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Bass, Bach, and Gesualdo: Liturgical Choral Works from Three Different Periods

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BASS, BACH, AND GESUALDO: LITURGICAL CHORAL WORKS FROM THREE DIFFERENT PERIODS

by

Andrew Hudson

B.A., University of California, Davis, 2013

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the

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Approved by:

Susan G. Davenport, Chair

Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE RESEARCH PAPER OF

ANDREW HUDSON, for the Master of Music degree in MUSIC, presented on 5 May 2017, at Southern Illinois University Carbondale.

TITLE: BASS, BACH, AND GESUALDO: LITURGICAL CHORAL WORKS FROM THREE DIFFERENT PERIODS

MAJOR PROFESSOR: Dr. Susan G. Davenport

This paper documents the research and rehearsal process for two performances conducted by the author: *Gloria* by Randol Alan Bass, presented on 6 December 2016 by SIU Concert Choir, SIU Choral Union, and Southern Illinois Symphony Orchestra; and a recital program presented on 9 April 2017 by a chamber ensemble organized specially for the event, consisting of "Tristis est anima mea" from *Responsoria Sanctae Spectantia Et Alia Ad Officium Hebdomadae* by Carlo Gesualdo, *O Crux Benedicta* by Carlo Gesualdo, and *Wer da gläubet und getauft wird* by Johann Sebastian Bach (BWV 37). For each work, the following topics will be discussed: composer biography, structure and harmonic analysis, conducting considerations, and review of recordings.

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CHAPTER 1

RANDOL ALAN BASS: *GLORIA***Composer Biography**

Randol Alan Bass is a self-taught composer and arranger known best for his Christmas season choral repertoire. He was born in Fort Worth, Texas, in 1953, and claims to have never formally studied composition, instead learning his craft through score study and analytical listening.¹ The composer relates that as a child, he "literally wore out the grooves listening to Mussorgsky and Respighi" trying to absorb and understand their sound. He wrote some band arrangements in high school, and says that when he got to University of Texas at Austin as an undergraduate, "they asked me to contribute some material [for the marching band], and I said, 'Before I do that, can I see some of the material you have? I don't think I know how to do this very well, the scoring... to make it sound like I keep hearing...'" So, I dug through and found out how all that worked". In particular, Mr. Bass emphasized the importance of comparing reduced sketches to the final fully-orchestrated version of a piece. After graduating, for about 12 years he worked primarily as an arranger for college and high school marching bands, before turning to conducting and composition.

Mr. Bass has had an eclectic musical background. He started out in band during junior high school, but says he switched to choir "because I somehow had heard that when you went to college, you had to sight-sing, in theory class... and I didn't want to look like a complete buffoon." That year in choir affected him so much that "I decided to make it my life, and drop

1 While his works are frequently performed, very little of substance has been written about Mr. Bass, in academic publications or other reputable sources. Unless otherwise noted, information in this chapter is from a phone interview with the composer on 15 November 2016.

the instrumental side of it, at least for the time being" to focus on becoming a choral teacher.² However, he continued to get regular work as an arranger and composer, and did not end up pursuing a career as a conductor— in part, he says, because "you kind of have to be a little bit of a sociopath, and I just don't have it. I won't push somebody off of a podium to get their job [...]". He also cites a background in community theater, some experience with Eastern European folk music, and significant capability as a piano improviser.

Most of Randol Alan Bass' compositions reflect this diverse background. His pieces are strongly sectionalized and employ frequent modulations, features typical of marching band repertoire; and yet his harmonic palette and orchestrational style are also clearly influenced by the French Impressionist school. In "Gloria", this stylistic debt can be seen in his frequent use of ninth chords and secondary dominants, treatment of chromaticism as contrasting diatonic chords rather than as passing dissonances to be resolved, third-relationships as important structural intervals, coloristic orchestration, frequent shifts of tempo and character, and a layered approach to texture. At the same time, Mr. Bass' background with choral music also shines through. The unaccompanied *senza misura* interlude at m. 105 is comparable to the use of chant as sectional dividers by Renaissance composers like Tallis and Sheppard, or to the use of unaccompanied chorus as an intensifying device by neoclassicists like Bruckner³ and Vaughan Williams.⁴ Also, according to the composer, the asymmetrical rhythms of Bulgarian and Polish vocal music inform the mixed-meter primary theme. Some of Bass' other compositions also

2 "And, uh, I did actually do that one time, way back there in the dark ages!" Mr. Bass

3 A. C. Howie, "Traditional and Novel Elements in Bruckner's Sacred Music", *The Musical Quarterly* 67 (4), 559, accessed on March 11, 2017, <http://www.jstor.org/stable/742078>

4 Ralph Vaughan Williams, *Toward The Unknown Region* (Leipzig: Breitkopf & Hartel, 1907). See for example m. 12, 46, 63, 117, 196, etc.

reveal notable influences: the contrapuntal interlude in m.459-477 of "A Feast of Carols" seems like a careful study in J. S. Bach's use of sequences as a vehicle for motivic development, and the use of dissonant brass in m. 380-385 is undoubtedly influenced by Stravinsky's rhythmic and dissonant use of the brass section in orchestral works.

"Gloria" was originally commissioned by the Fort Worth Chorale to be a minute-long choral fanfare for a concert at Carnegie Hall, where they were singing with the Texas Woman's University Chorus and some other singers from the community, and the New York Pops orchestra, conducted by Skitch Henderson. After working on it, Mr. Bass says he felt that there was more musical potential to the material, so he sought (and received) permission from the conductor to write a longer piece. The work was subsequently picked up by the Boston Pops orchestra, who recorded it under Keith Lockhart in 1998, and have since made the piece a staple of their holiday concert repertoire.⁵ Mr. Bass says that one year, during a call to negotiate a performance rights fee, they informed him they intended to include it on every holiday concert they had scheduled, for a total of 52 performances in that season alone. This exposed the piece to a national audience, leading it to be performed "twenty times more than anything else I've written", and prompting Mr. Bass to create several alternate versions of the piece. He prepared a version for reduced orchestra in 1991, which is the edition discussed in this paper—and subsequently also arranged the piece for wind band, men's choir, women's choir, and two different versions for organ and brass.⁶

5 Verified using a search through the (incomplete) Boston Pops program archives at <http://archives.bso.org>

6 Mr. Bass joked during the interview, "I keep telling people that someday, it's gonna be available for accordion and comb."

Structure and Harmonic Analysis

"Gloria" is a single through-composed movement, but frequently recycles musical material, lending it a relatively sectionalized feel. Despite this, the text is set in a fairly strict syllabic style, with few repetitions, aside from the extensive "Amen" at the coda (m. 171-183) and the repetition of "Gloria in excelsis Deo" in the opening sections. According to the composer, this was because of the requirements of the commission, which had initially specified that no additional text could be used. The sectional structure is organized around changes in the text; some word-painting devices are used, but rather than being reserved for individual words, these usually reflect the emotional character of each phrase. This tendency can be seen most clearly in the expansion of the texture at "Deus Pater omnipotens", m. 73, or the switch to choral unison at "Tu solus Dominus", m. 125.

Figure 1, Fanfare Theme (PNG, 52kB)



Figure 2, Expanded Fanfare Motive (PNG, 41kB)

54

Lau-da-mus te. Be-ne-di-ci-mus te.

There are three main theme groups: the fanfare and coda from m. 3-10; a repetitive primary theme, consisting of a rising scale line over an ostinato pedal in mixed meter, first appearing in m. 17-19; and a lush melodic secondary theme, which appears at m. 35-42. With the exception of m. 73-76 and m. 91-105, most of the rest of the piece consists of these three themes, reworked in various ways. The fanfare motive is reused to begin each new section, most noticeably at m. 77 and 163 to start the developmental middle section and the coda, respectively. But the brass part of the antiphonal fanfare is reworked to mark the second half of the piece at m. 54, stripping out the rhythms and stretching the pitch content to fill two measures, then ending with a revoiced version of the theme's climax. This chord sequence is also alluded to at m. 105; the first half of the *senza misura* interlude uses a similar outline and voice leading as m. 54. This sets up the return of all three themes in sequence, building up to the triumphal coda.

Figure 3, Primary Theme (PNG, 50kB)

17 Glo - ri - a in ex-cel - sis De - o.

The musical score for the Primary Theme (measures 17-19) is shown below. It features a rising scale line in the treble clef over an ostinato pedal in the bass clef. The meter changes from 5/8 to 6/8 to 2/4 across the three measures.

Figure 4, Transitional material drawn from the primary theme (PNG, 68kB)



The mixed-meter primary theme builds energy and is frequently briefly quoted as transitional material. The theme's contour is foreshadowed by the rising line in the first two measures,⁷ and the rhythmic mixed-meter ostinato is modified to fit into stable meters for the following transitions: m. 50-54, m. 62-64, m. 79-80, and m. 106-109. This tactic changes slightly in m. 122-124, which speed up and even out the rising-line melody into straight eighth notes, to transition into a section in 3/4 with eighth-note arpeggios. This strategy of using a scalar rising line over a pedal is repeated in the climactic buildup to the coda, which uses a straight pedal tone instead of the rhythmic ostinato in the lowest voices, and shifts the asymmetrical aspect into the choir to help articulate a drawn-out chord progression. The effect is a prolongation of the transition, which allows the composer to use up the last bit of text, to modulate back to the key of C, and prepare momentum for the climactic coda.

⁷ This instance was pointed out by the composer, who seemed rightly proud of having worked in such a developmental reference without making it too obvious.

Figure 5, Secondary Theme (PNG, 80kB)

174

A - men, A - men, A - men, A - men,

The melodic secondary theme is only used in its entirety, and always in a double-period phrase: m. 35-50 introduces the theme in 3/4; m. 81-89 reprises this material, revoiced and moved into 6/8; and in m. 125-141, all lines are moved to the orchestra while the choir sings a new melody in unison. The middle instance is particularly interesting because it is followed by an expanded double-period phrase (m. 91-104) which, despite having no obviously quoted material, still feels like a natural extension and development of this theme group.

Several characteristic harmonic gestures are worth mentioning. One is a common feature of Randol Alan Bass' writing: the use of frequent key changes, many of which are executed as a sudden harmonic twist at the end of a phrase, perhaps an extension of the function of deceptive cadences in Romantic-era tonal practice. Mr. Bass justifies this as a necessary predisposition, saying that "the most interesting thing in music, to me, is harmonic change [...] When it stays diatonic for too long, I literally go to sleep." Part and parcel of this relationship with diatonicism is Bass' use of chord substitutions and modal mixture, which sometimes leads to unusual progressions like m. 174-177 that have a strong sense of motion, but really don't lend themselves to a functional harmonic analysis. Another prominent element is the use of third-relationships as structural elements, which is a feature more specific to this

piece. Mr. Bass says he intended them, as well as the triple repetition during each statement of the mixed-meter theme, as musical symbols of the Trinity which the text glorifies.

Overall, "Gloria" is a piece of its time— written in a neoclassical idiom, with strong impressionist influences, eclectic historical references, and a focus on building a balanced choral-orchestral texture.

Conducting Considerations

First and foremost, there are two errata to make note of in the vocal score. The *poco rit.* at m. 52 should actually be in m. 53, and there is a missing *Allegro giusto* at m. 62. Both of these changes are present in the full score of the reduced orchestration, which was published a year after the vocal score. Other than these errata, the choir parts between the two versions are identical.

For this performance, three ensembles were involved: the Southern Illinois Symphony Orchestra, SIU Choral Union, and SIU Concert Choir, all classes taught by faculty of the music department at Southern Illinois University, Carbondale. SIU Choral Union is a community choir, and had 11 weeks of rehearsal, with about 30m per week spent on this piece; SIU Concert Choir had only 4 weeks, but 2-3 rehearsals per week on this piece, so they received roughly the same number of rehearsals. This was convenient because it meant the same rehearsal outline could be used for both choirs.

Vocal rehearsals were planned according to Donald Neuen's strategy, as outlined in *Choral Concepts*, chapter 9. First the sections of the piece are divided into groups by difficulty; then the whole rehearsal process is mapped out, staggering the introduction of each section,

and apportioning rehearsal time based on the difficulty of each section.⁸ This has the advantage of allowing the conductor to strengthen the comparison between similar sections, and making the rehearsal process easier. But with this particular piece, a disadvantage of this method is worth noting: one of the most difficult thing about *Gloria* is the frequent transitions, which often present simultaneous changes of key, tempo, and orchestration. With this in mind, it is recommended that a significant amount of time be spent working on transitions and running larger sections. The resulting outline can be found in the appendix.

Here are some rehearsal comments about individual spots and sections:

- m. 3-8. It is very important that the brass fanfare be rhythmically unified and have good tone. Expect to spend some time on this spot during orchestra rehearsals.
- m. 9. Add accent on beat 3, to bring out the proper syllable emphasis. Use an uneven Soprano divisi here to keep the chord balanced.
- m. 17. Try first with words & rhythms only. Difficult to find a good balance between lightness and line-- first the choir sang too heavy, then too staccato.
- m. 26. Most singers tend to turn this into a heavy accent; you will have to ask them not to.
- m. 34. In order to prepare the transition, a slight *poco rit.* seemed appropriate.
- m. 38, 42, 46. Unify the final consonant by giving static voices an eighth rest.
- m. 76. Another *poco rit.* keeps the *Maestoso* from feeling too sudden. This is a difficult tempo transition, expect to run it several times before the choir gets comfortable.
- m. 80. A decrescendo is marked in, and for a larger choir it might have been

⁸ Donald Neuen *Choral Concepts* (Boston: Schirmer, 2002), 177-180.

appropriate-- but especially with the weaker harmonic character of the second chord, it dropped off too much, so we crossed it out. This also means the men start m. 81 at *mp* instead of *p*, which worked better.

- m. 88 & 94. Put the final consonant on the downbeat of the next measure.
- m. 99. Be careful the first "suscipe" is loud enough that the second can still be quieter.
- m. 105. Beat quarter notes in a 5, 3, 4, 2 subdivision. This works best if you can get the choir to speed up the eighth notes at "miserere" a little bit.
- m. 124. Add a little rubato to set up the entrance, but don't slow down.
- m. 147-162 works best in 4-bar phrases, with a quarter note rest taken off the end of each.
- m. 174-177. Because of the way it's doubled, it's easier to learn this with the full group than in sectionals. Solfege each line individually, then build from the bottom up.

Review of Recordings

The most authoritative recording of "Gloria" currently available is conducted by the composer himself on Kodanja Records' 2004 *Feast of Carols* album, featuring the Tallis Chamber Choir and the National Symphony Orchestra of London. The tempos on this recording feel natural, and demonstrate the sense of rubato across transitions that one would expect from the score; however, the choir tends to lag slightly behind the orchestra. The other recording endorsed by the composer on his website is the 1999 "Holiday Pops" by Keith Lockhart and the Boston Pops Orchestra. While this recording is much cleaner, the tempos are a little metronomic, and the conductor is not as sensitive to changes in compositional texture, leading

to a hurried feel.

While there are many amateur recordings available on Youtube and other streaming sites, most of them have significant enough flaws to disqualify them from discussion here. However, there is one that merits mention: the 2013 performance by Valley Forge Chorale, directed by Steve McBride, accompanied by a brass ensemble and percussion instead of a full orchestra.⁹ while there are some mistakes made by the band, the choir is well prepared, and the conductor's sense of tempo and rubato is commendable. This was the primary reference recording used while the author of the current paper was rehearsing the piece.

9 "Valley Forge Chorale Randol Alan Bass "Gloria"," accessed on March 3, 2017, <https://www.youtube.com/watch?v=FK8pJ9KxXtA>

CHAPTER 2

J. S. BACH: *WER DA GLÄUBET UND GETAUFT WIRD***Composer Biography**

J. S. Bach was born in 1685 in the town of Eisenach, Thuringia, in what is now the southeastern part of Germany. While it is well known that Bach came from a family of professional musicians, it should also be noted that he had an early background as an intellectual. He travelled more than 200 miles at the age of 15 to accept a scholarship position at St. Michael's School in Lüneburg, a well-respected regional school near Hamburg, so he could complete his academic studies at the Gymnasium level instead of leaving school to begin an apprenticeship as his other male family members had done. Indeed, J. S. Bach never took an apprenticeship position, though Harvard musicologist and Bach biographer Christoph Wolff points to several figures who might have informally provided this sort of mentorship.¹⁰ At St. Michael's, the young Bach would have received instruction in Latin, Greek, Logic, and other subjects, all conveyed through the philosophical structure of Lutheran theology.

After graduating, J. S. Bach worked as an organist, and later music director, for a number of municipal and noble employers—most notably, a 29-year tenure in Leipzig, serving as Cantor for the St. Thomas School and Music Director for all four of the city's churches, a position he held from May 1723 until his death in 1750. During his first years at Leipzig, Bach wrote and premiered a new cantata for every Sunday and Feast Day of the liturgical calendar—60 cantatas per year—an astounding creative feat which seems to have faltered only due to the sudden death or withdrawal of his librettist in mid-1725, whose identity remains unknown. After two

10 Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000), 42-55.

months, Bach resumed writing at a slower pace, using a variety of texts from other authors, finishing a third annual cycle of cantatas in 1727. Evidence also suggests there was a fourth complete cycle written in 1727-1728 using a set of texts written for this purpose by Picander (pseudonym of Leipzig resident Christian Friedrich Henrici), though only nine cantatas from this group have survived. This remarkable output is a testament not only to Bach's prodigious creativity and technical prowess, but also to the professional quality of the performing ensembles available to him in Leipzig—especially given the frequently virtuosic nature of Bach's writing, which according to Wolff went far beyond what was expected from church musicians at the time.¹¹

Wer da glaubet und getauft wird was written as part of Bach's first annual cycle, and premiered on Ascension Sunday on May 18, 1724. At the time of his death, most of Bach's cantatas were divided amongst his children such that one would receive a set of parts, and another would receive the score for that same work; thus several cantatas, including this one, are known only from the surviving set of parts. In this case, the primary 1st Violin and 2nd Violin parts were also lost, with only the doublet parts remaining (i.e., the second stand). Alfred Durr, the editor of the *Neue Bach Ausgabe*, determined that the second movement was missing an obbligato violin part, which being a solo line, would not have been copied into the surviving doublet parts. This opinion seems to be upheld by most other scholars, although Durr's "reconstruction" of the part is not always taken seriously.¹²

11 Wolff, *Johann Sebastian Bach*, 268-286

12 One commenter on Bach-Cantatas.com speculates on Durr's working method: "I'd try whistling various attempts in my bath after having listened to other examples of the genre. When my family stops complaining, I'd use that version."

Structure and Harmonic Analysis

"Wer da glaubet und getauft wird" is fairly typical of Bach's early Leipzig cantatas, fusing older Lutheran sacred music styles with Bach's more modern Italian-influenced opera-concertato style. It is a six-movement work for SATB choir, 2 oboes d'amore, 2 violins, viola, and basso continuo, and sets texts which explore themes of salvation through belief, elaborating from the scripture for Ascension Sunday, Mark 16:16. The first movement takes elements of a German chorale motet, most visible in the imitative polyphonic entrances at m. 27-31, and embeds them in an Italian-style ritornello concerto form. The second movement is a da capo aria for Tenor with violin obbligato, setting a text which explains the origin of faith as a pledge of love which Jesus bestows upon the Christian believer. The third movement sets the fifth verse of the chorale "Wie schon leuchtet der Morgenstern" in two-voice imitative polyphony over a florid continuo line, a strategy reminiscent of the 17th-century chorale concerto.¹³

Following this are a recitative and aria for bass, accompanied by strings and continuo, whose text addresses a central point of Lutheranism: that while good deeds are a necessary part of God's will, eternal salvation is made possible solely through faith and baptism. This aria is strongly connected to the tenor aria of the second movement, both musically and textually. The tenor aria explains the origin of faith, and this bass aria expounds the purpose of this faith, completing the liturgical lesson: that faith is a gift from Jesus which enables the believer to attain salvation. Both texts are similar in structure and poetic style, and the bass aria ends with a rephrasing of the text from the opening movement. The principal melodies of each movement also seem to share an antecedent-consequent relationship, sharing a similar rhythmic profile

¹³ Alfred Dürr, *The Cantatas of J. S. Bach: with their librettos in German-English parallel text* (Oxford: Oxford University Press, 2005), 327.

and contour in their opening measures. Finally, the piece ends with a four-voice chorale harmonization on "Den Glauben mir verleihe", whose text (about faith, forgiveness, and the promise of salvation) is poignantly illuminated by the context of the preceding movements. Because this chorale would have been known to the congregation Bach was writing for, it seems that Bach's rhetorical strategy is to illuminate the familiar tune.

Alfred Dürr speculates that the contrapuntal themes in the opening movement are derived from additional chorales. He suggests that the continuo line of the second measure (a fragment which frequently returns) is quoted from the hymn "Wie schon leuchtet der Morgenstern", a connection which seems more plausible because of the use of that tune in the third movement chorale.¹⁴ Dürr also suggests that the repeated-quarter-note theme is quoted from "Dies sind die heiligen zehn Gebot"; however this material seems, to my ear, more likely to be a foreshadowing of the repeated notes that open the chorale harmonization of the sixth movement. It seems much more likely that Bach would use the opening chorus to fuse together motives from the two chorales later used, rather than dropping in a gratuitous and oblique reference to an entirely unrelated chorale.

Especially in the longer arias, it is clear that Bach pairs tonal structures with developments in textual meaning and tone. The second movement begins in A major, where it remains until switching to the relative F minor in m. 34, right as the text changes from a definitional "Faith is the pledge of love which Jesus cherishes for his own people" to a more reflective "Therefore purely from an impulse of love, when he wrote me in the book of life, he bestowed this jewel on me."¹⁵ This last part of text is repeated at m. 42, this time in the

14 Alfred Dürr, *Cantatas of J. S. Bach*, 326.

15 Translation by Francis Browne (July 2008), accessed through <http://www.bach-cantatas.com/Texts/BWV37->

dominant key of E major; and then the da capo structure takes us back to the opening key and text. The bass aria of movement 6 uses similar structural devices; the text "Faith makes wings for the soul, so that it may soar up to heaven" is first stated in the home key of B minor at m. 7, then stated again in the relative major at m. 11, illustrating the movement towards heaven. The music then moves into the dominant F major at m. 17, and this time the singer's text explains "Baptism is the seal of grace that brings God's blessing", an important conceptual development of faith; then in m. 29, the text "and for this reason he is called a blessed Christian, whoever believes and is baptized" is presented over a harmonic sequence which ends with the D relative-major melody over a B pedal. This last line of text is then reprised in a similar fashion, but ending in the tonic key of B minor instead—mirroring the way the text repetition is handled in the opening measures, a musical signal to strengthen the text's own sense of conclusion.

An additional structural consideration for this cantata is suggested by the analytical perspective set out by Brandeis musicologist Eric Thomas Chafe in *Analyzing Bach Cantatas*. He describes Bach's early cantatas as frequently following a structural pattern derived from Medieval scriptural interpretation, which Chafe refers to as "the hermeneutic matrix": first is the literal word of scripture; then comes interpretation through allegory, bringing the text to bear on the present using a moral, and finally ending with a look to the future.¹⁶ The text of "Wer da glaubet und getauft wird" follows this pattern: in the opening chorus, we have a literal quote from scripture; next, the author of the text uses allegory to expand on this quote, by comparing Faith to a jewel given as a "pledge of love" in the tenor aria, and by invoking imagery of God as hero and Christ as bridegroom during the soprano/alto chorale. The bass recitative which

Eng3P.htm

16 Eric Thomas Chafe, *Analyzing Bach Cantatas*. Oxford University Press, 1999, 1-11

follows is quite moralistic, addressing the congregation directly and giving them a rule to follow: that good deeds will not suffice, because it is only belief that provides for salvation. The following aria fleshes out the moral by reconnecting faith to baptism, which has so far been ignored after its mention during the opening movement; and also starts to shift the tone towards the future tense, a change which is culminated in the prayer-like text of the closing chorale. According to Chafe, this variation in tone and function of texts informs Bach's tendency to employ a diverse mix of styles and tonal approaches, mixing modal chorales and traditional motet writing with a more modern Italianesque chromatic drama and concertato style.

Conducting Considerations

Only two modern editions contain reconstructions for the violin part: the Neue Bach Ausgabe edited by Alfred Durr, and the 1964 edition of BWV 37 published by Carus-Verlag. Between these two, only Carus-Verlag offered a realized organ part in addition to the standard figured-bass continuo; none of the available accompanists were comfortable playing from a figured-bass part, so the decision of which edition to use fell down solely to practical considerations. Another advantage of the Carus-Verlag score was the inclusion of parts for both Oboe d'Amore and for modern Oboe.

Bach provides no tempo indications for this work, but some plausible boundaries are suggested by the length of his vocal phrases. In the first movement, there are two 14-beat-long segments which are undoubtedly intended to be sung on a single breath: the bass in m. 27-31, and the corresponding soprano entrance at m. 40-44. The third movement is constrained by the soprano melisma at m. 34-38, which offers only space for a couple catch breaths. The long durations of the unadorned chorale line at the beginning of this movement confirm that this

fast speed is probably intended-- otherwise the canon between the voices is too slow to be phrased well.

When performing Bach, one is often confronted with questions about instrumentation and the number of musicians on each part. Conductor and early music scholar Andrew Parrott sets out a thorough argument that Bach's cantatas were, with few exceptions, probably intended to be performed one-on-a-part.¹⁷ In addition to discussing explicit references to the number and function of *concertists* and *ripienists* during the German Baroque, he also cites a wide variety of letters, illustrations, and other peripheral material which support his conclusion. Given Bach's apparent preference for a smaller, more agile ensemble, the present author feels comfortable using a small chamber choir, rather than the larger choral ensembles featured on many recordings.

This concept of a smaller ensemble can also influence other decisions about the performance. For instance, in this particular cantata, the third movement is titled "Choral", a word which from a modern performance practice context would suggest a larger group texture; but here Bach uses the term to refer to the source of the musical material, rather than the performance style. The long melismatic section at the end of the movement would be very difficult to perform cleanly unless soloists are used, confirming the interpretation of this movement as a chorale concerto. So for the present performance, two soloists will be used instead of the full soprano and alto sections.

Bach's basso continuo lines are rarely given specific details about instrumentation. In general, the continuo section should be large enough to balance the rest of the ensemble, but

¹⁷ Andrew Parrott. *Essential Bach Choir*. UK: The Boydell Press, 2000.

small enough not to overpower it. Modern ensembles will generally find a suitable organ easier to come by than a harpsichord; and most organs have a principal or flute stop which would be suitable for continuo work. Frequently a second bass instrument, such as bassoon or double bass, will be used to double the continuo line in movements which use the full ensemble. For the present occasion, however, only pipe organ and cello will be used, because of instrument availability, and because of space limitations at the chosen venue.

Review of Recordings

Like most Bach cantatas, there are several professional recordings available for this piece; but the present author is partial to the recording by John Eliot Gardiner. The first commercial recording is of the Westfälische Kantorei and Deutsche Bachsolisten, conducted by Wilhelm Ehmann in July 1965, and released several times under at least four different imprints. Probably the most widely available recordings are by Harnoncourt and Koopman; in addition to having several hard-copy releases, each can be found in complete form on youtube and various other streaming sites, although it seems unlikely that these are authorized distributions.¹⁸ John Eliot Gardiner recorded the piece with the Monteverdi Choir in 1993 as part of his Millenium Bach Cantata Pilgrimage project. This is the only high-quality recording whose tempi are fast enough that the phrases don't have to be broken up with inappropriate breaths, as discussed in the previous section. Gardiner uses a full choir for the opening and closing chorale movements, but uses soloists for the intervening movements. The recording is done on period instruments, with solo oboes and doubled string parts; as for the continuo section, harpsichord, organ, and

¹⁸ This recording review is based on the information compiled by Aryeh Oroh and other contributors to the Bach Cantatas Website community, which is an invaluable resource for those interested in the composer's work. Accessed on 3 March 2017 via <http://www.bach-cantatas.com/BWV37.htm>

bassoon are all audible, but it is difficult to tell from the recording which lower strings are present, though the second movement clearly features an unfretted string instrument—probably a cello.

CHAPTER 3

GESUALDO: *TRISTIS EST ANIMA MEA* AND *O CRUX BENEDICTA***Composer Biography**

Carlo Gesualdo was born around 1560, into a position of wealth which allowed him the freedom to pursue music to a degree which others characterized as obsessive. The Gesualdo family had ruled their eponymous town in Southern Italy since the 7th century; by the 1600s, the Gesualdo line had accumulated much more property and influence, including the title of "Prince of Venosa". Carlo Gesualdo also had family ties to the clergy: among his close relatives were Pope Pius IV; Alfonso Gesualdo, dean of the College of Cardinals, and Archbishop of Naples; and the composer's namesake Carlo Borromeo, Cardinal and Archbishop of Milan, who played a central role in carrying out the reforms decreed by the Council of Trent.¹⁹

Gesualdo's biography is dominated by one particularly infamous event: in 1590, after being publicly embarrassed by an uncle over his wife's infidelity, Gesualdo and a party of servants ambushed her with her lover, murdering them both. According to Glenn Watkins, undoubtedly the most preeminent English-speaking Gesualdo scholar,²⁰ this was fully in line with social expectations of the time: "Spanish convention, which would have included Naples, inclined to the killing of both the adulteress and her lover, the northern Italian tradition to killing only the wife. Thus custom held that a cuckolded male, and particularly a Neapolitan prince, had not only the right but the duty to protect the honor of the family name by

19 Glenn Watkins, "Gesualdo: The Man and His Music"

20 Normally one must be cautious about this sort of qualification, but in this case it is astonishingly accurate-- Watkins is both editor of the 1956 Ugrino-Verlag *Sämtliche Werke*, and director of the upcoming Gesualdo Complete Edition by Bärenreiter; he also seems to be only modern musicologist to have written an English-language biography of Gesualdo, and is listed as a coauthor on Gesualdo's Oxford Music Online article.

murdering the guilty parties."²¹ While his rank spared him any punishment for the murder, this event seems to have been a psychological turning point for Gesualdo; after the 1590 murders, Gesualdo's biography is dominated by reports of his eccentricities. He disappears from record until his second marriage in 1594, presumably having withdrawn from public life. Several acquaintances comment on his obsession with music during this decade, saying that he "talked of nothing else"; his second wedding was held in Ferrara, home to a thriving musical community, and the new couple stayed there until 1596. While there is little evidence of compositional activity before 1590, notwithstanding the difficulty of dating these works precisely, Gesualdo later claimed that all six books of madrigals had been composed by 1596; and Watkins suggests that the two books of sacred motets were also likely written during this decade.²² This flurry of activity is linked to two influences: Gesualdo's competitive relationship with the composer Luzzasco Luzzaschi, employed at the Ferrara court, whom Gesualdo referred to as "the only enemy I fear"; and to association with Pomponio Nenna, a composer employed by Gesualdo's court from 1594-1599. The three composers often set the same texts during this time period, and Watkins shows that Gesualdo's settings frequently share rhythmic and harmonic gestures with Nenna's setting of the same text.²³

After this period of activity, Gesualdo seemed to stop composing. His life was instead dominated by melancholy and illness, including a 1603 witchcraft trial, in which he accuses a former mistress of poisoning him with a variety of potions. At this point, Gesualdo also arranged for the publication of his two-volume *Sacrae Cantiones*, works with sacred texts which share

21 Glenn Watkins, "The Gesualdo Hex", p. 19

22 Glenn Watkins, "Gesualdo: The Man and his Music", p. 70

23 Glenn Watkins, "Gesualdo: The Man and his Music", p. 213-226

elements of his madrigal style, but are much more harmonically conservative. The timing of this publication suggests a possible connection to the witchcraft trial—perhaps Gesualdo meant to reinforce his position as a pious victim rather than a willing participant—but Watkins does not discuss this connection at all, or even seem to be aware of the coincidence, so this must remain speculative. During the later period of his life, several commentators report that Gesualdo received regular beatings from his employees, a practice which he apparently considered to be therapeutic. This would continue until his death in 1613.

Gesualdo's tormented state is also reflected in his music. His text choices throughout both sacred and secular genres reveal a preoccupation with death, guilt, and pain. His madrigals are well-known for their intense chromaticism and emotional expression, but this dark tone continues into his later works. The *Tenebrae Responsoria*, published in 1611, carries this out in a religious context, setting texts pulled from the biblical Passion narrative which relate to the betrayal, suffering, and crucifixion of Christ—and thereby, the sins of humanity which Christ's death is meant to absolve. In this work, Gesualdo departs from tradition by using a madrigalistic text-setting approach to bring the emotion and pain of the texts to the surface, in contrast to the general tendency of Renaissance church music to hold a conservative and somewhat abstract relationship with the text. However, Watkins points out that Gesualdo's uncle Carlo Borromeo, an archbishop involved with the Council of Trent, advocated the use of music, along with architecture, in an impressive manner, to make "the Act of Worship [...] glow with an emotional zeal that will enrapture (hence, capture) the heart of man."²⁴ Thus, Gesualdo's use of madrigalistic chromaticism and emotion in church music may not have been as distant from

24 Glenn Watkins. "Gesualdo: the Man and his Music" pg. 266

Tridentine doctrine as some more modern sources have implied.

In 1611, towards the end of his life, Gesualdo decided to print three volumes of works which had previously been reserved for private performance: madrigal books V and VI, and the *Tenebrae Responsoria*. The introduction to the Madrigal books confirm that these pieces were not new: in it, he obliquely accuses 'lesser composers' of copying his ideas from an unauthorized private manuscript. Watkins suggests the publication of these volumes was meant to set the historical record straight.

Structure and Harmonic Analysis

"Tristis Est Anima Mea" is the second movement of Gesualdo's *Responsoria et alia ad Officium Hebdomadae Sanctae spectantia sex vocibus*, published by Carlino in 1611. This was a collection of 27 motets intended for performance during *Tenebrae* services on Maundy Thursday, Good Friday, and Holy Saturday. Such cycles never became a well-established musical tradition like the Passion format did, but apparently was a popular format among sixteenth-century Italian composers. Watkins lists ten other composers known to have completed a Responsory cycle,²⁵ ranging from 1565 and 1630, including two composers that Gesualdo had contact with: Pomponio Nenna (1607 and 1622), often considered to be Gesualdo's mentor; and Scipione Dentice (1593), listed by Watkins²⁶ as one of the "musicians associated with the *casa Gesualdo*", who dedicated a book of madrigals to Gesualdo's second wife Leonora D'Este.

Unlike Gesualdo's other sacred motets, the *Responsoria* employ stark sectional contrasts to enhance the structure of the text, using tonal shifts, changes in rhythmic profile, and

25 *ibid*, pg. 262

26 *ibid*, pg. 5

switches between imitative and homophonic textures to articulate these divisions. The texts are traditional Latin lessons prescribed to be read during the three evening services of Holy Week, and Gesualdo's choice of form stems directly from the response-verse structure of the readings themselves. Each movement of the *Responsoria* shares the same form of ABCB, with the C usually being a verse set with reduced ensemble. In this movement, parts A and B use six voices, but part C calls for only four.

Like many other Renaissance composers, Gesualdo constantly connects the text to the music via word-painting devices; and in "Tristis Est Anima Mea" these gestures are strong enough that they become the functional elements which structure the work, rather than abstract harmonic or formal considerations. The following analysis is indebted to the work of Susan McClary in "Modal Subjectivities: Self-Fashioning in the Italian Madrigal", where she argues that late-renaissance madrigalists use modal shifts and chromatic inclusions to illustrate the emotional and philosophical disposition of the poem's narrating voice, enriching the emotional meaning of the text by illustrating the subconscious of the narrator.²⁷

Tristis est anima mea usque ad mortem: sustinete hic, et vigilate mecum: nunc videbitis turbam, quae circumdabit me.	My soul is sorrowful even unto death; stay you here, and watch with me. Now ye shall see a multitude, that will surround me.
Vos fugam capietis, et ego adam immolari pro vobis.	Ye shall run away, and I will go to be sacrificed for you.
Versus: Ecce appropinquat hora, et Filius hominis tradetur in manus peccatorum.	Verse: Behold the hour is at hand, and the Son of Man shall be betrayed into the hands of sinners.
Vos fugam capietis, et ego vadam immolari pro vobis.	Ye shall run away, and I will go to be sacrificed for you.

²⁷ Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (Berkeley: University of California Press, 2004).

English translation published in 1875 under the authority of Archbishop of New York²⁸

The opening imitative motive in D minor exploits the typical madrigalist association between sorrow and slow descending lines, followed by a slightly more lively "anima mea"; and as the text continues 'even unto death', the tremendousness of that boundary is emphasized by a large leap in each voice when they reach the word "mortem", and also by subverting the expected cadence to D at m.14, instead tonicizing A and ending on a half. The next phrase "sustinete hic" is illustrated quite literally: first the voices state the motive together, then the anxiety is heightened by the displacement of the quintus voice, which seems to beg the other voices to stay. Following this, "Et vigilate meam" is squared off as a careful duet between Sextus and Altus, but at "nunc videbitis turbam" the other voices enter all at once to illustrate the multitude. Not only does the motive of the next section circle around in pitch, with the 8th-note pattern sometimes inverted to further strengthen this allusion; but the imitative entrances also parallel the sense of process suggested by the phrase "quae circumdabit me."

The whole note "Vos" begins the B section in a dramatic and accusatory manner, with the following "fugam capietis" set in a breathtakingly fast group of entrances, swelling and rising as if the choir itself were about to take flight. Here we see clear evidence of the suggestion made by several authors, that Gesualdo's Mannerist sensibilities, while still Renaissance in idiom, may have seeded the aesthetics of sectionality, drama, and heightened contrast that often characterize Baroque music.^{29 30}

This is followed by the most striking passage of the piece, "et ego vadam," which uses a

28 Catholic Church, *The Complete Office of Holy Week According to the Roman Missal and Breviary, in Latin and English* (Benziger brothers, 1875), 200.

29 Daniel B. Rowland, *Mannerism-- Style and Mood* (New Haven and London: Yale University Press, 1964) 35

30 Glenn Watkins, *Gesualdo: The Man and His Music*, 178

typical Gesualdian chromatic progression between third-related chords—in this case, E major to C major 7 to an A minor first inversion. The emotional inflection of this progression underscores a sudden sense of acquiescence, heightened by the repetition which continues the phrase with "immolari pro vobis," revealing that the first half had been truncated. This structure repeats itself at m. 38, extending the phrase a bit to re-establish a D minor tonality, only to finally end on the dominant A major chord.

The Verse opens with a declamatory and perhaps accusative "Ecce", on a root position F major chord, using the word "appropinquat" to slowly transition to the E major chord for "hora," creating a harmonic process of approaching to match the text. This E chord serves as a link to previous parts of the text that "hora" refers to: "et ego vadam" first appears in E major, and the word "mortem" had also cadenced to E major. The following section, "et Filius hominis," re-grounds us in (for Gesualdo) a fairly tonal G major; but at the word "tradetur", the harmony betrays our expectations and suddenly shifts a tritone to C# major. The verse finishes by setting "in manus peccatorum" in pairs, cadencing through D minor to the familiar E major, whose additional reappearance illustrates the inevitability of this fate. Then we go back to "Vos fugam" and repeat the B section, ending the piece on the dominant A major, unresolved but resigned.

"O Crux Benedicta" is similarly paired with its text, but because of the shorter text, Gesualdo treats it in a more formally sophisticated manner, instead of the through-composed nature of the previous motet. The piece opens in A minor with a compound rising leap which then resolves downward, on the text "O Crux benedicta"—the compound leap perhaps suggesting the special significance of the Cross. Curiously, almost all voices have a suspension of some kind on the third syllable of "benedicta", a device perhaps meant to highlight the irony of

a benevolent execution tool. This line is spun out in imitative polyphony, introducing the next bit of text in the soprano at m. 8, a "quae sola fuisti digna" whose purpose (musical and rhetorical) seems to be to intensify the opening phrase: "quae" is always set as a lone high note, calling attention to the entrance. This also interrupts the imminent V-I cadence in A minor, setting in motion a period of tonal instability. A possible cadence to C major at m. 14 is again diverted, floating towards D minor before touching C major again at m. 19—only to be dragged towards G major a cadence to G major at m. 22.

This respite, however, is brief. The first round of "portare Regem" winds around back to C major, pausing at the beginning of each word like someone gathering the energy to lift a heavy object, "quae sola fuisti dignem" reenters at m. 27, bringing with it the tonal ambiguity from before. Gesualdo starts to pivot from G major at m. 28 into its relative E minor, but then recontextualizes that as the dominant of A minor into m. 30—then uses a similar tactic to move through the relative C major as a dominant of F major. We continue to wander through the harmonic wilderness. It should be noted that the way "portare Regem" is built, At m. 30, the previous theme re-enters, this time extended as "portare Regem coelorum"—a heavy burden indeed. The restatement of the words "quae sola fuisti digna portare Regem" not only intensifies this phrase, but also seems to be an allegory for the action of bearing such a metaphysically important load.

Following this sequence, two paired phrases "et Dominum defende nos" and "ab omni malo" create a process of gradual intensification that mirrors the exposition of the piece. It is only here that we finally return to a stable tonality; and it seems appropriate that the text "defende nos" seems to be used to reintroduce and stabilize the home key of A minor. However,

at the end, we get a surprise, cadencing to A major instead of the expected A minor. This may not strike our jaded modern ears, but Renaissance listeners would probably have noticed it immediately. Whether this is meant to color the word "malo", meaning "evil", or whether it is instead a symbolic transformation of the opening key to illustrate the redeeming aspect of the eponymous Cross, remains open to speculation.

Conducting Considerations

The conductor's role during performance of most Renaissance repertoire is fairly straightforward, as long as the ensemble is balanced; but Gesualdo's compositional style presents particular challenges during the rehearsal process, which are worth discussing here. "Tristis Est Anima Mea" has six voices, which generally have independent rhythms and often cross or clash with each other; as such, it is difficult to learn in a full-choir setting with amateur musicians. The best approach is to split the group into two groups of three voices each, and learn the notes in sectionals before bringing the full group together. In these sectionals, notes should be introduced phrase-by-phrase, one voice at a time, on a neutral syllable; then adding voices together, and moving on to the next phrase once the singers become comfortable. Especially given Gesualdo's use of leaps, rhythmic contrasts, and penchant for unorthodox chromaticism, it is vital that lines are learned in an individual or small-group context before rehearsing with the full choir. Once a large section has been learned this way, go back and run over the whole section with accompanist playing the full reduction instead of individual parts. Once any lingering note problems are addressed, put the full ensemble together and introduce the text. A similar approach should be used for "O Crux Benedicta" and other works by this composer.

Review of Recordings

Two albums feature excellent recordings of this piece: *Tenebrae* by the Hilliard Ensemble, and *Gesualdo: Tenebrae Responsories for Maundy Thursday* by the King's Singers. The Hilliard Ensemble recorded the entire Responsoria cycle in 1990, and this is the earliest recording of the full cycle which is still commercially available. Previous recordings by the Deller Consort (1970) and Escolania De Montserrat (1979) were released on vinyl only, and to the best of the current author's knowledge, these have not subsequently been made available on CD, or in any digital formats. The Hilliard Ensemble was a critically-acclaimed British male quartet specializing in Medieval and Renaissance repertoire, which performed for 40 years before disbanding in 2014.³¹ Consistent with their other recordings, "Tenebrae" showcases their incisive intonation and careful attention to phrasing. This was the ensemble's last collaboration with their founding music director Paul Hillier, who five years later would be hired as director of the Early Music Institute at Indiana University's Jacobs School of Music.³²

The King's Singers' 2004 recording of the first third of the cycle offers a slightly different approach: the character of the individual voices sticks out a little more, the recording has less reverb, and the tempo is more constant. In comparison to the Hilliard Ensemble 1991 recording, this is similarly impressive in terms of balance, tuning, and phrasing; the difference comes down to a matter of taste.

31 NPR Staff. "Leaders In Early Music Face a Final Curtain, With Grace." *All Things Considered*, National Public Radio. 19 Dec. 2013. Accessed on 3 March 2017 via <http://www.npr.org/artists/15807717/hilliard-ensemble>

32 Chris Woodstra, Gerald Brennan, Alan Schrott. *All Music Guide to Classical Music: The Definitive Guide to Classical Music* (Backbeat Books, 2005) 604.

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APPENDICES

Rehearsal Outline: Randol Alan Bass "Gloria"

Measure No.	Theme	Difficulty	Est. Time	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11
m. 1-11	A	Easy	14	3m intro				5m full group		1m run			2m run	2m run
m. 17-32	B	Medium	27	7m intro	5m sectional (women only)					1m run			2m run	2m run
m. 35-50	C	Medium	27	10m intro	10m sectional (women only)	5m full group				2m run			4m run	2m run
m. 52-63	A	Easy	20				5m sectional 5m full group			5m trans			2m run	2m run
m. 64-72	B	(Medium)	10		5m full group					1m run	1m run		2m run	1m run
m. 73-80	D/A	Hard	34					10m sectional	5m sectional 5m full group	5m trans	5m run/trans		2m run	2m run
m. 81-88	C	Medium	27		15m sectional (men only)	5m full group	5m full group			2m run			2m run	1m run
m. 91-104	E	Medium	27			10m sectiona	5m full group				4m run/trans	3m run/trans	2m run	3m run
m. 104-106	A	Hard	34	10m sectional		10m full group					5m full group	5m run/trans	2m run	2m run
m. 110-119	B	(Medium)	10					5m full				2m run/trans	1m run	2m run
m. 125-141	C	Easy	16					5m introduce	2m run			5m run/trans	2m run	2m run
m. 147-163	F (B)	Hard	34				5m sectional 5m full group	5m full group	3m run	5m full	2m run	3m run/trans	3m run	3m run
m. 165-171	A	(Easy)	10					5m sectional		1m run		2m run/trans	1m run	1m run
m. 174-183	B	Hard	34						10m full group	10m full	5m run/trans	5m run/trans	2m run	2m run

APPENDIX A

Rehearsal Outline: Gesualdo and Bach

Piece	Section	03/04/17	03/10/17	03/11/17	03/23/17	03/25/17	03/31/17	04/01/17
warmup		10m	10m	10m	10m	10m	10m	10m
Bach	Mvmt 1	10m notes	30m TB w/text	10m TB w/text	20m TB w/text	20m review	50m SA w/text	5m review
	Mvmt 3 (solo)	50m SA notes						
	Mvmt 6	5m notes	5m TB w/text	10m review	10m review			5m review
Tristis	m. 1-23	20m notes	20m TB w/text	15m TB w/text	20m review	20m review		15m balance
	m. 24-32	30m notes	30m TB w/text	20m TB w/text	30m review	30m review		30m speed up
	m. 33-47	15m notes	15m TB w/text	5m TB w/text	10m review	10m review		5m balance
	m. 48-59 (solo)							10m review
O Crux	m. 1-22	10m notes	10m TB notes	10m TB notes	20m w/text			10m review
	m. 22-56	5m notes	10m TB notes	10m TB notes	20m w/text			20m w/text
Total		90m	60m	90m	80m	120m	60m	120m
				04/07/17	04/08/17	04/09/17		
Piece	Section	10m	10m	10m	10m	10m		
warmup		5m choir, 10m w/ inst.	10m review	5m run	5m run	5m run		
Bach	Mvmt 1	5m w/ inst.	10m review	5m run	5m run	5m run		
	Mvmt 3 (solo)	5m choir, 10m w/ inst.	5m review	2m run	2m run	2m run		
	Mvmt 6		10m review	2m run	2m run	2m run		
Tristis	m. 1-23		10m review	2m run	2m run	2m run		
	m. 24-32		5m review	2m run	2m run	2m run		
	m. 33-47		5m review	2m run	2m run	2m run		
	m. 48-59 (solo)		30m balance	2m run	2m run	2m run		
O Crux	m. 1-22		30m balance	3m run	3m run	3m run		
	m. 22-56	50m	120m	35m				
Total								

(continued)

APPENDIX B

Herford graph for "Gloria" by Randol Alan Bass

Bar No.	1 -- 2	3 -- 4	5 -- 6	7 -- 8	9 --- 10	11 -- 13	14 -- 16
Text	N/A	"Gloria"	"Gloria"	"Gloria"	"Gloria in excelsis Deo"	N/A	N/A
Texture	Strings, woodwinds, harp	Choir, Brass			full orch.	pedal strings & horn	+ woodwinds
Harmony	C: iii ^b - I	vi - I	(VI)	D: V - I vi I ^b - IV	V - (I)	I	ii - I

1.				2.			
: 17 -- 19	20 -- 22	23 -- 25	26 - 28	29 - 31 :	32 - 34	35 ---- 42	43 ---- 49
"Gloria in excelsis Deo"	"Gloria in excelsis Deo"	"Gloria in excelsis Deo"	N/A	N/A	N/A	"Et in terra pax hominibus..."	"Et in terra pax hominibus..."
SA, strings, woodwinds		+ TB	strings, woodwinds		strings, woodwinds	SATB, str, harp, clar, bsn, flute	- flute + oboe
I	ii - I	ii - I	vii ^o	D: V ⁶ / V / V :	E: (nVI) I ⁶	vi ^b III / V ⁶	F: I ⁶ ii G:(V)(III ⁶) I ⁶ vi V

50 - 51	52 -- 53	54 -- 55	56 -- 57	58 -- 59	60 --- 61	62 - 63	64 --- 66
N/A	"Gloria in excelsis Deo"	"Laudamus te, bene..."	"Adoramus te, glorif..."	"Gratias agimus tibi..."	"magnam gloriam tuam"	N/A	"Domine Deus, rex coelestis"
pedal strings & horn	+ TB	SA, brass violins, snare	TB, trbn, va, vc, cb, snare	full choir, wws., snare	tutti	pedal strings & horn	TB, harp, cl, bsn, strings
(I)	C: (V) I	vi - I	(VI)	D: V - I vi I ⁶ - IV	V - (I)	I	ii -

67 --- 69	70 --- 72	73 --- 76	77 --- 78	79 -- 80	81 --- 84	85 --- 88
"Domine Deus, rex coelestis"	"Domine Deus, rex coelestis"	"Deus pater omnipotens"	"Domine fili unigenite Jesu"	"Christe"	"Domine Deus, Agnus..."	"Domine Deus, Agnus..."
+ trbn	tutti		SATB, winds	TB, harp, strings, woodwinds	SATB, hp, strings, oboe	SATB, hp, strings, oboe
- I	ii - I	vii ^o	A: V / V - I	iii - VI [#]	D: (V)(III ⁶) I	vi V I -
	F: (#vi) I vi			B: (ii) V	I vi ^b III / V ⁶	

89 - 90	91 - - - 94	95 - 96	97 - - - 98	99 - - 100	101 - - 104	105	106 - 107
N/A	"Qui tollis peccata mundi..."	N/A	"Qui tollis peccata mundi..."	"suscipe, suscipe"	"deprecationem nostram"	"Qui sedes ad dexteram patris..."	N/A
strings, hp, hn, cl, trbn	SATB, hp, strings, wws.	strings, harp, bells, wws.	SATB, hp, strings, trbn, wws.		SATB, hp, strings, bells, wws.	SATB only	strings, perc, bsn

vi

C: I \flat ii^{o7} iii⁶ vi I⁶ etc.vi V I V / V⁷ / V⁷ / V / V

G: V - I

107 - 109 110 - 112 113 - - 115 116 - - 118 119 - 121 122 - 124 125 - - 132 133 - 140

N/A	"Quoniam tu solus..."	"Quoniam tu solus..."	"Quoniam tu solus..."	N/A	N/A	"Tu solus dominus..."	"Jesu Christe"
full orch.	TB, bsn, hn pizz strings tamb.	SA, fl, ob, cl pizz strings tamb.	SATB, wws, arco strings tamb.	bsn, hn, trbn, perc, strings	+ wws - trbn	SATB, wws, strings, hp, trbn	

Eb: pedal

D: pedal V

I IV iii vi V

F: I IV iii vi V

141 - 146 147 - - - 162 163 - 166 167 - 170 171 - 173 174 - 176 177 - 179 180 - 183

N/A	"Cum Sancto Spiritu, in..."	"Amen"	"Amen, in gloria Dei patris"	N/A	"Amen"	"Amen"	"Amen"
strings, hp, hn, cl, trbn, tamb	SATB, hp; antiphonal vln+vla vs. wws.; others on pedal	tutti		strings, wws, hn, tpt, perc	tutti	tutti ff	+ timp solo

C: I iii vi I \flat III VI[#]

F: I V (nonfunctional chromaticism)

D: I iii vi etc. pedal I

"Wer da glaubet und getauft wird" (BWV 37)

1. Chorale

Bar No.	1 --- 8	9 --- 12	13 --- 15	16 --- 18	19 --- 22	23 --- 26	
Text	N/A	N/A	N/A	N/A	N/A	N/A	
Texture	Strings, Oboes, Continuo		(harmonic sequence)		antiphonal sequence (stretto)	codetta	
Harmony	A: I V	V/V/vi	V/vi	vi	VI		
	27 --- 31	32 --- 36	37 --- 39	40 --- 44	45 -- 49	50 --- 54	55 --- 58
"wer da glaubet..."	"...und getauft wird..."	"...der wird selig werden"	"wer da glaubet..."	"...und getauft wird..."	"...der wird selig werden"	"wer da glaubet..."	
imitative choir with continuo	+strings, +oboe		imitative choir with strings	+oboes	choir gets fast motive	antiphonal sequence (stretto)	
I	V I	V I	E: V7 I	V7 I	V I	V/ V/ V I	
	59 --- 62	63 --- 67	68 --- 70	71 --- 75	76 --- 78	79 --- 82	83 -- 87
"...der wird selig werden"	"wer da glaubet..."	"...der wird selig werden"	"wer da glaubet..."	"...der wird selig werden"	"wer da glaubet..."	full text	
codetta							
IV	I	V I	A:V/ ii		V7/ iv	V/ii/IV	V I

2. Aria (Tenor)

Bar No.	1 - 3	4 - 8	9 ----- 11	12 -- 14	15 ----- 17	18 - 22	23 - 25
Text	N/A	N/A	"Der Glaube is das Pfand der Liebe..."	N/A	"Der Glaube is das Pfand der Liebe..."	text repeat	text repeat
Texture	violin with cello		+ Tenor	violin finishes phrase			coda
Harmony	A: I V	I	V	vi	V	I V	I

26 -- 28	29 -- 33	34 ----- 38	39 -- 41	42 ----- 46	47 ----- 49	
N/A	N/A	"D'rum hat er blos aus Liebestribe"	N/A	"D'rum hat er blos aus Liebestribe"	"mir dieses Kleinod beigelegt"	Da Capo until m. 33
interlude (vln, BC)		+ Tenor	violin finishes phrase			
V	I f: i	II	(i) E: ii	V VI I V ⁶⁻⁵		

3. Choral (Soprano & Alto)

Bar No.	1 - 2	3 ----- 5	6 ----- 8	9 -- 11	12 - 13	14 ----- 16	17 - 19
Text	N/A	"Herr Gott Vater, mein starker Held!"	"Du hast mich ewig vor der Welt"	"in deinem sohn geliebt"	N/A	"Dein Sohn hat mich sich..."	"er ist mein schatz ich..."
Texture	Basso Cont. only	+ sop/alto			Basso Cont. only	+ sop/alto	
Harmony	D: I	V ii	V/V V	I I	I	V V/V V	V

20 - 22	23 - 24	25 - 28	29 ----- 32	33 - 37	38 - 39
"sehr hoch in ihm er freuet"	N/A	"Eya, eya!"	"himmlisch Leben wird ergeben mir dort"	"ewig soll mein Herz..."	N/A
	Basso Cont. only	+ S/A			Basso Cont. only
V	V/IV	I	V	ii ⁷ I ⁶	V I

4. Recitativo (Bass)

Bar No.	1 ----- 2	3 ----- 4	5 ----- 6	7 ----- 8	9 --- 11
Text	"Ihr sterblichen verlangt ihr mit mir"	"Das Antlitz an zuschauen"	"denn ob sich wohl ein Christ ..."	"weil es der ernste Wille..."	"das wir vor Gott gerecht und..."
Texture	Bass, BC, strings				
Harmony	b: VI/vii	iv	vii ⁷ / iv	V ⁶ / III (...)	i V ⁶ V i

5. Aria (Bass)

Bar No.	1 --- 2	3 -- 4	5 -- 6	7 --- 8	9 -- 10	11 -- 12	13 ---- 14
Text	N/A	N/A		"Der glaube schafft"	"Flugel, dass sie sich..."	"Der Glaube schafft"	"Flugel, dass sie sich..."
Texture	strings, oboes, cont.	sequence	theme in rel. major	+Bass		theme in rel. major	sequence
Harmony	b: i V	V ⁶ /iv V ⁶ /III	vii ⁷ /V	i V	i ⁶ III	V/III (...) V ⁶⁵ /iv V ⁶⁵ /III	V
15 --- 16	17 --- 18	19 --- 21	22 -- 25	26 --- 28	29 --- 30	31 -- 32	
"schwingt dass die sich..."	N/A	"Die Taufe ist das Gnaden-spiegel	text repeat	N/A	"und daher heisst ein selger..."	text repeat	
	theme in dominant	+Bass		sequence and coda	+Bass		
i V	V V	V / V	V / III	V / III		iv (III)	
33 -- 34	35 --- 36	37 -- 38	39 -- 41	42 -- 43	44 --- 45	46 --- 47	
"wer glaubet und..."	"und daher heisst ein selger..."	"wer glaubet und..."	"getauft ist."	N/A	N/A	N/A	
				return to opening material			
i VI	V ⁶⁵ /iv V ⁶⁵ /III	i ⁶	V i i	V	V ⁶⁵ /iv V ⁶⁵ /III	vii ⁰⁷ /V i	

6. Choral (SATB)

Bar No.	1 --- 2	3 --- 4	5 --- 6	7 -- 8	9 - 10	11 - 12	13 -- 14	15 -- 17
Text	"Den Glauben mir..."	"an dein Sohn, Jesum Christ"	"mein Sund mir..."	"allhier zu dieser Frist"	"Du wirst mir nicht ..."	"was du... hast"	"dass er mein Sund..."	"dass er mein Sund..."
Texture	Tutti							
Harmony	A: I ⁶ V I	V I ⁶	(etc)			ii ii	V I ⁶ V I	

APPENDIX C

Tristis est anima mea

Carlo Gesualdo da Venosa
reduction by Andrew Hudson

Piano

Musical notation for measures 1-3. The piece is in 4/2 time. Measure 1 has a whole rest in the treble and a whole note in the bass. Measure 2 has a half note in the treble and a half note in the bass. Measure 3 has a half note in the treble and a half note in the bass.

4

Pno.

Musical notation for measures 4-6. Measure 4 has a half note in the treble and a half note in the bass. Measure 5 has a half note in the treble and a half note in the bass. Measure 6 has a half note in the treble and a half note in the bass.

7

Pno.

Musical notation for measures 7-9. Measure 7 has a half note in the treble and a half note in the bass. Measure 8 has a half note in the treble and a half note in the bass. Measure 9 has a half note in the treble and a half note in the bass.

10

Pno.

Musical notation for measures 10-12. Measure 10 has a half note in the treble and a half note in the bass. Measure 11 has a half note in the treble and a half note in the bass. Measure 12 has a half note in the treble and a half note in the bass.

13

Pno.

Musical notation for measures 13-15. Measure 13 has a half note in the treble and a half note in the bass. Measure 14 has a half note in the treble and a half note in the bass. Measure 15 has a half note in the treble and a half note in the bass.

17

Pno.

20

Pno.

22

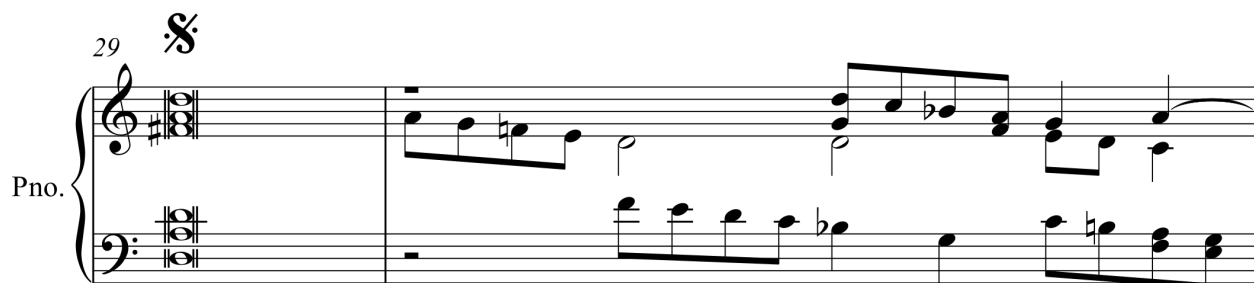
Pno.

25

Pno.

27

Pno.

29 

Pno.

31 

Pno.

33 

Pno.

36 

Pno.

39 

Pno.

42

Pno.



45

Pno.

Fine



48

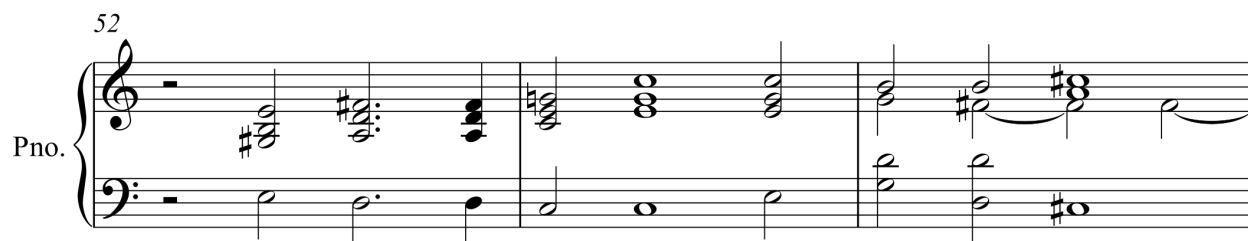
Versus

Pno.



52

Pno.



55

Pno.



57

Pno.

D.S. al Fine



O Crux benedicta

Carlo Gesualdo
reduction by Andrew Hudson

Piano

Measures 1-6 of the piano reduction. The right hand features a melodic line with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The left hand has a whole note G3, followed by quarter notes A3, B3, C4, and a dotted quarter note C4.

Pno.

Measures 7-11. The right hand continues the melodic line with quarter notes G5, F5, E5, D5, C5, B4, A4, and a dotted quarter note G4. The left hand has quarter notes G3, A3, B3, C4, followed by a dotted quarter note C4 and a half note G3.

Pno.

Measures 12-16. The right hand has quarter notes G4, A4, B4, C5, D5, E5, F5, and a dotted quarter note G5. The left hand has quarter notes G3, A3, B3, C4, followed by a dotted quarter note C4 and a half note G3.

Pno.

Measures 17-21. The right hand has quarter notes G4, A4, B4, C5, D5, E5, F5, and a dotted quarter note G5. The left hand has quarter notes G3, A3, B3, C4, followed by a dotted quarter note C4 and a half note G3.

Pno.

Measures 22-26. The right hand has quarter notes G4, A4, B4, C5, D5, E5, F5, and a dotted quarter note G5. The left hand has quarter notes G3, A3, B3, C4, followed by a dotted quarter note C4 and a half note G3.

26

Pno.

Musical score for piano, measures 26-29. The piece is in G major and 4/4 time. Measure 26 features a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 27 continues the melodic line with a half-note rest in the bass. Measure 28 shows a melodic phrase with a sharp sign above the staff and a half-note rest in the bass. Measure 29 concludes with a whole-note chord in the treble and a half-note chord in the bass.

30

Pno.

Musical score for piano, measures 30-33. Measure 30 has a treble clef with a melodic line of quarter notes and a bass clef with a steady eighth-note accompaniment. Measure 31 continues the melodic line with a half-note rest in the bass. Measure 32 features a melodic phrase with a sharp sign above the staff and a half-note rest in the bass. Measure 33 concludes with a whole-note chord in the treble and a half-note chord in the bass.

34

Pno.

Musical score for piano, measures 34-37. Measure 34 has a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 35 continues the melodic line with a half-note rest in the bass. Measure 36 features a melodic phrase with a sharp sign above the staff and a half-note rest in the bass. Measure 37 concludes with a whole-note chord in the treble and a half-note chord in the bass.

38

Pno.

Musical score for piano, measures 38-41. Measure 38 has a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 39 continues the melodic line with a half-note rest in the bass. Measure 40 features a melodic phrase with a sharp sign above the staff and a half-note rest in the bass. Measure 41 concludes with a whole-note chord in the treble and a half-note chord in the bass.

42

Pno.

Musical score for piano, measures 42-45. Measure 42 has a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 43 continues the melodic line with a half-note rest in the bass. Measure 44 features a melodic phrase with a sharp sign above the staff and a half-note rest in the bass. Measure 45 concludes with a whole-note chord in the treble and a half-note chord in the bass.

47

Pno.

Musical score for piano, measures 47-51. The score is written for two staves, Treble and Bass clef. Measure 47 starts with a treble clef and a key signature of one flat. The melody in the treble clef consists of chords and single notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 51.

52

Pno.

Musical score for piano, measures 52-56. The score is written for two staves, Treble and Bass clef. Measure 52 starts with a treble clef and a key signature of one flat. The melody in the treble clef features a prominent melodic line with a slur over measures 52-54, followed by a more active line in measures 55-56. The bass clef provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 56.

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Major Professor: Susan G. Davenport