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"Joy in Community" - Program Notes

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“Joy in Community”

Program Notes

Elliot Plummer

MUAP 622 - Recital: Choral

December 8th, 2022

In Meeting We Are Blessed

Composer: Troy D. Robertson (b. 1978)

Dr. Robertson holds degrees from Florida State University (Ph.D.), the University of North Carolina at Greensboro (M.M.), and Furman University (B.M.Ed).¹ He is currently the Director of Choirs at Tarleton State University (TSU) where he conducts various choral ensembles. Prior to his position at TSU, Dr. Robertson was an Assistant professor of Music Education at Ithaca College, Associate Conductor of the Charlotte Oratorio Singers and Charlotte Chamber Singers, and was a high school choir director for several years.² Apart from his teaching and conducting positions, Dr. Robertson is an active composer and clinician. His body of work includes over 20 published choral compositions. His piece *In Meeting We Are Blessed* is a part of the music distributor J.W. Pepper & Son's "Editor's Choice" series.³

Dr. Robertson wrote *In Meeting We Are Blessed* in 2014 for combined performances by the Festival Singers of Florida and the Nairobi Chamber Chorus in Nairobi, Kenya.⁴ The text of the piece was written by R. Gatsnahos and inspired by the work of English author John Donne (1572-1631). In speaking with Dr. Robertson, he said "...the text [is] loosely based on "Soul's Joy" by John Donne..."⁵ The influence of Donne's poem can be seen in the parallels between it and the text by R. Gatsnahos:

¹ Troy D. Robertson, "Biography," accessed October 18th, 2022, <http://www.troydrobertson.com/about>

² Ibid.

³ Ibid.

⁴ Robertson, Troy D. 2022. In discussion with Elliot Plummer. October 18-19th, 2022. Personal email.

⁵ Ibid.

*Since I must leave myself with thee, And carry thee with me -...This
wonder to the vulgar prove, Our bodies, not we move.*

- John Donne, "Soul's Joy" (1609)⁶

*You're not alone and you never more will be, I will be with you
and I will carry you with me...Surely we will prove it's not
ourselves, but our bodies that move.*

- R. Gatsnahos, "In Meeting We Are Blessed" (2014)⁷

When writing the piece, after selecting the text, Dr. Robertson said that "[he had] no particular expertise in Kenyan music, but felt the pop rhythm would be well suited to the style of the melody."⁸ His setting captures two things: celebration and tender assurance. The legato melody presented by the basses and tenors is made more celebratory and lively by the syncopated entrances in the soprano and alto voices (mm.3-14).⁹ In keeping with the celebratory feel, the loud dynamic on "you're not alone..." starts at mm. 38-39 and also gives the audience, and the performers, the piece's first tender assurance. Robertson achieves this feeling of togetherness by pairing up the voice parts - basses and sopranos, and tenors and altos - and having them weave in and out of one another (i.e. mm. 45-47). Moreover, there is a sense of "baton passing" or "hand holding" in this section as one pair of voices begins a phrase as the other pair finishes a phrase (i.e. their friendship is enduring - ongoing).

⁶ John Donne, edited by E.K. Chambers, *Poems of John Donne, vol. I* (London: Lawrence & Bullen, 1896). Pg. 75-76

⁷ Robertson, Troy D. *In Meeting We Are Blessed*. Chapel Hill, NC: Hinshaw Music. 2016

⁸ Robertson, Troy D. 2022. In discussion with Elliot Plummer. October 18-19th, 2022. Personal email.

⁹ Robertson, Troy D. *In Meeting We Are Blessed*. Chapel Hill, NC: Hinshaw Music. 2016

Al Shlosa D'Varim

Composer: Allan E. Naplan (b. 1972)

Text: *Pirkei Avot* (Mishnah)

Allan E. Naplan is an American composer from the North Shore (coastal area between Boston and New Hampshire), and currently resides and works in Arizona.¹⁰ There he serves as the executive producer and director of the Arizona Musicfest performance series, and is an active cantorial soloist and composer.^{11,12} Naplan is a graduate of the Ithaca College School of Music with a degree in classical performance and music education. His body of work celebrates his Judaism and includes such titles as “*Solomon’s Love*, a song cycle for male voice and chamber ensemble, and *Schlof Main Kind*, a Yiddish lullaby in remembrance of the Holocaust [(which was added to the music archives of the National Holocaust Museum in Washington, D.C)].”¹³

He was introduced to *Al Shlosa D'Varim* in

“Reform Shabbat services prior to Torah reading. Its lyrics state that the world is sustained by three things: Torah, prayer, and loving-kindness. For this piece, he looked for ‘a theme that serves everyone, not unique to being a Jewish theme...’”¹⁴

The *Mishna* (Jewish morality laws) states in section eighteen of the *Pirkei Avot* (Chapters of the Fathers) that “Rabban Simeon, the son of Gamaliel said, ‘By three things is the world preserved; by truth, by judgment [(or justice)], and by peace, as it is said, ‘Judge ye the truth and the judgment of peace in your gates.’”¹⁵ This is the translation that Naplan chose to set as he said

¹⁰ Rich Tenorio, “The classic story of a Jewish composer with North Shore roots,” *Jewish Journal* (November 21st, 2019), <https://jewishjournal.org/2019/11/21/the-classic-story-of-a-jewish-composer-with-north-shore-roots/>

¹¹ Ibid.

¹² Naplan, Allan. *Al Shlosa D'Varim*. New York, NY: Boosey & Hawkes, Inc., 1995.

¹³ Ibid.

¹⁴ Rich Tenorio, “The classic story of a Jewish composer with North Shore roots.”

¹⁵ Press, The Floating. *Pirkei Avot : Chapters of the Fathers*. Auckland: The Floating Press, 2014. Pg. 7. <https://search-ebSCOhost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=nlebk&AN=800743&site=ehost-live&scope=site>.

these lyrics “[have] a very wide reach to anyone singing the piece...any audience and any singer.”¹⁶

Those lyrics ought to speak to today’s world in a strong way, as those three pillars (truth, justice, and peace) are constantly under malicious scrutiny. *Al Shlosha D’Varim* was written in 1994, a time when, and since, world peace has been difficult to maintain. America, at the time, was reeling from the Gulf War (1990-1991) and about to experience the traumatic bombing in Oklahoma City, OK (1995).¹⁷ The penal justice system was also being questioned as the country found itself focusing on the O.J. Simpson trial. Possibly the pillar that has undergone the most radical shift in social perception is that of truth. Within the Judaic worldview, truth would best be obtained through reading and meditating on Torah. In the *Acquisition of the Torah* it is written that some of the qualifications for understanding are: discernment of the heart, attaching oneself to colleagues, discussion, laughter, long-suffering (aka patience), [having] a good heart, resignation under chastisement, rejoicing in one’s portion, loving mankind, and bearing the yoke of one’s fellow.¹⁸

Since *Al Shlosha D’Varim* was written (1994), the world has been in constant turmoil. Again, its lyrics serve as a reminder of the things for which each heart should yearn: peace, justice, and truth. Kaplan’s music exemplifies the text through the use of a partner song. The sopranos and altos carry the two themes simultaneously representing the balance and importance of these three pillars (truth, justice, and peace). As the piece develops, Kaplan uses the tenor and

¹⁶ Rich Tenorio, “The classic story of a Jewish composer with North Shore roots.”

¹⁷ Day, Alan J., ed. *Annual Register: World Events In 1995*. London: Cartermill Publishing, 1995. Accessed October 5, 2022. ProQuest Ebook Central.

¹⁸ Ibid. 29

bass voices as a means of supporting and embellishing the two themes. He does this harmonically (i.e. mm. 21-28), and contrapuntally (i.e. in the tenor voice from mm. 38-45).¹⁹

It Takes a Village

Composer: Joan Szymko (b. 1957)

Joan Szymko was born and raised in the Southwest side of Chicago.²⁰ She is the youngest of five siblings, and from an early age was encouraged to pursue musical studies (albeit, not as professional ends). Joan's childhood home was filled with live and recorded music.²¹ From a young age Joan studied piano, led liturgical music at Mass, and sang in her high school choir.²² Yet, she credits her avid listening to a diverse body of music as the most important during her formative years.²³ She continued her formal music education at the Chicago Musical College at Roosevelt University and received a B.S. in Music Education (1979) at the University of Illinois (Urbana) with a vocal/choral emphasis.²⁴ After her undergraduate studies, Joan moved out west to Seattle, Washington to pursue teaching high school choir.²⁵ She was unable to find work in the public school systems, but after what she would recognize as "divine intervention," she was asked to accompany the Seattle Women's Ensemble (SWE).²⁶ It was not long thereafter that Joan was conducting SWE. In the following years, she conducted the Aurora Chorus, worked for University Baptist Church, and founded the Viriditas Vocal Ensemble. Since then Joan has

¹⁹ Kaplan, Allan E., *Al Shlosha D'Varim*, Boston, New York City, Boosey & Hawkes, Inc, 2009

²⁰ Szymko, Joan, and Debra Spurgeon. "The Conductor as Composer An Interview with Joan Szymko." *The Choral Journal* 54, no. 5 (2013): 34. <http://www.jstor.org/stable/23646148>.

²¹ *Ibid.* 36

²² Joan Szymko, "About Joan Szymko," 2022, accessed October 9th, 2022. <https://www.joanszymko.com/about>

²³ *Ibid.*

²⁴ *Ibid.*

²⁵ Szymko, Joan, and Debra Spurgeon. "The Conductor as Composer An Interview with Joan Szymko." Pg. 38

²⁶ *Ibid.*

devoted the majority of her time to composition and has created a large and eclectic body of work (a large portion of which is specifically written for female and developing voices).

The piece, *It Takes a Village* is Joan's best-selling and most widely performed composition.²⁷ She has written about this song saying:

“In adapting the West African saying, ‘it takes a village to raise a child.’ I sought to embody the cultural concept behind this proverb - that it is truly all the individual parts linked and working together that create and support the whole. The four vocal rhythms in the main portion of the work, each with its own character and function are essential to creating the unique energy and movement of ‘Village.’ Only when they are sung together does a truly joyful spirit arrive.”²⁸

The rhythmic character generated by the four main parts is inspired by African drumming patterns. Joan spent some time in the 90s as a performer with the Anzafa African Marimba Ensemble, and in doing so became “quite at home with the polyrhythms of African music...”²⁹

It Takes a Village is a musical representation of community. As Joan said, “...all the individual parts linked and working together that create and support the whole...” are an attempt to capture the joyous, and sometimes chaotic, nature of living amongst and alongside others.³⁰

Bonse Aba

Composer: Victor C. Johnson (b. 1978)

Bonse Aba was written by Dallas native, Victor C. Johnson. Mr. Johnson is an internationally recognized composer and arranger, whose prolific compositional output includes

²⁷ Joan Szymko, “It Takes A Village,” 2022, accessed October 11th, 2022.

<https://www.joanszymko.com/works/ind/it-takes-village>

²⁸ Ibid.

²⁹ Szymko, Joan, and Debra Spurgeon. “The Conductor as Composer An Interview with Joan Szymko.” Pg. 39

³⁰ Joan Szymko, “It Takes A Village,” 2022, accessed October 11th, 2022.

over 350 pieces of sacred and secular vocal solo, choral, and keyboard music.³¹ Mr. Johnson received his Bachelor of Music Education from the University of Texas at Arlington and has held his post as Minister of Worship and Arts at Shiloh Baptist Church in Plano, Texas since 2007.³²

In 2009, Mr. Johnson had the opportunity to serve as a teacher at a Zambian fine arts camp for a group of students from the Tache Home and Balm of Gilead Home in Lusaka, Zambia, Africa.³³ He was first exposed to the lyrics and melody of *Bonse Aba* when he, and others, were welcomed in song by the students of the fine arts camp. The loose translation of the text is “All who sing with [the] spirit have a right to be called the children of God.”³⁴ While the text is undoubtedly sacred, the song is often used in welcoming ceremonies and/or professionals in both sacred and secular contexts. Mr. Johnson dedicated his arrangement of this traditional Zambian song to the students of Tache Home and Balm of Gilead Home, as well as the 2009 TEAM ZAMBIA! members from the Academy of Fine Arts in Ft. Worth, Texas.³⁵

Music in Zambia is integral to community life.³⁶ Music making is almost exclusively a social event and is something that “belongs to the community as a whole.”³⁷ The composer and arranger Andrew Fischer had this to say in an interview with the Oxford Middle School Chorus of Overland Park, Kansas when discussing his arrangement of *Bonse Aba*:

³¹ Victor. C. Johnson, “About Me,” 2020, accessed October 25th, 2022, <http://www.victorjohnsonmusic.com/about-me/>

³² Ibid.

³³ Johnson, Victor C., *Bonse Aba*. Dayton, OH: Heritage Music Press, 2010

³⁴ Ibid.

³⁵ Ibid.

³⁶ Prince F.M. Lamba, “Traditional Music in Zambia,” April 20th, 2016, accessed October 25th, 2022, <https://www.musicin africa.net/magazine/traditional-music-zambia>

³⁷ Ibid.

“They [Zambians] sing for community, expression, freedom, worship and release. They sing at the tops of their lungs [and] from the bottoms of their hearts, and it is never an isolated activity.”³⁸

The overall feel of the song is celebratory. It is a celebration of togetherness and community. That feeling is reflected in the music in a number of ways 1.) the upbeat tempo, 2.) the syncopated articulate rhythms heard throughout, 3.) the major key in which it is written, and 4.) the call and response from the song. The song is an invitation to join in with the performers, truly creating an environment where all can join in and “sing with the spirit.”

Come Walk with Me & And So Shall I Sing

Composer: Johan Sebastian Bach (1685-1750)

Arranger: Geoffery Edwards (b. 1964)

Johann Sebastian Bach was born in Eisenach, northeast of Frankfurt.³⁹ He received his early musical training from his father, Johann Ambrosius, until his death in 1695. At the age of ten, J.S. Bach’s musical education was continued by his older brother Johann Christoph. Bach served in multiple musical positions: chorister, violinist, organist, and *kapellmeister*. However, in 1723 (at age 38), Bach took on one of the most prestigious positions in all of northern Germany, *Kantor* at the Thomaskirche in Leipzig. Many other well-known and respected musicians such as Telemann, vied for the position but were ultimately set aside in favor of Bach. It was in Leipzig that Bach wrote many of his most celebrated choral works (i.e. the *B minor Mass* and *Singet dem Herrn*).

Near the end of his life, Bach developed cataracts, and in March of 1750, he underwent two eye operations to correct the issue. Unfortunately, the operations were unsuccessful and traumatic, and he died of a stroke on July 28th, 1750. Unlike his contemporary Handel (who

³⁸ “Bonse Aba Lesson Plan Background,” March 28th, 2019, accessed October 25th, 2022, https://bluevalleyk12.libguides.com/ld.php?content_id=47147995

³⁹ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press USA - OSO, 2009. Accessed March 29, 2022. Pg. 293 ProQuest Ebook Central.

unfortunately underwent the same operation from the same doctor), who was internationally received, Bach's music went without wide reception immediately after his death.

The aria "Come Walk with Me," (*Bist du bei mir* - BWV508) is misattributed to Bach; it is actually the work of one of his contemporaries Gottfried Heinrich Stölzel (1690-1749).⁴⁰ The misattribution to Bach was due to his gifting the song to his second wife Anna Magdalena.^{41,42} Stölzel was widely received as an excellent teacher and theorist in his time, even being elected to Lorenz Christoph Mizler's (another respected composer, as well as physician and mathematician) Societät der Musikalischen Wissenschaften (Society of Musical Sciences).⁴³ Mizler prized Stölzel's music so much so that he ranked him over J.S. Bach. Bach himself enjoyed Stölzel's music and had performed some of his vocal works.⁴⁴

"So Shall I Sing" (*Der Herr segne euch* - BWV 196) is the duetto that comes from Bach's Cantata *Der Herr denket an uns* (*The Lord careth for us* - BWV 196), which he wrote in 1708.⁴⁵ This cantata comes from Bach's earliest vocal works. They are characterized primarily by two elements: 1.) they are largely choral with very few soloistic passages, and 2.) the predominance of their text is taken directly from scripture (BWV 196 is largely taken from Psalm 115:12-15).⁴⁶ Browne's commentary on this cantata provides the following insights:

⁴⁰ Emily Ezust, "Bist du bei mir," Sept. 2018, October 1st, 2022, the https://www.lieder.net/lieder/get_text.html?TextId=382

⁴¹ Ibid.

⁴² Netherlands Bach Society, "Bach - Bist du bei mir BWV 508 - Daniels," Netherlands Bach Society, November 6th, 2018, YouTube video, 2:43, https://www.youtube.com/watch?v=i6dTpDTozmc&ab_channel=NetherlandsBachSociety

⁴³ Hennenberg, Fritz. "Stölzel [Stöltzel, Stözl], Gottfried Heinrich." *Grove Music Online*. 2001; Accessed 1 Oct. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026841>.

⁴⁴ Ibid.

⁴⁵ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press USA - OSO, 2009. Accessed March 29, 2022. Pg. 294 ProQuest Ebook Central.

⁴⁶ Ibid. 294, 297

“... [BWV 196 is] almost certainly one of Bach’s earliest vocal compositions...[and] according to Dür, Wilhelm Rust, editor of the Bach Gesellschaft edition (1864), and Philip Spitta, Bach’s biographer, both reached the conclusion that the cantata was written for a wedding...on such evidence he [(Spitta)] speculated that the cantata was written for the wedding...or Johann Lorenz Stauber...who married Regina Wiedemann, an aunt of Bach’s wife. The conjecture evokes a pleasing image of the young Bach and his wife returning on a bright summer’s day to the small village church where they were married with this delightful cantata as their wedding gift.”⁴⁷

Geoffrey Edwards’ arrangements of “Come Walk with Me” and “So Shall I Sing,” secularize Bach’s original texts in (only what one can assume as) an effort to make them more universally approachable. Edwards’ commentary in the forward of his collection of Bach songs entitled “Bach for Young Voices,” reads:

“French composer and educator Charles-Marie Widor wrote of J.S. Bach: “His music tunes the soul to a state in which we can grasp the truth and oneness of things and rise above everything that is paltry, everything that divides us...[and that these songs] celebrate the generational universality of Bach’s music...”⁴⁸

Edwards does a respectable job of reimagining Bach’s bass line, which accompanies the melody. The piano part is supportive of both the subject and counter-subject without becoming so supportive that it merely doubles parts (this is true for both “Come Walk with Me” and “So Shall I Sing”). Stölzel’s melody married to Edward’s English text is delightful. The text suits the melody, and in turn, is painted by the melody very clearly. For example, in “Come Walk with Me” (mm. 11-13) the text reads “...ever constant we shall remain,” and the stately dotted-eighth-

⁴⁷ Francis Browne, “Cantata BWV 196: *Der Herr denket an uns*: English Translation in Interlinear Format,” June, 2013, accessed October 1st, 2022, <https://www.bach-cantatas.com/Texts/BWV196-Eng3.htm>

⁴⁸ Bach, Johann Sebastian, arr. Edwards, Geoffrey, *Bach for Young Voices*, Dayton, OH, Heritage Music Press (The Lorenz Corporation), 2017.

sixteenth rhythm helps secure the feeling of dependability, as well as the harmonic structure which is a strong half-cadence (V-I-V/V-V).⁴⁹

Certainly, the world is in a season of deep division. Hopefully, the timelessness, strength, and inspiring nature of Bach's music (as well as his faith) can speak to the troubled soul of this present age.

Joyful, Joyful Day

Composer: G.F. Handel (1685-1759)

“George Frideric Handel was born in Halle, Germany, a small city north of Leipzig where he spent his youth studying music theory, organ, harpsichord, and violin...”⁵⁰ By the age of twenty-one, Handel traveled to Italy to compose operas, oratorios, and motets for venues and art patrons of high repute. In so doing he “gained considerable fame”⁵¹ and was appointed *Kapellmeister* of the Elector of Hanover. The Elector succeeded Queen Anne of England in 1714 and became King George I.⁵² Handel, still in the employ of the new king, changed his permanent residence to London, and became a formal British subject in 1727.⁵³

“Handel, for most of his life...[was] a composer of Italian opera, but, in the [eighteenth century], he gained reputation as a religious composer...[he] was revered as someone who eventually saw the light of religion, rather than a savvy entrepreneur who saw a new market...”⁵⁴

⁴⁹ Stölzel, Bach, arr. Edward, *Come Walk with Me*, Dayton, OH, Heritage Music Press, 2017

⁵⁰ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, Incorporated, 2009. Accessed September 12, 2022. ProQuest Ebook Central. 326

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Martin, David. “Hallelujah! Handel’s Ongoing Influence.” *The Choral Journal* 52, no. 2 (2011): 53. <http://www.jstor.org/stable/23561216>.

Handel's most famous contemporary was born in the same year, and essentially "next door" to him. That famous contemporary was Johann Sebastian Bach. For a time, Bach and Handel were considered twin "sweet singers of Christ" with Bach the serious twin.⁵⁵ However, it could now be argued that the two are co-equal giants whose work is more than worthy of study.⁵⁶

Handel's *Acis and Galatea* was written in 1718, during the time of his life when opera was his main focus. This work belongs to the genre of Masque, a form of entertainment that developed in England during the 16th and 17th centuries around masked dance.⁵⁷ The themes often centered around allegory or Greek mythology, and by Handel's time were typically performed for a royal occasion such as a wedding or for the entertainment of a dignified guest.⁵⁸ Handel's masque is based on Ovid's story of a Sicilian goddess (Galatea), her beloved shepherd (Acis), and the vicious giant Polyphemus.⁵⁹ However, it was not the first staging of this story. In 1701 (written 17 years prior to Handel's setting) one of the most notable masques was Eccles's *Acis and Galatea* to the libretto of P.A. Motteux.⁶⁰ Handel was influenced by the masque tradition, and his setting of *Acis and Galatea* was his early version of *The Masque of Esther*. Handel's many musical talents showed his mastery of synthesizing the best musical features of English masque and semi-opera with those of Italian opera.⁶¹

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Lefkowitz, Murray. "Masque." *Grove Music Online*. 2001; Accessed 13 Sep. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017996>.

⁵⁸ Lewcock, Dawn. "Masque [Mask, Maske]". *The Literary Encyclopedia*. First published 08 March 2007 <https://www.litencyc.com/php/stopics.php?rec=true&UID=699>, accessed 13 September 2022.

⁵⁹ BARKER, JOHN W. "HANDEL: Acis and Galatea." *American Record Guide* 82, no. 4 (July 2019): 102. <https://search-ebsohost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=ulh&AN=137088552&site=ehost-live&scope=site>.

⁶⁰ Lefkowitz, Murray. "Masque." *Grove Music Online*. 2001; Accessed 13 Sep. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017996>.

⁶¹ Ibid.

How Can I Keep From Singing

Quaker Hymn (c. 1800)

Arranger: Gwyneth Walker (b. 1947)

This arrangement of the Quaker hymn, *How Can I Keep From Singing?* was written by Gwyneth Walker in 1996. She started composing at the age of two, and before she started her formal music training she grew interested in folk music and rock and roll.⁶² Walker graduated from Brown University and the Hartt School of Music with a B.A.(1968), M.M. (1970), and D.M.A. (1976) degrees in Music Composition.⁶³ She held teaching positions at Oberlin, the Hartford Conservatory, and the Hartt School of Music. However, she left teaching in 1982 to pursue full-time composition.⁶⁴ Her current catalog consists of over 160 commissioned works for orchestra, band, chorus, and chamber ensembles.⁶⁵

Walker says this about the original Quaker hymn:

“This song is based on a Quaker hymn dating back to the 1800s in the United States. References to the persecution of Friends [(aka. Quakers)] may be heard in the lyrics. Yet, faith and courage prevail. This new arrangement emphasizes the celebratory and life-affirming aspects of the song...I have always liked this song, so I decided to make my own arrangement. In doing so, I changed the original, triple meter into a duple meter, for the extra strength and triumph that would come with the duple meter. I also added quite a few lyrics!”^{66,67}

⁶² Edwards, J. Michele. "Walker, Gwyneth Van Anden." *Grove Music Online*. 2001; Accessed 3 Oct. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0002022301>.

⁶³ Walker, Gwyneth, *How Can I Keep From Singing*, Boston, MA, E.C. Schirmer Music Company Inc., 1996

⁶⁴ Edwards, J. Michele. "Walker, Gwyneth Van Anden." *Grove Music Online*. 2001; Accessed 3 Oct. 2022.

⁶⁵ Walker, Gwyneth, *How Can I Keep From Singing*, Boston, MA, E.C. Schirmer Music Company Inc., 1996

⁶⁶ Ibid.

⁶⁷ Gwyneth, Walker, “How Can I Keep From Singing?” accessed October 1st, 2022, <https://www.gwynethwalker.com/howcanik.html>

The Quaker (or Friends as they were also known) movement began in mid-seventeenth century England under the (primary) leadership of one man, George Fox.⁶⁸ They became socially prominent due to their strict commitments to pacifism; frugality; integrity, and charity; a consistent posture of nonconformity; and tight-knit community life.⁶⁹ The Quaker movement became popular enough to inspire the minds of many nineteenth-century British and American novelists, most prominently Harriet Beecher Stowe and her work *Uncle Tom's Cabin*.⁷⁰ While not specifically about Quakers, the values and virtuous characters found within reflect those of Judeo-Christian morality and Quakerism generally. "The influence attributed to the book was so great that a likely apocryphal story arose of Abraham Lincoln meeting Stowe at the start of the Civil War and declaring, "so this is the little lady who started this great war."^{71,72} It is their (the Quakers) opposition to war, work for peace, and ideas on spiritual equality that they are best known for.⁷³

Below is a photo of *How Can I Keep From Singing* in its original publication (*Jewels for the Secondary School*):

⁶⁸ Dandelion, Pink. *Quakers : A Very Short Introduction*. Oxford: Oxford University Press, 2008. Accessed October 3, 2022. ProQuest Ebook Central. Pg. 22,23

⁶⁹ Robynne Rogers Healey. *Quakerism in the Atlantic World, 1690–1830*. The New History of Quakerism. University Park, Pennsylvania: Penn State University Press, 2021. Pg. 153. <https://search-ebscohost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=nlebk&AN=2764700&site=ehost-live&scope=site>.

⁷⁰ Robynne Rogers Healey. *Quakerism in the Atlantic World, 1690–1830*. The New History of Quakerism. University Park, Pennsylvania: Penn State University Press, 2021. Pg. 153. <https://search-ebscohost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=nlebk&AN=2764700&site=ehost-live&scope=site>.

⁷¹ "Uncle Tom's Cabin," Wikimedia Foundation, last modified October 1st, 2022, https://en.wikipedia.org/wiki/Uncle_Tom%27s_Cabin#CITEREFStowe1911

⁷² Stowe, Charles Edward (1911). *Harriet Beecher Stowe: The Story of Her Life*. Houghton Mifflin Co. Pg. 203.

⁷³ Dandelion, Pink. *Quakers: A Very Short Introduction*. Oxford: Oxford University Press, 2008. Accessed October 3, 2022. ProQuest Ebook Central. Pg. 22

16 HOW CAN I KEEP FROM SINGING. R. L.

1. My life flows on in end-less song; A-bove Earth's la-men-ta-tion, I catch the sweet, tho'
 2. What tho' my joys and comfort die? The Lord my Sav-iour liv-eth; What tho' the dark-ness
 3. I lift my eyes; the cloud grows thin; I see the blue a-bove it; And day by day this

far-off hymn That hails a new cre-a-tion; Through all the tu-mult and the strife, I
 gath-er round? Songs in the night He giv-eth; No storm can shake my in-most calm, While
 pathway smooths, Since first I learned to love it; The peace of Christ makes fresh my heart, A

hear the mu-sic ring-ing; It finds an e-cho in my soul—How can I keep from sing-ing?
 to that re-fuge cling-ing; Since Christ is Lord of heaven and earth, How can I keep from sing-ing?
 fountain ev-er spring-ing; All things are mine since I am His—How can I keep from sing-ing?

Image #1: “How Can I Keep From Singing” from *Jewels for the Sunday School* by R.F. Lowery⁷⁴

Lift Every Voice and Sing

Composer: J. Rosamond Johnson (1873-1954)

Text: James Weldon Johnson (1871-1938)

Arranger: Rollo Dilworth (b. 1970)

Lift Every Voice and Sing is one of America’s most beloved anthems. In 1900 “*Lift Every Voice and Sing* was one of several works considered for [the honor of being called a national anthem], but *The Star Spangled Banner* achieved that status in 1931.”⁷⁵ *Lift Every Voice...* was first a poem written by James Weldon Johnson in 1899, and set to music, by his brother Rosamond, one year later.⁷⁶ These brothers left an indelible mark on American music and history, both with this song and their lives.

⁷⁴ Lowery, Rev. Robert, “How Can I Keep From Singing” (from *Jewels for the Sunday School*), Philadelphia, PA, Perkinpine and Higgins, 1869, Pg. 20.

⁷⁵ Marvin Curtis “Rehearsal Break.” *Choral Journal* 62, no. 2 (September 2021): 43.

⁷⁶ Burton W. Peretti, “Lift Every Voice and Sing,” The Library of Congress (National Registry, 2016), 2.

James and J. Rosamond Johnson were born in Jacksonville, Florida in the late 19th century. America was reeling from the devastation left by the Civil War and by the time the brothers were born, had entered the Reconstruction Era (approximately 1863-77).⁷⁷ This was a time of radical civil change. The thirteenth, fourteenth and fifteenth amendments were added to the US constitution granting: voting rights to African American men, the abolition of slavery, citizenship, and civil liberties to over four million African Americans.⁷⁸ Despite the significance of those legal and social steps of progress, people of color were still marginalized. The soon-to-come Jim Crow Era brought forth laws of segregation that rendered Americans of color second-class citizens. However, despite the ignorance that surrounded them, James and Rosamond grew up in the thriving city of Jacksonville and were provided a middle-class environment.⁷⁹ Both brothers went on to pursue instruction from institutions of higher education. James graduated Atlanta University in 1894 and went on to study medicine at Harvard University.⁸⁰ He was an author of both poetry and prose, a principal, the first black professor at New York University, and the first African American to pass the Florida State bar exam.⁸¹ J. Rosamond attended Boston's New England Conservatory where he studied: piano, organ, composition, and voice.⁸² Upon their return to Jacksonville in the late 1890s, James began to pen the poem that would later become the text for the song of the same name (*Lift Every Voice and Sing*). James recalls the composing of this poem in his book *Along This Way*, and says:

“I got my first line: ‘Lift ev’ry voice and sing.’ Not a startling line; but I worked along grinding out the next five...I paced back and forth on the front porch, repeating the lines over and over to

⁷⁷ Marvin Curtis “Rehearsal Break.” *Choral Journal* 62, no. 2 (September 2021): 44.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Doug Peck, “Lift Every Voice and Sing,” program notes for Lyric Opera of Chicago, *For the Love of Lyric*, Solomon Howard, Doug Peck, Music Director, September 13th, 2020, Chicago, IL, accessed September 29, 2022

⁸¹ Marvin Curtis “Rehearsal Break.” *Choral Journal* 62, no. 2 (September 2021): 45.

⁸² Ibid.

myself, going through all of the agony and ecstasy of creating...I could not keep back the tears, and made no effort to do so.”⁸³

Rosamond, in setting his brother's poem, sought to reflect the emotional dissonance conveyed by the lyrics. Understanding how this is expressed musically is succinctly described by Imani Perry, in her book *May We Forever Stand: A History of the Black National Anthem*. She says:

“...Rosamond wrote in a major key, but he shifts to a minor key towards the end of each verse, moving the spirit from high to low, from hope to despair...Rosamond paired sadness with triumph and resilience. The highest notes of the [song] are found in the words “rise,” “beat,” and “might,” giving, again, the sensibility of a march, if not a compositional form...”⁸⁴

In keeping with Rosamond's compositional intent (and that of James' text) of *Lift Every Voice and Sing*, the arranger of this song, Rollo A. Dilworth adds subtle polyphony (i.e. mm. 38 - “stony the road we trod...”, mm. 54 - “we have come over a way that with tears has been watered...”) and two key changes to amplify the feelings of hope and despair.

The history and struggles of people of color in America are undeniable and were a significant contributing factor in the writing of *Lift Every Voice and Sing*. That being said, the scope of this song is not limited to issues of racial inequality. Professor of English and Humanities at Clark Atlanta University, Dr. Timothy Askew concludes that “a Black National Anthem is amazing. It is. But the song is an anthem of universal uplift. It’s a song that speaks to every group that struggles...”⁸⁵ His sentiment is reflected by the words of world-renowned conductor and music educator Dr. André Thomas, who says

⁸³ James W. Johnson. *Along This Way: The Autobiography of James Weldon Johnson*. New York: Viking Press, 1968.

⁸⁴ Imani Perry, *May We Forever Stand: A History of the Black National Anthem* (Chapel Hill, NC: University of North Carolina Press, 2018)

⁸⁵ Timothy Askew, *Cultural hegemony and African American Patriotism: An Analysis of the Song Lift Every Voice and Sing* (Linus Publications, 2010).

“the piece calls for equality and challenges us each time it is performed to ‘march on till victory is won.’ It also reminds us that the journey may not be easy (‘...stony the road we trod...’)...The song rallies and unifies others in this global experience called life.”⁸⁶

There Has to Be a Song

Composer: Andrea Ramsey (b. 1977)

Text: Bob Benson

Andrea Ramsey was born and raised in rural Arkansas. As a child, she did not have access to much digital entertainment (i.e. television), and her home was a “considerable drive” away from the nearest town.⁸⁷ Imagination was her entertainment, and her days were filled with playing in the woods, drawing, and experimenting with sound at the piano.⁸⁸ Andrea went on to study music formally. She received her bachelor's degree in choral music education from Ohio State University, her M.M. in choral conducting from the University of Kansas, and her Ph.D. in Music Education from Michigan State University.⁸⁹ Dr. Ramsey currently teaches at the University of Colorado, Boulder, and as a composer has over 70 published titles.⁹⁰

Her piece, *There Has to Be a Song* was written as a gift to her friend Janeal Krehbiel “upon the loss of her mother...”⁹¹ Dr. Ramsey said this about her friend, “Janeal was very kind to me when I relocated to Lawrence KS to get my M.M. and at that time was conducting the

⁸⁶ Thomas, André. “From the President: The Power of a Song... Lift Every Voice and Sing!” *Choral Journal* 62, no. 7 (March 2022): 4. <https://search-ebSCOhost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=asn&AN=155617086&site=ehost-live&scope=site>

⁸⁷ Sandra L. Mathias. “Meet the Composer: Andrea Ramsey.” *Kodaly Envoy* 41, no. 4 (Summer 2015): 6. <https://search-ebSCOhost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=eue&AN=109437701&site=ehost-live&scope=site>.

⁸⁸ *Ibid.* 7

⁸⁹ Andrea Ramsey, “Abbreviated Bio,” 2015, accessed October 17th, 2022, <https://www.andreams.com/team/andrea-ramsey/#:~:text=She%20received%20her%20Ph.,from%20The%20University%20of%20Kansas>.

⁹⁰ Sandra L. Mathias. “Meet the Composer: Andrea Ramsey.” *Kodaly Envoy* 41, no. 4 (Summer 2015): 7.

⁹¹ Ramsey, Andrea. 2022. In discussion with Elliot Plummer. October 15th. Personal email.

Lawrence Children's Choir."⁹² The text for *There Has to Be a Song* is credited to Robert Benson, and during a discussion with Dr. Ramsey, she had this to say:

“The poet is deceased, something I learned when I reached out to Robert Benson, an author, to inquire for permission. He called me back and said “I didn’t write this text but I know the man who wrote it very well. He was my father.” Apparently, his father was a pastor who was gifted in compassion, but less gifted in administration. He was let go from his church and wrote “There Has to Be a Song” as the front piece for the first publication he organized with the family’s printing business.”⁹³

The subjects of the text are suffering, longing and hope. The song states “there are too many dark nights, too many troublesome days, too many wearisome miles...” yet “...there has to be a song to make our burdens bearable. There has to be a song to make our hopes believable.”⁹⁴ The text never explicitly states that the song has been found, or what the song is, but rather it tells us where the song is located, “somewhere down deep in a forgotten corner of each man’s heart.”⁹⁵

Ubi Caritas

Composer: Dan Forrest (b. 1978)

Dan Forrest is an American-born composer who holds two degrees from the University of Kansas: a doctorate degree in composition, and a master's degree in piano performance. His music has been praised by the international music community (i.e. *NY Concert Review*, *Classical Voice*, and *Salt Lake Tribune*).⁹⁶ His choral works have been recorded by such groups as

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ramsey, Andrea. *There Has to Be a Song*. Santa Barbara, CA. Santa Barbara Publishing Inc., 2010.

⁹⁵ Ibid.

⁹⁶ Ibid.

Seraphic Fire and Voces 8, and have been featured on the BBC Proms as well as national US radio and TV broadcasts.⁹⁷ He has four large-scale works to his name. These are *Requiem for the Living* (2013), *Jubilata Deo* (2016), *Lux: The Dawn From On High* (2018), and *Breath of Life* (2021).



Image #3: “Ubi Caritas” from *Translations and Annotations...* by Ron Jeffers (pg. 229)

Dan Forrest’s setting of this sacred Latin text was written in 2022. The piece was commissioned by the Hickory Choral Society (HCS, the same organization that commissioned Forrest’s *Requiem for the Living*).⁹⁸ Their request was inspired by two things: 1.) their ongoing commitment to finding new major works for the choral repertoire, and 2.) a desire to honor their founding conductor, Don Coleman, and his 42 years of service.⁹⁹ The opening line of the text, which reads *Ubi Caritas et Amor* translates to “where there is charity and love, God is there.”¹⁰⁰ This sentiment appropriately reflects the atmosphere (one of charity and love) that Mr. Coleman fostered at HCS.

While Dan Forrest’s setting is relatively new, the source text and plainchant are not. Its authorship is unknown, however, what is known is that “...it was most [likely] written in France

⁹⁷ Ibid.

⁹⁸ “Requiem for the Living.” Dan Forrest. *The Music of Dan Forrest*. Accessed September, 22nd 2022. <https://danforrest.com/music-catalog/requiem-for-the-living/>

⁹⁹ Dan Forrest, “Requiem for the Living,” program note for Dan Forrest, *Requiem for the Living*, (March 24th, 2013).

¹⁰⁰ Jeffers, Ron., Gordon. Paine, Ethan Daniel. Nash, and Joshua R. Jacobson. *Translations and Annotations of Choral Repertoire*. Corvallis, Or: Earthsongs, 1988. Pg. 229-230

during the 10th century.”¹⁰¹ The original context for the *Ubi Caritas* was during the Mass for Maundy Thursday.¹⁰² During this time

“...two events are commemorated: Christ’s institution of the Holy Eucharist [(Greek for “thanksgiving,” and also known as communion)¹⁰³] and his washing of the disciple’s feet. This latter rite, known as the *Mandatum* from the first word of the Introit (*Mandatum novum do nobis* - “A new commandment I give unto you, that you love one another, as I have loved you” (John 13:34), is Christ’s final lesson in charity, humility, and friendship.”¹⁰⁴

Multiple antiphons would have been sung during this mass. Some of those being: (the aforementioned) *Mandatum*, *Si ego Dominus* (John 13:14), *In hoc cognoscente omnes* (John 13:35), *Mameant in vobis* (I Cor. 13:13), and *Ubi Caritas* (which would have been performed at the end of the rite).¹⁰⁵

Ubi Caritas is both elegant and intricate. Dr. Forrest slowly unfolds the beauty of his setting by gradually adding voice parts and polyphony.¹⁰⁶ The piece begins with a unison presentation by the treble voices (e.g. mm. 5-11), then becomes more polyphonic with the introduction of the tenor and bass voices (e.g. beginning at mm. 31). The polyphony and dynamics mount, leading to the climatic moments of the piece (e.g. mm.71-85). In its original setting, *Ubi Caritas* reads “...cum beatis videamus. Glorianter vultum tuum, Christe Deus. Gaudium quod est immensum...” (...may we see along with the blessed, the glory of your face, O Christ. And let there be immeasurable joy...) Interestingly, at the climax of his setting, Dr.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Lord, Suzanne. *Music in the Middle Ages: a Reference Guide : A Reference Guide*. Westport: ABC-CLIO, LLC, 2008. Accessed September 25, 2022. ProQuest Ebook Central.

¹⁰⁴ Ibid.

¹⁰⁵ Jeffers, Ron., Gordon. Paine, Ethan Daniel. Nash, and Joshua R. Jacobson. *Translations and Annotations of Choral Repertoire*. Corvallis, Or: Earthsongs, 1988. Pg. 229-230

¹⁰⁶ Forrest, Dan. *Ubi Caritas*. Columbus, OH. The Music of Dan Forrest. Beckenhorst Press, Inc. 2022. Score

Forrest alters the order of the text slightly. His reads “...Glorianter vultum tuum, cum beatis videamus Christe Deus. Gaudium immensum...” (...the glory of your face, may we see along with the blessed, O Christ. And let there be immeasurable joy...). Given that the initial, and reiterated fortissimo dynamic occurs on the word “Glorianter” (e.g. mm. 71 and 78), it could be that Dr. Forrest is trying to highlight the glory of Christ in a more primary way. Instead of beginning the phrase with a request, Dr. Forrest begins it by recognizing the glory of Christ.

O Quam Gloriosum

Composer: Jacob Narverud (b. 1986)

Jacob Narverud was born in 1986.¹⁰⁷ He holds three degrees in music: Vocal Performance (BA, Emporia State University), Master of Music, and Doctor of Musical Arts (Conservatory of Music at the University of Missouri-Kansas City). His body of work has been deemed eclectic and spans from reimagined chants to arrangements of popular and Broadway music. He characterizes his compositional style as “being highly rhythmic...utilizing close harmonies based on dissonances of a minor second and major/minor ninths [and] unresolved triads with an added fourth degree.”¹⁰⁸ This piece, *O Quam Gloriosum* was inspired by and integrates elements of, the original plainchant of the same name (seen below).

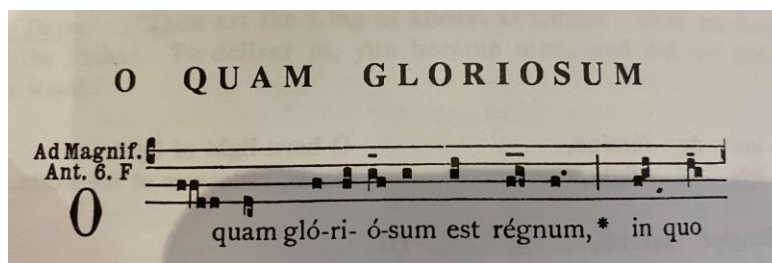


Image 2. “O Quam Gloriosum” from *Translations and Annotations...* by Ron Jeffers (pg. 178)

¹⁰⁷ “About.” Jacob Narverud. JAcob Narverud Composer/Arranger. Accessed June 23rd, 2022. https://www.jnarverud.com/_files/ugd/c85911_cdbfed4d4fb5437b93a3c33b6b09f2df.pdf?index=true

¹⁰⁸ Ibid.

In the year 610AD, Pope Boniface IV converted the Pantheon into a Christian Church in honor of the Blessed Virgin and the Holy Martyrs. This feast would later be recognized as the Feast of the Saints.”¹⁰⁹ This provides an important historical backdrop for understanding the text. *O Quam Gloriosum* is a celebratory antiphon to the *Magnificat* (a hymn to the Virgin Mary) that (historically) might come at the end of a Vesper service.¹¹⁰ During this celebration, it is traditional that Psalm 116:10, 14-15 be read.¹¹¹ It says: “I have believed, therefore I have spoken; I was greatly afflicted...I will pay my vows unto the LORD now in the presence of all his people. Precious in the sight of the LORD is the death of his saints (KJV).” Today, the Catholic Church continues to observe The Feast of the Saints (aka: All Saints Day; Solemnity of the Saints; Vigil of All Saints), and in so doing celebrates all of the saints who have passed on to glory.¹¹²

Dr. Narvarud captures the concepts of joy and sadness in the rhythmic content of *O Quam Gloriosum*. The song can be categorized into two main sections. The first is energetic and mix-metered and the second is lyrical with a gentler flowing accompaniment. The energetic sections of the song are bold and homophonic, emphasizing the primary syllable of the word “gloriosum” (glory) (e.g. mm. 1-13, 33-45, 76-end). This reinforces the concept of a joyful homecoming for all those who pass on to the “glorious kingdom.” The lyrical sections of the song are dolce and legato, beginning with the bass voices (e.g. mm. 15) and the alto voices (e.g. mm. 48). In both lyrical sections, the basses and altos share brief moments alone together. Dr.

¹⁰⁹ Jeffers, Ron., Gordon. Paine, Ethan Daniel. Nash, and Joshua R. Jacobson. *Translations and Annotations of Choral Repertoire*. Corvallis, Or: Earthsongs, 1988. pg. 179.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² “Ordinary Time: November 1st, Solemnity of All Saints,” 2022, accessed June 24th, 2022, <https://www.catholicculture.org/culture/liturgicalyear/calendar/day.cfm?date=2021-11-01##>

Narvarud may have done this because he wanted to capture a sense of solemnity or depth that is more characteristic of their respective tessituras.

O Quam Gloriosum was written in 2020. In March of that same year, the COVID-19 pandemic began. By today, nearly seven million people have died of COVID-19.¹¹³ While we who remain are deeply saddened by their loss, this piece reminds us that there is great hope for those in Christ and that their true homecoming is something to be celebrated. As the text reminds us they [the departed] are rejoicing with Christ in glory!

Rex Tremendae

Composer: W.A. Mozart (1756-1791)

Completed by: Franz Xaver Süßmayer (1766-1803)

Wolfgang Amadeus Mozart was born in Salzburg, Austria January 27th, 1756 and died in Vienna, December 5th, 1791.¹¹⁴ From a young age, Mozart's musical talents were recognized. Dennis Shrock writes that "he began composing and playing harpsichord in public by age five...[and] he was quickly recognized as a child prodigy."¹¹⁵ Though his life spanned a mere 35 years, his output and legacy are one of the most impactful in all of music history. His most well-known choral and operatic works include *The Magic Flute*, *Don Giovanni*, *The Marriage of Figaro*, *Ave verum corpus* (K618), *Missa brevis* (K192), *Missa solemnis* (K337), and of course,

¹¹³ "Daily Confirmed Deaths by COVID-19 per Million People," June 23rd, 2022, accessed on June 24th, 2022, <https://ourworldindata.org/explorers/coronavirus-data-explorer>

¹¹⁴ Eisen, Cliff, and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." *Grove Music Online*. 2001; Accessed 25 Jun. 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>

¹¹⁵ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press USA - OSO, 2009. Accessed June 25, 2022. ProQuest Ebook Central. Pg. 375

his *Requiem* (K626). The latter is one of music history's most celebrated and controversial pieces (in terms of its compositional authorship).

Requiem was written in Vienna in late 1791.¹¹⁶ However, Mozart died before its completion. Therein lies the beginning of the controversy. There is rigorous scholarly debate over who finished the various incomplete orchestration and vocal parts. However, it is widely accepted that two of Mozart's students, Franz Jacob Freystädler, and Franz Xavier Süssmayr (completed the instrumentation for the Sequence and Offertory, and wrote the Sanctus, Benedictus, and Agnus Dei "from scratch")¹¹⁷, and a family friend, Joseph Eybler (completed the *Dies irae* to the two added bars of the *Lacrimosa*) completed the *Requiem*.^{118,119} Shortly after its completion, the *Requiem* was performed twice in 1793 "once by Count Walsegg-Stuppach [(the man who commissioned the work from Mozart)]...and once by Baron van Swieten..."¹²⁰ Since then, Mozart's *Requiem* has become one of the most frequently performed choral works in history.¹²¹

The "Rex tremendae" belongs to the Sequence (sequenz/*sequentia*) of the *Requiem*. This larger movement is also referred to as the "Dies Irae" and includes the following: "Dies Irae," "Tuba mirum," "Rex tremendae," "Recordare," "Confutatis," and "Lacrimosa." The text for the sequence is "commonly ascribed to Thomas of Celano, the 13th-century Franciscan friar (1185-1260)...[however] the sequence "Dies Irae" is most probably of earlier origin, having been found

¹¹⁶ Ibid. 377

¹¹⁷ Mozart, W.A. *Requiem*, Basel, London, New York, Praha: Bärenreiter Urtext, 2020

¹¹⁸ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press USA - OSO, 2009. Accessed June 25, 2022. ProQuest Ebook Central. 377

¹¹⁹ Mozart, W.A. *Requiem*, Basel, London, New York, Praha: Bärenreiter Urtext, 2020

¹²⁰ Ibid.

¹²¹ Ibid.

in manuscripts dated c. 1250-55”¹²² The source text for the “Dies Irae” comes from Zephaniah 1:15-16 (the source text for the “Rex tremendae” is Luke 21:27). The earliest evidence of the inclusion of the “Dies Irae” into the Requiem Mass was in 14th century Italy and in French Missals of the 15th century.¹²³ It later survived the reforms of the Council of Trent (1545-1563) and became part of the Roman Missal in 1570 under Pope Pius V.¹²⁴

At the time of Mozart’s composing his *Requiem* he had not written for the Church (apart from *Ave verum corpus*) since 1782-3.¹²⁵ His reasons for returning to sacred music were likely varied. However, the financial incentive he received from Count Walsegg-Stuppach (to write a Requiem for his recently deceased wife) was likely too good to pass up.¹²⁶ After Mozart’s death (1791), in 1793 when the Count presented this piece he took credit for having composed the Requiem in its entirety.¹²⁷ However, there was a second presentation in the same year by Baron van Swieten who rightly credited Mozart with the work.¹²⁸ While the commission from the Count was the primary event for which Mozart’s *Requiem* was written, it was not the first event for which it was (or portions of it) presented. Two years prior (1791 - five days after Mozart’s death), Franz Jacob Freystädtler and Franz Xavier Süssmayr (students of Mozart’s) completed the unfinished work of the Kyrie and presented the Introitus at a memorial service for Mozart.¹²⁹

The unscrupulous and turbulent circumstances under which Mozart’s *Requiem* came into existence, in a way, reflect the dramatic nature of his own life and of the world around him. The

¹²² Jeffers, Ron., Gordon. Paine, Ethan Daniel. Nash, and Joshua R. Jacobson. *Translations and Annotations of Choral Repertoire*. Corvallis, Or: Earthsongs, 1988. Pg. 70

¹²³ Ibid. 74

¹²⁴ Ibid. 74

¹²⁵ Moseley, Paul. “Mozart’s Requiem: A Revaluation of the Evidence.” *Journal of the Royal Musical Association* 114, no. 2 (1989): 203–37. <http://www.jstor.org/stable/766531>. Pg. 210

¹²⁶ Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press USA - OSO, 2009. Accessed June 25, 2022. ProQuest Ebook Central. Pg. 377

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

latter half of the 18th century was ripe with revolution both politically and industrially. From 1776 to 1784 America was engaged in its Revolutionary War with England, shortly thereafter, in 1789 the French Revolutionary War began, and across Europe in the late 1700's the Great European Industrial Revolution was transforming the country's physical and financial landscape.¹³⁰ A Requiem is a mass for the dead, and Mozart certainly captures the intensity, perhaps even sorrow, of his own passing as well as that of the groaning of the world around him.

Song of the Earth

Composer: Dan Forrest (b. 1978)

Biographical information regarding Dan Forrest can be found under a previous program note (*Ubi Caritas*).

This piece, the sixth movement from this larger work (*Jubilate Deo*) is “The Song of the Earth,” with text of but one word: “alleluia.” Dan Forrest says that this movement “portrays the Earth itself singing - first wordlessly, but eventually finding its own voice.”¹³¹ This one word perfectly ties together the themes of the previous texts: “sing joyfully to God,” “enter into his presence with great joy,” “we are his people,” and “for the Lord is gracious.” The Earth’s response to these truths is to cry out in praise and to command all the peoples who dwell on it to do the same. Dan Forrest wrote this piece in 2016. At this time, Brantley Gassaway observed that the polarized church ostracized not only members of its own population, but both fundamental and progressive evangelicals from the rest of society.¹³² Furthermore, there was a continued

¹³⁰ “Neo-Classicism and the French Revolution.” *Grove Art Online/Benezit Dictionary of Artists*, June 25th 2022, <https://www.oxfordartonline.com/page/Neo-classicism-and-the-French-Revolution>

¹³¹ Ibid.

¹³² Brantley W. Gassaway, “Progressive Evangelicals and the Pursuit of Social Justice,” *Church History* vol. 85, No. 1 (March 2016): <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=2563b0f2-4789-488e-b60e-4ee4ff787f10%40redis>

decline in regular church attendance.¹³³ Over multiple decades leading to the 21st century, Gutzler tracked data that suggested that “[t]his pattern has continued for several generations in a row, to the point that many of today’s parents never received a faith education, and in some cases, they know less than their children...”¹³⁴ Given the disconnected, and spiritually deprived state of our world, there could not be a more timely message than the one found in *Jubilate Deo*. Forrest guides the musicians and audience in resounding praise as the vocal and orchestral textures become denser. The apex is measure 95 when all voice parts come together, in unity, to remember and proclaim praises to the one who has made us. When the only thing that can be said is “alleluia!”

¹³³ Gutzler, Michael D. “Big Data and the 21st Century Church.” *Dialog : a journal of theology* 53, no. 1 (2014): 23–29.

¹³⁴ *Ibid.*