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A GRADUATE RECITAL IN CONDUCTING

A Thesis Submitted to the Graduate School in
Partial Fulfillment of the Requirements
For the Degree of
Master of Music

Joshua William Donaldson

Pittsburg State University

Pittsburg, Kansas

May 2017

A GRADUATE RECITAL IN CONDUCTING

Joshua William Donaldson

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A GRADUATE RECITAL IN CONDUCTING

An Abstract of the Thesis by
Joshua William Donaldson

The thesis is an extension of Mr. Donaldson's graduate conducting recital program notes. Repertoire included will represent different styles and musical periods. Each chapter contains a brief biographical outline of the composers performed on the program. Also included will be historical information about the selected music, and a musical or poetical analysis of the selection.

Pittsburg State University
Pittsburg, Kansas

DEPARTMENT OF MUSIC

Graduate Recital

Joshua Donaldson, Conductor

Assisted by PSU Lab Choir and Chorale
Barbara York, Piano

Sunday, April 23, 2017
Sharon Kay Dean Recital Hall
7:30 p.m.

Program

Sit Nomen Domini.....Josquin des Prez
(ca. 1450-1521)

O Sacrum Convivium Lodovico Grossi da Viadana
(1560-1627)

O Magnum Mysterium.....Tomás Luis de Victoria
(1548-1611)

Sicut Cervus.....Giovanni Pierluigi da Palestrina
(1525-1594)

Die Harmonie in der Ehe Franz Joseph Haydn
(1732-1809)

Zigeunerleben Robert Schumann
(1819-1896)

~ Intermission ~

Laudate Pueri..... Wolfgang Amadeus Mozart
(1756-1791)

The Road Not Taken Randall Thompson
(1899-1984)

Timor et Tremor.....	Francis Poulenc (1899-1963)
O Nata Lux.....	Morten Lauridsen (b. 1943)
Amor De Mi Alma	Z. Randall Stroope (b. 1953)

Lab Choir and Chorale

Ryan Amick
 Katherine Arbuckle
 Ashton Augustine
 Lance Behning
 Jesse Black
 Courtney Blankenship
 Emilia Cardenas
 Alex Chesney
 Andrea Chitwood
 Mikaela Crotchett
 Noey De Leon
 Sarah Dunivan

Kolleen Gladden
 Macy Gerken
 Whitley Groth
 Cole Hamblin
 Jocelyn Donegan
 Madison King
 Tyler Kuder
 Daniel McDill
 Kaylin Moser
 Hannah Overbey
 Kathryn Parke
 César Sobrino

Colton Sprenkle
 Elizabeth Straw
 Kendra Switzer
 William Vance
 Michaela Wagner
 Ivan Walter
 Brock Willard
 Megan Wilson
 Kaden Wimmer
 Laura Wray
 Yahaida Zubia

Instrumentalists

Bryan Amor, Violin I
 Emilia Cárdenas, Violin I
 Anthony Nelson, Violin II
 Tyler Kuder, Violin II
 Daniel Munguía, Cello
 Jillian Jacobson, Cello
 Peter Frost, Organ

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Chapter I

SIT NOMEN DOMINI

Josquin des Prez (ca. 1450-1521)

Josquin des Prez (Desprez) is believed to have been born in Burgundy near the village Prez, which is now known as Hainaut in Belgium. A prominent composer of the Renaissance, Josquin was influenced by Johannes Ockeghem; it is most likely that Josquin studied with Ockeghem or was aware of his work because Josquin has quoted Ockeghem's works in some of his masses and motets. He also composed an elegy after the death of Ockeghem.¹

During the late fifteenth century, Josquin served as a singer in the court of René, Duke of Anjou, the French royal chapel of Louis XI, the court of Cardinal Ascanio Sforza in Milan, and in the papal chapel. Political turmoil at the time made Josquin move fluidly between jobs; he moved from Italy to France, back to Italy, and he finally settled down as provost at the church of Notre Dame in Condé-sur-l'Escaut, where he died and was buried.²

Josquin was considered the most important figure in the development of imitative polyphony; he is known for his paired imitation and for his use of ostinatos. He was so influential at the time that several of his contemporaries wrote laments on his death and praised him as the highest composer. His reputation as a composer was undoubtedly enhanced due to Ottaviano

¹ Dennis Shrock, *Choral Repertoire* (Oxford University Press, 2009), 28-32.

² Shrock, *Choral Repertoire*, 28-32.

Petrucchi's publishing his compositions more than anyone else's; Petrucci devoted four collections of motets to Josquin, and he had a reputation of never publishing more than one book of any composer's music.³ Josquin lived into the age of music printing, and he was the first composer to have his reputation made and perpetuated by these companies. It is believed that his contemporaries loved his music because of his treatment of texture, harmonic form, sensitivity to words, and having the ability to take a given piece of material and turn it into something new and exciting.⁴

Many pieces attributed to Josquin are of "doubtful authenticity", *Sit Nomen Domini* being one. His name was associated with excellence, and publishers and copyists therefore used his name rather freely. His style of composition varied enough that looking at a composition alone was not enough to determine whether it was truly his or not.⁵ He composed a total of eighteen mass cycles, 109 motets, and seventy-eight frottoles and chansons. The majority of his masses and motets use *cantus firmi* as the structural material, and his chansons are in the style of *formes fixes* pieces.⁶ *Formes fixes* are a group of forms that dominated music and poetry in France during the fourteenth and fifteenth centuries, the principal ones being the *ballade*, the *rondeau*, and the *virelai*.⁷

³ Shrock, *Choral Repertoire*, 28-32.

⁴ Paul Griffiths, *The New Penguin Dictionary of Music* (London: Penguin, 2006), accessed March 2, 2017, http://search.credoreference.com/content/entry/penguinmusic/josquin_des_prez/0.

⁵ Griffiths, *The New Penguin Dictionary*.

⁶ Shrock, *Choral Repertoire*, 29.

⁷ "Formes fixes [Fr.]," *The Harvard Dictionary of Music*, edited by Don Michael Randel, 4th ed. (Harvard University Press, 2003), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/harvdictmusic/formes_fixes_fr/0?institutionId=3268.

Sit Nomen Domini
The Name of the Lord

Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.

Blessed be the name of the Lord
from hence forth now and for ever.

Sit Nomen Domini, is the second line of text from Psalm 112, and it is used as the antiphon to the Psalm.⁸ The full Psalm has been set by various composers such as Wolfgang Amadeus Mozart, George Frideric Handel, and William Byrd.

The motet belongs to the group of Josquin works considered to be of doubtful authenticity. *Sit Nomen Domini* is written in Dorian mode, and it is written as a ten-part canon between two voice parts and is repeated at the conductor's discretion. For this recital, the option chosen was for the sopranos and tenors to sing part one and basses and altos sing part two. The piece is written contrapuntally, and it is rhythmically strict; both parts share the exact same rhythm with no variation. The melodic line is inverted when it passes from part two to part one. These mirror images give the entire piece an ebb and flow that naturally lends itself to dynamic contrast with the rise and fall of each line.

Voices for each part can be paired in a variety of ways; for this recital, the first five sets of entrances were done by tenors and basses, and the last five sets of entrances were done by sopranos and altos. This introduced a very rich quality for the first half, and as the parts finished their statements, the texture diminished, and the music concluded with a lighter quality than it began.

⁸ Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts* (Oregon: Earthsongs, 1989).

Chapter II

O SACRUM CONVIVIUM

Lodovico Grossi da Viadana (1560-1627)

As is the case with many composers of the sixteenth and seventeenth centuries, there is not much known about Viadana's life. What has been discovered is that he was born in the city of Viadan, near Parma, Italy, and that his family name was Grossi, but he adopted the name Viadana around 1588 when he entered the order of the Minor Observants.⁹ He was appointed *maestro di cappella* at Mantua Cathedral when he was 34, and, near the beginning of the seventeenth century, he lived in Padua and Rome. Beginning in 1602 he served as *maestro di cappella* at many religious institutions in Northern Italy for 12 years, including Concordia Cathedral near Venice, San Luca in Cremona, and Fano Cathedral east of Florence. Viadana spent the last thirteen years of his life serving as a cleric in Bologna, Busetto, and Gualtieri.¹⁰

Viadana's compositional output includes sacred music consisting of one book of masses plus several masses that were published separately, one Requiem, 22 books of motets, and a set of Lamentations. His secular works include two books of canzonets and pieces for two instrumental

⁹ Don Michael Randel, "Viadana [Grossi da Viadana], Ludovico (c. 1560, Viadana, near Parma - 2 May 1627, Gualtieri, near Parma)", *The Harvard Biographical Dictionary of Music* (Harvard University Press: 2003), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/harvbiodictmusic/viadana_grossi_da_viadana_ludovico_c_1560_viadana_near_parma_2_may_1627_gualtieri_near_parma/0?institutionId=3268.

¹⁰ Shrock, *Choral Repertoire*, 82.

choirs.¹¹ His early music is scored for four and five voices with an optional basso continuo, while his later music is scored for one to four voices and obligatory basso continuo.¹²

¹¹ Randel, "Viadana".

¹² Shrock, *Choral Repertoire*, 82.

O Sacrum Convivium
O Sacred Banquet

O sacrum convivium!
in quo Christus sumitur:
recolitur memoria passionis ejus:
mens impletur gratia:
et futurae gloriae
nobis pignus datur. Alleluia!

O sacred banquet!
in which Christ is received,
the memory of his passion is recalled,
the mind is filled with grace,
and the pledge of future glory
is given to us. Alleluia!

“O Sacrum Convivium” is the Magnificat antiphon for the Vespers of the Feast of Corpus Christi. The Feast of Corpus Christi magnifies Maundy Thursday’s celebration of the Sacrament of the Holy Eucharist. Texts for the Feast are chosen from the Holy Scripture and include Introit, the Lesson, the Gradual, and the Communion. Musical settings of the scriptural texts are programmed with settings of “O Sacrum Convivium” in order to beautifully express the essence of the Feast.¹³

“O Sacrum Convivium” can be divided into two main sections, A and B; Section A can then be subdivided into three sections and Section B can be subdivided into two sections, both divisions in relation to the text and musical ideas. Section A1 is mm. 1-5 and includes the first line of text, A2 is mm. 6-10 and includes the second line of text, and A3 is mm. 11-19 and includes the third line of text. Section B1 is mm. 20-30 and includes the fourth and fifth lines of text, and B2 is measure 30 to the end and includes the last line of text.

Section A begins by honoring the blessed sacrament and gives a sense of wonder and amazement. This section begins homophonically and then moves to polyphony in Section A1. Section A2 is written entirely in polyphony, and Section A3 begins with homophony to strengthen the text and then moves polyphonically after a measure and a half. Each subsection ends in a perfect authentic cadence.

¹³ Jeffers, *Translations and Annotations*, 175.

Section B relates to the present time with the mind filling with grace while also describing the pledge of future glory. The first and second sections are delineated by the cadence in the previous section and the change of meter into the second. Section B1 is the only section of the composition that is entirely homophonic, and it ends with a perfect authentic cadence. This cadence is different than the other cadences in the fact that the music progresses instead of being followed by a moment of rest. Section B2 is an exultation on the word “alleluia.” It is written entirely in polyphony, and it concludes with a perfect authentic cadence in the tonic key.

Chapter III

O MAGNUM MYSTERIUM

Tomás Luis de Victoria (1548-1611)

Victoria was born in Avila in central Spain, and he is regarded as one of the greatest Spanish composers of the Renaissance era. He was the seventh of eleven children, and, in 1557, the family lost their father and were taken in by their priest uncle. He began his musical life as a chorister at Avila Cathedral, and he then served as a singer and teacher at the Jesuit Collegio Germanico in Rome in 1573 once his voice changed.¹⁴ It was at this college that Victoria met Giovanni Pierluigi da Palestrina and, because Victoria's music follows the same sophistication of Palestrina's, it is believed he studied under him. At the very least, Palestrina was a major influence on Victoria's style. Victoria held other posts while at the Jesuit Collegio Germanico, including that of a singer and organist at the Spanish church of Santa Maria di Monserrato.¹⁵

In 1575 he took orders for the priesthood and was ordained. He joined Saint Phillip Neri's Oratorians, a group of Catholic priests and lay-brothers that lived together in a community and were bound by charity, and remained there until 1587. Victoria expressed his wishes to return to Spain, and King Phillip II of Spain appointed Victoria chaplain to his sister, the Dowager Empress

¹⁴ Paul Griffiths, "Victoria, Tomás Luis de," *The New Penguin Dictionary of Music* (Penguin, 2006), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/penguinmusic/victoria_tom%C3%A1s_luis_de/0?institutionId=3268

¹⁵ Griffiths, "Victoria".

María, in Madrid. Victoria held this position until María's death in 1603. He then served only as an organist until his death in 1611.¹⁶

Victoria composed sacred music with Latin texts, which included twenty masses, about 140 motets, eighteen Magnificats, nine sets of Lamentations, and two Passions. Victoria uses textures that are clear, harmonies that are logically ordered, and phrases that are short but balanced.¹⁷ His contrapuntal technique was inspired by Palestrina, and with it he fused an intense, dramatic feeling that was unique to his writing and rooted in his Spanish heritage. His music shows budding major-minor tonality, and he expresses defining moments in the text with chromatic harmonies or contours.¹⁸

¹⁶ Shrock, *Choral Repertoire*, 95.

¹⁷ *Ibid*, 95.

¹⁸ Griffiths, "Victoria".

O Magnum Mysterium
O Great Mystery

O magnum mysterium
Et admirabile sacramentum,
Ut animalia viderent Dominum natum,
Jacentem in praesepio!

O great mystery
And wondrous sacrament,
That animals should see the Lord's birth,
Lying in a manger!

O beata Virgo,
Cujus viscera meruerunt
Portare Dominum Christum. Alleluia!

O blessed Virgin,
Whose womb was worthy
To bear the Lord Christ. Alleluia!

In liturgical context, “O magnum mysterium” is a plainchant that is used as a responsory during the Christmas Matins service. Texts from plainchant antiphons and responsories are often used in motets, but their place within the service varies within the context of their function as embellishments of the liturgy.¹⁹

Victoria’s “O magnum mysterium” was first published in his first volume of works, called *Motecta*, in 1572. He originally designated the motet to be performed for the Feast of the Circumcision in his original collection. The liturgical occasion for the text given by the 1938 edition of the *Liber Usualis*, however, is the Feast of the Nativity. This motet is performed frequently during both Advent and Christmas seasons.²⁰

“O magnum mysterium” is a modal work that follows the classic sixteenth-century motet structure: a melodic line associated with the text is introduced and then imitated by the other voices. When the text changes, a melodic change occurs as well and is then imitated. It can be divided into three main sections that align with the textual divisions. The first section can be subdivided into three subsections because of the musical ideas being introduced. Section A1 is mm.

¹⁹ Heather J. Buchanan et al., *Teaching Music Through Performance in Choir, Vol. 2* (Chicago: GIA Publications, 2007), 387.

²⁰ Adam Gerhard Walter Luebke, “An Analysis of Performance Practice Trends in Recent Recordings of Tomás Luis de Victoria’s *O Magnum Mysterium*, *o Quam Gloriosum*, *O Vos Omnes*, and *Officium Defunctorum* as Related to Historical and Contemporary Scholarly Literature” (Doctoral Dissertation).

1-19, including the first two lines of text; Section A2 is mm. 20-28 and begins with paired imitation in the tenor and bass sections, and it involves the third line of text; Section A3 is mm. 28-39 and begins with the bass section introducing the melodic line with the other sections imitating it in the proceeding measures, and it involves the fourth line of text; Section B is mm. 40-52 involving all of the second verse except “Alleluia” and begins homophonically; Section C is mm. 53-74, all on the word “Alleluia!”, beginning homophonically and ending in imitative polyphony.

Section A describes the first mystery of the Lord’s birth. The soprano introduces the melodic line, and the altos begin the imitation by the second measure, and it is then imitated later by the tenor and bass sections in measure eight. It is written in imitative polyphony and is marked by many open fifths and octaves as well as extensive dissonances. The dissonances, for the most part, are approached and resolved by step. It concludes on a perfect authentic cadence in measure 39.

Section B celebrates the second mystery of the Virgin birth. The first and second section are marked by the strong cadence in measure 39 and the homophonic entrance of the choir in measure 40. The choir moves into polyphony in measure 44 and continues until the perfect authentic cadence in measure 53.

Section C is an exultation on the word “alleluia.” Sections B and C are marked by the strong cadence of the previous section and the change of meter in the final section. The change of meters alters the mood entirely from the first two sections; it now becomes significantly more joyful. The first half of the final section is homophonic, and in measure 67, Victoria reverts to the original meter, and the choir finishes the last half of the section in imitative polyphony. He finishes the work with a plagal cadence, creating a softer and gentler ending that is reminiscent of the mood he set forth at the beginning of the work.

Chapter IV

SICUT CERVUS

Giovanni Pierluigi da Palestrina (c. 1525-1594)

Palestrina is the name that Giovanni Pierluigi was known by, and it was also the name of the town in the Sabine Hills near Rome where he is thought to have been born. His entire career, however, was based in Rome and began with positions as chorister at Santa Maria Maggiore, then San Giovanni Laterano and finally, San Pietro churches. It was in 1544 that he earned his first leadership position as organist at San Agapito in Palestrina.²¹

Palestrina wed Lucrezia Gori in 1547, and they had three children. He continued to be a regional musician until 1551, when he was appointed to succeed Robin Mallapert as *magister cantorum* of the Cappella Giulia; this was a training institution for native Italian musicians. His compositional output went undocumented until 1554, but many believe this is unsubstantial since he was probably refining his counterpoint skills during his early years.²²

The pope admitted Palestrina to the Cappella Sistina in January 1555, despite Palestrina's being married. It was short lived, however, because the rules of the chapel began to be strictly enforced when Paul IV became the new pontiff in May of that year. Palestrina then took the

²¹ Heather J. Buchanan et al., *Teaching Music Through Performance in Choir, Vol. 1* (Chicago: GIA Publications, 2005), 264.

²² Buchanan, *Teaching Music Vol. 1*, 264.

position at San Giovanni Laterano as *maestro di cappella* from 1555 to 1560. Throughout the later years of his life, Palestrina held positions at a number of locations: the basilica of Santa Maria Maggiore in 1561, the Seminario Romano in 1566, and finally the Cappella Giulia at San Pietro in 1571, where he remained for the rest of his life.²³

Palestrina composed *Sicut Cervus* at the end of his life in 1584. He had lost his wife four years prior but remarried a well-to-do widow from Rome in 1581. His relatively small salary from the Roman Catholic Church caused him a financial burden, and this new marriage freed him from that stress, allowing him to lead a more comfortable life; regardless of how little they paid him, he continued to serve the Church faithfully because he was a devout Catholic.²⁴

Palestrina is hailed as the best known and most critically acclaimed composer of the Renaissance era; his influence during the end of the sixteenth century was extraordinary. He not only held leading positions in Rome's most notable and sacred institutions, including the Cappella Sistina, but he was also on the Council of Trent,²⁵ which was a council made of people representing a number of different churches to meet the crisis of the Protestant Reformation.²⁶ Palestrina was considered to be the musical leader of the group and of the Counter Reformation,²⁷ which was a movement led to reform the church and to secure its traditions against the innovation of Protestant

²³ Buchanan, *Teaching Music Vol. 1*, 264-265.

²⁴ Ibid, 265.

²⁵ Shrock, *Choral Repertoire*, 62.

²⁶ Paul Lagasse and Columbia University, "Counter Reformation," *The Columbia Encyclopedia* (Columbia University Press, 2016), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/columency/counter_reformation/0?institutionId=3268.

²⁷ Shrock, *Choral Repertoire*, 62.

theology and liberalizing effects of the Renaissance.²⁸ His incredible reputation has led people to believe that he was the savior of Catholic church music.²⁹

His compositional output is prolific: 104 masses, 529 motets, thirty-five Magnificats, eleven Litanies, four sets of Lamentations, and approximately 140 madrigals.³⁰ The majority of Palestrina's compositions were Liturgical music; however, he also composed a significant amount of secular music.

²⁸ Lagasse, "Counter Reformation."

²⁹ Shrock, *Choral Repertoire*, 62.

³⁰ *Ibid*, 62.

Sicut Cervus
Like as a Hart

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te Deus.

Like as a hart desireth the waterbrook,
so also my soul doth long for Thee, O God.

When used liturgically, “sicut cervus” would have been sung during the procession to the baptismal font, following the Collect. The motet is divided into three sections: A, B, and C. Section A includes mm. 1-25 on the text “sicut cervus desiderata ad fontes aquarum.” Section B includes mm. 24-44 on the text “ita desiderat.” Section C includes mm. 41-58 on the text “anima mea ad te Deus.” It follows the classic sixteenth-century motet structure: a melodic line associated with the text is introduced and then imitated by the other voices. When the text changes, a melodic change occurs as well and is then imitated. As the sectional divides indicate, Palestrina overlaps the phrases so that there is no authentic cadence. This creates a sense of seamlessness until the final cadence at the end of the piece. The phrases in the piece follow an arch construction, which dictates the shape of the phrase: a build-up, a climax, and a tapering off.³¹

Each new section is slightly different from the preceding in terms of the number of voices introducing the material. Section A opens with a single voice part introducing the melody. Section B has the basses and tenors in paired imitation, as are the sopranos and altos. Section C has a significantly thicker texture because not only is the main melodic idea, “anima mea”, being imitated, but there is a second melodic fragment on “ad te Deus” being sung simultaneously. When looking at the piece in its entirety, the progression of voices from single to paired to a full contrapuntal texture is effectively used to maintain the forward motion and add depth to the climax.³²

³¹ Mary Breden and Robert Summer, “Paul Salamunovich: A Beacon of the Choral Art,” *Choral Journal* 55, no. 3 (October 2014): 50-51.

³² Breden, “Paul”, 50-51.

It is crucial to know that singers during Palestrina's time did not have full scores; they used part books. Coincidentally, this encouraged the singers to listen to each other in order to balance the music and align the counterpoint properly. Furthermore, it made them sing in the way of a soloist while listening across the ensemble for balance and tuning.³³

³³ Breden, "Paul".

Chapter V

DIE HARMONIE IN DER EHE

Franz Joseph Haydn (1732-1809)

Haydn was the most celebrated composer of his time, and he is considered the father of modern symphony and the string quartet. He spent his childhood as a chorister in Vienna and later found employment as a musician and music director for Count Morzin. Upon the death of Count Morzin, however, the orchestra ended up disbanding, and it was then that he entered the service of Prince Esterházy; he remained employed by this family for the rest of his life.³⁴

The prince and his successor, Prince Nikolaus, loved music, and they commissioned a vast majority of Haydn's compositional output; he composed for their orchestras, theaters, chapels, and for their own use in small ensembles. Haydn began traveling after the death of Prince Nikolaus, and he was well received in England where some of best-known symphonies were being performed. When he returned from England, he composed the bulk of his large-scale works, which included two oratorios, six masses, a *Te Deum* for Empress Marie Therese, and several part songs and canons for string quartets. He conducted and attended performances of his works until 1803; his health began to decline, and he remained at his home outside of Vienna. Haydn died in 1809, one month after Napoleon had conquered the city.³⁵

³⁴ Buchanan, *Teaching Music Vol. 1*, 211.

³⁵ Shrock, *Choral Repertoire*, 365-366.

Haydn's compositional output included fourteen masses, three oratorios, several large-scale sacred vocal works, approximately a dozen small-scale sacred vocal works, one cantata, thirteen part songs, a madrigal, and more than forty canons.³⁶

³⁶ Shrock, *Choral Repertoire*, 363.

Die Harmonie In Der Ehe
Harmony in Marriage

O wunderbare Harmonie,
was er will, will auch sie.
Er zechet gern, sie auch,
er spielt gern, sie auch,
er zählt Dukaten gern,
und macht den großen Herrn,
auch das ist ihr Gebrauch.

Oh, wonderful harmony,
what he wants, she wants too.
He enjoys drinking, she too,
he likes to gamble, she too,
he likes money,
and he-plays the great lord,
and that is her custom too.

“Die Harmonie in der Ehe” is selected from Haydn’s larger collection, *Lyrischer Blumenlese*.

The majority of the thirteen songs in the collection were written around the same time in 1796.

The part songs that Haydn composed between 1796 and 1801, including “Die Harmonie in der Ehe,” were done for pleasure. He was quoted, “These songs were composed purely *con amore*, in happy hours, and not on order.” The texts of these songs purely reflect what he said; the majority are humorous and even make fun of relationships, tribute the virtues of wine, and jest about life in general. Most are for SATB voices and piano or figured bass, with a few being for a trio and piano.³⁷

“Die Harmonie in der Ehe” gives an ironic portrayal of marriage being complete harmony. Haydn uses the witty poetry of Johann Nikolaus Götz to jest about couples losing their independence once they are married. It has been said that Haydn’s wife, the former Maria Anna Theresia Keller, resembled the type of woman described in the poem.³⁸ The humor of the music lies in the fact that every time the word “Harmonie” is used, Haydn has set it in dissonance.

Haydn composed “Die Harmonie in der Ehe” in a way that was typical of the classical era; the texture is light with the melody dominating in the soprano line. The cadences all share the commonality of occurring where there is strong punctuation in the text, either on “sie” (she) or

³⁷ Buchanan, *Teaching Music Vol. 1*, 211.

³⁸ János Malina, liner notes to *3 & 4 Part Songs by Haydn and Schubert*, Tomkins Vocal Ensemble, Hungaroton, CD, 1992.

“Gebrauch” (custom). The piece is written in Bb major and highlights the tonic/dominant tension that is so critical to harmonic writing and formal organization in the classical era.

The humorous character of the piece is portrayed in the way Haydn set the poetry; it is a dialogue between the men and women. The poem itself is witty; however, Haydn elevates the text by voicing the poetry in a specific way. The first two lines of the poem are set homophonically; the rest of the poem is an active banter between the male and female voice parts. He set the male voices with the text that involves the male pronoun, and he set the women voices with the text that involves the female pronoun: “Er zechet gern/Sie zechet gern” and “Er zählt Dukaten/Sie zählt Dukaten.” The result is a witty dialogue between the voices as if the listener is observing an active conversation, with the women interjecting their thoughts and opinions as the men are speaking.

Another way in which Haydn musically elevates the humorous text is how he sets the first line of text. During the tonic refrains, the chorus is set homophonically with a slightly dissonant chord on “Harmonie” (harmony). Where Haydn significantly paints the banter between the voices is during the stretto settings of the first line of text. In places like mm. 9-11, the voices are at their most active writing, and it is during these parallel spots in the piece that the voices lead into the most dissonant chords of the entire piece. Adding more irony, the dissonant chords fall on the word “Harmonie” (harmony). Haydn’s use of text painting vividly portrays the banter between the sexes; by treating the word “harmony” in two different ways, it perhaps reflects the varying degrees of concord between two individuals.

Chapter VI

ZIGEUNERLEBEN, OP. 29, NO. 3

Robert Schumann (1810-1856)

Born in Zwickau, Saxony in 1810, Robert Schumann was one of the most prominent figures during the early Romantic period. He was born into a family that had inherent mental and physical problems, and he likewise suffered from mental illness later in life. At an early age, Schumann was influenced by his father, Friederich August Schumann, who was a bookseller and publisher. He developed a keen literary sense with the help of his father's profession, acquiring a good knowledge for both German and other foreign literature. After his father's death and with his family's urging, he decided to study law. He attended the University of Leipzig and was said to have not attended a single lecture because he was more preoccupied with reading and playing the piano. It was during this time at the university that he became a fan of the works of Franz Schubert. Schumann started pianistic studies under the pedagogue Friedrich Wieck, who proved to be one of the most significant influences on him.³⁹

He eventually transferred to the University of Heidelberg to continue his law studies. During one summer, he traveled to Switzerland and Italy, where he became enamored with Italian opera. It

³⁹ George Hall, "Schumann, Robert", *The Oxford Companion to Music* (Oxford University Press), <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6003>.

was during this venture that he heard Niccolò Paganini play in Frankfurt, which helped influence him to turn decisively to music.⁴⁰

Schumann convinced his family to let him give up law to pursue music, and he went to live and study with Friedrich Wieck. He met Wieck's daughter, Clara, and began to fall in love with her. Wieck realized this was happening, and he did not approve of their relationship, so his friendship with Schumann quickly degenerated. Schumann began to study with other notable composers of the time, and he also began to write for the *Allgemeine Musikalische Zeitung*. Following his passion for journalism, Schumann founded the *Neue Zeitschrift für Musik* and was the editor and main writer for ten years.⁴¹

Schumann ended up marrying Clara in 1840, despite her father's disapproval. This was significant in Schumann's life because she was his muse. For each consecutive year, Schumann composed and mastered a new genre; he first wrote *Lieder*, then orchestral music, choral music, and finally stage music. By the end of 1849, he felt he could successfully write in all genres of music.⁴²

His physical and mental health declined as he got older, and he made multiple suicide attempts. He began having intense hallucinations by 1854, and he threw himself off a bridge. He survived but voluntarily entered a mental institution and remained there until his death in 1856.⁴³

Schumann had a relatively large output of vocal and choral music, despite the fact that he felt it was inferior to instrumental music. He composed nineteen choral works that included orchestra, four sets of vocal chamber music, thirty-six part songs for mixed voices, twenty-seven part songs for men's voices, and twelve part songs for women's voices. The majority of his choral works

⁴⁰ Hall, "Schumann."

⁴¹ Buchanan, *Teaching Music Vol. 1*, 292.

⁴² *Ibid*, 292.

⁴³ *Ibid*, 292.

are secular and inspired by literary works dealing with spiritual redemption. Although all of his works are unique in their own way, they each have commonalities of fluid, through-composed structures.⁴⁴

⁴⁴ Shrock, *Choral Repertoire*, 457.

Zigeunerleben
Gypsy Life

Im Schatten de Waldes, im
Buchengezweig,
da regt's sich und raschelt und flüstert
zugleich.
Es flackern die Flammen, es gaukelt der Schein
um bunt Gestalten, um Laub und Gestein.

Das ist der Zigeuner bewegliche Schaar,
mit blitzendem Aug' und wallendem Haar,
gesäugt an des Niles geheiligter Flut,
gebräunt von Hispaniens südlicher Glut.

Um's lodernde Feuer in schwellendem Grün,
da lagern die Männer verwildert und kühn,
da kauern die Weiter und rüsten das Mahl,
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im
Rund,
wie Spaniens Gärten so blühend und
bunt,
und magische Sprüche für Not und
Gefahr
verkündet die Alte der horchenden
Schaar.

Schwarzäugige Mädchen beginnen den Tanz.
Da sprühen die Fackeln in rötlichem Glanz.
Es lockt die Gitarre, die Cymbel klingt.
Wie wild und wilder der Reigen sich
schlingt!

Dann ruh'n sie ermüdet vom nächtlichen
Reih'n.
es raschen die Buchen in Schlummer sie
ein.
Und die aus der glücklichen Heimat
verbannt,
sie schauen im Träume das glückliche Land.

Doch wi nun im Osten der Morgen erwacht,
verlöschen die schönen Gebilde der Nacht,
Es scharret das Maultier bei Tagesbeginn,
fort Zieh'n die Gestalten.—Wer sagt dir,
wohin?

In the shadows of the forest, among the beech
trees,
there is both a rustling and
whispering.
The flames flicker, the glow dances
about colorful figures, about leaves and rocks.

It is the wandering band of gypsies,
with flashing eyes and flowing hair,
suckled on the Nile's holy waters,
tanned by the southern heat of Spain.

About a blazing fire in the lush grass,
there the men, wild and bold, lie down,
the crouching women prepare the meal,
and, bustling about, fill the old goblet.

And tales and songs are shared by the circled-
group,
like the gardens of Spain filled with blossoms
and color,
and incantations for times of distress and
danger
are told to the listening band by the old
woman.

Dark-eyed maidens begin the dance.
The torches shower glowing red embers.
The guitars invite, the cymbals clang.
Ever more frenzied, the round-dance spins
around!

Then, tired from the night's dance, they
rest.
The murmuring of the beech-trees lull them to
sleep.
And the people exiled from their happy
homeland,
gaze upon the happy land in their dreams.

but as now in-the East the morning awakens,
the beautiful images of the night fade away,
at daybreak the mule paws at the ground,
the figures depart—Who can say where they are
going?

Schumann's literary prowess can be seen through his treatment of the poetry of his music; the music should be descriptive of the text, a "resonant echo," as Schumann states. The melody, harmony, and rhythm of "Zigunerleben" combine with the text to create a very specific atmosphere. For instance, the piece opens with altos and sopranos moving in parallel thirds; this could represent the gypsy violins conversing with the rest of the band (piano, tambourine, and triangle).⁴⁵ The only way in which this conversation and mysterious entrance can be effective is if the timbre and dynamic contrast is reflected in the voices.

Throughout the entire song, Schumann uses the melodic lines to portray the poetry; the rising and falling vocal lines in measures nine and ten can be interpreted as the flickering of the flames from the fire, and the abrupt homophony in measure 25 could be representative of the band of gypsies sharing in their tales and songs. Every musical line has been set with close attention being paid to the text, and it is imperative that the word inflection, articulation, and dynamics are strictly adhered to in order to vividly portray the scene that Schumann paints.

Schumann was one of the first to compose the piano underlay as a true partner to the voice; this requires an accomplished pianist to take on his vocal music because the part is no longer an accompaniment. The piano is a soloist in its own right, and it represents the exotic quality of the gypsy life with its exaggerated dynamics, sharp accents, and dance-like rhythms. Combined with the tambourine, triangle, and poetry, Schumann creates a mystical atmosphere.

⁴⁵ Buchanan, *Teaching Music Vol. 1*, 294-295.

Chapter VII

LAUDATE PUERI

Wolfgang Amadeus Mozart (1756-1791)

In 1777, Mozart was working as an assistant concertmaster in Salzburg. During this appointment, he was given the opportunity to work in several different genres, composing symphonies, string quartets, sonatas, and operas. Despite his success as a composer, Mozart was not happy with his position as an assistant concertmaster and Salzburg as a whole. He resigned in an effort to pursue his new goal of becoming a famous musician and composer and began traveling with his sister to Mannheim, Paris, and Munich, in search of better employment. Over the course of the trip, however, his mother fell ill and died. As a result, his father negotiated a position as a court organist in Salzburg, which brought Mozart back.⁴⁶ He received an increase in salary, and he was given generous leaves of absence. Mozart remained in this position from 1779 until November 1780, when he left for Munich to produce his opera seria, *Idomeneo*. It was during this appointment that Mozart composed *Vesperae solennes de Confessore*, K. 339.

Mozart's K. 339 was his last church composition for Salzburg, and it reflects the archbishop's preference for music that ends as quickly as possible; in this composition, almost two hundred lines of Latin text is concluded in twenty-five minutes.⁴⁷ It is believed that he was trying to gain favor

⁴⁶ Ludwig Nohl and John J. Lalor, *Life of Mozart* (Chicago: Jansen, McClurg, 1880).

⁴⁷ Michael Steinberg, *Choral Masterworks: A Listener's Guide* (Oxford University Press, 2005).

with Archbishop Colloredo before asking for leave to travel to Munich to produce his opera. The archbishop's first name is Jerome, and as a prince of the church, his namesday would have been celebrated. It is likely that the piece was written in honor of St. Jerome, the only non-Bishop Confessor whose feast day falls between August 29 and November 4, which is when it is hypothesized the piece was premiered.

Laudate Pueri
O Praise the Lord

Laudate pueri Dominum,
Laudate nomen Domini.

O praise the Lord, ye children,
praise the name of the Lord

Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.

Blessed be the name of the Lord
from hence forth now and for ever.

A solis ortu usque et ad
occasum,
Laudabile nomen Domini.

From the rising of the sun even unto its
setting,
the name of the Lord is praiseworthy.

Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.

The Lord is high above all nations,
his glory is above the heavens.

Quis sicut Dominus Deus noster,
Qui in altis habitat,

Who is like the Lord our God,
who dwells on high,

Et humilia respicit in coelo et in
terra?

and yet he considers the lowly in heaven and
on earth?

Suscitans a terra inopem
Et de stercore erigens pauperem:

Lifting up the needy from the dust,
and raising the poor from the dungheap,

Ut collocet eum
Cum principibus populi sui.

so that he may place him
with the princes of his people.

Qui habitare facit sterilem
In domo, matrem filiorum laetantem.

Who makes the sterile woman to dwell
in her house, the joyful mother of children.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper.
Et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

Psalm 112 is the fourth of five Vesper Psalms.⁴⁸ In Catholic liturgy, there are eight daily prayer services that are distinct from the Mass. Vespers is the seventh of these services, and it is held

⁴⁸ Jeffers, *Translations*, 151-153.

in the evening. The music of the Vespers service includes settings of Psalms 110, 111, 112, 113, 117, and the *Magnificat* canticle from the Gospel of Luke.⁴⁹

“Laudate Pueri” is the fourth of six movements of Mozart’s *Vesperae solennes de Confessore*, K. 339. All of the movements have elements of sonata form, but none of them adhere strictly to sonata form because some elements are missing.⁵⁰ Mozart sets “Laudate Pueri” apart from the rest of K. 339 by writing it in a fugal style. Moreover, this is also the only movement that does not involve the solo quartet and is written strictly for chorus.⁵¹

Written in D minor, this movement begins with a fugal exposition that is four measures in length. The fugue is introduced in the bass voice, is answered in the tenor, and is then imitated in the other voices. The exposition follows the same style of subject and answer between the voices: a motive is introduced in one voice and then gets answered in another. The exposition concludes with an imperfect authentic cadence in measure 26.⁵²

The first episode immediately begins and uses a one octave descending minor scale as a motive. It is then followed by a homophonic section in measures 41-49. The first episode then morphs into a transition from the first theme group (fugal exposition) to the second theme group (41-49). The transition moves from the tonic D minor toward its relative major in F, ending with a half cadence in F major.

⁴⁹ Steinberg, *Choral Masterworks*.

⁵⁰ Ibid.

⁵¹ Patricia Caroline McCollam, “Vesperae Solennes de Confessore, K.339: A Study in Performance and Analysis” (D.M.A. Dissertation), University of Southern California, 1995.

⁵² Ibid.

The development of the movement occurs in mm. 50-91. It traverses through the keys of F major, G minor, and Bb major. Measures 50-80 combine the fugue subject and the motive from the transition into a double fugue.⁵³

The recapitulation begins in measure 92 and ends in measure 161. It opens with the fugal entries in the same way that it did in the exposition, however, the “answer” in the tenor voice and the second appearance of the subject in the alto voice are inverted. The second theme group is stated in the dominant key in measures 115-123 after a transition, and it is then followed by a section of subject and answer with the bass and alto voices introducing the motive and the soprano and tenor voices responding in measures 124-140. The stretto appears again in measure 140, having minute differences, and cadences in measure 152 on the dominant. From here, the fugue becomes a canon with the bass and alto voices paired and the tenor and soprano voices paired. The recapitulation cadences in measure 159, and a coda follows to the end of the piece.⁵⁴

⁵³ McCollam, “Vesperae.”

⁵⁴ Ibid.

Chapter VIII

THE ROAD NOT TAKEN

Randall Thompson (1899-1984)

Randall Thompson is known as one of the most significant American choral composers of the twentieth century. He grew up attending a private school in New Jersey, and in 1916 he was granted admission to Harvard University. Winning the prestigious Prix de Rome in 1922, Thompson was able to study at the American Academy in Rome until 1925. His professional career began as an organist and lecturer at Wellesley College in 1927.⁵⁵ He then spent the remainder of his life serving as a faculty member at many esteemed institutions such as the University of California–Berkeley, the Curtis Institute of Music in Philadelphia, the University of Virginia, Princeton University, and Harvard University.⁵⁶ Thompson became known as the “Dean of American Choral Composers” in his later years, and his choral compositions were some of the most performed works of the twentieth century.⁵⁷

Thompson’s choral output includes twenty-seven works and sets of pieces; his most popular are compositions scored for mixed chorus a cappella or chorus with piano accompaniment. Of those works, *Alleluia* and *Frostiana* are his most famous pieces. *Alleluia* was commissioned by the

⁵⁵ Shrock, *Choral Repertoire*, 720.

⁵⁶ Buchanan, *Teaching Music Vol. 1*, 234.

⁵⁷ Shrock, *Choral Repertoire*, 720.

Boston Symphony Orchestra Berkshire Music Center at Tanglewood, and it is a setting of the single word. Serge Koussevitzky commissioned the piece and wanted something joyous. Because of the war in Europe, Thompson felt that a jubilant Alleluia would be inappropriate. Instead, he composed a quiet, introspective piece with simple harmonies and subtle chromatic inflections. Stroope said about the piece, “It is a slow, sad piece, and...here it is comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’”⁵⁸

Frostiana is a setting of poems by Robert Frost and was composed for the 200th anniversary of the town of Amherst, Massachusetts. The town was known for its association with Robert Frost because he had lived there for many years. Frost had known Thompson and even admired his music. The town originally suggested “The Gift Outright,” but Thompson felt the poem was inappropriate for the occasion and asked to be permitted to choose his own texts. The seven poems that were selected were “The Road Not Taken,” “The Pasture,” “Come In,” “The Telephone,” “A Girl’s Garden,” “Stopping by Woods on a Snowy Evening,” and “Choose Something Like a Star.” While some academics believe his music to be “amateurish”, it has always touched people with its simplicity and gentleness.⁵⁹

⁵⁸ Peter Laki, “Randall Thompson, Alleluia,” American Symphony Orchestra, accessed April 18, 2017, <http://americansymphony.org/randall-thompson-alleluia/>.

⁵⁹ Shrock, *Choral Repertoire*, 720.

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

The poem is by Robert Frost, who had a very particular outlook on poetry and words in general; he has said that, “Any sentence that does not give two ideas, that does not have a double meaning, fails to appeal to the imagination, and is not poetry.” This idea can be seen in much of his poetry, including “The Road Not Taken.” The poem can be seen as serious in one reading, and it can also be seen as humorous for those who knew about his life. Frost even found joy in teasing his fans about their naivety saying, “I bet not one reader in ten knows what ‘The Road Not Taken’ is about”.⁶⁰

When looking at the poem from a serious side, Frost beautifully represents the dilemma many people face of having to decide between difficult and different avenues for their life path.

⁶⁰ Susan M. McArthur, “Randall Thompson's Frostiana : A Choral Conductor's Handbook” (Master's Theses), http://scholarworks.sjsu.edu/etd_theses/1241.

The first stanza describes the speaker meeting the fork in the road and staring down one path as far as they could, representing the way in which people weigh their options between two difficult decisions. The second stanza continues with the speaker choosing the path that seemed to be less traveled, but they quickly find as they travel down this path that it does not seem to be worn any less than the other path as they previously thought. The idea of wanting to take a road that is seldom traveled is perfectly representative of the desire to be an individual and stand apart from the rest of society. The third stanza describes how many people promise themselves, with good intention, to later return to the choice that they passed by, knowing that it is very unlikely that they will ever do so. The final stanza puts the speaker into the future, looking back to the past and the decisions they have made, acknowledging that they did, in fact, take the road less traveled by; it is choices such as that, or the lack thereof, that define who we are and the direction our lives take, and they make “all the difference.”

On the humorous side of things, Robert Frost wrote this poem for his close friend and fellow poet Edward Thomas. The two would go on walks in the country, and Thomas would typically spend a great amount of time lamenting over all the different wildflowers that they could have seen on a different path. With this insight, “The Road Not Taken” can be viewed as a parody about someone who views life as always being greener on the other side. Frost gave the poem to Thomas, who immediately understood the underlying message, and his response was, “What are you trying to do with me?” Randall Thompson’s treatment of the poem, however, lends itself to the more somber meaning.⁶¹

Thompson’s composition takes Frost’s poem and elevates it even more with his music. Not only do the words take on an even deeper meaning, but the music paints the text in such a beautiful and seamless way. The tonic key of D minor lends itself to a melancholic and pensive

⁶¹ McArthur, “Randall Thompson,” 12.

mood while the andante tempo and continuous quarter notes in the piano accompaniment gives the feeling of steadily walking through the woods. As Susan McArthur points out, the mood of the poem is also captured by the smoothness of the vocal lines mixed with the low tessitura; they promote a sense of unhurried time, which allows the speaker to be more pensive. The accompaniment bridges each of the four stanzas of poetry with an interlude that, although there is clear separation between each, makes it seem as if there is no breakage of thought, as if it is a stream of consciousness coming from the speaker as they walk through the wood. Thompson has married music and poetry so beautifully that “The Road Not Taken” has gained recognition as a choral masterpiece that has not only appeal to the choir but to the audience as well. This has become a standard piece of choral literature that any choral conductor should have in their library.

Chapter IX

TIMOR ET TREMOR

Francis Poulenc (1899-1963)

Poulenc was born in Paris and began learning piano at the age of five from his mother. He was very religious, and he attributes his strong connection to the Roman Catholic faith to his father. He received an education from Lycée Condorcet, and when he turned 16, he began to study piano formally under the tutelage of Ricardo Viñes.⁶² Poulenc's relationship with Viñes allowed him to meet composers such as Georges Auric, Erik Satie, and Manuel de Falla, as well as the poets Guillaume Apollinaire, Paul Éluard, André Gide, and Paul Claudel.⁶³

After serving in the military from 1918 through 1921, Poulenc decided to pursue a formal education in composition and sought out Charles Koechlin to be his professor; he studied with him for three years and then spent the next ten years composing and working on commissions until life events shifted his focus.⁶⁴ In 1936, his friend and fellow composer, Pierre-Octave Ferroud, was decapitated in a car accident, and it shook Poulenc to the core. This tragedy caused him to journey

⁶² Don Michael Randel, "Poulenc, Francis (Jean Marcel) (7 Jan. 1899, Paris - 30 Jan. 1963, there)", *The Harvard Biographical Dictionary of Music* (Harvard University Press: 2003), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/harvbiodictmusic/poulenc_francis_jean_marcel_7_jan_1899_paris_30_jan_1963_there/0?institutionId=3268.

⁶³ Shrock, *Choral Repertoire*, 579.

⁶⁴ *Ibid*, 579.

to the shrine of Notre-Dame de Rocamadour and reclaim his Catholic faith.⁶⁵ The result of this pilgrimage was a succession of sacred vocal works, including *Litanies à la verge noire*, Mass in G, “Stabat Mater”, and “Gloria”.⁶⁶

Throughout the 1930s, 40s, and 50s, Poulenc toured throughout Europe and the United States, and accompanied the famous baritone Pierre Bernac many times. Poulenc had reached celebrity status toward the last decade of his life, and he began to attend major performances of his works.⁶⁷ He continued to do so until he died of a sudden heart attack in 1963.⁶⁸

Poulenc’s compositional output consists of hundreds of songs, orchestral and also smaller choral works, three operas, a great deal of piano music, and numerous orchestral works. The majority of his sacred works were composed after his religious reawakening in 1936, while the rest of his compositions span from the 1920s onward.⁶⁹

⁶⁵ Paul Griffiths, “Poulenc, Francis (Jean Marcel)”, *The New Penguin Dictionary of Music* (Penguin: 2006), http://library.pittstate.edu:2048/login?url=http://search.credoreference.com/content/entry/penguinmusic/poulenc_francis_jean_marcel/0?institutionId=3268.

⁶⁶ Buchanan, *Teaching Music Vol. 1*, 479.

⁶⁷ Shrock, *Choral Repertoire*, 578.

⁶⁸ Buchanan, *Teaching Music*, 480.

⁶⁹ Randel, “Poulenc, Francis”.

Timor et Tremor
Fear and Trembling

Timor et tremor venerunt super me,
et caligo cecidit super me.
Miserere mei, Domine,
quoniam in te confidit anima mea.

Fear and trembling have come upon me,
and darkness fell over me.
Have mercy on me, O Lord,
for my soul trusts in you.

Exaudi, Deus, deprecationem meam,
quia refugium meum es tu et adiutor fortis.
Domine, invocavi te, non
confundar.

Hear, O God, my prayer,
for you are my refuge and my strong helper.
Lord, I have called upon you, I shall not be
confounded.

Written toward the end of 1938, “Timor et Tremor” is the first motet of Poulenc’s *Quatre motets pour un temps de pénitence* (Four Lenten Motets). The other three motets are “Vinea mea electa”, “Tenebrae factae sunt”, and “Tristis est anima mea.” The texts are taken from the Matins Responsories for Maundy Thursday, Good Friday, and Holy Saturday. Poulenc dedicated these motets to Monsieur l’Abbé Maillet, Yvonne Gouverné, Nadia Boulanger, and E. Bourmauck.⁷⁰

The entire set is marked by homophonic textures and unexpected dissonances, and the motets include dramatic word painting, especially in “Tenebrae factae sunt.” The Four Lenten Motets have a very dark and dramatic intensity that has been likened to the Spanish composer Victoria. Poulenc even acknowledged that while he was writing this set, his thoughts were of Victoria and his compositions.⁷¹ The work features Poulenc’s trademark choral style: sharp dynamic contrasts, block-like shifts from one textural grouping to another, unsettling meter changes, and distinctive chord progressions.⁷²

⁷⁰ Christopher Nickol, liner notes to *O Sacrum Convivium! French Sacred Choral Works*, Choir of St John’s College, Chandos, CD, 2015.

⁷¹ John Rutter, liner notes to *Poulenc Sacred Music*, The Cambridge Singers, Collegium Records, CD, 1988.

⁷² “*Quatre motets pour un temps de pénitence*,” Hyperion, accessed April 13, 2017, <http://www.hyperion-records.co.uk/tw.asp?w=W1673>.

“Timor et tremor” begins in A Minor, giving a dark and sinister mood. Poulenc moves the tonality through closely related keys as the text progresses by the use of neighboring chords until finally ending the piece in A Major. The piece is marked by heavy chromaticism; within the first seven measures, five different tonalities have been traversed.

Poulenc uses vocal tessituras, chromaticism, and different tonalities to enhance what is being portrayed in the text. For instance, the opening line is set in A Minor with the sopranos and tenors beginning the work in unison and the altos and basses entering in the second measure with a unison line; setting the text in this way gives the illusion of physical trembling. The “darkness” in the second line of text is portrayed by the altos, tenors, and basses having their vocal line set in the lower parts of their range. The fourth line of text is set in a more positive tone in A Major and could be interpreted as the speaker acknowledging that their soul trusts in the Lord. In the final plea to avoid ruin, the word “Domine” (Lord) is set to a shocking dissonance, and the word “confundar” (confounded) is consecutively repeated in chromatic passages. It is not until the fourth and final repetition that there is chromatic relief. Even so, the consonance does not occur until the final syllable of “confundar” and the last chord of the entire piece, which gives a tremendous sense of relief from the constant distressed chords preceding the end.

Chapter X

O NATA LUX

Morten Lauridsen (b. 1943)

Lauridsen was born in Colfax, Washington and was raised in Portland, Oregon. He attended Whitman College as well as the University of Southern California, where he studied composition under Ingolf Dahl and Halsey Stevens. Lauridsen has a love of poetry, which is well-suited for his composition of art song. He has composed for a countless number of professional and collegiate choral ensembles across the United States, and his music has been performed by a vast number of ensembles. Two of his most popular works are “O magnum mysterium” and “Dirait-on”.⁷³

Lauridsen’s compositional output includes eight vocal cycles, two collections, a series of sacred *a cappella* motets, and also instrumental works. His musical approaches are diverse, ranging from direct to abstract in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets. His Latin sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant and also Medieval and Renaissance procedures; he manages to blend them with a freshly contemporary sound. Other works, such as the *Madrigali* and *Cuatro Canciones*, are highly chromatic or atonal. His music has an overall lyricism and is tightly constructed around melodic and harmonic motives.⁷⁴

⁷³ Shrock, *Choral Repertoire*, 751.

⁷⁴ “Morten Lauridsen”, Wikipedia (March 14, 2017), https://en.wikipedia.org/wiki/Morten_Lauridsen#Vocal_works.

O Nata Lux
O Born Light

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

Thou who deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.

“O Nata Lux” is one of five movements from Lauridsen’s *Lux Aeterna*, and the entire work uses text drawn from sacred liturgy. The composition was not meant for liturgical use, however; Lauridsen finds that the texts he chose have a universal appeal and is quoted saying, “I don’t think one has to be a churchgoing person to relate to these texts...It makes no difference where it is, who it is. People are able to hear this music and very often go into a transformative state that connects with something very deep inside of them.”⁷⁵

In the score of *Lux Aeterna*, Lauridsen says that light is “a universal symbol of illumination at all levels—spiritual, artistic, and intellectual.”⁷⁶ In every culture, this rings true because there has always been some sort of opposition regardless of faith: good and evil, yin and yang, light and dark, right and wrong. This work presents ideas and feelings that most people can relate to on some level. Both figuratively and literally, “O Nata Lux” is the central movement to *Lux Aeterna*. All the texts reference a light from a sacred source, and this is the only movement in which Jesus is mentioned directly as the source of light. Lauridsen makes this movement even more pronounced by making it the only one that is *a cappella*; the rest of *Lux Aeterna* is accompanied by an instrumental chamber

⁷⁵ Craig Hella Johnson, *Moving Light*, Russell Hill Rogers Fund For The Arts, Conspirare, March 28, 2014, 5, accessed April 12, 2017, <https://conspirare.org/wp-content/uploads/moving-light-program.pdf>.

⁷⁶ Johnson, *Moving Light*.

ensemble. It is the theme of light that marries the movements together, and, because of the arrangement of texts, it gives the listener a sense of moving from darkness into light, from sadness to joy, from sorrow into healing.⁷⁷ Like Gabriel Fauré's *Requiem*, Lauridsen's masterpiece takes on a more reflective and healing mood; it is not the tragedy of death that becomes the focal point but the peace of death and how it is a step toward eternal life.

⁷⁷ "Morten Lauridsen: Lux Aeterna," Lauridsen: Lux Aeterna, accessed April 12, 2017, http://www.bach.org/lux_aeterna.php.

Chapter XI

AMOR DE MI ALMA

Z. Randall Stroope (b. 1953)

Z. Randall Stroope was born in Albuquerque, New Mexico, and he studied at the University of Colorado for a degree in vocal performance and Arizona State University for a doctorate in choral conducting; his principal teachers were Normand Lockwood and Cecil Effinger, both of whom were students of the famous Nadia Boulanger.⁷⁸ In a short time, he has distinguished himself as a composer, conductor, clinician, lecturer, and master teacher. He has held several positions as director of choral activities. He has worked at Rowan University in Glassboro, New Jersey; the University of Nebraska—Omaha; and at Oklahoma State University in Stillwater, OK, where he currently serves. Dr. Stroope has also led summer festivals in Somerset, England, and Rome, Italy and has served as a conductor for many festival choruses across the United States. His choral output is beyond 80 compositions, most of which use traditional diatonic harmonies.⁷⁹

Dr. Stroope has not only had his works recorded and performed by prestigious ensembles nationally and internationally, but he has also received many awards, including the Australian-American Fulbright, Douglas R. McEwen Award for National Choral Excellence from Arizona

⁷⁸ Buchanan, *Teaching Music Vol. 2*, 505.

⁷⁹ Shrock, *Choral Repertoire*, 714.

State University, Doug and Nickie Burns Endowed Chair in Choral Music from Oklahoma State University, and an OSU Regents Distinguished Professor of Research.⁸⁰

⁸⁰ “Z. R. Stroope – Z. Randall Stroope Biography”, Z. Randall Stroope, <http://www.zrstroope.com/biography/>.

Amor De Mi Alma
Love Of My Soul

Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quiero.

I was born only to love you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Escrito está en mi alma vuestro gesto;
Yo lo leo tan solo que aún de vos
Me guardo en esto.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos é de morir y por vos
muero.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

“Amor de Mi Alma” was originally commissioned by the Meistersingers of Englewood, Colorado, and it was published in 2001.⁸¹

Garcilaso de la Vega is the poet, and he is considered one of the most important Castilian poets of all time. The majority of his writings are a symbol of his tumultuous life, and they deal with love and death and war and poetry.⁸² The poem is written in three stanzas, represented in the musical form as ABA'. The three sections can be described as follows: Section A is mm. 1-39, Section B is mm. 40-52, and Section A' is mm. 53-78.

Section A can be subdivided into two sections: mm. 1-15 and mm. 16-39. Each line of text in the first stanza is given a specific melodic contour that sets each apart. Measures 5-15 contain the first two lines and mm. 16-26 repeat the material of mm. 5-15 almost verbatim, with the exception of the soprano part being included for the first phrase. Measures 27-39 include the third line of text and conclude by setting the first words of line one and the first words of the last line of the entire poem. By doing this, the text acts as a transition from Section A to Section B. Stroope musically

⁸¹ Buchanan, *Teaching Music Vol. 2*, 506.

⁸² *Ibid*, 506.

bridges the two sections by having the men sustain an A-flat that then converts into its enharmonic equivalent, G-sharp.

Section B is composed in C-sharp minor after the modulation occurring at the end of Section A. The men maintain a pedal G-sharp throughout the entire section, and the women take over the pedal tone at the end in measure 52, serving as a transition back into D-flat major. This section significantly contrasts the rest of the work with its tonality and chromatic melodic lines.

Section A' begins with the men's voices and is a reiteration of the musical material presented in Section A, but with the text of the third stanza. Stroope applies the method of quoting the first few words of text from a different stanza and inserting it into the end of the piece; he uses the third line of text from the first stanza and uses it to bring the work to a close. He concludes the piece with a five measure coda on the text "Yo no nací para quereros" (I was born only to love you).

"Amor de Mi Alma" may be performed *a cappella* or with the piano accompaniment. In order to maximize the effect of the text and music, I have chosen to incorporate a reading of the poetry over the piano accompaniment. Having two individuals reading the poetry, one in English and one in Spanish, I find the power of Stroope's composition to have an even greater impact. The accompanist plays from mm. 1-26 while two singers interpret the poetry and then concludes, where the choir will come in *a cappella*. I believe this to be the best of both worlds; the beautiful accompaniment is heard, and the voices of the choir have an opportunity to shine with no instrumental help.

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