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## Advanced Conducting Project

Daniel N. Schade

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# Advanced Conducting Project

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PART ONE

THE RENAISSANCE ERA

- *Weep O Mine Eyes*, John Bennet
- *Sicut Cervus*, Giovanni Pierluigi da Palestrina

## WEEP O MINE EYES

John Bennet (c.1575 - c.1614)

SATB, a cappella (2:45)

CPDL

### Composer

Not much is known about the life of composer John Bennet. The exact dates of his birth and death remain unknown. Bennet was born into a well-off family and gained a great deal of musical experience as a choirboy. He received his education at the Abingdon School in Oxfordshire, England. Most of Bennet's compositions were madrigals, and were said to reflect the style of Wilbye, Weelkes, Morley and Dowland.<sup>1</sup>

### Composition and Historical Perspective

The publication date of *Weep O Mine Eyes* is unknown. However, it was written in a style similar to that of Thomas Morley. It remains one of the most popular and possibly the most performed Renaissance English madrigal.<sup>2</sup> This piece is stylistically similar to one of Bennet's contemporaries, John Dowland, from his piece *Flow, my Tears*. This piece is written in a polyphonic yet approachable style, in SATB voicing with no divisi. There are several occasions where the voices come together in homophonic writing to

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<sup>1</sup> David Brown. "Bennet, John (i)." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02701>.

<sup>2</sup> Dennis Shroek, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 169.

emphasize a cadence. The polyphonic lines are not complicated, but any moving part is to be emphasized.

### **Stylistic Considerations**

As there are different rhythms occurring on the same text throughout the piece, precise diction is a necessity to ensure that the meaning of text is conveyed. The downbeat should not always be emphasized as that may not be where the current emphasis of the text is given the polyphonic style of the piece. Since there are several instances throughout the piece where the mode is shifting (melodic/natural minor), little to no vibrato should be used to ensure the purity of each individual note is conveyed. The piece is very legato, and there are lots of long phrases throughout the piece where staggered breathing should be used to maintain the legato vocal line.

### **Musical Elements**

As previously noted, entrances throughout the piece must be precise due to the polyphonic writing in the piece. The piece is written in a minor, but use both the natural and melodic forms of the key. *Weep O Mine Eyes* is edited to be performed in cut time, but there are many instances where syncopation is evident, requiring precision in all voices for specific duration so as to not make the piece sound muddled. There are no given dynamics or phrase markings, and it is up to the conductor to make decisions that are stylistically accurate. The dynamics should not be extreme, and entrances and cutoffs should be extremely precise. There is also text painting on lines such as “To Swell So

High” where voices ascend, as well as depiction of longing with suspended lines in soprano and alto voices in the B sections.

### **Form and Structure**

ABB Form (Binary)

A - 1-28

B - 29-43

B - 29-44 (Repeats)

### **Text and Translation**

Weep, O mine eyes and cease not,  
alas, these your spring tides methinks increase not.  
O when begin you  
to swell so high that I may drown me in you?

**SICUT CERVUS****Giovanni Pierluigi da Palestrina (1525-1594)****SATB, a cappella (3:00)****CPDL****Composer**

Giovanni Pierluigi da Palestrina was born in the city of Palestrina, located near Rome. His career began in Rome, where he was a hired chorister in several different churches. During his school years, he primarily focused on composition and counterpoint. In 1551, he was hired as the choirmaster of Cappella Giulia, and the following year published his first collection of masses. Palestrina was relieved of his position by the Pope in 1555 due to the fact that he was married, and was then appointed choirmaster of St. John Lateran, where he succeeded Orlando de Lassus. In 1563, Palestrina published his first book of motets. After several other positions, he returned to his post at Cappella Giulia as the choirmaster, where he remained until his death in 1594.<sup>3</sup> Palestrina is most well known for the exquisite construction of his choral works, which included masses, motets, and other secular works including madrigals. Palestrina was known for the intricate way he layered voices with seamless entrances and smooth tapering of musical phrases. While Palestrina was far from an innovator, his music was a

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<sup>3</sup> Lewis Lockwood, et al. "Palestrina, Giovanni Pierluigi da." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 15, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20749>.



display of the mastery he had of the polyphony of his predecessors. He remains the most well known and widely performed of all Renaissance choral composers.<sup>4</sup>

### **Composition and Historical Perspective**

*Sicut Cervus* is a setting of the Tract for the Blessing of the Font, and used for Holy Saturday. Published in 1584, it is the Latin setting of the text found in Psalm 42. This piece has a great deal of imitation in each voice part, with each voice containing parts of the melody on different pitch classes. The piece is extremely legato, passing melody and countermelody between different voices. As the piece is meant to convey the soul's longing for God, one can hear this longing in the sustained notes throughout the piece, and through the dissonance through suspension and release.

### **Stylistic Considerations**

The text is an extremely important aspect in this piece. The given downbeat in any arrangement should not be assumed to be a strong beat, making entrances confusing or uncertain for younger singers. The barlines in this particular piece are mainly present for organization, and were perhaps not present on the initial manuscript of the piece. The phrases differ in length, so it cannot be assumed that four measures is one musical phrase. There should be clear singing, with little to no vibrato to ensure the precision of the melodic line and harmonic content. All instances of dissonance, whether approached by suspension or retardation, should be given slight emphasis.

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<sup>4</sup>Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 61-63.

### **Musical Elements**

Much of the music written in polyphonic style included masses, requiems, and motets, and many were written specifically for church services. *Sicut Cervus*, being a motet, would have been sung as part of a church service, likely taking place in a cathedral. Precise entrances of the melodic line, exact cutoffs of phrases, precise diction, and an awareness of the vocal line in relation to dynamic levels are essential to an appropriate performance of this Renaissance masterpiece. Many of the phrases in the piece, lasting from four to eight measures, will require staggered breathing to maintain a seamless melodic line. There should not be any issues of range in any of the vocal parts.

### **Form and Structure**

The piece is through composed. The piece concludes with a plagal cadence (IV - I) in the key of Ab major.

### **Text and Translation**

Latin

Sicut cervus desiderat ad fontes aquarum,

Ita desiderat anima mea ad te Deus.

English Translation:

As the deer longs for the water,

So longs my soul for you, God.

**PART TWO**

**THE BAROQUE ERA**

- “Cum Sancto Spiritu” (from *Gloria*), Antonio Vivaldi

**CUM SANCTO SPIRITU (From *Gloria*)****Antonio Vivaldi (1678-1741)****SATB w/ orchestra****CPDL****Composer**

Antonio Vivaldi was an Italian composer who became famous for his compositions in the Baroque era. He was taught the violin at a very young age, and later became a priest. He is most well known for his orchestral works, operas, and choral works. His most famous work is the concerto known as *The Four Seasons*. In 1703, Vivaldi became maestro di violino at the Pio Ospedale della Pieta, which took care of orphaned, abandoned and poor children. While working in this position, Vivaldi wrote a number of compositions for the orphans to meet their needs as their teacher while simultaneously trying to establish himself as a composer. After his tenure there, Vivaldi traveled extensively after he began to compose opera, while also continuing to write other works for royal courts.<sup>5</sup> Though he remains well-known for his compositions, many of Vivaldi's contemporaries regarded him more as a violinist than a composer. He died an impoverished man, as many musicians did in this time period. In total, Vivaldi's output of music included over 500 concerti, approximately 90 sonatas, 45 operas, several sacred choral works and various other chamber or solo works.<sup>6</sup>

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<sup>5</sup> Michael Talbot. "Vivaldi, Antonio." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120pg1>.

<sup>6</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 217-219.

### **Composition and Historical Perspective**

The final movement of Vivaldi's *Gloria* is "Cum Sancto Spiritu". *Gloria* was a sacred work that used traditional Latin text. The text used is from the traditional Latin text from the "Gloria" portion of the mass. The work uses soprano solo, soprano duet, alto solo, and choral parts throughout the work. The orchestral accompaniment is minimal, typical of a Baroque era orchestra. The "Cum Sancto Spiritu" movement does not feature any soloists. This movement is a fugue, featuring each section having equal importance throughout the movement. The treatment of the text as a fugue is fairly typical of this time period. Most pieces that are similar to Vivaldi's *Gloria* follow the same structure, with instrumental parts doubling vocal lines.

### **Stylistic Considerations**

There are no soloists in this particular movement. The choir should speak through the vocal lines initially, making sure entrances are precise and not interfering with other parts. Choirs would be best suited to speak through parts, marking IPA symbols into the score, using these markings to unify vowel sounds across the ensemble. Since the piece is a fugue, there is little tempo fluctuation throughout the piece, with the exception of the end where this is a massive *rallentando*. The melodic line should always be the prominent line throughout the piece.

## Musical Elements

Vivaldi begins the work in D major, and though several other keys are hinted throughout the movement, it remains in D major throughout. The instrumental parts double the vocal parts throughout the movement. The piece never strays from common time, though there are several moments where the vocal entrances give a different feel from the initial time signature. The pace is quite quick, requiring all voices to have a great deal of rhythmic energy to keep up. This can be accomplished by keeping entrances separated, but not overly staccato. This will keep the phrase from dragging and keep the tempo moving at an appropriate pace.



## Form and Structure

“Cum Sancto Spiritu” is a fugue, but has different sections based on the melodic lines presented in each voice part.

A (m.1-53)

B (m. 54-71)

Coda (72 - end)

## Text and Translation

Cum Sancto Spiritu

In Gloria Dei Patris

Amen

With the Holy Ghost

In the glory of God the Father

Amen.

## PART THREE

### THE CLASSICAL ERA

- “Lacrymosa” (from *Requiem in D minor*), Wolfgang Amadeus Mozart
- *Lebenslust*, Franz Schubert



**LACRYMOSA (From *Requiem in D Minor*, K. 626)****Wolfgang Amadeus Mozart (1756-1791)****SATB Chorus, piano or Orchestra (3:30)****CPDL/IMSLP****Composer**

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. Widely regarded as a child prodigy, Mozart began composing and performing at the age of five. He was also the youngest of seven children, getting all of his education, including musical training, from his father Leopold. Mozart transitioned through several different positions before finally settling in Vienna, a central hub of classical music, which he deemed a far more appropriate place for himself instead of Salzburg. It was here that Mozart focused on his composition of opera, including *Così fan tutte* and *Die Zauberflöte*. Unfortunately, Mozart contracted an illness in Prague, and died shortly after his return to Vienna on December 5, 1791 at the age of 35. Though his life was brief, Mozart's musical output was incredible. On top of hundreds of instrumental compositions, there were also dozens of choral works, including 19 masses, eight large sacred works, twenty motets, one oratorio, seven cantatas, and various other incomplete masses.<sup>7</sup>

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<sup>7</sup> Shrock, D. (2009). *Choral Repertoire*. Oxford: Oxford University Press, 375.

## Composition

Mozart's *Requiem in D Minor* is the last of the *K* numbers of Mozart's compositions. Mozart did not complete the work as a whole, as he died in the middle of its composition. It is widely accepted that the work was completed by two of his students, Franz Jakob Freystädtler and Franz Xaver Süssmayr, as well as Joseph Eybler, who was a friend of Mozart's and a composer. Freystädtler and Süssmayr completed the "Kyrie", Eybler completed the orchestration of the Dies Irae, and Süssmayr completed the rest of the work. It is likely that Mozart made orchestration and vocal suggestions, and it is known that he left figured bass lines and vocal parts.<sup>8</sup> For this particular movement, Mozart is known to have completed the first eight measures, with Süssmayr completing the remainder of the movement.

## Historical Perspective

The *Requiem* Mass has been set to music by hundreds of composers over the course of history, with some of most famous by Brahms, Verdi, Faure, and, perhaps ironically, Mozart. The intent of the work is to honor the dead, and it gets its name from the first word of the "Introit", which states "Requiem aeternam dona eis, Domine", meaning "Grant them eternal rest, O Lord". The *Requiem* Mass contains up to eleven movements, or as few as seven. More modern compositions, such as Britten's *War Requiem*, have added additional text to the traditional Latin text.

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<sup>8</sup> Shrock, D. (2009). *Choral Repertoire*. Oxford: Oxford University Press, 377.

### **Stylistic Considerations**

The “Lacrymosa” movement is written in the key of d minor. The majority of the piece is to be sung in a flowing, legato style. All the notes should be connected but still with proper diction. Two of the more challenging aspects of this movement are chromaticism and phrasing. Since the piece is slower, singing through all the vocal lines with proper phrasing becomes rather challenging when managing breath support. In addition, there is some challenging chromaticism to navigate throughout the movement.

### **Musical Elements**

#### Melody:

The melody in the soprano part is rather challenging throughout the movement. There is a great deal of chromaticism, leaving a bit of uncertainty about the tonality at times.

There are also some larger intervals to sing in the soprano line. In addition, the melody does reach the upper part of the soprano range, which would be a challenge for many high school age sopranos.

#### Harmony:

As stated about the melody, there is a great deal of chromaticism throughout the movement, and that is not limited to the soprano line. Students will have difficulty identifying intervals based on the fact that the harmony is shifting through chords that do not belong in the given key of d minor.

**Rhythm:**

The piece may initially be a challenge as it is in compound quadruple meter, which is a challenge to many students. The voices also do not have the assistance of the accompaniment, as the piano (or orchestral) accompaniment does not always line up with the vocal parts. In addition, many times the vocal parts do not move together throughout the piece.

**Timbre:**

“Lacrymosa” should be sung with an overall darker and heavy tone. This will convey the pleading nature of the text.

**Form and Structure**

A m. 1-8

B m. 9-22

A' m. 23-30

**Text and Translation**

Latin:

*Lacrimosa dies illa*

*Qua resurget ex favilla*

*Judicandus homo reus.*

*Huic ergo parce, Deus:*

*Pie Jesu Domine,*

*Dona eis requiem. Amen.*

English:

Full of tears will be that day

When from the ashes shall arise

The guilty man to be judged;

Therefore spare him, O God,

Merciful Lord Jesus,

Grant them eternal rest. Amen.

**LEBENSLUST****Franz Schubert (1797-1828)****SATB and piano (2:00)****CPDL****Composer**

Franz Schubert was born in Vienna, Austria in 1797. He learned violin from his father and piano from his brother at an early age. He would go on to study organ and eventually trained to become an elementary school teacher. His father was a teacher, and Franz taught at his school for a brief time while also composing. From this point on, Schubert would have a tremendous amount of musical output, which would include several masses, hundreds of lieder, symphonies, and string quartets. He became very ill in 1822, but recovered and resumed composing. The illness returned in 1828, and he never recovered, passing away at the age of 31. Schubert's total choral output consisted of six masses, one Requiem, 30 motets, 71 part songs, multiple cantatas, and nine canons.<sup>9</sup>

**Composition and Historical Perspective**

*Lebenslust* was written in 1818 for SATB voices and piano accompaniment. The piece is about how happiness is found in the company of other people. Much like the rest of Schubert's part songs, it is not specified how many voices are to be singing each part, leaving a conductor with a great deal of flexibility. The purpose of the work was likely to be sung by friends and amateurs, as the piece was written at the height of the 'amateur

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<sup>9</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 382-3.

chorus'<sup>10</sup>. The piece is similar in nature to others of Schubert's part songs, such as *Der Tanz* D 826. While this particular part song is voice for SATB choir, there were many others that were written specifically for women's or men's voices.

### **Stylistic Considerations**

Thought Schubert's life happened during the transition from the Classical to the Romantic era, the composition and performance of *Lebenslust* is still deeply rooted in the Classical. The piece must be light to maintain the rhythmic integrity. Dynamics contrasts are noticeable, but not overdone to affect the overall mood. The tempo of the piece is rather quick, but not so fast as to make the text muddled. As this is in German, the text would become extremely challenging if the tempo were too extreme, which would not be an appropriate reflection of the Classical era. Much like the Baroque era, use of vibrato should be minimal to affect character of the piece.

### **Musical Elements**

Melody:

The melody throughout the piece is in the soprano part throughout the piece. Range could be an issue for the piece, as it reaches A5 at the end of the piece. The other vocal lines do have some challenging spots, there are several spots where vocal parts have long stretches of repeated notes.

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<sup>10</sup> Robert Winter, et al. "Schubert, Franz." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg2>.





Timbre:

The piece is SATB choir with piano accompaniment, with much of the piano accompaniment being independent of the vocal lines. There is no division in any of the vocal parts.

### **Form and Structure**

*Lebenslust* is through-composed, maintaining the same form as much of Schubert's famous lieder. It presents new material for each set of text, with no real repetition of any section of music.

### **Text and Translation**

German:

Wer Lebenslust fühlet, Der bleibt nicht allein,  
 Allein sein ist öde, Wer kann sich da freu'n?  
 Im traulichen Kreise, Beim herzlichen Kuss  
 Beisammen zu leben, Ist Seelengenuss.

English:

He who has a love of life will not remain alone;  
 to be alone is bleak, so who can find pleasure in that?  
 To live together in an intimate circle of friends,  
 with a warm kiss, brings pleasure to one's soul.

## PART FOUR

### THE ROMANTIC ERA

- “Bogoroditse Devo (from *All-Night Vigil*), Sergei Rachmaninoff
- *Trois Chansons*, Maurice Ravel

**BOGORODITSE DEVO (from *All-Night Vigil*)****Sergei Rachmaninoff****SATB, unaccompanied (3'00")****CPDL****Composer**

Sergei Rachmaninoff was born near St. Petersburg in 1873. He would begin to seriously study music at the age of 12 at the Moscow conservatory. He graduated with a piano degree at age 18, and then graduated with the Great Gold Medal in composition at age 19.<sup>11</sup> He had a tremendous output of music over the course of his life, which include piano concerti, symphonic poems, choral music, and three symphonies.

**Composition and Historical Perspective**

Rachmaninoff's *Vsenoshchnoy bdeniye* (All Night Vigil) was composed in 1915 and lasts for over an hour. It was composed over the course of two weeks in the early part of that year. It is commonly referred to as Rachmaninoff's Vespers in the United States. Most of the work is based on chants. This movement, *Rejoice, O Virgin*, is the most performed of the work as it is pulled and performed separately as its own entity.<sup>12</sup>

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<sup>11</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 521.

<sup>12</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 522.

### **Stylistic Considerations**

Though singers are likely not familiar with the Russian language, many of the vowels sung in the piece are similar to those one would encounter in Latin or Italian. This piece remains rather reserved until measure 21, where the dynamic level hits forte for the first time. It is crucial here that all voices keep the same consistent vowel and do not allow tone to be affected due to dynamic level. All phrases are to be sung extremely legato without a noticeable break in the melodic line. There is no chromaticism and most of the melodic movement is stepwise. Dynamic markings are clear in any version of the piece.

### **Musical Elements**

#### **Melody:**

The melody remains in the soprano voice throughout this movement. At times, it is doubled in the tenor. It is mostly stepwise and always diatonic. Pure vowels and the proper care to ensure that the melody is legato will ensure it has appropriate intonation.

#### **Harmony:**

There is no chromaticism throughout the movement. Most of the chords follow a traditional harmonic progression, and the vocal parts move primarily stepwise for the duration of the movement.

#### **Rhythm:**

There are no abnormal rhythms in this movement, and only a brief section of six measures where the meter shifts to 6/4 instead of 4/4.

Timbre:

To achieve the sound of the Russian choral tradition, vowels should be pure and more on the darker side. Singers should refrain from allowing the sound to travel too far forward, making sure that vowels remain lower in the throat instead of a bright head voice sound.

### **Form and Structure**

“Bogoroditse Devo” is written in binary form.

A - m. 1-14

B - m. 15-28

### **Text and Translation**

Russian:

Богородице Дево, радуйся,  
 благодатная Марие, Господь с тобою.  
 Благословена ты в женах,  
 и благословен плод чрева твоего,  
 яко Спаса родила еси душ наших.

Transliteration:

Bogoróditse Dyévo, ráduisya,  
 Blagodátnaya Mariye, Gospód s tobóyu.  
 Blagoslovyéna ty v zhenákh,  
 i blagoslovyén plod chryéva tvoyevó,  
 yáko Spása rodilá yesí dush náshikh.

English:

Rejoice, virgin mother of God,

Mary, full of grace, the Lord is with you.

Blessed are you among women,

and blessed is the fruit of your womb,

for you have borne the Savior of our souls.

**TROIS CHANSONS****Maurice Ravel (1875-1937)****SATB, a cappella (7:30)****CPDL****Composer**

Maurice Ravel was born in the Basque region of France in 1875, but when spend his time growing up in Paris. He began studying at the Paris Conservatory in 1889 where he studied piano with Charles-Wilfrid de Bériot and composition with Gabriel Fauré. By the age of 20, Ravel had developed his own style of composition, but the harmonies he used were considered too progressive and offended more traditional listeners and professionals.<sup>13</sup> Ravel composed a great deal of music, and much if it was influenced by his unsuccessful service in World War I. His musical output included his most popular work, *Boléro*, as well as several other works, including *Daphnis et Chloé*, *La Valse*, and *Miroirs*. Ravel's other works included a requiem, several operas and ballets, orchestral suites, chamber music, and several song cycles and choral works. Ravel died on December 28, 1937 after suffering from a variety of health problems.

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<sup>13</sup> "Ravel, Maurice." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed April 3, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8352>.

### **Composition and Historical Perspective**

Ravel's *Trois Chansons* is likely the most well-known of his choral works. *Trois Chansons* was composed between 1914-15 at the beginning of World War I while Ravel waited to begin his military service. The actual content of the pieces is said to be reflective of Renaissance era works, and that "Ravel's reversion to pseudo-archaic Renaissance techniques in these pieces is evidence of his attempt to escape from the realities of a war in which so many of his friends were engaged".<sup>14</sup> The poetry was written by Ravel himself, with the outer movements reflecting his interest in children's stories and folklore, while the middle movement is more reflective of wartime. While the piece is often compared with Debussy's piece of the same title, the two not similar enough to warrant any direct inspiration from Debussy on Ravel's work.<sup>15</sup>

### **Stylistic Considerations**

Throughout the three movements, there are very specific style marking to be observed by singers. In the opening movement, 'Nicolette', there are contrasts in articulation throughout, and drastic shifts in tempo and character throughout the movement. This is paired with extremes in ranges, changes in meter, and very challenging French. The general articulation for the melodic material is below:

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<sup>14</sup> Shearin, Arthur. "The Choral Music of Debussy and Ravel." *The Choral Journal* 19, no. 5 (1979): 14-16. <http://www.jstor.org/stable/23545135>.

<sup>15</sup> Strimple, Nick. *Choral music in the Twentieth Century* (Pompton Plains, NJ: Amadeus Press, 2005) 55.





The constant dropping of 5ths is constant throughout the first movement, but later becomes more challenging in the tenor part as it becomes a diminished 5<sup>th</sup> rather than a perfect 5<sup>th</sup>:



This shift, accompanied by a harsh accompaniment figure in the bass and tritone leaps in the soprano and alto. These shifts in character and accompaniment reflect the different section of text.

The second movement, 'Trois beaux oiseaux du Paradis', is primarily a soprano solo accompanied by wordless chorus. There are also brief solos for the other three voices at various points in the movement. This middle movement is a stark contrast from the outer movements, as it has simple rhythms, little chromaticism, little dissonance, and there is no French text to learn (with the exception of soloists). The text tells the story of three birds who metaphorically represents a soldier who has left his love to go to war.<sup>16</sup>

The third and final movement, 'Ronde', is the most challenging of the three movements. The tempo is quick, the French is extremely difficult, and there is a fair amount of

<sup>16</sup> Mawer, Deborah. *The Cambridge companion to Ravel*. (Cambridge: Cambridge University Press, 2006) 186.

chromaticism throughout the movement. There are dozens of meter changes over the course of the movement, making it easy to get lost and miss an entrance. The text tells of the danger to be found in the Ormonde woods, and the names of the creatures in the movement were devised by Ravel and his friends.<sup>17</sup>

### **Musical Elements**

#### Melody:

The melodic material throughout the piece is chromatic, often angular, and at points lacks a clear tonal center. The melody is also passed through the voices frequently, so proper adjustments need to be made in other voices to ensure melody remains prominent throughout.

#### Harmony:

The harmonies through the piece can be rather challenging, having odd chord structures and voice shifting chromatically rather than through a traditional chord progression. Studies in intervals, rather than focusing on diatonic melodic lines, would be of far more use to most singers.

#### Rhythm:

*Trois Chansons* has a meter change every few measures throughout the piece. There are no complicated time signatures used, and most of the rhythms used in the piece are very

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<sup>17</sup> Mawer, Deborah. *The Cambridge companion to Ravel* (Cambridge: Cambridge University Press, 2006), 186.

straightforward. Rhythmic accuracy will require a great deal of listening, watching, and being aware of what other voices share the same rhythms will be of equal importance.

Timbre:

The ability to alter the vocal tone to reflect text. The opening movement requires singers to produce tone that is bright and crisp, contrasted with other sections with a darker, heavy tone. The middle movement is much warmer, with a rich, beautiful tone required from soloists, and a pure and smooth sound from the accompanying wordless chorus. The final movement moves quite rapidly through a vast amount of French text, and requires a lighter tone to keep up the tempo and also to not allow the French text to get muddled amidst contrasting rhythms and quick triplets.

### **Form and Structure**

Each one of the movements is written in strophic form, with each verse essentially repeating melodic content with slight alterations to accompaniment figures.

### **Text and Translation**

‘Nicolette’

French:

Nicolette, à la vesprée,  
S'allait promener au pré,  
Cueillir la pâquerette,  
la jonquille et la muguet,

Toute sautillante, toute guillerette,  
Lorgnant ci, là de tous les côtés.

Rencontra vieux loup grognant,  
Tout hérissé, l'œil brillant;  
Hé là! ma Nicolette,  
viens tu pas chez Mère Grand?  
A perte d'haleine, s'enfuit Nicolette,  
Laissant là cornette et socques blancs.

Rencontra page joli,  
Chausses bleues et pourpoint gris,  
"Hé là! ma Nicolette,  
veux tu pas d'un doux ami?  
Sage, s'en retourna, très lentement,  
le cœur bien marri.

Rencontra seigneur chenu,  
Tors, laid, puant et ventru  
"Hé là! ma Nicolette,  
veux tu pas tous ces écus?  
Vite fut en ses bras, bonne Nicolette  
Jamais au pré n'est plus revenue.

English:

Nicolette, at twilight,  
Went for a walk through the fields,  
To pick daisies,  
daffodils, and lilies of the valley.  
Skipping around, completely jolly,  
Spying here, there, and everywhere.

She met an old, growling wolf,  
On alert, eyes a-sparkle:  
"Hey there! Nicolette, my dear,  
won't you come to Grandmother's house?"  
Out of breath, Nicolette fled,  
Leaving behind her cornette and white clogs.

She met a cute page,  
Blue shoes and gray doublet:  
"Hey there! Nicolette dear,  
wouldn't you like a sweetheart?"  
Wisely, she turned 'round, poor Nicolette,  
very slowly, with a contrite heart.

She met an old gentleman,  
Twisted, ugly, smelly and pot-bellied:  
"Hey there! Nicolette dear,  
don't you want all this money?"  
She ran straight into his arms, good Nicolette,  
Never to return to the fields again.

'Trois beaux oiseaux du Paradis'

French:

Trois beaux oiseaux du Paradis

Mon ami z-il est à la guerre

Trois beaux oiseaux du Paradis

Ont passé par ici.

Le premier était plus bleu que le ciel,

(Mon ami z-il est à la guerre)

Le second était couleur de neige,

Le troisième rouge vermeil.

"Beaux oiselets du Paradis,

(Mon ami z-il est à la guerre)

Beaux oiselets du Paradis,

Qu'apportez par ici?"

"J'apporte un regard couleur d'azur

(Ton ami z-il est à la guerre)"

"Et moi, sur beau front couleur de neige,

Un baiser dois mettre, encore plus pur."

Oiseau vermeil du Paradis,

(Mon ami z-il est à la guerre)

Oiseau vermeil du Paradis,

Que portez vous ainsi?

"Un joli coeur tout cramoisi"

Ton ami z-il est à la guerre

"Ha! je sens mon coeur qui froidit..."

Emportez le aussi."

English:

Three beautiful birds of paradise

(My love is gone to the war)

Three beautiful birds of paradise

Have passed this way.

The first was bluer than the sky

(My love has gone to the war)

The second was the color of snow

The third was red as vermillion.

"Beautiful little birds of paradise

(My love has gone to the war)

Beautiful little birds of paradise

What do you bring here?"

"I carry an azure glance

(Your love has gone to the war)

And I must leave on a snow-white brow

A kiss, even purer."

"You red bird of paradise

(My love has gone to the war)

You red bird of paradise

What are you bringing me?"

"A loving heart, flushing crimson."

(Your love has gone to the war)

"Ah, I feel my heart growing cold . . .

Take that with you as well."



'Ronde'

French:

*Les vieilles:*

N'allez pas au bois d'Ormonde,  
Jeunes filles, n'allez pas au bois:  
Il y a plein de satyres,  
de centaures, de malins sorciers,  
Des farfadets et des incubes,  
Des ogres, des lutins,  
Des faunes, des follets, des lamies,  
Diables, diablots, diabolins,  
Des chèvre-pieds, des gnomes,  
des démons,  
Des loups-garous, des elfes,  
des myrmidons,  
Des enchanteurs es des mages,  
des stryges, des sylphes,  
des moines-bourus,  
des cyclopes, des djinns,  
gobelins, korrigans,  
nécromants, kobolds ...

Ah!

N'allez pas au bois d'Ormonde,

N'allez pas au bois.

*Les vieux:*

N'allez pas au bois d'Ormonde,

Jeunes garçons, n'allez pas au bois:

Il y a plein de faunesses,

de bacchantes et de males fées,

garçons, n'allez pas au bois.

Des satyresses,

des ogresses,

Et des babaiagas,

Des centauressees et des diablessees,

Goules sortant du sabbat,

Des farfadettes et des démons,

Des larves, des nymphes,

des myrmidones,

Il y a plein de démons,

D'hamadryades, dryades,

naiades,

ménades, thyades,

follettes, lémures,

gnomides, succubes,

gorgones, gobelines ...

N'allez pas au bois d'Ormonde.

*Les filles / Les garçons:*

N'irons plus au bois d'Ormonde,

Hélas! plus jamais n'irons au bois.

Il n'y a plus de satyres,

plus de nymphes ni de males fées.

Plus de farfadets, plus d'incubes,

Plus d'ogres, de lutins,

Plus d'ogresses,

De faunes, de follets, de lamies,

Diabes, diablots, diabolins,

De satyresses, non.

De chèvre-pieds, de gnomes,

de démons,

Plus de faunesses, non!

De loups-garous, ni d'elfes,

de myrmidons

Plus d'enchanteurs ni de mages,

de stryges, de sylphes,

de moines-bourus,

De centaresses, de naiades,  
de thyades,  
Ni de ménades, d'hamadryades,  
dryades,  
folletes, lémures, gnomides, succubes, gorgones, gobelines,  
de cyclopes, de djinns, de diabloteaux, d'éfrits, d'aegypan,  
de sylvains, gobelins, korrigans, nécromans, kobolds ...  
Ah!

N'allez pas au bois d'Ormonde,  
N'allez pas au bois.

Les malavisées vielles,  
Les malavisés vieux  
les ont effarouchés -- Ah!

English:

**The old women:**

Do not go into Ormonde forest,  
Young maidens, do not go into the forest:  
It is full of satyrs,  
Of centaurs, of evil sorcerers,  
Of sprites and incubuses,

Ogres, pixies,  
Fauns, hobgoblins, spooks,  
Devils, imps, and fiends,  
Cloven-foot, gnomes,  
Of demons,  
Of werewolves, elves,  
Warriors,  
Enchanters and conjurers,  
Of fairies, sylphs  
Of surly hermits,  
Cyclopes, Djinns,  
Spirits, gremlins,  
Necromancers, trolls ...

Ah!

Do not go into Ormonde forest,  
Do not go into the forest.

**The old men:**

Do not go into Ormonde forest,  
Young men, do not go into the forest:  
It is full of female fauns,  
Of Bacchae and evil spirits,  
Lads, do not go into the forests.

Of female satyrs,  
Ogresses,  
And Baba Yagas,  
Of female centaurs and devils,  
Ghouls emerging from sabbath,  
Of sprites and demons,  
Of larvae, of nymphs,  
Of warriors,  
It is full of demons,  
Tree spirits and dryads,  
Naiads,  
Bacchantes, oreads,  
Hobgoblins, ghosts,  
Gnomes, succubuses,  
Gorgons, monsters,  
Do not go into Ormonde forest.

**The maids / The lads:**

We won't to into Ormonde forest any more,  
Alas! Never more we'll go into the forest.

There are no more satyrs there,

No more nymphs or evil spirits.  
No more sprites, no more incubuses,  
No ogres, no pixies,  
No more ogresses,  
No more fauns, hobgoblins or spooks,  
Devils, imps, or fiends,  
No female satyrs, no.  
No more goat-footed, no gnomes,  
No demons.  
No more female fauns, no!  
Nor werewolves, nor elves,  
No warriors,  
No more enchanters or conjurers,  
No fairies, no sylphs,  
No surly hermits,  
No female centaurs or naiads,  
No more oreads,  
No more Bacchantes or tree spirits,  
No dryads,  
Hobgoblins, ghosts, gnomes, succubuses, gorgons, goblins,  
No cyclops, nor djinns, nor fiends, no ifrits, no Aegipan,  
No tree spirits, goblins, gremlins, necromancers, trolls..  
Ah!

Do not go into the Ormonde forest,

Do not go into the forest.

The misguided old women,

The misguided old men

Have chased them all away – Ah!



## PART FIVE

### THE CONTEMPORARY ERA

- *Daemon Irrepi Callidus*, György Orbán
- “Dirait-on” (from *Les Chansons des Roses*), Morten Lauridsen
- *Five Hebrew Love Songs*, Eric Whitacre
- *Even When He Is Silent*, Kim André Arnesen

**DAEMON IRREPIT CALLIDUS****György Orbán (b. 1947)****SATB, divisi, unaccompanied (2')****Hinshaw Music, Inc.****Composer**

György Orbán was born on July 12, 1947 in Targu Mures, Romania. He studied in Cluj-Napoca at the Academy of Music. After briefly teaching there as well, he would move on to become editor at Editio Musica Budapest, which was a publishing company. Three years later, Orbán became professor of theory and composition at the Liszt Academy of Music while simultaneously continuing his editorial work. Orbán has a significant amount of choral works, consisting of nine masses, four oratorios, and several motets, only a small handful have received international acclaim<sup>18</sup>. *Daemon irrepit callidus* remains arguably his most widely performed work, and is popular in high school, collegiate, and festival choirs.

**Composition and Historical Perspective**

*Daemon irrepit callidus* was composed in 1995. Orbán's early work was more in an avant-garde style, and he would later shift to neo-romantic style<sup>19</sup>. The latter is what we

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<sup>18</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 638.

<sup>19</sup> Péter Halász. "Orbán, György." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45034>.

hear in *Daemon*, as there is a clear tonality and form with a great deal of chromaticism, rather than a lack of form and unclear harmonic structure. This brief motet uses a great deal of chromaticism and rhythmic shifts to show the evil in the world, but resolving this fear with the reassurance of Jesus in the text.

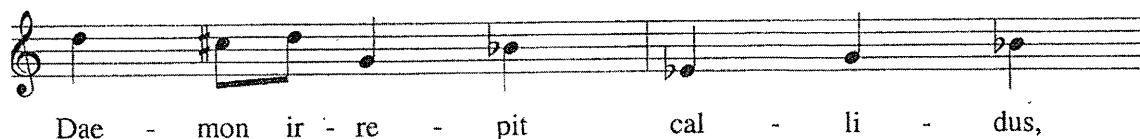
### Stylistic considerations

*Daemon* is an extremely fast and short piece with a great deal of dynamic contrast and complex rhythms. The dynamics range between *pianissimo* and *fortissimo*. There are also many changes in meter throughout the piece, with voices alternating text on different beats. The text is also a concern in the piece as it moves at such a rapid pace, it could become muddled if the chosen tempo is too quick. Melodic lines also use a great deal of chromaticism, and vary between natural minor mode and whole tone scales.

### Musical Elements

Melody:

The melody shifts throughout the piece between different voice parts, being shared between the sections. There are also several different points where it doesn't even sound as though there is a predominant melodic figure. Below is a central melodic figure that occurs through the piece, primarily in the soprano and bass voices:



Dae - mon ir - re - pit cal - li - dus,



15  $(3 \times \frac{2}{4})$   
 $ff$   
 Dae-mon po-nit frau-des in-ter can-tus, sal - tus

Later, the shift moves from 3/4 to 4/4 to 3/2, alternating between these meters until concluding in 4/4. While much of what is sung is repetitive, especially in the alto and tenor voices, sometimes the pattern shifts slightly.

Timbre:

*Daemon irrepit callidus* is written for SATB a cappella, with only a few brief moments of divisi in the bass voice. The voices must sing with absolute clarity to ensure feeling of being “unsettled” and the influence of evil.

### Form and Structure

The piece could be thought of in a sort of three-part structure based on text.

- A - Measures 1-16
- B - Measures 17-30
- C - Measures 31-49

### Text and Translation

*Daemon irrepit callidus* has a text that was written by an anonymous poet in the 17<sup>th</sup> century.

Latin:

Daemon irrepit callidus,

allicit cor honoribus.

Daemon ponit fraudes,

inter laudes, cantus, saltus.

Quid-quid amabile Daemon dat,

cor Jesu minus aestimat.

Caro venatur sensibus;

sen sus adhaeret dapibus;

Ine scatur, impinguatur dilatatur.

Quid-quid amabile caro dat,

cor Jesu minus aestimat.

Adde mundorum milia,

mille millena gaudia;

quid-quid amabile Totum dat,

cor Jesu minus aestimat.

Cordis aestum non explebunt,

non arcebunt, Daemon!

English:

The Demon sneaks expertly,

tempting the honorable heart.

He offers trickery

amid praise, dance, and song.

However amiably the Demon acts,  
it is still worth less than the heart of Jesus.

The flesh is tempted by sensuality;  
gluttony clings to our senses;  
It overgrows, encroaches, stretches.  
However appealing the flesh is,  
it is still worth less than the heart of Jesus.

Though the universe may confer,  
thousands upon thousands of praises;  
however appealing the whole universe is,  
it is still worth less than the heart of Jesus.

They neither fulfill nor put out  
the desire of the heart, Demon!

**DIRAIT-ON****Morten Lauridsen (b. 1943)****SATB, piano accompaniment (5:00)****Peer Music Classical****Composer**

Morten Lauridsen was born in Colfax, Washington in 1943. He studied music at Whitman College and later at the University of Southern California. Lauridsen has been a faculty member at USC since the mid-1970s, serving as Professor and Chair of the Department of Composition. He also served as composer-in-residence for the Los Angeles Master Chorale between 1994 and 2001<sup>20</sup>. Lauridsen has had a tremendous output of choral music over the past 25 years, with some of his most popular works including *Lux Aeterna*, *Les Chansons des Roses*, *O Magnum Mysterium*, and *Madrigali*. He has also received four honorary doctorates and numerous awards, including being designated an “American Choral Master” by the NEA, lifetime achievement awards, and hundreds of commissions.

**Composition and Historical Perspective**

*Dirait-on* is the final movement in Lauridsen’s five movement work *Les Chansons des Roses*. Each movement is set to one of five French poems written by German poet Rainer Maria Rilke. This last movement was “composed sometime before the rest of the

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<sup>20</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 749-750.



cycle as a loving, albeit intricately contrapuntal, tribute to the French *chanson populaire*”

<sup>21</sup>. This last movement is the only one that features piano accompaniment.

### **Stylistic Considerations**

There are several points in the piece where Lauridsen has the melody offset by one beat, such as measure 17 where the sopranos and altos enter on beat two as an echo of the accompaniment. The same technique happens with the full choir in measure 36, and with the tenors and basses in measure 40. There are several other points in the composition where individual voice parts are echoing others, such as measure 51 and 52 (soprano and bass) and measure 59 and 60 (alto and bass).

Though the leaps in the piece are diatonic, some are more challenging intervals, occasionally existing as part of a sub-dominant triad. All of the melodic lines are diatonic as there is no chromaticism throughout the entire piece. The remaining challenge of the piece is the language, which is challenging to convey to an inexperienced choir due to the French language and nasal vowels. The use of the International Phonetic Alphabet will help any choir achieve unison vowels in the performance of a foreign language piece.

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<sup>21</sup> Strimple, Nick. *Choral music in the Twentieth Century* (Pompton Plains, NJ: Amadeus Press, 2005) 247-248.

## Melodic Elements

### Melody:

The beginning of the piece has the melody passing from the women in the choir to the men in the choir. After the initial presentation of the melody, it is passed through other voices and presented at different times throughout the piece. Lauridsen is well-known for having melodies of large leaps, and all of them are diatonic intervals. In addition, any voice that has the melody at any point should present the material in an extremely legato and connected phrase.

### Harmony:

There is no instance of strange harmony throughout Lauridsen's *Dirait-on*. The entirety of the piece is in D-Flat major and there is no chromaticism to be found in this movement. Throughout this movement is the imitative counterpoint in each of the voices, with each voice part at some point singing the original melody at a different point in the piece. As is quite common in Lauridsen works, each section must be able to sing seconds in tune, as they are quite common in his compositions. The composition truly shines with unified vowels, which can be achieved by singing the piece in vowels, in conjunction with teaching the choir IPA.

### Rhythm:

There are no abnormal rhythms throughout this movement. Individual voice parts must be accustomed to singing countermelody in response to soprano. Most countermelodies are offset by one beat in this movement, and are either the same melodic material or similar to original material.

**Timbre:**

The entirety of the piece is SATB with occasional instances of divisi in the bass voice. There is piano accompaniment, but it is rather independent from the vocal lines, which could throw off singers who rely on accompaniment. The piece needs to be sung with warm and clear vowels, including the vast amount of nasal French vowels throughout the work, which are challenging to unify with a choir. The piece does pass melodic content through each voice part, so it is essential that vocal parts do not alter tone in order to be heard over other singers.

**Form and Structure**

*Dirait-on* is written in one of Lauridsen's most often used forms:

Intro, AABA, coda

Intro – Measures 1-4

A – Measures 5 – 22 (Themes presented separately)

A' – Measures 23 – 51 (Second statement of themes, also presented separately)

B – Measures 52 – 67 (Themes presented simultaneously)

A' – Measures 68 – 87 (Themes presented separately, as in A')

Coda – 88 – 95

**Text and Translation**

French:

Abandon entouré d'abandon,  
tendresse touchant aux tendresses...

C'est ton intérieur qui sans cesse  
se caresse, dirait-on;

Se caresse en soi-même,  
par son propre reflet éclairé.

Ainsi tu inventes le thème  
du Narcisse exaucé.

English:

Abandon surrounding abandon,  
tenderness touching tenderness...

Your oneness endlessly  
caresses itself, so they say;

Self-caressing

Through its own clear reflection.

Thus you invent the theme  
of Narcissus fulfilled.

**FIVE HEBREW LOVE SONGS****Eric Whitacre (b.1970)****SATB, piano and violin (or string quartet) (11:00)****Walton Music Corporation****Composer**

Born in Reno, Nevada in 1970, Eric Whitacre has been steadily establishing himself as one of the nation's best-known choral composers and conductors. He studied music education at UNLV, and composition with John Corigliano at the Julliard School of Music. He completed his first choral work, *Go, Lovely Rose*, at the young age of 21, and his first instrumental work, *Ghost Train*, at the age of 23. It was *Go, Lovely Rose* that incorporated "characteristics of style – most notably pandiatonic chord clusters – that would become a trademark of Whitacre's later music".<sup>22</sup> Since establishing himself as a composer with works such as *Water Night*, *Cloudburst*, *Sleep*, and *Lux Aurumque*, Whitacre has further established himself as a conductor. In 2012, he won a Grammy with his recording *Eric Whitacre: Light and Gold* with his choral group the Eric Whitacre Singers. He has been commissioned frequently as a composer, conducted countless international performances, and served as a lecturer and presenter at a countless number of high schools and universities worldwide.

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<sup>22</sup> Shrock, D. (2009). *Choral Repertoire*. (Oxford: Oxford University Press), 760.

### **Composition and Historical Perspective**

Though Whitacre is generally known for his compositional technique that incorporates chord clusters and dissonance, *Five Hebrew Love Songs* is a bit of a departure from that style. Instead, he follows a more traditional compositional style. The piece is set to a series of five poems written by his wife, Hila Plitmann, who was born and raised in Jerusalem. Whitacre then set the text to five different movements for soprano, violin, and piano in 1996. Later, in 2001, the University of Miami commissioned him to rescore the original work for choir and string quartet. In total, there are five different arrangements of the original work. Each individual movement of the piece describes a different moment that Whitacre and his wife, Hila, spent together over the course of their relationship.<sup>23</sup>

### **Stylistic Considerations**

A firm understanding of pronunciation of the Hebrew language is essential the performance of the piece. Most of the vowels are similar to Latin vowels, and certain consonant combination are also unnatural for singers, such as the ch sound, which is similar to German. There are clear dynamic markings throughout the piece, ranging from *pp* to *ff*. Many of the 6/8 time signatures are actually conducted in six, and have a great deal of rubato and tenuto markings. There is a brief aleatoric section in the fourth movement, intended to represent following snow. Each singer's individual 'bong' will

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<sup>23</sup> Eric Whitacre "Five Hebrew Love Songs," Eric Whitacre Blog. (Copyright 2017) Eric Whitacre.  
<http://ericwhitacre.com/music-catalog/satb-choral/five-hebrew-love-songs>

be a different weight and duration, just as snowflakes are all different. There are also several different instances of grace notes, some of which are difficult to get singers to do precisely as a section, such as the example shown below:



### Musical Elements

#### Melody:

The melody is feature in the soprano through the duration of the work, reflecting the fact that the piece was originally a soprano solo. Melodic content is generally diatonic, remaining in either the given key or the relative minor/major key, or simply using mode mixture and visiting the parallel major/minor. The tonal center is easy to find, with the melody being simple while containing simple embellishments.

#### Harmony:

The harmony throughout *Five Hebrew Love Songs* is based primarily in e minor and a minor, also shifting through their parallel majors. There are a few instances of mode mixture using accidentals, but there are no instances of any lack of tonal center throughout the work.

#### Rhythm:

Most of the rhythms throughout the work are straight forward, but there are several instances where a compound duple time signature is conducted in six, which may confuse

singers. There are several instances where all voices enter at different points, and the accompaniment, whether it is the piano or string quartet, is very independent of the vocal parts. An example from movement four:

shna'-im, \_\_\_\_\_ U-vey-néy - nu nish - ár sen - ti -

U-vey-néy - nu nish - ár sen-ti .

U - vey - néy - nu

U - vey - néy - nu

#### Timbre:

Starting with the opening movement, the soprano and alto voices explore the upper area of their registers, so consistency in tone is essential. The altos must be careful to not trigger a heavy tone as they shift from the head voice to the chest voice as the register shifts downward and then back up throughout the work. The same can be said about the



tenor and bass voices in the second movement, with both voices shifting in and out of falsetto. The tone must not be too thin in the falsetto as the sound will be much fuller with the shift back into the regular range. Within the same movement, sopranos and altos must also keep the tone light to keep up with the rapid pace of the movement. Once the voices reach movement four, the tone must be kept as light as possible without becoming airy to reflect the falling snow that the aleatoric writing is intended to represent. Finally, the tone should be kept warm and never too heavy to represent the love as it is portrayed in the text throughout the work.

### **Form and Structure**

- I. Temuná – Binary form
  - Intro - m. 1-10
  - A - m. 10-14
  - B - m. 14-18
  - Coda (transition) m.19-20
- II. Kalá Kallá – Strophic form
- III. Lárov – Strophic form
- IV. Éyze Shéleg – Through composed
- V. Rakút - Binary
  - A- 1 – 18; B- 19-35**
  - A – m. 1-10
  - A' – 11-18
  - B – 19-28

B' – 29-35

**Text and Translation*****I – Temuná***

Temuná belibí charutá;

Nodédet beyn ór uveyn ófel:

Min dmamá shekazó et guféch kach otá,

Usaréch al paná'ich kach nófel.

*A picture*

A picture is engraved in my heart;

Moving between light and darkness:

A sort of silence envelopes your body,

And your hair falls upon your face just so.

***II - Kalá kallá***

Kalá kallá

Kulá shelí.

U'vekalút

Tishák hí lí!

*Light bride*

Light bride

She is all mine,  
 And lightly  
 She will kiss me!

***III - Laróv***

"Laróv," amár gag la'shama'im,  
 "Hamerchák shebeynéynu hu ad;  
 Ach lifnéy zman alu lechán shna'im,  
 Uveynéynu nishár sentiméter echád."

*Mostly*

"Mostly," said the roof to the sky,  
 "the distance between you and I is endlessness;  
 but a while ago two came up here,  
 and only one centimeter was left between us."

***IV - Éyze shéleg!***

Éyze shéleg!  
 Kmo chalamót ktaním  
 Noflím mehashamá'im;

*What snow!*

What snow!

Like little dreams

Falling from the sky.

***V - Rakút***

Hu hayá malé rakút

Hi haytá kashá

Vechól káma shenistá lehishaér kach,

Pashút, uvlí sibá tová,

Lakach otá el toch atzmó,

Veheniach

Bamakóm hachí, hachí rach.

*Tenderness*

He was full of tenderness;

She was very hard.

And as much as she tried to stay thus,

He took her into himself

And set her down

in the softest, softest place.

**EVEN WHEN HE IS SILENT****Kim André Arnesen****SATB divisi, unaccompanied (5:30)****Walton Music Inc.****Composer**

Kim André Arnesen was born in 1980 in Trondheim, Norway. He studied piano and voice at a young age, and would later attend the Music Conservatory in Trondheim. Though Arnesen originally achieved recognition for his compositions in his homeland of Norway, his popularity started to spread to the United States. His first performance as a composer came in 1999 with Nidaros Cathedral Boys' Choir, and the first major work for which he received recognition was his *Magnificat*, which was commissioned and performed by the Nidaros Cathedral Girls' Choir in 2010.<sup>24</sup> He has since composed several more very successful choral works, including *Even When He Is Silent*, *Cradle Hymn*, *Requiem*, and *Magnificat*. Arnesen recently served as the Composer-in-residence for the choral ensemble Kantorei in Denver, CO. He was also commissioned by the National Lutheran Choir to compose a large scale work, which is to be titled *Holy Spirit Mass*, and is to premiere some time in 2017.<sup>25</sup>

**Composition and Historical Perspective**

*Even When He Is Silent* was composed in 2011, and had its premiere at the St. Olav Festival in Trondheim, Norway. The piece was originally composed for SATB choir, but

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<sup>24</sup> Kim André Arnesen. *Even When He Is Silent* (Walton Music Incorporated), 2011.

<sup>25</sup> Kim André Arnesen. *Classical Composer* (Copyright 2017 Kim Andre Arnesen).  
<http://www.kimarnesen.com>

has also been arranged for SSAA choir, both unaccompanied. The text for the piece was written on the wall of a concentration camp during World War II. The composer wrote, “As I read them, it was a Credo – when everything is dark and difficult in life you might wonder where God is, or if God is there at all. This is about keeping faith in God, love, and hope.”<sup>26</sup>

### **Stylistic Considerations**

*Even When He Is Silent* serves the purpose of creating a particular atmosphere for a listener, creating thick and luscious sounds through chord clusters and slowly shifting dynamics. The piece is very slow, so to achieve the desired effect, all phrases must be sung extremely legato, with focus being on pure, warm vowels. The piece should also be sung with little to no vibrato. The composer has given dozens of subtle dynamic changes throughout the work, with the climax coming at a fortissimo dynamic level in measure 37. The piece is broken up into three different sections by text, based on belief in the sun, love, and God. Each section could be presented with slightly different tone, with the opening being more apprehensive, and gradually building confidence with the comfort of belief in God.

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<sup>26</sup> Kim André Arnesen. *Even When He Is Silent* (Walton Music Incorporated), 2011.

## Musical Elements

### Melody:

This piece does not contain a melody that a listener would walk out of a performance humming. It is predominantly featured in the soprano throughout the work, occasionally shifting to the tenor voice for gender-based sections. There are sections of the piece that do not even seem to have a specific melody, with the focus being on the overall sound created by the harmonies. The leaps are diatonic, with the only chromaticism happening in stepwise movement.

### Harmony:

The harmonies through *Even When He Is Silent* do not follow a traditional chord progression, but each voice part has a note that is mostly diatonic. There are several instances of cluster chords throughout the piece, with voice parts singing in 2nds, creating dissonance, but far from singable. The individual parts can be easily learned using solfeggio. There is only a slight bit of chromaticism introduced in measure 31, which incorporates an F#, and Eb and Ab are briefly used in measures 41 and 42. The usage of these is done stepwise in vocal parts, so it remains easily sung.

### Rhythm:

The entire piece changes between 4/4 and 3/4 time signatures and is all at a slow tempo. There are no complicated rhythms throughout the piece.

**Timbre:**

As previously mentioned, the piece should generally have a warm, clear tone with little to no vibrato to ensure the harmonies are the focus of the piece. *Even When He Is Silent* switches between three and eight parts, so the texture changes frequently. Choral tone can be altered based on the topic being sung about, with choirs singing with a lighter tone in the 'sun' section, becoming more confident throughout each section as the subject switches to love, and, ultimately, belief in God.

**Form and Structure**

This piece is through composed, with each of the three sections presenting different melodic and harmonic material.

**Text and Translation**

The text is a portion of what is likely a longer poem, written by an unidentified concentration camp prisoner from World War II.

I believe in the sun, even when it's not shining.

I believe in love, even when I feel it not.

I believe in God, even when He is silent.



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\*All other music excerpts/score examples are from cpdl.org. Choral Public Domain Library.