal accompaniment. The singers will need to be secure and confident on their parts to be successful in performance. Take note to keep the tempo quick and the mood lite. The song should have the feeling of an old time social or barn dance gathering.

## Form and Structure

The work is completely tonal with an overall form of ABBBABBBA. The entire work is in the key of D major. It does not deviate from the key for a moment.

Measure	Event and Scoring
1-4	Introduction
4-12	Refrain; SATB
13-14	Interlude
15-23	Verse 1; TB followed a measure later by SA
24	Interlude
25-34	Verse 2; SA sing the refrain while TB sing the verse
35-36	Interlude
37-45	Verse 3; SATB
46	Interlude
47-50	1 <sup>st</sup> Phrase of the Refrain in an imitative style; S, T, A, B staggered entrances
51	Interlude
52-55	2 <sup>nd</sup> Phrase of the Refrain; SATB
56	Interlude
57-66	Verse 4; AT followed a measure later by S
67	Interlude
68-77	Verse 5; SATB
78-84	Interlude
85-94	Verse 6; TB followed a measure later by SA



95	Interlude
96-105	Refrain in an imitative style; AB, T, S staggered entrances

## Text

Ching-a-ring-a ring ching ching,  
Ho-a ding-a ding kum lar-kee.  
Ching-a-ring-a ring ching ching,  
Ho-a ding-a ding kum lar-kee.

Brothers gather round,  
Listen to the story,  
'Bout the promised land,  
An' the promised glory.

You don't need to fear,  
If you have no money,  
You don't need none there,  
To buy you milk and honey.

There you'll ride in style,  
Coach with four white horses,  
There the evenin' meal,  
Has one, two, three, four courses.

Ching-a-ring-a ring ching ching,  
Ho-a ding-a ding kum lar-kee.  
Ching-a-ring-a ring ching ching,  
Ho-a ding-a ding kum lar-kee.

Nights we all will dance,  
To the harp an fiddle,  
Waltz and jig and prance,  
"Cast off down the middle."

When the mornin' comes,  
All in grand and splendor,  
Stand out in the sun,  
And hear the holy thunder.

Brothers hear me out,  
The promised land's a-come-in'  
Dance and sing and shout,  
I hear them harps a strummin'.

Ching-a-ring-a ching, ching, ching,  
Ching-a-ring-a ching, ching, ching,  
Ching-a-ring-a ching, ching,  
Ching-a-ring-a ching, ching,  
Ching-a-ring-a  
Ching-a-ring-a  
Ching-a-ring-a  
Ring, ching, ching, ching, Chaw!



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