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4-17-2017

## Advanced Conducting Project

Jacqueline Hammers

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**Advanced  
Choral Conducting  
MUAP 504**

**Jacqueline Hammers  
Messiah College**

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**Repertoire Resource Guides**

**Jacqueline Hammers**  
**MUAP 504: Advanced Choral Conducting**  
**April 17, 2017**

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**REPERTOIRE RESOURCE GUIDE**  
**Sure On This Shining Night**  
**Morten Johannes Lauridsen (b. 1943 )**

**SATB, SSAA, or TTBB/Piano**  
**Peermusic Classical: SATB=HL 00229069, SSAA=HL 00159078**  
**TTBB=HL 00229299**

**Overall: 2**

**Vocal: 3**

**Tonal/Rhythm: 2**

**Composer**

Morten Lauridsen is an American composer, born on February 27, 1943. He had worked as a Forest Service firefighter near Mt. St. Helens and attended Whitman College. He then studied composition at the University of Southern California and began teaching there in 1967. He has been on the faculty ever since. In 2006, he was named "American Choral Master" by the National Endowment for the Arts. He also received a National Medal of Arts in 2007 from the President of the United States. He has recorded over 200 CDs of which five have received Grammy Award nominations.

Lauridsen was chair of the composition department at the USC Thornton School of Music from 1990-2002 and founded the school's Advanced Studies program in Film Scoring. He has been a guest composer and lecturer at more than 70 universities. His compositional output includes eight vocal cycles, two collections, instrumental works, and a series of sacred a cappella motets that are performed regularly throughout the world. His best-selling choral octavos are *O Magnum Mysterium*, *Dirait-on* (from *Les Chansons des Roses*), *O Nata Lux* (from *Lux Aeterna*) and *Sure On This Shining Night* (from *Nocturnes*).<sup>1</sup>

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<sup>1</sup> "Morten Lauridsen." *Morten Lauridsen*. Web. 24 Nov. 2015.  
<http://www.mortenlauridsen.net/MortenLauridsen.html>.

## Composition and Historical Perspective

*Sure On This Shining Night* was composed in 2005 as the third song in the song cycle *Nocturnes*. The text of the piece is taken from a poem written by James Agee (1909-1955) who was a poet, journalist, novelist, and screenwriter. Agee's poem "Sure on this shining night," was published in his first poem collection titled *Permit Me Voyage* in 1934. The poem text was also used by Samuel Barber for his third song in the collection entitled *Four Songs* which was published by G. Schirmer in 1940.<sup>2</sup> Composed in 2005, this piece is one of Morten Lauridsen's most current compositions.

## Technical Considerations

The piece is composed using 3/4 and 4/4 time signatures with the tempo designated as *rubato*, quarter note = 72bpm. It is written in Db major, often called the warmest key.<sup>3</sup> The tessitura of each voice part is challenging in that the ranges for each vocal line are almost a 2-octave span: soprano Ab3-Ab5, alto Ab3-Gb5, tenor Ab2-Gb4, and bass Gb2-Eb4.

## Stylistic Considerations

Morten Lauridsen's style has been explained as being driven by the poetry that he chooses. Also, in his best-known choral works, the poetry "of a more serene nature have inspired the kind of

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<sup>2</sup> "Sure on This Shining Night." In *Performing Arts Encyclopedia*. The Library of Congress. Last modified December 10, 2014. Accessed February 6, 2017. <http://memory.loc.gov/diglib/ihas/loc.natlib.ihas.200182573/default.html>.

<sup>3</sup> Collingwood, Christopher. "Sure On This Shining Night - Evensong." York Minster. Last modified August 3, 2014. Accessed February 6, 2017. <https://yorkminster.org/worship-and-choir/worship/sermons/sure-on-this-shining-night.html>.

soft and expansively radiant music that most of his devotees know him by”.<sup>4</sup> Although not specified, one must perform this song *espressivo*. Lauridsen is very specific with his markings of tempi and dynamics to ensure that the piece is handled delicately, even specifying a *molto lunga* - much long pause - for the listener to be enveloped in the moment. The piece uses tempo markings that guide the performance to be executed *espressivo*: *rubato*, *poco/molto ritardando*, and even *molto meno mosso*.

### **Musical Elements**

Lauridsen writes the piece such that a voice states a melodic motif, then another repeats it while the first enters back in to expand the harmony upon the original motif, creating a simple counterpoint. The piano accompaniment is to be executed *legato* as a majority of the accompaniment uses flowing eighth notes. Often times, a pianist is left to pedal at the appropriate times on his/her own, but in this case the pedal indications are written into the music. This is to ensure the notes are *legato*, but not in a way that the accompaniment becomes muddled.

### **Form and Structure**

The first melodic motif is stated in the tenor and bass lines using the first stanza of the poem. At measure 16, the soprano and alto lines reiterate the motif while the tenor and bass embellish upon the first phrase of text. At measure 27, it appears this technique would be used again as the tenor and bass start the second stanza, but the soprano and alto join at measure 32 in a

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<sup>4</sup> Peermusic classical : Composer Morten Lauridsen. (2015). Retrieved November 24, 2015, from <http://www.peermusicclassical.com/composer/composerdetail.cfm?detail=lauridsenreviews>

contrapuntal style that then joins with the tenor and bass at measure 35 to finish the stanza in a 4-voice choral setting.

Measure 38 calls for a dramatic *crescendo* and *ritardando* of all voices together leading into the climatic point of the piece at measure 39. Here, the alto, tenor, and bass continue homophonically while the soprano sings a type of descant, soaring to a high Ab at one point, until measure 43. Here, another *ritardando* and *decrecendo* appear as the text speaks of weeping and shadows. The tenors reintroduce the original motif at measure 48 as the soprano, alto, and bass join in with counterpoint fashion offering harmonic expansion upon the melody. At measure 51, the tenors pass off the melody to the sopranos who finish the line of text.

Lauridsen employs a progression of subdominant to dominant to tonic in measures 60-62 that many use to define the point of tonality in this piece. Rather than finish with the voices expanded in the full tonic chord, he writes it that they end in unison on the tonal center while allowing the piano to bring the full chord to light.

### **Text**

Sure on this shining night

Of star made shadows round,

Kindness must watch for me

This side the ground.

The late year lies down the north.



All is healed, all is health.

High summer holds the earth.

Hearts all whole.

Sure on this shining night

I weep for wonder

wand'ring far alone

Of shadows on the stars.

-James Agee

**For more about Morten Lauridsen:**

[www.peermusicClassical.com](http://www.peermusicClassical.com) and [www.mortenlauridsen.net](http://www.mortenlauridsen.net)

**Repertoire Resource Guide**  
**Sicut Cervus**  
**Giovanni Pierluigi da Palestrina (1525 – 1594)**  
**Transcribed by Rafael Ornes**

**SATB/a cappella**  
**[www.cpd.org](http://www.cpd.org) : CPDL# 00312**

**Overall: 2**  
**Vocal: 2**  
**Tonal/Rhythm: 2**

**Composer**

Giovanni Pierluigi da Palestrina (1525-1592) is viewed as a master of counterpoint and vocal polyphony during the Renaissance era. Palestrina was a well known composer of sacred music. He was born in the town of Palestrina near Rome and worked as an organist starting at age 19. At age 21, he married Lucrezia di Goris. After the passing of his first wife and two elder sons, he remarried in 1581 to Virginia Dormoli.

His published compositions made an impression on Pope Julius III and he was appointed musical director of the choir at St. Peter's Basilica. Palestrina held many more positions like this and in 1572, returned to St. Peter's for the remainder of his life.

During his lifetime, he composed hundreds of compositions which include 105 masses, 68 offertories, 140+madrigals, and more than 300 motets. His most important and famous work is

the *Missa Papae Marcelli*, published in *Missarum liber secundus* in 1567,<sup>5</sup> as it became the designated model for sacred polyphonic music.<sup>6</sup>

### Composition and Historical Perspective

The text for *Sicut Cervus* is taken from Psalms in the Old Testament and was written as a longing to know God more. Palestrina published this sacred motet in 1584 in the *Motectorum liber secundus* in Venice. *Sicut Cervus* is one of his many motets that stress the motivic segments of music through counterpoint and polyphony. This text is often sung during processions to baptism<sup>7</sup> because of its reference to a deer desiring fountains of water metaphorically representing our souls thirsting for God.

*Sicut Cervus* was composed four years after the death of Palestrina's first wife. After marrying Virginia Dormoli in 1581, he was able to enjoy composing music more as the meager wages of the Roman Catholic Church were not an issue anymore due to Virginia's rather wealthy status as the widow of a merchant.<sup>8</sup>

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<sup>5</sup> "Missa Papae Marcelli (Giovanni Pierluigi da Palestrina)." Choral Public Domain Library. Last modified June 17, 2016. Accessed July 5, 2016. <http://www.cpd.org>.

<sup>6</sup> Davey, Henry. "Giovanni Pierluigi, da Palestrina." Proceedings of the Musical Association, 25th Sess., 1899, 47-69.

<sup>7</sup> Mayhart, William. "Palestrina's Sicut Cervus: A Motet Upon a Parallelismus Membrorum." Editorial. *Sacred Music* 141, no. 1 (Spring 2014): 34-41. Accessed February 9, 2017. <http://media.musicasacra.com/publications/sacredmusic/pdf/sm141-1.pdf>.

<sup>8</sup> Stevens, Dennis William. "Giovanni Pierluigi Da Palestrina." In *Encyclopædia Britannica*. Encyclopædia Britannica, 2002. Last modified May 31, 2002. Accessed February 6, 2017. <https://www.britannica.com/biography/Giovanni-Pierluigi-da-Palestrina>.

The motet is one of two main sacred forms of Renaissance music and is a polyphonic choral work.<sup>9</sup> Motets are typically split into two parts: *prima pars* and *secunda pars*. *Sicut Cervus* is the *prima pars* in this motet and is often the only part performed, although liturgically, both must be performed to represent the text as a whole.<sup>10</sup>

The piece was originally composed in F major, although many transpositions are available.<sup>11</sup> The piece used in this study was transposed to Ab major and written in Cut Time with the whole note as tactus, the half note the division, and quarter notes the subdivision. When conducting the piece, a two pattern rather than a four is more efficient in conveying the internal pulse.

### Technical Considerations

The song's counterpoint creates a polyphony of *a cappella* voicing depicting a human yearning for God as the deer yearns for water. Palestrina identifies the tactus clearly within the tenor line at first, having each voice part continue in a beautiful counterpoint. Each voice then becomes independent of the others, using syllabic declamation, making familiarity with Latin text a requirement for performing this piece with accuracy. Text painting is also incorporated with the text "*aquarum*" that should be highlighted vocally as it is written to mimic the stream. Another text that should stand out is "*ita desiderat*", or "so desires". Singers must move the phrase and

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<sup>9</sup> Kamien, Roger. *Music: An Appreciation*. 7th ed. Boston: McGraw-Hill, 2000.

<sup>10</sup> Buchanan, Heather J., Matthew Mehaffey, Frank Abrahams, Anton Armstrong, Joseph Flummerfelt, Graeme Morton, Weston Noble, James Mark Jordan, and Jerry McCoy. *Teaching Music through Performance in Choir*. Chicago: GIA Publications, 2005.

<sup>11</sup> Robinson, Russell. Palestrina, Giovanni Pierluigi da. *Sicut Cervus*. N.p.: Alfred Music, 2009.

show the longing and desire from the human soul for God. Proper phrasing and dynamics will accomplish such affect. When singing the word “*Deus*”, it should be done with reverence.

### **Stylistic Considerations**

A challenging aspect in conducting this piece is the counterpoint. There is no tempo, dynamic, or articulation designations given in the composition, but through the study of phrasing in Renaissance music, a conductor can decide what is necessary in the proper execution of the piece. Alexander Blachly, in “A Performer’s Guide to Renaissance Music”, states a few guidelines in helping a director or performer in interpreting what is necessary.<sup>12</sup> These rules are applicable to *Sicut Cervus*.

Rule one is to lighten on the dot of a dotted note so that the following syncopated note would be sung lightly, as is written for *desiderat*. The syllable –*si* would lighten so that the syllable –*de* would be sung more lightly. Rule two is to sing *legato* any succession of notes that are written using the same note value. This rule should be applied in instances such as the beginning soprano line in measures 5 to 6 where the half note is used in succession on two different words. The third rule Blachly gives is to crescendo slightly on long notes, but sing the subsequent note at the volume in which the long note began. This singing technique is called *messa di voce*. This occurs frequently throughout the piece and would require attention from the director and performer to take note of where to employ this rule. Composers utilized *messa di voce* to show the importance of words. A longer note value showed a word of greater importance. Rule four is to lighten or insert a breath where punctuation occurs. A comma would indicate a lift or pause whereas a

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<sup>12</sup> Blachly, Alexander. "On Singing and the Vocal Ensemble I." In *A Performer's Guide to Renaissance Music*, edited by Kite-Powell Jeffery, 14-27. Indiana University Press, 2007. <http://www.jstor.org/stable/j.ctt16gh8vv.7>.

period would be a more definitive location for a breath. Punctuation is not prevalent in this piece, but when joined with rule number one, it is easy to see in the music where a lift or lightening may occur. The last rule to observe is to treat notes joined with a ligature as a way to interpret articulation of notes. When treated as a slur mark, the second note should be executed softer than the first to give the line a contour and show where the emphasis lies within the text. An example of this rule can be found in measure 19 of the alto line.

### **Form and Structure**

The form of is through-composed, or relatively non-sectional in its composition. The second line of the text is separated from the first at measure 23 by way of an authentic cadence with the soprano and tenor an octave apart. The cadence occurs, including the alto before it has finished its line of text. The bass begins the new text in measure 23 as well. The piece ends with a plagal cadence, with the subdominant chord being stretched across measures 56-57 as the alto and tenor lines embellish the chord, then resolves in measure 58.

### **Text and Translation**

Taken from Psalm 42. Psalm 42:1

|  |  |
|--|--|
| <i>Sicut cervus desiderat ad fontes aquarum,</i> | As a deer longs for the flowing streams, |
| <i>ita desiderat anima mea ad te, Deus.</i>      | so longs my soul for thee, O God.        |

**Repertoire Resource Guide**  
**Zigeunerleben, Op. 29, No. 3**  
**Robert Schumann (1810 – 1856)**  
**edited by Abraham Kaplan**

**SATB/piano**  
**Lawson-Gould Music Publishers, Inc.: L.G.Co. 51413**

**Overall: 3**  
**Vocal: 3**  
**Tonal/Rhythm: 3**

**Composer**

Robert Schumann was a German composer born in Zwickau in 1810 to a family that suffered with mental illness. His father and sister committed suicide within the same month when Robert was 16. Schumann himself also suffered from mental illness that caused him to later attempt suicide by jumping into the Rhine River. He was placed in an asylum where he died.<sup>13</sup>

Schumann grew up learning to play the piano as well as showing an interest in literature. It was during his studies as a law student at the University of Leipzig that he studied piano with Friedrich Wieck, the father of Clara Wieck whom he would later marry.<sup>14</sup> In 1830, he pursued his law studies with Wieck, but began to fight with him over the training and his relationship with Clara. Clara was a musician as well. Schumann excelled as a composer whereas Clara became more the popular performer. Their marriage led Robert to a creative streak with composing as he once stated “I am affected by everything that goes on in the world...I think it over in my own way, and then I long to express my feelings in music.”<sup>15</sup>

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<sup>13</sup> Ledeen, L. (2014). Schumann, Robert. In *World Book Advanced*. Retrieved from <http://www.worldbookonline.com/advanced/article?id=ar495560>

<sup>14</sup> Libbey, Ted. "The Life And Music Of Robert Schumann." NPR Music. Last modified June 7, 2010. Accessed February 7, 2017. <http://www.npr.org/2011/07/18/127038609/the-life-and-music-of-robert-schumann>.

<sup>15</sup> Kamien, Roger. *Music: An Appreciation*. 7th ed. Boston: McGraw-Hill, 2000.

In 1850 when he was about 40 years old, Schumann became municipal music director in Düsseldorf, but was fired three years later. It was in the following winter that he threw himself off the Rhine River bridge. He was institutionalized and Clara was not permitted to see him until just days before his death.

Schumann is sometimes hailed as the most important composer of the German Romantic movement.<sup>16</sup> He is best known for his piano compositions and song cycles such as *Carnaval (Carnival)* and *Nachtstücke (Night Pieces)*.<sup>17</sup> His compositions present two contrasting styles of Romantic music as well as two aspects of his personality: one is impulsive and extroverted while the other is quiet and introspective. Some of his more famous works include *Symphonic etudes* (1834) for piano, *Papillons* (1829-1831), *Kinderscenen* (1838), and *Album for the Young* (1848). He was integral in founding the *Neue Zeitschrift für Musik*, a leading music journal, in 1833. Schumann was musical director of the Dusseldorf symphony orchestra from 1850-1853.

### **Composition and Historical Perspective**

After hearing Emanuel Geibel's "Gypsy Poems", Schumann discovered a fascination for gypsies. Combined with the musical creativity inspired through his impending marriage to Clara Wieck, he wrote *Zigeunerleben* in 1840, along with 140 other compositions. He used Geibel's

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<sup>16</sup> Ledeen, L. (2014). Schumann, Robert. In *World Book Advanced*. Retrieved from <http://www.worldbookonline.com/advanced/article?id=ar495560>.

<sup>17</sup> Kamien. *Music: An Appreciation*. 325.



poems for lyrics, using the music to portray a gypsy campfire, the forest, and shadowy people.<sup>18</sup> Some say that Schumann identified himself with a gypsy<sup>19</sup> while others say that Schumann identified as a Florestan, the name he gave his passionate side as opposed to Eusebius, the name he called his passive side.<sup>20</sup> Throughout the piece, Schumann uses the vocal lines to portray imagery of the words with music. The piece is composed for mixed choir, piano, and optional triangle and tambourine.

### Technical Considerations

Of greatest concern for performing this piece is the German text and its quick delivery. It is the director's choice if the piece should be performed with the English translation or poetic translations that are available. The German text, however, contributes to the dancing notes throughout the piece as it was written to follow the text. A suggestion given in the book "Teaching Music through Performance in Choir: Volume 1" is to have the performers learn the piece first on a neutral syllable before adding the German text in.<sup>21</sup> It would also be wise for the director to prepare for teaching the pronunciations correctly or hire someone to do so. A pronunciation guide is available through Handlo-Music and can be found at <http://www.handlo->

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<sup>18</sup> "Schumann." Schumann. <http://cmed.faculty.ku.edu/rehnotes/zigeuner.html> (accessed June 24, 2014).

<sup>19</sup> Casteels, R. (2012) "Zigeunerleben by Robert Schumann." Composer, conductor in Singapore with specialty in fusion music. <http://www.robertcasteels.com/composition/show/98> (accessed June 26, 2014).

<sup>20</sup> The Estate of Eric Sams. "Why Florestan and Eusebius?" *The Musical Times*, February 1967, 131-34. Accessed February 26, 2017. <http://ericsams.org/index.php/on-music/essays/...schumann/104-why-florestan-and-eusebius>.

<sup>21</sup> Buchanan, Heather J., Matthew Mehaffey, Frank Abrahams, Anton Armstrong, Joseph Flummerfelt, Graeme Morton, Weston Noble, James Mark Jordan, and Jerry McCoy. *Teaching Music through Performance in Choir*. Chicago: GIA Publications, 2005.

[music.com/pdf/german.pdf](http://www.handlo-music.com/pdf/german.pdf).<sup>22</sup> The triangle and tambourine are optional, which would be another performance decision the director needs to make.

The piece is split into three sections: a beginning, middle, and end. The beginning and end sections are set in E minor and follow a similar harmonic progression. The middle section is set in C major and features a solo from each voice part and two duets. The piano accompaniment is key, as its rhythms and dynamic contrasts contribute heavily to the text and imagery.

The vocal ranges for this piece are: sopranos E4-G5, altos A3-A4, tenors D3-G4, and basses G2-E4. This would be appropriate for an advanced high school choir or the like. The soprano, alto, and bass tessiturae would be comfortable for such a group but the lowest point of the tenor range may be out of reach for some high school men.

### **Stylistic Considerations**

Imagery is used throughout this piece. Schumann utilizes the dramatic change of dynamics and the use of crescendos/decrescendos to create a visual context for the text. The director must ensure that the performers are aware of how the melody, harmony, dynamics, and rhythm complement the text. In the beginning, the piece begins “in the shadow of the woods” very quietly but as the text begins to talk about the “flames”, it begins to crescendo. Measure 20 begins the imagery of the campfire with each vocal line acting as flames of the fire. The soloists sing about the gypsy dances and the soprano I & II soli *ritard* to show weariness of the dancers (measure 62). The tenor I and II soli *ritard* even more into a lullaby that lulls the gypsies to

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<sup>22</sup> Music, Handlo. "Choral Music." Handlo Music - Choral Music - sheet music via email. 2009. Accessed February 12, 2017. <http://www.handlo-music.com/>.

sleep. The return of the soprano soloist is *a tempo*. A feeling of dancing and traveling gypsies is maintained throughout the piece within the vocal rhythms and accompaniment. Remember, gypsies do not stay in one place too long. The rhythms used help create the flitting about that one might picture a gypsy doing.

The accompanist plays a crucial role in portraying the imagery of the text with its rhythmic and dance-like qualities. It, too, becomes one of the gypsies, along with the singers, as it faces the same musical contrasts. The ad lib triangle and tambourine would only increase the magical effect of gypsies dancing through the woods if chosen to be used.

### **Form and Structure**

The piece begins and ends in a minor tonality because gypsies are mysterious people and can arrive and leave secretly. The middle portion of the song is about their life and celebrations, so it uses a major tonality to depict their happy dancing and feasting. The middle section also features soli, representative of the gypsies as they tell their story.

## Text and Translation

| German Text  | English Translation  |
|--|--|
| <p>Im Schatten des Waldes, im Buchengezweig<br/>da regt's sich und raschelt und flüstert zugleich.<br/>Es flackern die Flammen, es gaukelt der Schein<br/>um bunte Gestalten, um Laub und Gestein.</p> | <p>In the shadows of the forest, among the beech trees,<br/>something moves and rustles and whispers all at once.<br/>Flames are flickering, their glow dances<br/>Around colorful figures, around leaves and rocks:</p> |
| <p>Das ist der Zigeuner bewegte Schar<br/>mit blitzendem Aug' und wallendem Haar,<br/>gesäugt an des Niles geheiligter Flut,<br/>gebräunt von Hispaniens südlicher Glut.</p>                           | <p>It is the roaming band of gypsies<br/>With flashing eyes and waving hair,<br/>weaned on the holy waters of the Nile,<br/>tanned by Spain's scorching sun.</p>   |
| <p>Um's lodernde Feuer in schwellendem Grün<br/>da lagern die Männer verwildert und kühn,<br/>da kauern die Weiber und rüsten das Mahl<br/>und füllen geschäftig den alten Pokal.</p>                  | <p>Around the fire in the swelling green forest<br/>Wild and bold men are resting,<br/>women squat to prepare the meal,<br/>and busily fill ancient goblets.</p>   |
| <p>Und Sagen und Lieder ertönen im Rund,<br/>wie Spaniens Gärten so blühend und bunt,<br/>und magische Sprüche für Not und Gefahr<br/>verkündet die Alte der horchenden Schar.</p>                     | <p>And tales and songs resound all around,<br/>As Spain's gardens so flourishing and colorful;<br/>and words of magic to ward off need and danger<br/>the wise old woman recites for the listening crowd.</p>            |
| <p>Schwarzäugige Mädchen beginnen den Tanz,<br/>da sprühen die Fackeln in rötlichem Glanz,<br/>es lockt die Gitarre, die Cymbel klingt,<br/>wie wild und wilder der Reigen sich schwingt.</p>          | <p>Dark-eyed girls begin their dance<br/>While torches flicker in reddish glow;<br/>The guitar casts its lure and the cymbal sounds;<br/>The dance grows wild and wilder.</p>  |
| <p>Dann ruh'n sie ermüdet vom nächtlichen Reih'n;<br/>es rauschen die Buchen in Schlummer sie ein.<br/>Und die aus der glücklichen Heimat verbannt,<br/>sie schauen im Träume das glückliche Land.</p> | <p>Then they rest, weary from the night of dance,<br/>and the beeches rustle them to sleep.<br/>And, banned as they are from their blissful homeland,<br/>they see it in their dreams, that happy land.</p>              |
| <p>Doch wie nun im Osten der Morgen erwacht,<br/>verlöschen die schönen Gebilde der Nacht;<br/>es scharret das Maultier bei Tagesbeginn,<br/>fort zieh'n die Gestalten, wer sagt dir, wohin?</p>       | <p>But now, when the morning awakes in the east,<br/>so vanish the beautiful visions of the night;<br/>at daybreak the mules paw the ground,<br/>the figures move away-who knows where?</p>                              |

Text and translation provided by <http://cmed.faculty.ku.edu><sup>23</sup>

<sup>23</sup> "Schumann." Schumann. <http://cmed.faculty.ku.edu/rehnotes/zigeuner.html> (accessed June 24, 2014).

## REPERTOIRE RESOURCE GUIDE

### Ubi Caritas Ola Gjeilo (b. 1978)

SATB, SSAA, or TTBB/ a cappella  
Walton Music: SATB= WW1386, SSAA= WW1393  
TTBB= WW1418  
Overall: 2  
Vocal: 2  
Tonal/Rhythm: 3

#### Composer

Ola Gjeilo (b. 1978, Norway) currently lives in the United States where he works as a freelance composer, pianist, and concert/recording artist. His music has been performed in the United States, Canada, the United Kingdom, South Africa, Norway, Sweden, Denmark, Finland, Germany, Hungary, France, and Belgium. Ola studied at the Norwegian Academy of Music and the Royal College of Music in London. He completed a degree in composition from The Juilliard School and was the winner of the 2005 Juilliard Composers' Orchestral Work Competition.<sup>24</sup>

Although born in Norway, he currently resides in New York City working as a full-time composer. He is the composer-in-residence for Voces8's vocal ensemble. His *Ubi Caritas* and *Second Eve* are featured <sup>on</sup> in two of their albums. Gjeilo is also composer-in-residence for DCINY which will hold a concert in June 2017 featuring his works for choir, piano, and string quartet. Gjeilo's albums include *Ola Gjeilo*, *Stone Rose*, and *Piano Improvisations*.<sup>25</sup>

<sup>24</sup> Gjeilo, O. (Composer). (2007). *Ubi Caritas* [Score program notes]. Gunilla Luboff, Walton Music.

<sup>25</sup> "Ola Gjeilo, Biography (Long)." Ola Gjeilo. Accessed February 27, 2017. <http://olagjeilo.com/biography-long/>.

## Composition and Historical Perspective

Written in 2001, this piece was inspired by the Gregorian Chant tradition. The text was taken from a traditional Latin Gregorian chant and although it is similar to the chant style, the melody and music is not based on any chants and is original to the composer. *Ubi Caritas* premiered in North America at the 2007 ACDA National Convention in Miami where it was sung by the Swedish choir *Voces Nordicae*, of whom the piece is also dedicated to.<sup>26</sup>

Ola Gjeilo was first inspired when he sung in choir in high school. Maurice Duruflé's *Ubi Caritas* left a lasting impact that led to Gjeilo's own composition of the text:

The first time I sung in a choir was in high school ... the first piece we read through was Maurice Duruflé's *Ubi Caritas*. It will always be one of my favorite choral works of all time; to me, it's the perfect a cappella piece. So when I set the same text myself a few years later, it was inevitable that the Duruflé would influence it, and it did. While Duruflé used an existing, traditional chant in his piece, I used chant more as a general inspiration, while also echoing the form and dynamic range of his incomparable setting of the text. --Ola Gjeilo<sup>27</sup>

## Technical Considerations

Although the composer has indicated with changing meters (2/4, 3/4, 4/4, 5/4) and tempo markings, *Ubi Caritas* can be performed more *ad lib* with the speed and execution of the notes

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<sup>26</sup> Gjeilo. (2007). *Ubi Caritas*.

<sup>27</sup> "Ola Gjeilo, Biography (Long)." Ola Gjeilo. Accessed February 27, 2017.  
<http://olagjeilo.com/sheet-music/choral-satb-a-cappella/ubi-caritas/>

felt more in a single beat pattern than duple or triple. Where this arrangement differs from the traditional chant is that it begins in F# minor rather than a major tonality that is typically used, such as in Duruflé's arrangement.

*Ubi Caritas* is simple in its vocal lines. Each voice moves in a stepwise fashion with very few leaps incorporated into each part. Where the challenge lies for some singers is the visual writing of the piece. At measure 28, Gjeilo moves to B major but begins to modulate in measure 29 to D# major, ending the phrase in F# minor at measure 32. The use of accidentals, including a double sharp in measure 30 can visually be a challenge, but when the singer and director pay attention to the voice leading of each part, the modulation is not as difficult as it appears it will be on the sheet music.

The vocal ranges for this piece are quite attainable for any high school or collegiate choir. The range is accessible for some higher level middle school choirs as well if a bass section is present. The ranges are: sopranos D#4-D5, altos A3-A#4, tenors F#3-F#4, and basses C#3-D4.

### **Stylistic Considerations**

When preparing the piece, attention must be given executing pure ~~the~~ vowel sounds used in the Latin text. Tempo markings are given, at beginning with 52bpm, increase to 58bpm for the B section, and return to 52bpm at the C section. Following the specified dynamics will create an intensity as the piece moves along, but it is also important for the director and performers to pay attention to the phrasing. A natural dynamic swell occurs with each phrase as they <sup>are</sup> sung. Gjeilo was very specific at measure 23, <sup>be</sup> of wanting it to sung *fortissimo* as the sopranos and

tenors double on the melodic line. The melodic doubling is used to enforce the text that, translated, is a declaration of revering and loving a living God. Gjeilo ends the recapitulation of the original theme with a rhythmic augmentation on the text “*Christi amor*”.

### Form and Structure

Using an ABCA form, the melodic line of the A section is a simple F# minor pentatonic scale. The B section switches to the relative key of A major where the text sings of rejoicing and being glad. The C section begins with a B major chord, expands, and returns to a unison note on the third of the scale for text “*sincero*”, or sincere. The simplicity of returning to unison for the word sincere brings <sup>forward</sup> on the sacredness of the text and focuses the attention there. Gjeilo employs the device of the Picardy third at the end with “*Amen*”, using the alto line to raise the third, turning F# minor into a major chord.

### Text and Translation

|  |   |
|--|---|
| <i>Ubi caritas et amor, Deus ibi est.</i>    | Where charity and love are, God is there.         |
| <i>Congregavit nos in unum Christi amor.</i> | The love of Christ has gathered us together.      |
| <i>Exultemus et in ipso jucundemur.</i>      | Let us rejoice and be glad in it.                 |
| <i>Timeamus et amemus Deum vivum.</i>        | Let us revere and love the living God.            |
| <i>Et ex corde diligamus nos sincero.</i>    | And from a sincere heart let us love one another. |
| <i>Amen.</i>                                 | Amen.   |

### For more about Ola Gjeilo:

Visit his website [olagjeilo.com](http://olagjeilo.com). Follow him on Facebook, YouTube, and Twitter.



## REPERTOIRE RESOURCE GUIDE

**Eatnemen Vuelie**  
**Frode Fjelheim (b. 1959)**  
**Arranged Emily Crocker**

**SATB, SSAA, SAB, or 2pt/keyboard, timpani, frame drum**

**Boosey & Hawkes: SATB= 48023454, SSAA= 48005002**

**SAB= 48023455, 2pt= 48023456**

**Overall: 2**

**Vocal: 2**

**Tonal/Rhythm: 2**

### Composer

Frode Fjelheim was born in Norway in 1959. He studied classical piano at the Music Conservatory in Trondheim between 1980-1984. Since then he has worked as a freelance musician and composer. Frode has toured all over the world with his band TRANSJOIK, playing modern techno/ambient influenced music based on the traditional Sami “Yoik”. He has written many choral works and gives workshops where the choirs learn to perform his music in a Sami style.<sup>28</sup>

### Composition and Historical Perspective

The original version of *Eatnemen Vuelie* (Song of the Earth) was composed in 1996. Frode Fjelheim was inspired by the traditional Sami “Yoik”, an old tradition among the Sami people of Scandinavia and Russia. This tradition uses short melodic phrases that repeat throughout the piece with small variations. The Samis say that Yoik has no beginning and end and is to describe a person, emotion, or element of nature. The syllables used in the piece are of no linguistic meaning. The lyrics of the Silesian folk tune *Deilig er Jorden* were written by a 19th century

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<sup>28</sup> Fjelheim, F. (Composer). (2002). *Eatnemen Vuelie (Song of the Earth)* [Score Program Notes]. Boosey & Hawkes.

poet B.S. Ingemann in 1850. The tune is more commonly known as *Fairest Lord Jesus* in English speaking countries.<sup>29</sup>

The arrangement by Emily Crocker being used in this example does call for use of the keyboard. However, it merely plays ~~what the melody~~<sup>what it</sup> ~~that is also~~ being sung and could be eliminated to make it an *a cappella* piece. In doing so, the piece achieves a more tribal quality as originally intended by Fjellheim. *Eatnemen Vuelie* became popular when used as the introduction in Disney's 2013 film "*Frozen*".

### Technical Considerations

The Yoik of this piece provides an ostinato and rhythmic quality for the melody to be sung over. The tune, first sung on 'na', floats atop the intense patterns sung by the Bass, Tenor, and Alto voices. This juxtaposition provides the singer and listener with the experience of the traditions found within the Sami people but also eases the harshness with the angelic tune that most recognize as the hymn "Fairest Lord Jesus". The chant-like text along with the repetitive beat of the drum gives a tribal sense to the piece. The layering of the voices increases the intensity of the Yoik till the melody joins in measure 23 within the soprano line. The abrupt stop of the yoik and its rhythmic pattern at measure 45 draws the listener to the melody as it breaks into a triad harmony amongst the sopranos and altos. The men add accented phrases of yoik, staying mostly on the tonic degree of the scale and bring back the yoik ostinato at measure 57. The melody repeats again, this time with English or Norwegian with harmony amongst the female voices.

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<sup>29</sup>Noyer, J. (2014, March 18). Composer Frode Fjellheim on Frozen's native spirit. Retrieved April 23, 2016, from Animated Views website: <http://animatedviews.com/2014/composer-frode-fjellheim-on-frozens-native-spirit/>

The same accentuated pattern, this time between the soprano and alto/men, occurs at measure 90 leading to a full climactic ending that fades <sup>away</sup> off with the yoik phrases again. As mentioned above, the Samis claim that Yoik has no beginning or end, so the fading off and gradual decrescendo of the voices at the end demonstrates this infinity.

The vocal ranges are: sopranos D#4-D5, altos A3-A#4, tenors D3-D4, and basses D3-B3. The tenor and bass often sing together in unison. If working with a middle school level choir with unchanged male voices, they may sing the tenor line but up the octave to still allow for the unison of the chant.

### **Stylistic Considerations**

The combination of the beautiful hymn floating on top of the intense Yoik patterns brings about a primal feeling along with the beauty of God and creation. Frode Fjellheim suggests having the Yoik singers stand in front of the non-Yoik singers so that the hymn will float on top of the intense patterns. He also states the frame drum is of more importance than the timpani if only one percussionist is available.<sup>30</sup> The Yoik syllables are given accent marks on certain beats, so performers should mark down where they occur. The accented beats contribute to the tribal feel of the chant and drum.

↑  
accent they  
marked

### **Form and Structure**

The piece begins with the traditional Yoik which continues throughout piece. The traditional folk tune begins at measure 23 but uses the traditional Yoik syllables that have no meaning. In Emily

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<sup>30</sup> Fjellheim, F. (Composer). (2002). *Eatnemen Vuelie (Song of the Earth)* [Score Program Notes]. Boosey & Hawkes.

Crocker's arrangement, the tune's original text begins in the soprano and alto at measure 68. The traditional tune is through-composed and repeats itself twice <sup>in</sup> within the arrangement overtop of the Yoik. The first statement is <sup>presented</sup> done in the soprano while the alto is still chanting. The alto line then joins the folk tune halfway through at measure 45, splitting into a 2pt alto that completes the chord structure of the melody. When the folk tune begins again at measure 68, Crocker arranged it that the altos join this time for the first half, again <sup>significance?</sup> splitting into two parts at measure 74, but drop to the chant for the second half at measure 90. The ending is dramatic as all voices sing the Yoik chant, but dwindle back to only the men, ending with just percussion.

### Text and Translation

|   |  |
|---|--|
| <i>Deilig er Jorden,</i>                | Fairest Lord Jesus,                                  |
| <i>Prektig er Guds himmel,</i>          | Ruler of all nature,                                 |
| <i>Skjønn er sjelenes pilgrimsgang!</i> | O thou of God and man the Son!                       |
| <i>Gjennom de fagre</i>                 | Thee will I cherish,                                 |
| <i>Riker på på jorden</i>               | Thee will I honor,                                   |
| <i>Gå vi Paradis med sang.</i>          | Thou, my soul's Glory, Joy, and Crown. <sup>31</sup> |

<sup>31</sup> Fjellheim, F. (Composer). (2002). *Eatnemen Vuelie (Song of the Earth)* [Score Program Notes]. Boosey & Hawkes.

## REPERTOIRE RESOURCE GUIDE

### Hatikva

#### Traditional Hebrew Melody

Lyrics N.H. Imber (1856 – 1909)

Arranged John Leavitt (b. 1956)

SATB, SAB, or SSA/Piano, Violin/Cello/Clarinet/Bass optional

Hal Leonard Corporation: SATB= 08703242, SAB= 08703243

SSA= 08703244, Instrumental= 08703245

Overall: 2

Vocal: 3

Tonal/Rhythm: 2

### Composer/Arranger

John Leavitt, born in 1956, is a composer, conductor, pianist, and teacher whose music continues to captivate listeners and musicians of all ages. He received his undergraduate degree (music education) from Emporia State University, Emporia, Kansas, a master's degree (piano & composition) from Wichita State University, and the Doctorate of Musical Arts (conducting) from The Conservatory of Music at the University of Missouri-Kansas City. Dr. Leavitt is a lifetime member of the American Choral Directors Association and is a member of the American Society of Composers, Authors, and Publishers, from which he has received annual recognition for his achievements in composition. His music has been performed in 30 countries across the globe and his recordings have been featured nationally on many public radio stations.<sup>32</sup>

### Composition and Historical Perspective

Although the first rendition of *Hatikvah* was sung in 1897 at the First Zioness Congress and commonly known as the Jewish national anthem, it <sup>was not</sup> wasn't until 2004 that the Israeli government officially recognized it as it's anthem. Starting life as a 9-stanza poem titled *Tikvatenu* written by

<sup>32</sup> *Bio John Leavitt* [Fact sheet]. (2015). Retrieved April 28, 2016, from John Leavitt Music website: <http://johnleavittmusic.com/bio/>

Naftali Hertz Imber (1856-1909) in 1878, it <sup>wasn't</sup> until 1888 that <sup>Hatikvah</sup> it was turned into a song by Zionist pioneers of the Jewish farming community. The melody was adapted from a Moldavian folk song by an immigrant, Samuel Cohen, and closely resembles the melodic line of Smetana's *Moldau*. Today's arrangement utilizes only two of the stanzas and speaks of the yearning and hope of Jews that want to return to the land of Zion and Jerusalem and be a free nation.<sup>33</sup>

*Hatikvah* was sung by Jews during some dark moments in history, specifically the Holocaust. Many accounts tell of Jews singing the melody as they are being led into gas chambers or being forced into slave labor. They would lift their voice in song/ together, to sing of the hope of one day being a free nation. Despite the SS men beating them, attempting to stop the singing, still the melody rang free, much like they hoped to be.<sup>34</sup>

### Technical Considerations

The rhythms in this piece are quite simple, especially in the original melody found stated at measure 14. Leavitt's arrangement is written with straight eighth notes rather than the dotted rhythms that can sometimes be heard in performances of the Israeli national anthem. A director could adjust for these rhythms if desired. <sup>how so?</sup> Hebrew singing often includes a melismatic technique but in a choral setting like this arrangement, the syllabic singing works best for the harmonic structure.

<sup>33</sup> Loeffler, J., Dr. (2010). *Hatikvah* The colorful history of the Israeli national anthem. Retrieved April 28, 2016, from My Jewish Learning website: <http://www.myjewishlearning.com/article/hatikvah/>

<sup>34</sup> Medoff, Rafael. "Holocaust and 'Hatikvah': A song of hope in a time of despair." Jewish News Service. Last modified April 7, 2013. Accessed March 22, 2017. <http://www.jns.org/latest-articles/2013/3/28/hatikvah-in-the-holocaust-a-song-of-hope-in-a-time-of-despair#.WNKnLZMrL4N>.

The piece is written in D minor bringing the yearning and searching of the Jewish people to life. It transitions to the relative major key of F with the words of hope not being lost and subtly returns to D minor at the end of the second stanza.

Instrumental parts are available but the arrangement can be performed with piano alone.

The vocal ranges are: sopranos A3-G5, altos A3-C5, tenors D3/F3-G4, and basses G2/A2-D4.

The choice can be made for tenors, depending on the age and ability, if they should sing D3 or D4 when it's written. The bass option is also given and written in the arrangement at measure 29.

### Stylistic Considerations

The minor tonality of the piece speaks of <sup>?</sup>hope to be a free nation and allows the listener to feel the pain and anguish of the Jewish people as they had sung this in times of joy and horror. It has been and still is sung as a song of unity among Jews across the world. A few examples were when it was banned in 1919 due to Arab anti-Zionist political activity, in 1944 when Czech Jews spontaneously sang it at the entry to the Auschwitz-Birkenau gas chamber, as reported by a member of the Sonderkommando, and were beaten by SS guards, and in a BBC recording (April 20, 1945) where Jewish survivors of the Bergen-Belsen sang *Hatikva*, five days after liberation.<sup>35</sup>

- these instances need to be better set apart

### Form and Structure

John Leavitt arranged this version to include an introduction, both instrumental and vocally, before arriving at the original anthem melody in measure 14. The melody of *Hatikva* is through-

<sup>35</sup> Winston-Macauley, M. (2012, April 23). The History of Hatikvah. Retrieved April 28, 2016, from Aish website: [http://www.aish.com/j/as/The\\_History\\_of\\_Hatikvah.html](http://www.aish.com/j/as/The_History_of_Hatikvah.html)

composed in an A-B form. Leavitt repeats the song again at measure 42 after an instrumental interlude at measure 34. The bass and soprano carry the melody while the alto and tenor complete the minor tonality harmony. Measure 50 the melody is found in the soprano as before but at measure 54, Leavitt allows the alto to take the melody for two measures while the sopranos soar above to reclaim the melody again and octave higher than before in measure 56. The piece ends with a recapitulation of the vocal introduction of the word *Hatikva*.

### **Text and Translation**

|                                     |                                  |
|-------------------------------------|----------------------------------|
| <i>Kol od balevav p'nima</i>        | As long as Jewish spirit         |
| <i>Nefesh y'hudi homiya,</i>        | Yearns deep in the heart,        |
| <i>Ulfa'atey mizrah kadima,</i>     | With eyes turned East,           |
| <i>Ayin l'tziyon tzofiya;</i>       | Looking towards Zion.            |
| <br>                                |                                  |
| <i>Od lo avda tikvatenu,</i>        | Our hope is not yet lost,        |
| <i>Hatikva bat sh'not al payim,</i> | The hope of two millennia,       |
| <i>Liyot am chofshi be'artzenu,</i> | To be a free people in our land, |
| <i>Eretz tziyon v'y'rushalayim.</i> | The land of Zion and Jerusalem.  |



## REPERTOIRE RESOURCE GUIDE

### Last Words of David

Randall Thompson (1899 - 1984)

SATB, TTBB/Piano or Orchestral

E.C. Schirmer Music Co.: SATB= 2294, TTBB= 2154

Overall: 4

Vocal: 4

Tonal/Rhythm: 3

### Composer

Randall Thomson was born in New York in 1899. His father was an English teacher in New Jersey which impacted his choice of texts for his choral works and songs. Thompson began piano lessons at age 4 and studied the organ at a young age as well. When his organ teacher fell ill, Thompson took over the teacher's duties as a professional organist at age 15. He entered Harvard in 1916 and studied with Archibald T. Davison, Edward Burlingame Hill, and Walter Spalding. While there, he created songs, chamber music, works for piano, and works for chorus. He received his B.A. in 1920 and his Master's degree in 1922. He did a three-year fellowship study at the American Academy in Rome. In 1927, he was appointed as organist and lecturer of music at Wellesley College in Massachusetts. In 1929, he received a Guggenheim Foundation fellowship. In 1937, he returned to teaching as a Professor of Music at the University of California. He continued his profession as dean of the Curtis Institute of Music, Head of the Music Division in the School of Fine Arts <sup>and</sup> the University of Virginia, and Professor of Music at Princeton. He returned to Harvard in 1948 and retired from teaching in 1965. He received many awards and honors throughout his life. Randall Thompson wrote in many genres but is most noted for his choral music. He died in 1984.<sup>36</sup>

<sup>36</sup> Proffitt, J. (n.d.). Notes for "An American Voice: Music of Randall Thompson" Retrieved October 29, 2015, from <https://www.dramonline.org/albums/american-voice-music-of-randall-thompson/notes>

## Composition and Historical Perspective

Randall Thompson was commissioned to honor Serge Koussevitsky's 25th anniversary as music director of the Boston Symphony. The chorus of Berkshire Music Center and the full Boston Symphony performed it. The piece was performed on August 12, 1949 and filmed as part of a documentary on Koussevitsky and Tanglewood. He found his inspiration in II Samuel 23:3-4 which he read in the Gideon Bible during a hotel stay.<sup>37</sup>

## Technical Considerations

Randall Thompson <sup>made</sup> makes it clear that enunciation is key by having words end with a staccato mark. This gives the singer a precise moment <sup>of</sup> when to end the words such as "men" (measure 3), "just" (measures 4, 5, 7), and "God" (measures 9, 11, and 13). Breathing and support must be strong and controlled throughout the piece so performers are not tempted to breathe in the middle of a word or phrase. An example of this would be the phrase "as the tender grass springing out of the earth by clear shining" at rehearsal 4. Attention must be given to accents, <sup>&</sup> rhythm, especially when another voice part moves ahead of the others (ex. "morning without clouds"). A challenge for the director and performers is the extreme dynamic contrasts. Thompson indicates tempo marking changes at rehearsal 2 and rehearsal 6. <sup>significance?</sup>

The vocal ranges used are: sopranos D4-A5, altos G3-C5, tenors E3-A4, and bass G2-E4. This piece must be performed with mature voices such as a collegiate choir or an advanced high school choir.

<sup>37</sup> Proffitt, J. (n.d.). Notes for "An American Voice: Music of Randall Thompson" Retrieved October 29, 2015, from <https://www.dramonline.org/albums/american-voice-music-of-randall-thompson/notes>

### **Stylistic Considerations**

The piece begins in a very majestic and stately manner. The use of accents for “ruling in the fear of God” at rehearsal 1 show <sup>that</sup> great importance must be given to the text. The staccato piano prior to rehearsal 2 gives the illusion of trembling in fear. Text painting is used throughout the song to depict the light, sun rising, clouds, grass springing, and clear shining. The words “after rain” are done to sound like the rain slowly dwindling. Each of these text areas should be highlighted and follow the designated dynamics that aid in the phrasing and text painting.

Thompson is quite clear in his wishes for how the piece should be performed in his detailed tempo, dynamic, and stylistic notations. His markings should be studied closely and performed as written to ensure a proper performance of the piece. Be sure to familiarize oneself with the dynamic and tempo terms used throughout the piece.

### **Form and Structure**

*The Last Words Of David* is through-composed, beginning with a majestic and royal setting. It transitions into the next section that paints a picture, through dynamics and climbing notes, of the sun coming up in the morning and grass shooting up from the ground. This section climaxes with the word “shining” and begins to pull back with “after rain”, using a decrease in dynamics and pauses to portray the image of rain stopping. The piece ends with the “Alleluia” section where the voices enter in counterpoint with one another. Thompson uses a *sostenuto* at rehearsal 7 as the singers begin singing “Amen”. The only voice that does not end with “amen” is the tenors, who continue singing “Alleluia” on the dominant of the scale throughout the end. <sup>significance</sup>

**Text**

He that ruleth over man must be just, ruling in the fear of God.

And he shall be as the light of the morning, when the sun riseth,

Even a morning without clouds,

As the tender grass springing out of the earth by clear shining, after rain.

Alleluia.

**REPERTOIRE RESOURCE GUIDE**  
**How Lovely Is Thy Dwelling Place**  
**Johannes Brahms (1833 - 1897)**

**SATB/Piano**  
**Oliver Ditson Company SATB= 332-14704**  
**Overall: 4**  
**Vocal: 4**  
**Tonal/Rhythm: 3**

**Composer**

Johannes Brahms was a great composer of the late 1800's. His most important works include four symphonies, two piano concertos, one violin concerto, a requiem, chamber music, piano music, and solo songs with piano accompaniment (Politoske, 2014). Brahms performed with many other composers, including Robert Schumann who greatly influenced the compositions of Brahms. Brahms held many musical positions, such as founder of a women's chorus, director of the Vienna Singakademie, solo pianist or accompanist, and director of the Vienna Gesellschaft der Musikfreunde. He then left his most recent position and devoted more time to composing where he had much success. Some works composed by Brahms are *Variations on a Theme by Haydn* (1873), two sets of *Liebeslieder* (Love Songs), and the significant choral work *A German Requiem* (1869).<sup>38</sup> He composed four symphonies, Symphony No. 1 once characterized as "Beethoven's Tenth" by Hans von Bulow.<sup>39</sup> Brahms gained popularity with the public when Robert Schumann praised him in a famous article using such words as "genius" and "young eagle". The praise made Brahms become well known.<sup>40</sup>

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<sup>38</sup> Politoske, D. T. (2014). Brahms, Johannes. In *World Book Advanced*. Retrieved from <http://www.worldbookonline.com/advanced/article?id=ar073780>

<sup>39</sup> Archives. (2008, January 1). Johannes Brahms (1833-1897); DEU. . Retrieved July 19, 2014, from <http://www.classicalarchives.com/composer/2239.html#tvf=tracks&tv=about>

<sup>40</sup> Johannes Brahms. (2014). The Biography.com website. Retrieved 12:52, Jul 20, 2014, from <http://www.biography.com/people/johannes-brahms-9223886>.

## Composition and Historical Perspective

*How Lovely Is Thy Dwelling Place* is the fourth movement of seven movements in Brahms' *A German Requiem* composed in the late 1800's. Brahms' *German Requiem* is one that was not composed for a liturgical setting of the Latin requiem mass. Brahms' method of composition created an arch within the mass with the fourth movement acting as the peak of the arch. Words for the requiem were chosen from passages in the bible. The text for *How Lovely is Thy Dwelling Place* was derived from Psalm 84:1, 2, 4.<sup>41</sup> The entire requiem took eleven years to finish (1857-1869).<sup>42</sup>

A Latin requiem mass is a prayer for the dead that focuses much on the Last Judgment. Brahms' approached his requiem in a different manner to comfort those left behind that must deal with and accept death. His mass lacks the darkness found in a traditional requiem text.<sup>43</sup> Some say the death of his close friend Robert Schumann and the death of his own mother influenced his composition of the requiem.

The English translation that most encounter today, and is sung by most choirs was done by Elizabeth M. Traquair and revised by R. H. Benson.<sup>44</sup>

contemporary

## Technical Considerations

<sup>41</sup> Wiki. (2014, April 17). Ein deutsches Requiem, Op. 45 (Johannes Brahms). Retrieved July 19, 2014, from [http://www1.cpd1.org/wiki/index.php/Ein\\_deutsches\\_Requiem,\\_Op.\\_45\\_\(Johannes\\_Brahms\)](http://www1.cpd1.org/wiki/index.php/Ein_deutsches_Requiem,_Op._45_(Johannes_Brahms))

<sup>42</sup> Peters, T. (n.d.). Ein deutsches Requiem, op 45. *Brahms Requiem notes*. Retrieved July 19, 2014, from <http://www.cascadianchorale.org/brahmsrequiemnotes.htm>

<sup>43</sup> Peters, T. Ein Deutsches Requiem, op 45.

<sup>44</sup> Di Grazia, Donna Marie. *Nineteenth-century Choral Music*. New York: Routledge, 2013.

*How Lovely Is Thy Dwelling Place* is set in a triple meter marked *con moto moderato* and specified that the quarter note equals ninety-two beats per minute. Dynamic swells are used to show proper phrasing of each text line. There is alternation throughout the piece between homophonic and polyphonic textures. This fourth movement of the *German Requiem* opens with a downward phrase in the accompaniment that is then inverted by the soprano for an upward opening phrase. This occurs again in the restatement of the original theme at measure 86. A challenging area for the director in visual cues will be the fugal section found shortly after rehearsal C.

Performers should take careful note of the many accidentals used throughout the piece as well as large interval leaps. An example of this leap would be the soprano line at measure 117 that moves upward a major 6<sup>th</sup> interval or the large interval jump in the alto at measure 166. Vocal ranges for this piece are: soprano D4-Ab5, alto Bb3-Eb5, tenor Eb3-Ab4, bass G2-Eb4.

### Stylistic Considerations

This piece <sup>was</sup> is written as the fourth movement of a requiem mass, but not the tradition Latin requiem mass. <sup>redundant</sup> It is meant to comfort those that are mourning the dead. The style markings *con moto moderato* (with moderate movement), *espressivo* (with expression), and *dolce* (sweetly) are a result of this purpose. This movement talks of heaven and the soul longing to live within God's house. It should not be portrayed in a dark manner, but more in a sweet, heavenly, longing manner.

## Form and Structure

The form of this piece is ABACA'. At rehearsal A, the tenor begins expansion of the original motif with the bass entering in counterpoint, followed two measures later by the soprano and alto. Another section of counterpoint begins with "it longeth, yea, fainteth" and is brought back homophonically "for the courts of the Lord". At measure 86, the piano motif is <sup>sut</sup> in a downward phrase to introduce the melody in the soprano at measure 90 that moves in an upward motion. In measure 99, the accompaniment prepares the audience by moving upward to introduce the text "Thy dwelling place, O Lord of Hosts" where the soprano climb to an Ab5. This is representative of the Lord sitting high in the heavens. Section C is introduced with homophonic singing "Blest are they" before changing to polyphony. It crescendos into a fugal imitation of "they praise Thy name evermore" using quicker rhythms. As the section comes to an end, it draws out with the use of sudden low, extended notes. The A section is briefly revisited but altered in the end as the choir sings sweetly of the Lord's dwelling place, ending with a soft ending in the accompaniment.

*Some moments of providing good significance. Be consistent (10) that*

## Text

How lovely is Thy dwelling place, O Lord of Hosts.

For my soul, it longeth, yea, fainteth

for the courts of the Lord.

My soul and body crieth out, yea, for the living God.

Blest are they that dwell within Thy house.

They praise Thy name evermore.

-Text derived from Psalms 84: 1, 2, 4



*Wie lieblich sind deine Wohnungen, Herr Zebaoth!*

*Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;*

*mein Leib und Seele freuen sich in dem lebendigen Gott.*

*Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.*

-taken from [www.cpd.org](http://www.cpd.org)<sup>45</sup>

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<sup>45</sup> Wiki. (2014, April 17). Ein deutsches Requiem, Op. 45 (Johannes Brahms). Retrieved July 19, 2014, from [http://www1.cpd.org/wiki/index.php/Ein deutsches Requiem, Op. 45 \(Johannes Brahms\)](http://www1.cpd.org/wiki/index.php/Ein_deutsches_Requiem,_Op._45_(Johannes_Brahms))

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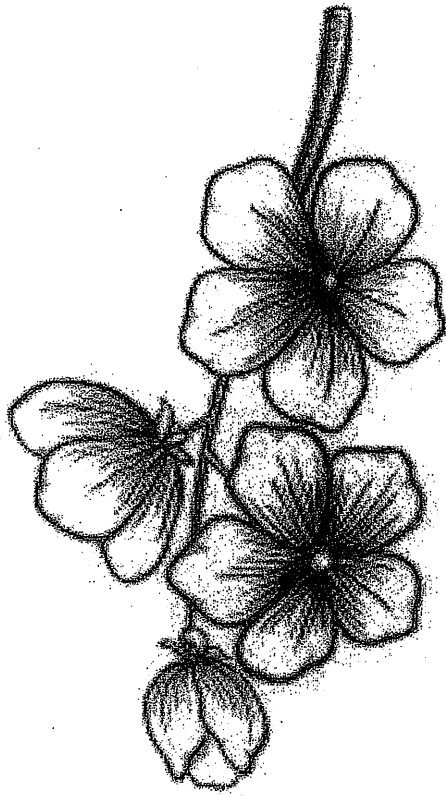
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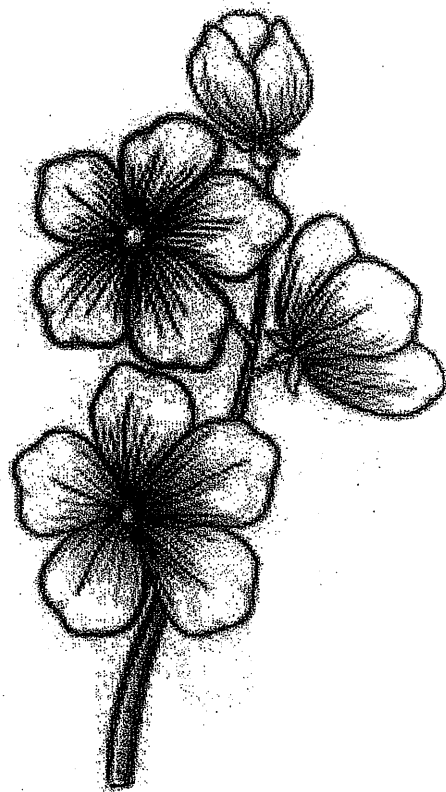
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*Red Lion Area Junior High*  
**SPRING CHORAL**  
**CONCERT**  
*April 22, 2017*



## Spring Choral Concert

presented by  
RED LION AREA SCHOOL DISTRICT  
Saturday, April 22, 2017

### Junior High Concert Choir

Star Spangled Banner

Alma Mater

Tshotshojoza.....arr. Jeffery Ames

Traditional South African Freedom Song

*Solo Ensemble #1: Gavin Zieher, Johnathan Rowe*

*Vanessa Fickes, Amica Bonitz*

*Drums: Cara Warnitz*

*Solo Ensemble #2: Vanessa Fickes, Tabitha Roth*

*Natalie Barley, Alyssa Francis*

*"Go forward, go forward on those mountains; the train is coming from South Africa.  
You are running away on those mountains; the train is coming from South Africa."*

Eatnemen Vuelie .....Frode Fjellheim

*Drum: Ally Warnitz*

arr. Emily Crocker

Wade In The Water.....arr. Larry Shackley

### Senior High Concert Choir

Last Words of David ..... Randall Thompson

### Junior High Mixed Chorus

Castle on a Cloud .....arr. Linda Spevacek

Lyrics by Herbert Kretzmer, Music by Claude-Michel Schonberg  
From "Les Miserables"

### Junior High Girls Concert Choir

Stars I Shall Find ..... Victor C. Johnson

### Junior High Concert Choir

Wind (Earthsongs)..... Carolyn Jennings  
poem by Joan Wolf Prefontaine

Come In From The Firefly Darkness..... Amy Bernon

### Junior High Boys Concert Choir

I Believe I Can Fly (from Space Jam) ..... arr. Teena Chinn

*Soloists: Wesley Greer, Isaiiah Morales*  
*Jesse Schwartz*  
words and music by R. Kelly

### Junior High Concert Choir

Hatikva..... arr. John Leavitt

Traditional Hebrew Melody

*As long as Jewish spirit yearns deep in the heart,*

*With eyes turned East, looking towards Zion.*

*Our hope is not yet lost, the hope of two millennia,*

*To be a free people in our land, the land of Zion and Jerusalem.*

*- N.H. Imber*

We Are The Music Makers..... Victor C. Johnson

*Soloist: Annabelle Reichard*

Ubi Caritas..... Ola Gjeilo

*Where charity and love are, God is there. The love of Christ has gathered us together. Let us  
rejoice and be glad in it. Let us reverse and love the living God.*

*And from a sincere heart let us love one another. Amen.*

Mrs. Jackie Hammers, Director

Qi Li, Accompanist

Kyle Zhang, Accompanist

Michael Frock, Accompanist

Kailesh Amilcar, Accompanist

In order to provide a positive climate for our performers, we ask that you turn off all cell phones, pagers, beepers and watch alarms. While the performance is in progress, please remain seated and quiet. If it becomes necessary to leave the performance, please do so between musical selections.

Thank you and enjoy the concert!



The music department wishes to thank all who have helped in the preparation and presentation of this program

Administration

- Dr. Scott Deisley, Superintendent
- Mrs. Kim Schlemmer, Assistant Superintendent
- Mr. Shane Mack, Junior High Principal
- Mrs. Amy Landis, Junior High Assistant Principal
- Mr. Chad Keiser, Music Supervisor
- Red Lion Area School Board

- Kaillesh Amilcar & Qi Li, accompanists
- Stage Crew, under direction of Mr. Steve Grothey
- Parent Volunteers, Ticket Sales
- Nancy Billett and Custodial Staff

Chorus Managers: Mera D'Aquila, Brenna Johnson, Kendall Taylor  
Red Lion Area School District Music Department  
Private Music Instructors

*Very Special Thank You to PARENTS  
for all your encouragement and support!*



We are pleased to announce for the sixth year in a row that the Red Lion Area School District and Community have been named as a **Best Community for Music Education**. Thank you to our district leadership for continued support of our music program and thank you to our community for supporting our students.