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**Beyond *Saul*: A Survey and Analysis of Egil Hovland's
Mature Choral Works**

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**Beyond *Saul*: A Survey and Analysis of Egil Hovland's
Mature Choral Works**

by

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Treatise

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Beyond *Saul*: A Survey and Analysis of Egil Hovland's Mature Choral Works

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Egil Hovland is one of Scandinavia's most predominant living composers, having created a massive opus of works that encompasses nearly every genre and performing medium. Yet despite the many contributions he has made to the international community, his name and works remain virtually unknown outside of Scandinavia.

For many years, the exposure to Hovland's works in the United States has unfortunately been very limited. Most choral musicians have long had only one (if any) association with Hovland's name, that being the 1971 motet, *Saul*. In recent years, however, a few select mature works by Hovland have been translated into English and performed by a growing number of American choral groups. The objective of this study is to move beyond *Saul* through the exploration of Hovland's stylistic evolution, and *via* a survey of selected mature choral works and an analysis of the *Credo*, Op. 137, no. 1.

While the few extant studies available in English have explored Egil Hovland's choral music predating 1980, this study focuses on his mature choral works, dating from the late 1970s to the present. The significance of such a study is two-fold: first, Hovland's later works represent a general departure from his earlier compositional techniques, shifting away from the experimentalism and extreme chromaticism that characterizes much of his earlier opus toward a simpler, generally neoromantic compositional idiom; and second, because of this general shift in character and style, much of his later music is accessible to a wider spectrum of both performers and listeners, and warrants the attention of choral musicians in the United States and internationally.

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Introduction

Egil Hovland is regarded as one of the most predominant Scandinavian composers of our time. Over his lengthy career he has created a massive musical output that exhibits great versatility and range, encompassing virtually every musical genre and performing medium. Yet despite his distinguished career and the many contributions he has made to the international music community—both instrumental and choral—Hovland is not greatly recognized outside of Norway, and the bulk of his music is virtually unknown outside of Scandinavia.

The extent to which Hovland's name and work is known in the United States is unfortunately very limited. The majority of American choral conductors and singers have long had only one (if any) association with Hovland's name, that being *Saul*, a dramatic and very effective motet that often has appeared on college, high school, and festival chorus programs since its composition in 1971 as a representative example of the stylistic trends of that time period. In more recent years, however, some of Hovland's mature works have been published in the United States with English translations, and are performed by a growing number of choruses. The objective of this study is to move beyond *Saul*, through the exploration of Hovland's compositional history, and *via* a survey and analysis of representative choral works.

While the few extant studies available in English have explored Egil Hovland's choral music predating 1980, the focus of this study will be his more recent choral works, dating from the late 1970s through the early twenty-first century. The significance of such a study is two-fold: first, Hovland's later works represent a general departure from his earlier compositional techniques, shifting away from the experimentalism and extreme chromaticism characterizing much of his earlier opus toward a simpler, generally neoromantic compositional idiom; and second, because of this general shift in character and style, much of his later music is accessible to a wider spectrum of both performers and listeners.

Some of the questions to be explored herein include the following: What constitutes Hovland's mature style, and how has it evolved over his many years of composing? What are the compositional techniques he utilizes in his mature works to effectively express various texts? And, how do those choices influence or determine the type of ensemble for which these later works are best suited?

The study will begin with an overview of the history of Norwegian music, focusing primarily on the music of the twentieth century. It was in this context that Egil Hovland emerged as a major composer in his native land.

In order to fully appreciate Hovland's mature style, it is essential to have an understanding of the most significant influences and landmark compositions of his earlier style periods. These influences, having their origins both within Norway and reaching far beyond its borders, intrinsically shaped the evolution of Hovland's mature musical language, and had a direct impact on the majority of his later works. Thus, the second chapter provides an in-depth look (the most extensive in the English language) at Hovland's developmental process as a composer, with the objective of revealing a complete picture of his stylistic evolution. This section of the treatise draws largely on materials and information provided by Hovland during the author's personal interview with him on October 26th, 2002 at his home in Fredrikstad, Norway. Unless otherwise noted, all translations are by the author.

The third chapter comprises a survey of selected mature smaller choral works (with reference and comparison to earlier examples as well) approached through three categorical style types: I. Simpler works expressing a diatonic, neoromantic character; II. More difficult works that incorporate a mixture of chromaticism and diatonicism; and, III. Dramatic (more difficult) works. The final chapter is an analysis of one of Hovland's most significant mature works, the *Credo*, Op. 137, no. 1.

It is my sincere hope that this treatise will serve to encourage greater awareness among the international choral community of this remarkably accomplished and highly expressive composer. Perhaps the information herein can begin to uncover the wealth of choral music created by Egil Hovland that may challenge and inspire both performers and listeners.

Chapter 1: Egil Hovland and Twentieth-century Music in Norway

Egil Hovland was born October 18, 1924 in Eidsberg, Norway. After some years he relocated with his family to the city of Fredrikstad, from where the majority of his life's work emanates, and where he still resides today. From 1949 until 1994, Hovland held the position of Organist/Cantor at the Church of Glemmen in Fredrikstad. His lifelong impact on the artistic community in Fredrikstad and throughout the country of Norway has been immense.

Hovland holds the reputation of being one of Norway's most prolific composers, and perhaps the one whose music is most frequently performed in Norway.¹ He is also highly versatile, his music displaying a range virtually unparalleled by any other Norwegian composer. His opus, which numbers over 165 compositions and collections, encompasses everything from solo song to large orchestral works, and stylistically runs the gamut from neoclassical to serial music, experimental to neoromantic. Hovland has received numerous domestic and international awards over the years for his works, including the American Koussevitzky Prize in 1957 for his chamber work, *Music for ten instruments*.² His *Concerto for 3 trumpets and strings* was performed the following year at the ISCM (International Society for Contemporary Music) Music Days in Strasburg.³ In 1983, he was made a Knight of the Royal Order of St. Olav for his significant contributions to Norwegian music as both a performer (organist) and composer.⁴

Hovland's position in contemporary Norwegian music has been compared to that of Einojuhani Rautavaara (b. 1928) in Finland,⁵ whose name and music have become increasingly more recognized among the international music community. Unlike

¹ Harald Herresthal, "The Composer," liner notes to compact disc, *Egil Hovland: Works for Choir*, performed by the Oslo Philharmonic Choir (Stefan Skiold, conductor), Aurora Music ACD 5003 (1994), 6.

² *New Grove Dictionary of Music and Musicians*, 2d ed. (2001), s.v. "Hovland, Egil."

³ Harald Herresthal, "The Composer," liner notes to compact disc, 5.

⁴ "Egil Hovland – Biography," from Music Information Centre Norway (Oslo, Norway) website [cited 12/14/2005], www.mic.no/english.

⁵ John Warnaby, "Egil Hovland: Works for Choir," record review of compact disc by this title, *Nordic Sounds*, no. 2, (1998): 29.

Rautavaara, however, Hovland's international reputation, largely gained through his orchestral and chamber works of the 1950s and 1960s, to some extent has been eclipsed in recent years by the fact that he has concentrated increasingly on music for the Lutheran Church. As stated by Harald Herresthal, the composer's primary biographer, while Hovland's larger instrumental and chamber works are indeed popular in Norway today, "it is essentially as a composer of church music that he has acquired his present standing as one of the predominant Nordic masters."⁶

HISTORICAL OVERVIEW OF PRE-WWII MUSIC IN NORWAY

In order to lend further understanding and appreciation of Hovland's place within the context of twentieth-century Norwegian music, following is an overview of the history of Norwegian music, focusing on the compositional trends, important composers, and musical influences in Norway during primarily the past century.

Although the cultivation and dissemination of art music in Norway has been marked by significant delays over the centuries, artifacts such as instruments dating from 1500 – 500 BC reveal the region's long tradition of song and music. Other sources, such as the skaldic poems of the Viking era, and carvings in the medieval wooden stave churches of Norway (many of which still stand today), reveal close links between Norwegian music of the Middle Ages and the medieval musical traditions on the Continent, particularly those of Central Europe. After Norway came under Danish rule (1380-1814), these connections gradually disappeared. Without its own monarchy, Norway could not benefit from the higher forms of music encouraged in royal circles.⁷

With the union of Norway and Sweden in 1814, Norwegian music took its first major step forward after 450 years of provincialism. When the Swedish royal family lived intermittently in Kristiania (Oslo), Norway's new capital, musical life flourished there. Music became the chosen profession of the most talented musicians, many of whom were fiddlers from the rural areas of Norway. The wave of progress culminated

⁶ Herresthal, "The Composer," liner notes to compact disc, 6

⁷ Harald Herresthal, "The History of Music in Norway," (Norwegian Ministry of Foreign Affairs,) available from ODIN: <http://odin.dep.no/odin/engelsk/norway/history/032005-990475/index-dok000-b-n-a.html>

in the music of the 1870s and 80s, known as the Golden Age of Norwegian music, with such composers as Edvard Grieg (1843-1907) and Johan Svendsen (1849-1911) leading the way. One of the most important distinctions of the music of this era was its essentially nationalist character. Composers were drawn to the treasure of Norwegian folk music that was illuminated by Ludvig Matthias Lindeman's folk tune collections, and promoted by Ole Bull (1810-1880) through the concert hall appearances of Hardanger fiddler players. Indeed, most of the composers writing in the second half of the nineteenth century attempted in some way to incorporate folk music elements into their work.⁸

At the beginning of the twentieth century, interest in folk music and collections of folk tunes continued to hold an important place. While composers steadily drew on folk music sources, they could hardly help but be influenced by international trends as well.⁹ The influence of Neoclassicism on Norwegian music during the first three decades was fairly strong. The music of two great Scandinavian composers, Carl Nielsen (1865-1931) of Denmark and Jean Sibelius (1865-1957) of Finland, also had a significant impact on Norwegian music of this early period. Nielsen's music tended to strengthen the neoclassical tendency, Sibelius' the nationalistic.¹⁰

In their attempts to synthesize elements of folk music with more modern techniques and styles, a handful of composers turned toward Impressionism. Among them were Alf Hørum (1881-1972), Arvid Kleven (1899-1929) and Bjarne Brustad (1895-1978). Impressionistic influences were relatively short-lived, however, with Brustad and other composers such as David Monrad Johansen (1888-1974) incorporating increasingly more modernistic tendencies into their musical language.¹¹ Fartein Valen, (1887-1952), the most distinctive composer in Norway during the first half of the 20th century, chose to express his own twelve-tone idiom rather than share the forms of expression espoused by his contemporaries, and consequently remained quite isolated in

⁸ Ibid., 2.

⁹ Ibid.

¹⁰ Nils Grinde, *A History of Norwegian Music* (Lincoln, Nebraska: University of Nebraska Press, 1991), 288.

¹¹ Elliot Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1992), 150-1.

Norway throughout his career.¹² Valen's dissonant, twelve-tone choral setting of *Hvad est du dog skjøn* (*How beautiful are you*) represented a stark contrast to Grieg's setting of the same text, which expressed the prevailing national romantic idiom of the time. The great contrast between these two choral works exemplifies the widely varying approaches to choral music composition that coexisted during the early part of the century. It is this aspect of great contrast and variety of expression that has come to characterize the Norwegian choral repertoire throughout the twentieth century.¹³

Several factors in the early twentieth century impeded the spread and sustainability of the international music trends described above. The 1905 dissolution of the union with Sweden brought about an urgency among Norwegian composers to define a national identity through their art, as they turned to the Norwegian Middle Ages for inspiration. Some years later, the St. Olaf jubilee, a 1930 celebration of 900 years of Christianity in Norway, deepened interest in the poetry and legends of medieval Norway, and represented the culmination of the nationalistic movement of the early twentieth century. A competition for the creation of a large choral work for the jubilee led to the composition of several monumental choral works, and spawned a number of other large choral works as well.¹⁴

A period of economic crisis from the 1920s until the mid-1930s greatly restricted cultural development in Norway, and all forms of cultural expression nearly came to a standstill during the years leading up to World War II and throughout its duration. The works of art that were produced during this period displayed a strong nationalistic character, clearly expressing the strengthened solidarity of the Norwegian people at that point in Norway's history. In sum, a fairly strong nationalistic and conservative tone characterized Norwegian music throughout the first half of the twentieth century, in comparison with music on the European continent. As explained by Nils Grinde in *A History of Norwegian Music*, it was not that Norwegian composers "were unaware of what was happening on the continent, but many were not in sympathy with the radical

¹² Grinde, *History of Norwegian Music*, 295.

¹³ "Norwegian Choral Music in Japan," *The Seventh World Symposium on Choral Music in Kyoto*, available from Internet: www2.norway.or.jp/culture/new/0507choir_sumposium.htm.

¹⁴ Nils Grinde, *History of Norwegian Music*, 292.

tendencies of the new music and most quite consciously tried to develop a national style. Thus they could only adopt those stylistic traits considered compatible with a distinctively Norwegian idiom.”¹⁵

HISTORICAL OVERVIEW OF POST-WWII MUSIC IN NORWAY

It was not until the 1950s, some years after the war had ended, that a new period of cultural growth began to develop in Norway. The prevailing nationalistic trend, interspersed with elements of Neoclassicism, gradually lost its prominence, though was not entirely abandoned. As Norway’s old ties with Germany had been severed during the war, composers no longer traveled to such cities as Leipzig and Munich for study as they had previously. A new generation of composers emerged that pursued study in Paris and the USA. Among the many new talented composers were Egil Hovland and Knut Nystedt (1915-). The new generation sought not to create a national identity, as had their predecessors. On the contrary, their objective was to “internationalize their musical language,” in the words of Herresthal.¹⁶

As Neoclassicism had not become firmly established previously in Norway, a later wave of strong neoclassic influence marked the 1950s, with the *Gebrauchsmusik* of Paul Hindemith (1895-1963) and French neoclassic ideals as the primary models. Béla Bartók’s (1881-1945) influence was also important in many works of this period. One of the leading Norwegian composers of the time was Finn Mortensen (1922-83), who, like his predecessor, Fartein Valen, began using a twelve-tone technique, and thus set the stage for the innovative direction of the 1960s.¹⁷

As observed by Nils Grinde, “there was no upheaval in the art of music in Norway until the early nineteen-sixties, when international modernistic tendencies unrestrainedly poured in, in a manner unprecedented in Norwegian music history.” The composers and schools which had the greatest impact in Norway during these years were: the dodecaphony of Viennese composers Arnold Schoenberg (1874-1951) and Anton

¹⁵ Ibid., 286-7.

¹⁶ Herresthal, *History of Music*, 3.

¹⁷ Ibid.

Webern (1883-1945); the serialism of the Darmstadt school; the composers of the Polish “renaissance” (ca. 1960), Lutoslawski (1913-1994) and Penderecki (1933-); and the Romanian-born composer Ligeti (1923-2006).¹⁸

The music of the 1960s was also greatly influenced by the technological revolution of the previous decade. Avant-garde and experimental techniques were fully employed, with Arne Nordheim (1931-) acting as an important leading figure. Norwegian audiences were exposed to myriad novel compositional techniques, from electronic, serial and aleatoric music, to instrumental theater, sound effects, and experimentation with quartertones. Not surprisingly, much of this music met negative reaction by both performers and audiences, at times even to the point of aggression.¹⁹

Egil Hovland was the first Norwegian composer to bring avant-garde techniques into sacred music, using radical stylistic devices that in some cases had scandalous effects. While other composers followed his example, Hovland remained the leading avant-garde composer of Norwegian sacred music through the 1960s and into the ‘70s.²⁰ Several years following this radical period, the Norwegian Broadcasting System created a portrait of Hovland. The title chosen for the portrait points, at least in part, to Hovland’s earlier reputation in his homeland: *Wild Man of Our Lord*.²¹

Just as some audiences were beginning to accept and become accustomed to the prevailing modernism, composers during the 1970s began to react against the complexity of serial music and pursued a new simplicity at first, and later, a strong wave of neoromanticism. An important goal of this new direction in music was that of communication with a broader audience.²² As composers such as Hovland became aware of the great distance that had come between their highly sophisticated musical language and the musical tastes of the general public, they began to shift toward a more accessible style emphasizing melody, referred to in Norwegian as the *nyvennlig* (“new

¹⁸ Nils Grinde, *Contemporary Norwegian music 1920-1980*, trans. Sandra Hamilton (Oslo: Universitetsforlaget, 1981), 7.

¹⁹ Herresthal, *History of Music*, 3.

²⁰ Grinde, *History of Norwegian Music*, 362.

²¹ Hilde Holbaek-Hanssen, “Egil Hovland: Religious Drama,” trans. Virginia Siger, *Listen to Norway: Musical Review* 3, no. 2 (1995): 25.

²² Herresthal, *History of Music*, 3.

friendly”) style.²³ In a description of the most recent musical trends in Norwegian music, musicologist Herresthal writes:²⁴

The development of music over the last 25 years has been marked by post-modernism with a pluralistic attitude toward music and music expression . . . Historical and contemporary music are a shared inheritance and treasure, which the composer can mould and shape into something new. A typical feature of these years is that it can accommodate highly diverging forms of music. Serialists and minimalists create their music alongside the new romantics and those who attempt to integrate elements from jazz, pop and rock.

Herresthal also points to another recent trend, describing it as a “fresh wave of interest in folk music,” embraced in particular by Lasse Thoresen (1949-), a professor of composition at the Norwegian State Academy. Herresthal conjectures that Thoresen is, “through his use of untempered scales and characteristic elements of folk music, in the process of creating a new trend in musical development.” Herresthal astutely observes that this new trend can hardly be viewed as accidental, “at a time when technological revolution in the media threatens to erase all cultural identity.”²⁵

With regard to the composition of choral music, as many professional composers in Norway have shown interest primarily in writing instrumental music, it is those composers who also were practicing church musicians, such as Hovland, Nystedt (1915-), and Trond Kverno (1945-), that have provided the majority of significant works for choirs during the past half-century.²⁶ A large number of pieces have originated as commissioned works, reflecting the high level of governmental support of the arts in Norway.²⁷ In keeping with the general development of Norwegian music outlined above, choral music from the period 1955 through the present exudes great contrast and creativity. It is during this period that the Norwegian choral tradition, with its high standard of choral singing, has gained an international reputation.²⁸

²³ Grinde, *History of Norwegian Music*, 346.

²⁴ Herresthal, *History of Music*, 4.

²⁵ Herresthal, *History of Music*, 4.

²⁶ Gertie Sjøoen “Nordic Chormasters review the State of the Art,” *Nordic Sounds* (Sept 87): 9.

²⁷ Leland B. Sateran, “The Choral Scene in Norway, 1975,” *Church Music*, 8:1 (1977) 63.

²⁸ “Norwegian Choral Music in Japan.”

Chapter 2: Hovland's Stylistic Evolution

Egil Hovland was one of the leading figures in the new generation of Norwegian composers that emerged ca. 1950. After more than a half-century of late Romantic nationalism in Norwegian music, Hovland and his contemporaries represented a new aesthetic direction in their striving toward an international musical language.

MUSICAL TRAINING

Hovland began his formal music training at the Oslo Conservatory, where he studied organ with Per Steenberg and Arild Sandvold from 1944 to 1949. In 1950 he began study with Bjarne Brustad in Oslo, the commencement of a rich and varied journey in compositional study. Hovland soon moved beyond his national borders, traveling to Denmark in 1954 for study with Danish composer Vagn Holmboe, and in 1957 to the United States, where he studied with Aaron Copland as part of a composition seminar at Tanglewood. It was during his tutelage with Copland that Hovland composed his chamber work, *Music for Ten Instruments*, for which he received the American Koussevitzky Composition Prize that same year. In 1958 he traveled to France, where he was immersed in the Gregorian chant repertoire of the Benedictine monks at Solesmes.²⁹ And in 1959, Hovland studied twelve-tone technique with Luigi Dallapiccola during a sojourn in Florence, Italy. According to Hovland's own statement, the milestones in his stylistic development are marked by the names Carl Nielsen (Denmark), Béla Bartok (Hungary), and Luigi Dallapiccola (Italy).³⁰

²⁹ Harald Herresthal, "The Composer," liner notes to compact disc, 6.

³⁰ Kristian Lange, *Norwegian Music: A Survey* (Oslo: Tanum-Norli, 1982), 97.

CHURCH MUSIC LEADERSHIP AND REFORM

Throughout the above years and well into the 1990s, Hovland's extensive and diverse compositional training was manifested particularly through the many works he composed while serving as Cantor for Glemmen Kirke in Fredrikstad, a position that he held from 1949 to 1994. The music program he developed there was unusually strong, and among only a handful of such extensive church choral programs in Norway.³¹

With regard to his sacred works, which form the largest part of Hovland's opus, "much of Hovland's music can be characterized as solid, practical music for use in the church," as observed by historian Nils Grinde. These works include numerous motets and introts for choir and/or soloists, hymn tunes and arrangements, and works for organ. He incorporates varying styles, yet, as Grinde clarifies, Hovland always "takes into account the performers for whom the music is intended. Thus, much of this music is only moderately difficult and more readily accessible than many of his other works."³²

Throughout Hovland's compositional career, his deep personal faith and its expression through music have been at the core of his artistic inspiration. Early on he became a leader in church music reform. In 1952, he joined forces with his colleague, Knut Nystedt, and founded Musica Sacra, a society for the renewal of church music in Norway. The primary aim of the society was to create a contemporary musical language while preserving the Lutheran tradition, returning to the musical ideals set forth by Martin Luther at the time of the Reformation. One of Musica Sacra's objectives was thus to promote congregational understanding of the service and participation in the liturgy. As a result, composers such as Hovland, Nystedt and Trond Kverno created several works in which they sought to engage the Mass form in new ways, incorporating the congregation as an active participant. Among these works were Hovland's *Missa Vigilante* (1967), *Allehelgensmesse* (1971), *Missa Brevis* (1971), and *Missa Verbi*

³¹ Sateran, "The Choral Scene in Norway, 1975" 62.

³² Grinde, *History of Norwegian Music*, 363.

(1973).³³ As mentioned earlier, Hovland's use of mime dancers (in tights) in front of the altar in *Missa Vigilate* provoked a major scandal at its first performance, ³⁴ erupting into one of the most significant disputes ever to take place in Norway among theologians and lay people.³⁵

Hovland has played a vital role in updating the liturgical books for the Church of Norway throughout his career. His immeasurable contributions include congregational hymns, liturgical settings, a great range of choral works, and accompaniments for organ. In addition, his sacred songs have been used widely within the Lutheran Church, and have been adopted for use by various other denominations and religious communities as well, both in Norway and abroad.³⁶

STYLISTIC DEVELOPMENT

Hovland has employed virtually every known musical form within his extensive musical output. In addition to those works mentioned above, his sacred works encompass simple hymns and works for children, biblical dramas, church ballets, and full-length operas on religious themes. Of his vocal works, some 40 are larger works, including church dramas and ballets, cantatas, and masses. Hovland's massive production of smaller vocal works (without opus numbers) includes more than 100 hymns, approximately 70 motets, and at least 50 introits written for the liturgical year.

Hovland's emphasis on the sacred in music is represented in his instrumental music as well, with sacred chorales comprising many of the themes in his later orchestral and chamber works. His instrumental output includes more than 30 major orchestral

³³ Raymond Arnold Olien, *Egil Hovland: Four Select Works* (Diss. University of Illinois at Urbana-Champaign, 1982), 9-10.

³⁴ Holbaek-Hanssen, "Egil Hovland: Religious Drama," 24.

³⁵ Olien, "Four Select Works," 12. ³⁵ "Egil Hovland – Biography," from Music Information Centre Norway (Oslo, Norway) website [cited 12/14/2005].

³⁶ "Egil Hovland – Biography," from Music Information Centre Norway (Oslo, Norway) website [cited 12/14/2005].

works, over 20 chamber works, and at least 25 organ solos. This extensive and comprehensive output, with its remarkable degree of variety, has enabled Hovland to appeal to a wide array of performers and listeners over the years, and has placed him at the forefront of Norwegian music.³⁷

Hovland's stylistic range is as rich and diverse as is his genre output. His first compositions date from 1944, when late Romantic nationalism still prevailed in Norwegian music. Subsequently, Hovland immersed himself in the styles of Neoclassicism, Gregorian chant, dodecophony, aleatoric and serial music. He ultimately returned to a simplified romanticism, into which he incorporated elements of many diverse styles.³⁸ His style periods may be summarized as follows: neoclassical, 1950-1959; expressionistic, 1959-1965; experimental, 1965-71; and neoromantic, 1971 to the present.³⁹

Neoclassical period (1950-1959)

While the national Romantic style was Hovland's point of departure in the mid-1940s, it was not long before he began seeking a new stylistic orientation in music. The beginning of the 1950s was a time of conflict in Norwegian music,⁴⁰ as was the situation in much of post-war Europe. While some continued to express themselves using the musical idioms of the past—Neoclassicism, in much of Europe, and Romantic nationalism in Norway—many others turned away from the musical languages associated with the period of artistic repression that surrounded the war years.⁴¹ Recalling that, in

³⁷Harald Herresthal, "The Composer," liner notes to compact disc, 6.

³⁸"Egil Hovland – Biography," from Music Information Centre Norway website.

³⁹James Karl Vangerud, "*Significant Norwegian choral music since World War II: A study of the compositional styles of Knut Nystedt and Egil Hovland.* Diss. University of Arizona, 1990. Ann Arbor: UMI, 1990," 59.

⁴⁰Harald Herresthal, ed., *Et liv med musikk* (Oslo: Norsk Musikforlag, 1994), 8.

⁴¹Antokoletz, *Twentieth-Century Music*, 369.

contrast to much of Europe, Norway previously had not known a period of strong Neoclassicism in music (see Chapter 1), Hovland and other Norwegian church musicians, in particular, turned to Neoclassicism as the first step in a new direction. During the summer of 1950, Hovland took a short study-trip to Germany, where he heard a performance of Paul Hindemith's opera, *Mathis der Mahler*. Hovland's introduction to Hindemith's music and teachings left an indelible impression on the young composer, and strongly inspired his further compositional development.⁴²

In the fall of 1950 Hovland began study with Barne Brustad, one of the most sought-after composition teachers in Norway at the time. Brustad was well-versed in most of the stylistic changes of early twentieth-century European music. Under Brustad's guidance Hovland composed his first work for orchestra, *Jotulslått*, op. 17, a work representative of this early period during which Hovland attempted to incorporate Norwegian folk music within a neoclassical idiom. In 1954 he wrote his first successful symphony, a work that exhibits the influences of oriental music, Shostakovich, Carl Nielsen, and Bartok. This first symphony represented a compositional breakthrough,⁴³ and together with *Jotulslått*, firmly established Hovland's reputation throughout Norway.⁴⁴

During the summer of 1954, Hovland began in-depth study of avant-garde techniques as part of the International Summer Courses for New Music at Darmstadt, Germany. His studies there emphasized the principles of total serialism, pointillism, and aleatoric music, as expressed in the works of Stockhausen, Boulez, and John Cage.⁴⁵ Hovland continued his international studies in the fall of 1954 with a sojourn in Denmark, where he worked with Danish neoclassical composer Vagn Holmboe. As part of Hovland's work with Holmboe, he was asked to analyze new works that included, among others, Bartok's *Concerto for Orchestra* (1943). That early encounter with the music of Bartok made a significant impact on Hovland, and became a pivotal influence

⁴² Herresthal, *Et liv med musikk*, 8.

⁴³ Herresthal, "The Composer," 5.

⁴⁴ *Ibid.*, 9.

⁴⁵ Antokoletz *Twentieth-Century Music*, 372-373, 485.

for his entire life's work.⁴⁶ Hovland's choral works stemming from this period comprise a cantata, *Kristus er her* (*Christ is here*) op. 26 and several smaller sacred works collected into five opuses. These smaller works include ten settings of choral tunes, several motets, and liturgical music for worship based on Gregorian chant.

It was during the 1950s that Hovland began to develop his interest in Gregorian chant. As the composer himself described in a 1956 interview, in Gregorian music he sought his way back to the "opprinnelige" (original/natural) in music as a foothold for his further composition. His search culminated in a brief residency at the monastery in Solesmes, France in 1958. Hovland believed he had found in Gregorian chant the 'natural music' he had been seeking.⁴⁷

As a later fruit of his experiences and discoveries at Solesmes, Hovland produced 60 Latin Introits for the church year (1963). He set the original Gregorian melodies with the biblical texts translated into Norwegian. The significance of this work lay not only in its inspiration for further exploration of Gregorian chant in Norway, but also in its influence on Hovland's sensitivity to the rhythm of speech in vocal music.⁴⁸ Chant became a key component in Hovland's stylistic palette, to which he returned throughout his lifetime as a liturgical medium, as well as a source for musical material⁴⁹.

Aside from his exploits in Gregorian chant, Hovland's stylistic foundation in most of his works from the 1950s was Neoclassicism. This is most clearly seen through his non-commissioned, primarily instrumental works, such as the *Festival Overture for Orchestra*, Op. 18, the first and second symphonies, Op. 20 and 24, respectively, the *Concerto for 3 trumpets and strings*, Op. 23, and *Music for ten instruments*, Op. 28. These works reveal Hovland's starting point as "an expressive neoclassicist," as described by author Kristian Lange in *Norwegian Music: A Survey*, and show a gradual progression from extended tonality or modality toward the twelve-tone techniques which shape his music of the 1960s.⁵⁰

⁴⁶ Herresthal, *Et liv med musikk*, 10.

⁴⁷ *Ibid.*, 20.

⁴⁸ *Ibid.*

⁴⁹ Grinde, *History of Norwegian Music*, 361.

⁵⁰ Lange, *Norwegian Music: A Survey*, 97-8

Three years following his work with Holmboe, Hovland had the opportunity to study with American composer, Aaron Copland, during the 1957 summer composition seminar at Tanglewood, Massachusetts. Hovland benefited greatly from the conducive atmosphere for composition, being provided with a private composition hut and an ensemble of ten instrumentalists (5 strings and 5 winds) for use at his disposal. The composition students were asked to compose a three-movement work for ten instruments as part of a competition. Hovland's work, *Music for ten instruments*, Op. 28 (see figure 1), won the competition and received the Koussevitzky Prize. Hovland was also greatly inspired by the many concerts he heard at Tanglewood. He wrote home about a particular performance of Stravinsky's *Le sacre du printemps*, a work that, not surprisingly, is reflected in Hovland's music from this time. *Music for ten instruments*, was described by one Norwegian critic as being representative of 'moderate modernism.' This 'moderately-modern' neoclassicism that characterizes Hovland's earlier music can, in retrospect, be viewed as the precursor of the avant-gardism of the following decade.⁵¹

⁵¹Herresthal, *Et liv med musikk*, 19.



Figure 1: *Music for Ten Instruments*, first movement.

Expressionistic period (1959-1965)

In 1959 Hovland traveled to Italy, where he attended the ISCM festival in Rome. He was exposed to many forms of new music, and became particularly interested in the twelve-tone works performed there. He wrote in a letter that he believed dodecophony would become the musical language of the future, and that it was becoming increasingly more difficult to compose quality music using any sound basis other than a twelve-tone system. These words came in response to a period of compositional crisis for Hovland that had begun early in 1959. As Herresthal states, “i gregorianikken søkte han roffeste, men i tolvtoneteknikken lå fremtiden” (“in Gregorian chant he sought a foothold, but in twelve-tone technique lay the future.”)⁵²

Seeking a new direction for two unfinished works, his third symphony and a suite for flute and orchestra, Hovland undertook study with twelve-tone composer Luigi Dallapiccola in Florence.⁵³ His work with Dallapiccola marked a clear turning point in his compositional development, and resulted in his first twelve-tone orchestral work, *Suite for flute and orchestra*, Op. 32 (1959).⁵⁴

The flute suite represents a meeting between two styles, as Hovland employed neoclassical elements alongside twelve-tone techniques. The first movement, which Hovland had composed before his meeting with Dallapiccola, was largely neoclassical in character, while the other movements were built on a twelve-tone row based on musical material from the first movement. The piece initially met with significant criticism in Scandinavia, in reaction against the juxtaposition of two contrasting styles. It was well received, however, at “The Norwegian Music Days” festival in 1962, when the reviewer recognized Hovland’s skill in manipulating serial constructions to bring “music out of them.”⁵⁵ Hovland himself said that his procedure of manipulation illustrated his belief that twelve-tone music alone was not enough to achieve unity within a work. Although

⁵²Ibid., 20.

⁵³ Ibid.

⁵⁴ Lange, *Norwegian Music.: A Survey*, 97.

⁵⁵ “Aktuelt,” Copenhagen 9/13/62 as quoted in Herresthal, *Et liv med musikk*, 21.

Hovland's neoclassical period was only ten years in duration, the compositional techniques of Neoclassicism lay the foundation for his artistic craft.⁵⁶

The choral works from this period include two sacred cantatas, *Et norsk (A Norwegian) Te Deum*, op. 41A, and *Du være lovet Jesus Krist* (You are praised, Jesus Christ), op. 46, for mixed choir, various combinations of instruments, and congregation; a mass movement, *Gloria*, op. 40A, for mixed choir and 7 brass instruments; and several motets for the church year (collected in Op. 25) including both *a cappella* and accompanied (organ) works for mixed choir. These works exhibit the moderate musical tone that had characterized Hovland's sacred musical style through 1963.⁵⁷

Following his flute suite, Hovland moved toward a more regulated serial technique in some of his compositions (e.g. *Motus*, op. 36 [1961] for solo flute, *The Songs of Songs*, op. 42 [1963] for soprano solo, violin, piano and percussion), while in others he chose a freer twelve-tone technique.⁵⁸ Whereas Hovland had previously viewed serial construction as a constriction, through the composition of these works he came to regard serialism as a source of inspiration.⁵⁹ Additionally, he employed an aleatoric approach in some of his twelve-tone works, experimenting with the techniques he had studied while at Darmstadt. Throughout Hovland's expressionistic period, his musical language grew steadily richer in color and emotionally more expressive.⁶⁰

Lamenti, Op. 43 (see fig. 2), written for orchestra in 1963, is one of Hovland's most significant instrumental works appearing after 1959. Although the title associates it with the Lamentations of Jeremiah, the work has no text.⁶¹ Hovland felt compelled, as did many composers during the 1960s, to comment on the possibility of atomic war among the superpowers, and thus chose this descriptive title for his orchestral work. In *Lamenti*, Hovland employed a twelve-tone melodic technique along with aleatoric elements. The

⁵⁶ Herresthal, *Et liv med musikk*, 21.

⁵⁷ *Ibid.*, 26.

⁵⁸ *Ibid.*

⁵⁹ *Ibid.*, 22.

⁶⁰ Lange, *Norwegian Music*, 98.

⁶¹ Grinde, 362.

work met with great success, and with it Hovland won a competition sponsored by the Ny Musikk (New Music) organization.⁶²

⁶² Herresthal, *Et liv med musikk*, 23.

Alla trebläserer spiller i individuelt tempo så hurtig som mulig. Det repeteres flere ganger inntil dirigenten slår av etter ca 13 sec.
 All the woodwinds play in individual tempo as fast as possible. To be repeated more times until the conductor beats off after about 13 seconds.

Presto

ca 13 sec. ca 10 sec. allacra.

(Instructions above read: “All the woodwinds play in individual tempo, as fast as possible. To be repeated more times until the conductor beats off after about 13 seconds.”)

Figure 2: *Lamenti*, op. 43 (example of aleatoric material).

Inspired by the success of *Lamenti*, Hovland fervently began work on a composition intended for a Ny Musikk sacred music concert planned for March of 1964. He composed *Magnificat*, op. 44, for alto, alto flute and harp for an audience of professional musicians and others interested in new music. It was the first of his sacred compositions to be built on a twelve-tone row. Its nine movements, which correspond to the nine verses of the text, exhibit the same terseness so characteristic of Webern's music.⁶³

Hovland continued in this new direction with the church cantata, *Litani ved Kristi Fødselsfest* (*Litany for the Festival of Christ's Birth*), op. 9 (1964), for recitation, soprano solo, choir, orchestra, and organ. The stylistic features Hovland utilized in this work include a twelve-voice canon, cluster sounds, choral glissandi, speech choir, and recitation. He incorporated more traditional elements as well, such as a simple folk melody. *Litany* marks the first work in which Hovland demonstrates a desire to rejuvenate his setting of psalm texts via modernist expressive devices.⁶⁴

With his *Elementa pro Organo*, op. 52 of 1965 together with the above vocal works, Hovland came to represent a radical direction in church music.⁶⁵ In *Elementa*, Hovland employed chant in combination with many of the avant-garde techniques he had introduced in his secular instrumental music (i.e. chance elements, tone clusters, etc.). In this work, however, Hovland moved beyond the more "usual" avant-garde techniques, exploring all the sonorous possibilities of the organ and altering its traditional use by manipulating the organ pipes to imitate bird sounds, create glissandi and overtones, etc. Hovland was the only Norwegian composer to have experimented with such stylistic resources (see fig. 3).⁶⁶ Because of its unorthodox use of the organ, *Elementa* was actually banned from performance by a prominent Oslo church.⁶⁷ A heated debate ensued between the artistic community and the state church. Hovland, as a result, developed a reputation as a rabblrouser. Yet despite the Church's resistance he persisted

⁶³ Ibid., 26.

⁶⁴ Ibid., 29

⁶⁵ Holbæk-Hannsen, "Egil Hovland: Religious Drama."

⁶⁶ Ibid., 30-31.

⁶⁷ Ibid.

in his experiments, compelled by his commitment to the ideals of the Musica Sacra movement to seek new means of inspiring worship through liturgy and music. ⁶⁸

⁶⁸ Vangerud, 55.

Orgel Pfeife. Organ pipe (O.p.) *mf*

Register und Koppeln ab.
+ All stops and couplers

mf *mf*

Vibrato med. fingeren mot pipens topphant. - Vibrato mit den Fingern gegen die Öffnung der Pfeiffe. - Vibrato by means of fingermovement at the edge of the pipe.

Presto, improvisation ca 20''
mf

O.p. *ritardando* ----- *attacca:*

* - staccato ♯ - Flatterzunge 〰 - oppadgående glissando ved hjelp av fingerbevegelse ved pipens topphant. ♯ - Glissando med Flatterzunge. 〰 - vibrato. ♯ - vibrato med Flatterzunge.

* - Staccato ♯ - Flatterzunge. 〰 - aufwärtsgehendes Glissando mit Hilfe von Fingerbewegungen gegen die Öffnung der Pfeiffe. ♯ - Glissando mit Flatterzunge. 〰 - Vibrato. ♯ - Vibrato mit Flatterzunge.

* - staccato ♯ - flutter-tonguing. 〰 - rising glissando by means of fingermovement at the edge of the pipe. ♯ - glissando with fl. tong. 〰 - vibrato. ♯ - vibrato with fl. tong.

Figure 3: *Elementa pro organo*, first movement.

Experimental period (1965-1971)

Although this period in Hovland's stylistic evolution is characterized largely by experimental works, the *Fanfare and Chorale*, op. 54a (1966) for band, and 54b (1967) for orchestra, a commissioning from the St. Olaf College Band of Northfield, Minnesota, represents a stylistic return to the techniques of Bartok that Hovland had appropriated in the 1950s—a sign that an assimilation process of Hovland's myriad stylistic idioms was already underway.⁶⁹

Following this important work, Hovland went on to produce several experimental sacred works. *Rorate*, op. 55 (1967), one of Hovland's major works, represented his first experiment with electronic tape. It is a liturgical work, scored for concerted organ, chamber orchestra, five sopranos and tape. Hovland brought elements of the old together with the very newest techniques of the period, using dodecaphony and aleatoric elements, as well as lyrical expressiveness. He set the first movement, Introit, using electronic sounds to depict the ancient liturgical text; the second, Kyrie, with a Gregorian chant melody; and based the third, Alleluia, on a setting of Byzantine chant liturgy. The work draws its name from the first word of the Latin introit text for the fourth Sunday of Advent, which describes the mystery of Jesus' incarnation.⁷⁰ Hovland himself said that he hoped *Rorate*, to an even greater degree than *Lamenti*, is understood as descriptive, program music,⁷¹ and described the work as being . . . “på flere måter et av de mest radikale komposisjoner jeg har skrevet” (“in several ways one of the most radical compositions I have written.”).⁷²

Missa Vigilante, op. 59, (1967) is another important work stemming from this period. It was composed for an experimental worship service that took place on the final Sunday of the liturgical year. Like *Rorate*, organ and tape are among the performing forces, along with mixed chorus, soprano and baritone soli, and ballet dancers. As mentioned above, Hovland's use of dancers (wearing tights) in front of the altar to

⁶⁹ Herresthal, *Et liv med musikk*, 36.

⁷⁰ Vangerud, 56.

⁷¹ Herresthal, *Et liv med musikk*, 33.

⁷² *Ibid.*, 36.

express the Gospel text created a major scandal after the first performance, one that overshadowed all other artistic debates in recent Norwegian church history.⁷³ In a newspaper interview for the January 1, 1971 *Aftenposten*, Hovland described his experience of the element of dance in his mass:⁷⁴

. . . I had included a choreographic episode as a connection to the reading of the gospel about five wise and five foolish virgins. We can imagine an altar painting which depicts some of the foolish virgins who finally come with their lamps, but they come too late for the wedding. If the form of these women should suddenly receive life, step down from the altar and move upon the floor of the church, then it is no longer an altar piece. . . . But realistically seen, it is the same gospel being preached regardless of the external artistic effects. My opinion is that we cannot base the preaching of the gospel only on the **spoken** word, we must learn to use all means in the worship service.

The works *Missa Vigilate* and *Rorate* illustrate Hovland's tendency deliberately to juxtapose, rather than to assimilate, contrasting stylistic elements in several of his compositions. In both of these works, sections expressing tonality, dodecaphony, and Gregorian chant, respectively, are placed side by side one another, generating sharp contrasts of style.

Although *Missa Vigilate* was well received at later performances in Scandinavia, the initial negative reactions it received, particularly on the heels of *Elementa pro organo* being banned from performance, became a major disappointment both for Hovland and his colleague Nystedt, who had urged Hovland to compose the mass. With such artistic restrictions to combat, Hovland felt that the possibilities for further experimentation in church music were relatively few. Consequently, his stylistic development followed a different path from 1967 onward. Rather than continuing wholeheartedly in the direction of modernism, Hovland instead chose to craft a synthesis of modernistic influences and the various compositional skills he had acquired through his earlier stylistic phases.⁷⁵

⁷³ Ibid., 35.

⁷⁴ Olien, "Egil Hovland: Four Select Works," 15, from Harald Herresthal, "Komponisten og kirkemusikeren Egil Hovland," *Festskrift til Egil Hovland* (Fredrikstad, 1974), 65-66.

⁷⁵ Herresthal, *Et liv med musikk*, 35-36.

In 1968 Hovland composed *How Long, O Lord*, op. 58, an *a cappella* motet intended for American college choirs in which he exploited the minor second interval, polyrhythmics, and pitch clusters (see fig. 32, Ch. 3). That same year he produced several outstanding choral motets in Norwegian (e.g. *Sennepkornet [The Mustard Seed]*, *Loven og profetene [The Law and the Prophets]*, and *Jerusalem*), all of which demonstrated his gradual attempt to renew the motet genre by introducing elements of contemporary music,⁷⁶ while at the same time revealed the gradual development of his stylistic synthesis (see examples [figs. 33 & 34] and discussion of the latter two motets, Ch. 3).

Another important work from the year 1968 was *Lilja*, op. 61 from the Song of Songs, a work for recitation and orchestra that had been requested by the Norwegian Broadcasting Corporation (NRK) and was eventually televised, with Liv Ullman as narrator. The success of the melodramatic style of *Lilja* inspired Hovland to compose several other works in this style. They include: *Den vakreste rosen* (1970), for recitation, four soprani, organ and orchestra; the *Third Symphony*, op. 30 (1970) for choir, recitation and orchestra; and *Saul*, op. 74 (1971), for narrator, choir and organ.

As stated earlier, the dramatic motet, *Saul* (see fig. 4), for many years has been the most frequently performed of Hovland's works in the United States, and often the only association American choral musicians have with his name. With its outstanding features of aleatory, cluster chords, emphasis on the minor 2nd interval, and dramatic use of contrasting dynamics and textures, the effectiveness of this motet is undeniable.

⁷⁶ Herresthal, "The Choral Works," liner notes to compact disc, *Egil Hovland: Works for Choir*, 7

Soprano
Alto

Tenor
Bass

ff Saul, Saul, Saul, Saul, Saul, Saul still breath-ing

threats_ and mur-der a - gainst the_ dis - ci - ples of the Lord.

Organ

NAR. He went to the high priest and asked him for letters to the synagogues at Damascus.

Pedal

ff

Figure 4-1: *Saul*, op. 74, (p. 4).

NAR. So that if any be found belonging to the WAY, men or women,
he might bring them bound in chains back to

5

Canon (Each section starts together. Thereafter each singer sings the canon as fast as possible.)

S A T B

pp

So that if any be found belonging to the WAY, he might bring them bound in chains back to Jerusalem.

pp

1* 1* 1*

NAR. Jerusalem.

ca. 10 - 12"

$\text{♩} = 100$ a battute

pp

cresc. ff

ff

Bring them bound in

agitato

pp

cresc. ff

ff

Bring them

Org.

ppp cresc. ff

rit.-----

rit.-----

chains, bound in chains back to Je - ru - sa - lem.

bound in chains, bound in chains back to Je - ru - sa - lem.

Org.

rit.-----

ff

Ped.

Figure 4-2: *Saul*, op. 74 (p.5).

Hovland's incorporation of recitation in his compositions reached a high point in the organ suite, *Job*, op. 79 (1973). He again combined elements of the old with the new, setting the Biblical text from the book of Job with a twelve-tone row, pitch clusters, and ostinati, while maintaining a tonal center throughout. The overall tone of the work is that of moderate modernism.⁷⁷

Neoromantic period (1971-present)

Beginning in the early 1970s, Hovland's compositional style reveals a gradual shift toward a simpler, neoromantic idiom.⁷⁸ This new, more accessible aesthetic predominates in the majority of his works—instrumental as well as vocal—spanning the past four decades. During a personal interview with Mr. Hovland in 2002, he described this shift as stemming from his lifelong preference for “beautiful music.”⁷⁹

Moreover, as Hovland and his colleagues became aware of the widening chasm that had developed between composer and listener, the desire to meet and communicate with a wider audience became the new objective of the *nyvennlige* (“new friendly”) approach to composition (see Ch. 1). This new, more accessible style emphasized melody, and represented an increasing utilization of more traditional melodic and rhythmic elements. The term encompassed not only Neo-romanticism, but also the more radical Postmodernism of the *nyvennlige* movement.⁸⁰

As Hovland reflected in a 1983 interview published in *Aftenposten*, Norway's largest newspaper, “Det ble klart for meg at jeg måtte snakke enklere, vennligere, gjerne mer romantisk” (“It became clear to me that I had to speak more simply, more friendly,

⁷⁷ Herresthal, *Et liv med musikk*, 37.

⁷⁸ Vangerud, 57.

⁷⁹ Egil Hovland, interview by author, tape recorded, Fredrikstad, Norway, 26 October, '02.

⁸⁰ Grinde, 346.

and even more romantically”).⁸¹ And as Herresthal writes, while Hovland previously sought to create melodic material that challenged and stretched the listener/performer, in the 1970s he strove to create something of real value, something that would ideally shape a better world.⁸²

In keeping with Hovland’s predilection for combining stylistic elements seen throughout his compositional development, he did not abandon his earlier techniques in his mature works. Rather, he incorporated diverse compositional approaches, often within the same work or movement. Many of his mature romantic works are thus infused with varying degrees of chromaticism, octatonicism, note cells, pitch clusters, Gregorian chant elements, dramatic use of textures, and various other experimental techniques.

In his biography of Hovland, *Et liv med musikk*, Herresthal interestingly observes the warm and dark character of Brahms’ music expressed in Hovland’s later works, and the very special effect that is created when that quality is combined with the expanded tonality shaped by Hovland’s twelve-tone techniques. Herresthal also points to the composer’s rekindled interest in the music of Sibelius and its mark on several of his works from the 1980s, in particular.⁸³

A characteristic trait seen in much of Hovland’s later opus is the increasing use of romantic modulating techniques. And, as Herresthal states, Hovland writes so freely with respect to tonal shape that he as a rule begins in one key and ends in completely another, exhibiting, in the composer’s words, a “wandering tonality.”⁸⁴ Hovland describes his compositional principle from the 1970s to the present as a conscious synthesis of the compositional techniques that had earlier interested him, with twelve-tone techniques, neoclassicism and neoromanticism as the main ingredients.⁸⁵ At the same time, he has freely embraced the music he has encountered along the way, such that each new work he creates represents a link in a journey of personal development, although the general

⁸¹ Herresthal, *Et liv med musikk*, 44.

⁸² *Ibid.*, 44,46.

⁸³ *Ibid.*, 57.

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*, 52.

compositional techniques remain the same.⁸⁶ It is this synthesis of style that renders Hovland's later opus so interesting and richly varied.

Among Hovland's larger choral works composed during the 1970s (the smaller choral works from his mature period will be discussed in Chapters 3 and 4) were a number of mass settings for choir, organ, instrumental ensemble and congregation. As mentioned earlier in this chapter, one of the primary aims of *Musica Sacra* was to renew the Mass with the objective of increasing the level of participation by the congregation. Hovland achieved this through the composition of several Mass settings, namely *Missa brevis* and *Allehelgensmesse (Mass for All Saints)* from 1971, and *Missa verbi* from 1973. All of these works are scored for SATB choir, organ, celebrant, and congregation, with optional brass choir in *Missa verbi* and *Allehelgensmesse*. Hovland actively engages the congregation by creating unison sections for all (choir and congregation) to sing, and, in *Missa verbi*, juxtaposes the Latin Mass text (sung by the choir) with psalms and other Mass propers sung in Norwegian (by all).

Hovland's skill at crafting melodies that are at once simple, natural, and filled with interest is clearly exemplified in the many refrains that form the basis of *Allehelgensmesse*. In the second movement, "Introitus," (see fig. 5) the choir's four-part recitative-style verses of the Beatitudes are answered by the strong C major response of the congregational refrains ("M+K" - congregation and choir). The brass and organ join the singers in expressing the refrain's text, "Shout with joy. Great is your reward in Heaven." Hovland closes the movement with a triumphant "Hallelujah" melody that he later builds upon at the close of the hymn, following the Epistle (see fig. 6).

⁸⁶ Ibid.,57.

INTROITUS

Kor og menighet setter seg.

Når alle er kommet til ro etter prosesjonen, sier liturgen:

Da Jesus så folkemengden gikk han opp i fjellet. Han satte seg ned og disiplene kom bort til ham. Så tok han til orde og lærte dem:

The musical score is divided into three systems. The first system features SATB choir parts and an organ part. The organ part is marked 'Ged. 8'. The second system continues the SATB choir parts. The third system is marked 'OMKVÆD' and features SATB choir parts, organ, and brass instruments (trumpets and trombones). The organ part in the third system is marked 'f'. The brass parts are marked 'a3' and 'f'. The SATB choir parts in the third system are marked 'SATB:'. The lyrics for the SATB parts are: 'Sa - li - ge er de fal - ti - ge i ån - den, him - mel - ri - ket er de - res. Sa - li - ge er de som sør - ger, de skal bli trøs - tet. Rop høyt av gle - de. Stor er de - res lønn i him - me - len.'

Figure 5-1: Allehelgensmesse, "Introitus" (p. 8).

The image shows a page of musical notation for the 'Introitus' of the 'Allehelgensmesse'. The score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor/Bass) are at the top, with lyrics 'Hal - le - lu - ja. Hal - le - lu - ja. Hal - le - lu - ja.' written below them. The instrumental parts include two Organ parts (Org. II and Org. I), a Pedal part, and two sets of brass instruments (Trumpets II and III, and Trombones II and III). The music is written in a major key and 4/4 time. The organ parts feature a rhythmic pattern of eighth and sixteenth notes, while the brass parts play a similar rhythmic accompaniment. The vocal parts have a melodic line with some rests. The score is marked with a forte (*f*) dynamic throughout.

Figure 5-2: *Allehelgensmesse*, “Introitus” (p. 12).

The image shows a page of musical notation for the end of a hymn. It consists of five systems of staves:

- System 1:** Vocal parts. The top staff is labeled 'M' (Men). Below it are three staves for 'S' (Soprano), 'A' (Alto), and 'T' (Tenor). The lyrics 'Hal - le - lu - ja . Hal - le - lu - ja . Hal - le - lu - ja .' are written under the vocal lines. The word 'Fine.' appears at the end of the M part.
- System 2:** Organ part, labeled 'Org. (I)'. It features a treble and bass clef staff with a forte (*f*) dynamic marking. The word 'Fine.' is at the end.
- System 3:** Trumpet parts, labeled 'Tr. II III' and 'Trb. II III'. Both parts start with a forte (*f*) dynamic. The trumpet part has a crescendo leading to a piano (*P*) dynamic. The trombone part also has a crescendo leading to a piano (*P*) dynamic. Both parts end with the word 'Fine.'.

Figure 6: *Allehelgensmesse*, end of “Salme” (p. 29).

Missa misericordiae (1973), an *a cappella* setting of the Mass Ordinary (excluding the Credo) for mixed 5-part chorus (SSATB), represents another important large choral work from this period. With respect to Hovland's earlier *a cappella* writing, the harmonic language here clearly reflects the composer's shift to a neo-romantic character, with frequent sections and harmonic resolutions expressing primarily triadic sonorities. The exploitation of whole-tone intervals in the second movement, "Gloria," (see fig. 7), lends the work an impressionistic quality as well.⁸⁷

⁸⁷ Herresthal, "The Choral Works," liner notes to compact disc, *Egil Hovland: Works for Choir*, 7.

GLORIA

$\text{♩} = 120$

S I
II

A I
II

I
S
II

I
A
II

T

On earth - peace, and on
Glo - ry be to God on high, and on earth - peace, and on
earth be peace un - to all men of good will. And peace on
earth be peace un - to all men of good will. And peace on
earth be peace un - to all men of good will. And peace on
We wor - ship
earth, peace on earth be un - to men of good will. And on
earth, peace on earth be un - to men of good will. And on
earth, peace on earth be un - to men of good will. And on
thee, we bless thee, we praise,

Figure 7: *Missa misericordiae*, "Gloria."

Some of the important large choral works composed during the 1980s and 1990s include two Mass settings, namely *Pilgrimsmesse* (1982) and *Diakoni-Messe* (1994). Hovland composed these in the manner of the Mass settings from the 1970s (described above), utilizing similar scoring (i.e. choir, recitation, congregation, organ, and brass), and involving the congregation in several of the movements. The development of Hovland's mature compositional language is clearly evident in *Diakoni-Messe* (figs. 8 & 9), in which all facets of his work—melody, harmony, rhythm, texture, and textual sensitivity—come together to create very effective, advanced choral writing, particularly in comparison to his earlier Mass settings from the 1970s. The work closes with the hymn, “Sammen for Guds ansikt” (“Gathered in God's presence” [see fig. 18, Ch. 3]), which Hovland had composed for the opening ceremonies of the 1994 Winter Olympic Games in Lillehammer, Norway.

61

Solo

ven - ter, men - nes-ker ven - ter på hen - der som ser. *rit.*

S

A

T

B

hen-der som ser men-nes-ker som ven - ter på hen - der som ser. *attacca*

64

Agitato, a tempo

S *pp* *cresc.*
Men-nes-ker ven - ter - og hi - ger mot nær - vær, hi - ger mot ti - men da

A *pp* *cresc.*
Men-nes-ker ven - ter - og hi - ger mot nær - vær, hi - ger mot ti - men da

T *pp* *cresc.*
Men-nes-ker ven - ter - og hi - ger mot nær - vær, hi - ger mot ti - men da

B *pp* *cresc.*
Men-nes-ker ven - ter - og hi - ger mot nær - vær, hi - ger mot ti - men da

67

S *ff*
nå - den blir syn - lig. Gud, Gud, Gud, Gud,

A *ff*
nå - den blir syn - lig. Gud, Gud, Gud, Gud,

T *ff*
nå - den blir syn - lig. Gud, Gud, Gud, Gud,

B *ff*
nå - den blir syn - lig. Gud, Gud, Gud, Gud,

Figure 8: *Diakoni-Messe*, op. 145b, choral anthem for communion (measures 64-69).

Utgangssalme

Sammen for Guds ansikt

Svein Ellingsen

$\text{♩} = 100$

kor og menighet:

1. Sammen for Guds

U
an-sikt i felles-skapets gle-de, løfter vi vår lov-sang til

o

Figure 9-1: *Diakoni-Messe*, op, 145b, Recessional hymn (measures 1-10).

OMKVÆD:

11
U *ham, med bønn for ver - dem. Sam - men for Guds æn - sikt, sam - men i hans*

16
U *fred, ser vi hå - pets fak - kel tent på det - te sted,*

21
Tr. I *f*

Trb. II

U *tent — på det - te sted.*

O

Figure 9-2: *Diakoni-Messe*, op, 145b, Recessional hymn (measures 11-25).

Other important larger works for choir composed by Hovland after 1980 include: *Dona nobis pacem* (1982), scored for mixed choir, organ, flute, trombone, percussion, and dancers; and *Agnus Dei* (2002), for a *cappella* chorus (SATB divisi), and bassoon.

An extended virtuosic bassoon solo introduces the *Agnus Dei*, setting up a very slow (quarter=56), serene, chordal entrance of the choir (see fig. 10-1, m. 9)). Hovland creates much contrast *via* a second section expressing quick rhythmic figures (dotted and triplet eighth notes) and a faster tempo (quarter=112) (see fig. 10-2, m. 32) before closing the first movement with a return to the slow, chordal material with which it began. The remainder of the work comprises three movements, “Qui tollis peccata mundi,” “Miserere nobis,” and “Dona nobis pacem,” the final movement being based on the same hymn tune, “Gathered in God’s Presence,” (see fig. 11) that closes the *Diakoni-Messe* (above).

The musical score is presented in three systems, each with a piano part on a bass clef staff and a vocal part on a treble clef staff. The piano part consists of eighth-note triplets with various dynamic markings and performance instructions. The vocal part includes the lyrics 'Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, Ag - nus'.

System 1 (Measures 7-13):
 Piano part: *f* (measures 7-8), *dim.* (measures 9-10), *rit.* (measure 11), *a tempo* (measure 12), *pp* (measure 13).
 Vocal part: *pp* (measure 7), *pp* (measures 8-9), *p* (measures 10-11), *pp* (measures 12-13).
 Lyrics: Ag - nus De - i, Ag - nus De - i,

System 2 (Measures 14-19):
 Piano part: *p* (measures 14-15), *pp* (measures 16-17), *p* (measures 18-19).
 Vocal part: *pp* (measures 14-15), *pp* (measures 16-17), *pp* (measures 18-19).
 Lyrics: Ag - nus De - i,

System 3 (Measures 20-23):
 Piano part: *mf* (measures 20-21), *pp* (measures 22-23).
 Vocal part: *pp* (measures 20-21), *pp* (measures 22-23).
 Lyrics: Ag - nus

Figure 10-1: *Agnus Dei*, op. 167, first movement (measures 7-23).

In addition his numerous works for choir, Hovland continued in his mature period to compose for a host of performing media, contributing significantly to a body of works that encompasses nearly every genre type. Among his most important instrumental works created during the '70s was the *Klaver Konserte* (Piano Concerto), which he intended to be understood as program music. The various movements illustrate and describe texts from the biblical Psalms, depicting God's creation, greatness, passion and death. Hovland's penchant for repetitive rhythmic figures functions, in this case, not as a means of creating musical excitement as was common in his works of the 1960s, but as a means of the minimalism that became increasingly popular among Norwegian composers during the late 1970s.⁸⁸

The instrumental works from the 1980s similarly exhibit Hovland's ability to incorporate a wide variety of stylistic devices within his neoromantic, mature style. In *Cantus III*, Op. 103 (1981) for violin and piano, he used the rhythmic and metric structure of a hymn melody by Christian Sinding without including the actual melody itself. As Herresthal observes, although Hovland in this manner drew from his experimental methods of the 1960s, the piece is very typical of his writing of the 1980s in that he chose classical forms as his starting point for a motivic-thematic adaptation of the musical material.⁸⁹

In *Blåsekvintett* nr. 2, op. 110 (Wind Quintet) of 1980, Hovland created a twelve-tone row derived from the melodic structure of a well-known Norwegian folk tune and hymn, "Herre, jeg hjertelig ønsker å fremme din ære" ("Lord, I heartfully wish to promote your honor"). The manner in which Hovland employed the row was completely different from that of 'classic' dodecophony. Rather, he created a quality of constantly wandering tonality that is guided by the inherent impulses of the melodic material, and punctuated by fragments of the actual folk tune appearing as episodic interjections. Hovland often employed this particular compositional technique in his works of the 1980s.⁹⁰

⁸⁸ Herresthal, *Et liv med musikk*, 52.

⁸⁹ *Ibid.*, 53.

⁹⁰ *Ibid.*, 53-54.

Other important instrumental works from this period include Hovland's only string quartet, *Strykekvartett nr.1* (1981), which reveals a strong relationship with the bold quartet style of Bartok in its rhythmic drive and intensity. He composed *Cantus VII (il Maestro)*, for organ, brass ensemble, and tympani in 1985 in commemoration of the 300th anniversary of the birth of J.S. Bach. He used a twelve-tone row derived from the B-A-C-H (Bb-A-C-B) motive as the sound basis for the work. In the final movement he incorporated the chorale, "Allein zu dir, Herr Jesu Christ," using Bach's own harmonization.⁹¹

Danses de la mort, a religious ballet commissioned by the Bergen International Festival in 1983, is one of Hovland's most significant works from the 1980s. It reflects the composer's long-held interest in pairing music with movement, as well as his fondness for combining old traditions with new, modernistic techniques. The medieval *Totentanz* (death dances), with their purpose of reminding humanity of the brevity and transitory quality of life, were the inspiration for the work.⁹² Hovland gave structure to the movements using Renaissance dance forms (i.e. pavanne, galliard, salterello), while the music contrastingly expresses a loosely applied twelve-tone technique.⁹³ The work met with overwhelming enthusiasm from both the audiences and musicians attending the festival.⁹⁴

Hovland's largest and most important work stemming from the 1990s is his opera, *Fange og fri* (Captive and Free) op. 134. The work was commissioned by the Norwegian National Opera for the commemoration in 1995 of 1,000 years of Christianity in Norway. Swedish author Britt Hallqvist provided the text for the opera, one of the many projects in which she and Hovland collaborated. The story is based on the life and work of the evangelical preacher Hans Nielsen Hauge (1771-1824), an immensely important religious and political figure in Norway's history. Hovland began composing in 1985 and worked fervently for six years, later adding the final notes in 1993. The opera premiered in

⁹¹ Ibid., 55.

⁹² Ibid., 57.

⁹³ Vangerud, 57.

⁹⁴ Herresthal, *Et liv med musikk*, 57.

Bergen, Norway in 1995,⁹⁵ and received its American premiere (in English) two years later in St. Paul, Minnesota for the 100th anniversary celebration of the Lutheran Free Church in America, sponsored by Augsburg College.

Fange og fri (see fig. 12 and fig. 22, Ch. 3, “Stay With Us”) stands as the most representative work demonstrating Hovland’s increasing desire to create a fusion of the sacred and secular in his later music.⁹⁶ It is a grand amalgamation of neoclassical elements combined with Hovland’s own twelve-tone technique and infused with the lyrical warmth and melodiousness so characteristic of his mature neoromantic style. As one reviewer wrote of the opera after its premiere in 1995, “it is beyond question [Hovland’s] masterpiece and the work that crowns his lifelong contribution.”⁹⁷

⁹⁵ Holbæk-Hanssen, “Egil Hovland: Religious Drama.”

⁹⁶ Herresthal, *Et liv med musikk*, 57.

⁹⁷ “Den Norske Opera’s soloists and choir/ The Norwegian Radio Orchestra; Egil Hovland; *Fange og fri*,” from Music Information Centre Norway (Oslo, Norway) website [cited 12/13/2005], www.mic.no/English.

92 *Two girls come in*
(To jenter kommer.) *rit.* 1. jente: (sopran) $\text{♩} = 88$ *mp*

1. J. forsøker å befri Torkel, slåss med mennene. Anne begynner å gråte.) 94 *Good*

Mi.

P.f. (*dim.*) *rit.* *p* *f* *Vel. Cb.* *Vle.*

1. J. *eve-ning!*

2. J. 2. jente: (alt) *mf* *3*
(Alle utenom Mikkjel og Torkel ser forlegne ut. Pause. Par-don us for in-ter-upt-mg But

P.f. *p* *mp*

We have walked o-ver the moun-tains and eve-ning has fal-len der-kenes has cov-ered
vi har gått langt o-ver fjell-et, og nå faller mørket, nå faller mørket

mf *dim.*

Figure 12-1: *Captive and Free*, Scene 3 (piano/vocal score).

95

1. I. *all!*

2. I. *all! Maren, Anne, Svein, grammane (bass)*

S. *mp*
Ufer, dark-ness in path, Trick-dah-ven

T. *mp*
Ufer, dark-ness in path, Trick-dah-ven

P. f. *p* *Timp.* *mp* *mp*

mp *pp* *mf*

Ufer, dark-ness, in path, Trick-dah-ven!

Figure 12-2: *Captive and Free*, Scene 3 (piano/vocal score).

Chapter 3: A Survey of Selected Mature Choral Works

A survey of selected choral works by Hovland, dating from the late 1970s through the early 21st century, will comprise this chapter, followed by the analyses of three of these pieces (one from each of the three categories below) in the ensuing chapter. The intention is not to provide a comprehensive survey of all of Hovland's later choral works, which would necessarily include several larger works for various combinations of voices, and instruments, and numerous large and small works only available in the Norwegian language. Rather, the focus of the survey will be the composer's smaller, single movement works for choir that are accessible in terms of language (English or Latin), and are readily available in the United States, either through Hovland's American publishers (Walton and Augsburg Fortress) or via Internet access to his primary and secondary publishers in Norway, Norsk Musikforlag and Harald Lyche & Co., respectively. The publisher's web addresses are provided below.

Although these selected works encompass a great variety of compositional techniques and styles, they may be categorized into three general style types:

- I. Simpler works expressing a diatonic, neoromantic character
- II. More difficult works that incorporate a mixture of chromaticism and diatonicism
- III. Dramatic (more difficult) works

The pieces within these style types are further categorized by voice type (treble, mixed chorus, etc.). In addition to the mature works, each category begins with earlier examples of the respective style type. These examples are intended to serve as a point of reference for Hovland's earlier stylistic development, and to provide information on the works that are available in the United States and accessible to choral groups outside of Norway.

Detailed information on the specific voicing/instrumentation, publication information, and a description is provided for each piece. Information on the publishing

companies in Norway is also included for the pieces that were first published in Norwegian (or Swedish), so that they may be performed in the original language if desired.

PUBLISHERS' WEBSITE/ E-MAIL INFORMATION:

United States:

Walton Music: www.waltonmusic.com

Augsburg Fortress: www.augsburgfortress.org

Norway:

Norsk Musikkforlag: www.musikkvarehuset.no

Harald Lyche: oivin.brock@lychemusikk.no

I. SIMPLER WORKS EXPRESSING A DIATONIC, NEOROMANTIC CHARACTER

The first category comprises Hovland's works of a simpler character that generally express a tonal, neo-romantic character. As stated earlier, much of Hovland's music—spanning his entire career but especially the compositions of his mature period—expresses this neo-romantic, tonal simplicity. Moreover, as sacred music comprises the largest part of Hovland's opus, a wide variety of pieces, including hymn settings, and numerous motets and introits for choir and/or soloists, originated as practical works for use in the church, intended largely for volunteer rather than trained musicians. Thus many of Hovland's works are only moderately difficult and readily accessible for a variety of performing levels.⁹⁸

Despite the simplicity inherent in so many of Hovland's works, his extraordinary ability to pair melodies that are always interesting, accessible and fresh together with harmonies and textures that are endlessly creative affords each piece a distinctive, unique quality of its own. Hovland characteristically utilizes an ABA form—statement, departure, restatement—in many of his shorter works, as is evidenced in several of the pieces comprising this survey. In these instances, the 'A' and 'B' sections are indicated under the example portions of the scores.

⁹⁸ Grinde, 363.

A. EARLIER EXAMPLES (of general style type):

The Glory of the Father/Og Ordet ble menneske (fig. 13)

EDITOR: Frank Pooler

VOICING: SATB, *a cappella*

TEXT: Adapted from II Corinthians 6: 2

PUB. INFO: Harald Lyche & Co. A/S Musikkforlag, Oslo, 1957 and 1974

Walton Music /Hal Leonard Corp., (WW1147/HL08500490)

The Glory of the Father

3

Adapted from John I

(Mixed Voices)

Egil Hovland
Edited by Frank Pooler

The musical score is written for mixed voices and piano. It begins with a piano (*p*) dynamic. The vocal parts are Soprano (1 and 2), Alto, Tenor, and Bass. The lyrics for the first two parts are: "The Word was made flesh, and dwelt — a - mong us." Below the vocal staves is a piano accompaniment section labeled "For rehearsal only". The second system of the score features the lyrics: "We be - held the glo - ry of the Fa ther,". The piano accompaniment continues with chords and a bass line.

Figure 13-1: *The Glory of the Father* (A section of ABA form).

più sostenuto
 we be - held the glo - ry of - the Fa - ther,
piu sostenuto
 we be - held the glo - ry of - the Fa - ther,
piu sostenuto
 we be - held the glo - ry of the Fa - ther,
 we be - held the glo - ry of the Fa - ther,

rit. *Fine*
 full of grace and truth.
rit. *Fine*
 full of grace and truth.
rit. *Fine* *mp*
 full of grace and truth. In
rit. *Fine* *mp*
 full of grace and truth. In the be -

Figure 13-2: *The Glory of the Father* (A section cont./ B section).

The image displays two systems of musical notation for a vocal and piano piece. The first system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "The Word was with The Word was with God, was with the be - gin - ning was the Word. The Word, the gin - ning was the Word. The Word, the". The dynamic marking *mp* is present. The second system continues the vocal line with lyrics: "God, was with God. In Him was God, was with God. In Him, in Him was Word was with God. In Him was God. In Him, in Him was". The dynamic marking *cresc.* is present. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

Figure 13-3: *The Glory of the Father* (B section cont.).

Now Hail the Joyous Day (fig. 14)

EDITOR: Frank Pooler

VOICING: SATB, *a cappella*

TEXT: Adapted from John I

PUB. INFO: Harald Lyche & Co. A/S Musikkforlag, Oslo, 1958 and 1991

Walton Music/Hal Leonard Corp. (WW11472973/HL08500490)

Now Hail The Joyous Day

SATB, a cappella

Adapted from II Corinthians 6:2

EGIL HOVLAND
Edited by Frank Pooler

The musical score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, and Piano. The Soprano and Alto parts begin with the lyrics "In the hour of thy lone - li - ness," marked with a piano (*p*) dynamic and a triplet of eighth notes. The Tenor and Bass parts enter later with a mezzo-forte (*mf*) dynamic, with the Tenor part including the word "Cry". The Piano part is marked "(for rehearsal only)" and also begins with a piano (*p*) dynamic. The second system continues the vocal parts with the lyrics "cry out! He will hear, and will" and includes a piano accompaniment. A rehearsal mark "3" is placed above the first measure of the vocal entries in both systems.

Figure 14-1: *Now Hail the Joyous Day* (A section of ABA form).

give thee a day of sal - va - tion.
 give thee a day of sal - va - tion.
 give thee a day of sal - va - tion.
 give thee a day of sal - va - tion.

9 *poco più mosso*
 Now hail the joy - ous
 Now hail the
 Now

9
poco più mosso

Figure 14-2: *Now Hail The Joyous Day*, (A section/beginning of B section).

Introits for the Church Year: *Lent - Easter - Pentecost*

This useful collection of introits, spanning nearly forty years of composition (1960-98), comprises several interesting and expressive shorter pieces reflecting the liturgical seasons of the Church year. They are set for various combinations of voices, both with and without organ accompaniment. Hovland utilizes an ABA form in the first and third motets of this collection (see Nos. 4-6 under Category II below.)

EDITOR: Philip Brunelle

TRANSLATOR: Gracia Grindahl

PUB. INFO: Walton Music/ Hal Leonard Corp., 1998 (WWH102/HL08501358)

1. For God So Loved the World (1968) (fig. 15)

VOICING: Unison, organ

TEXT: John 3:16 & I John 4:12 (**Pentecost**)

(Norwegian text version, Norsk Musikforlag A/S, Oslo, 1968)

Pentecost

To the singer Johannes Berg-Hansen

FOR GOD SO LOVED THE WORLD

for Unison Chorus with Organ Accompaniment*

Text from
John 3:16 & 1 John 4:12
English Text by
Gracia Grindal

Music by
Egil Hovland

J = 72 *mf*

For God so loved all cre - a - tion, that he

Organ *Gt. mf*

4 *mp*

gave his Son, his be - got - ten, so that those who be-lieve in him,

Sw. mp

8 *Ist time go to next page*

they shall not per - ish, but have e - ter - nal life. *Ist time go to next page*

p

Fine

* or solo voice and organ.

Figure 15: *For God so Loved the World* (A section of ABA form).

2. Blessed Are Those Who Are Merciful (1960) (Fig. 16)

VOICING: SATB, *a cappella*

TEXT: Matthew 5: 7-8 (**All Saints Day**)

(Norwegian text version, Harald Lyche & Co. A/S Musikkforlag, Oslo, 1960)

All Saints Day

BLESSED ARE THOSE WHO ARE MERCIFUL
for S.A.T.B. Chorus, a cappella

Text from
Matthew 5: 7-8
English Text by
Gracia Grindal

Music by
Egil Hovland

S
A
T
B

Bles sed, bles sed are
Bles sed, bles sed are

pp *pp*

Figure 16-1: Blessed are Those Who are Merciful (measures 1-3).

4 those

those who are — mer - ci - ful for they shall find, —

pp for they, for they shall find

7 shall find mer - cy, pp

mer - cy shall find mer - cy, mer -

mer - cy shall find mer - cy, pp

10 cy, shall find mer - cy.

13 Bles - sed, bles - sed are Bles - sed, bles - sed are

Figure 16-2: *Blessed are Those Who are Merciful* (measures 4-15).

3. Those Who Ask Receive (1960) (fig. 17)

VOICING: SATB, optional organ

TEXT: Luke 11:10, 13 (Easter season)

(Norwegian text version, Harald Lyche & Co. A/S Musikkforlag, Oslo, 1960)

9

Easter

THOSE WHO ASK RECEIVE

for S.A.T.B. Chorus with Organ Accompaniment*

Text from Luke 11:10, 13
English Text by Gracia Grindal

Music by Egil Hovland

J = 60 ea

S
A
Chorus with Organ
T
B

p

Those who ask re - ceive and the seek - ers shall find

p

dim.

pp

and un - to those who knock to them it shall be o - pened.

dim.

pp
Fine

Recitative (to be sung by a few selected voices, or a soloist)

mp

Now if those who are e - vil know how to give good gifts to their own child-ren,

Organ

then how much more — shall the heav'n - ly Fa - ther

Organ

sostenuto

give the Ho - ly Spir - it to those — who ask.

D.C. al Fine

* Performance alternatives: a. Entire motet with organ, b. Organ accompaniment only for the recitative, c. Entire motet a cappella.
Copyright © 1960 by Harald Lyche & Co.'s Musikkforlag

Figure 17: *Those Who Ask Receive* (ABA form).

B. MATURE WORKS FOR UNISON VOICES (& DESCANT)

Gathered in God's Presence/ Sammen for Guds Ansikt (fig. 18)

EDITOR: Philip Brunelle

VOICING/INSTRUMENTATION: Unison/descant, organ (or brass ensemble)

TEXT: Hymn text by Svein Ellingsen, translated by Hedda Durnbaugh

PUB. INFO: Walton Music/Hal Leonard Corp. 2001 (WW1281/HL08501441)

(brass parts available through Norsk Musikforlag, NMO 10686C,
www.musikkvarehuset.no)

As mentioned earlier (see Ch. 2), “Gathered in God’s Presence,” one of Hovland’s more recent hymns, was composed for the opening ceremonies of the 1994 Winter Olympics in Lillehammer, Norway. His skill at crafting a very interesting and accessible melody together with an equally strong descant is clearly evident in this festive hymn for congregation and organ (or brass ensemble: 3 trumpets, 2 horns, 2 trombones, bass trombone and tuba). The text is by Svein Ellingsen (1929-), one of Norway’s most important contemporary hymn poets, who has provided texts for 58 hymns in the Norwegian hymnal, and is represented in hymnals from all the Nordic countries, as well as in Germany, Austria, Switzerland, and the USA.⁹⁹ Both the original Norwegian text and the English setting are provided in this edition, along with Hovland’s very effective organ accompaniment.

⁹⁹ “Svein Ellingsen,” *Wikipedia*, available from Internet: http://no.wikipedia.org/wiki/Svein_Ellingsen

SAMMEN FOR GUDS ANSIKT

Gathered in God's Presence

Hymn for Unison Voices and Descant with Organ

Svein Ellingsen
Translation: Hedda Durnbaugh

EGIL HOVLAND
Op. 143

Unison Voices *J = 100* *f*

1. Sam - men for Guds
Gath - ered in God's
3. Sam - men ved Guds
Gath - ered at God's

Organ *f* *mf*
(Ped.)

6

an - sikt i fel - les - ska - pets gle - de, løf - ter vi vår lov - sang til
pres - ence in fel - low - ship and glad - ness, let us sing our prais - es and
al - ter i Hel - lig - ån - ders nær - vær, får vi del i kal - let til
at - tar and in the Spir - it's pres - ence we may share the call - ing to

11 **Refrain:**

ham, med bønn for ver - den. Sam - men for Guds an - sikt, sam - men i hans
pray for all the na - tions. Gath - ered in God's pres - ence, gath - ered in God's
tje - nes - te i ver - den.
go to all the na - tions.

Figure 18-1: *Gathered in God's Presence/Sammen for Guds ansikt* (vv. 1 & 3 and beginning of refrain).

16 Descant

f

fred, ser vi hå - pets fak - kel tent på det - te sted,
 peace, see a torch of pro - mise lit with - in this place,

Unison

21

tent — på det - te sted.
 lit — with - in this place.

27

f

2. Sam - men i Guds still - het, i le for strid og u - ro, får vi del i
 Gath - ered in God's still - ness, a - way from strife and un - rest, we may share the

4. Sam - men om Guds opp - drag, i tro - skap og i gle - de, skal vi bæ - re
 Gath - ered 'round God's call - ing we shall, as faith - ful ser - vants, bear the flame now

mf

Figure 18-2: *Gathered in God's Presence/ Sammen for Guds ansikt* (remainder of refrain and beginning of vv. 2 & 4).

C. MATURE WORKS FOR TREBLE CHORUS

A Joyous Song/ Hør Himlens Gledesang (fig. 19)

VOICING: SSA, *a cappella*

TEXT: Svein Ellingsen, English translation by Gunilla Marcus-Luboff

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1986

Walton Music/Hal Leonard Corp., (WJMS1005/HL08500180)

This simple, delightful piece was composed in 1985 for 3-part treble chorus. It is a setting of a Christmas Eve text by Svein Ellingsen, the same author of the hymn text, “Gathered in God’s Presence” (above). The text comprises two verses with a refrain, and the original Norwegian language is provided underneath the English translation, with an International Phonetic Alphabet (IPA) transliteration. Although the setting is simple and harmonically straightforward, Hovland creates musical interest *via*: 1) a second refrain-like section expressing the relative minor key to contrast the two verses expressing F major; 2) unexpected major sonorities functioning as secondary harmonies before the return to the tonic key of the verses; and, 3) interesting rhythmic and dynamic expression of the text, particularly in the second section.

A JOYOUS SONG

(Hør Himlens Gledessang)

for Three-Part Treble Voices, a cappella

Text by: Svein Ellingsen
Translation: Gunilla Marcus-Luboff

Egil Hovland
Op. 126, nr. 15, 1985

Vivo (♩ = 96)

1. A joy - ous song flows thru the night, its mu - sic sweet and
Hør, him - lens gle - des - sang i natt har nådd til jor - den
2. Be - fore the night was dark and cold, it has - bored on - ly
I vin - ter - nat - tens en - som - het har frykt og angst sitt

mild, it speaks of hope, of peace for man of
ned, en sang som brin - ger håp - ets bud om
fear, Then shep - herds saw the an - gels flock, their
hjem, men hydr - de - mar - kens eng - le - sang lar

love that's un - de - filed. For in — this night our
sol - hverv og om fred: Let i Bet - le - hem er
song and mes - sage clear: Let go - of fear, come
håp - et strå - le frem: la ang - sten fa - re,

For in this night our Christ is born, for
i Bet - le - hem er Kris - tus født, i
Let go of fear, come join us now, let
la ang - sten fa - re, kom bli med, la

Fig. 19: A Joyous Song (measures 1-10).

O Come, Let Us Sing (fig. 20)

VOICING: SSAA, *a cappella*

TEXT: Psalm 95: 1, 3, 6, & 7

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1984 (N.M.O. 9532)

This spirited motet was composed in 1984 for one of the treble choirs at Glemmen Church in Fredrikstad, Norway, where Hovland worked for nearly his entire life. It stands as an excellent example of Hovland's ability to incorporate (even within his simpler settings) interesting and colorful splashes of harmony and chromaticism within an otherwise traditional, tonal framework. Hovland again chose an ABA form for this shorter work, and very effectively creates a dramatic tone through the many tempo and dynamic changes that characterize the contrasting B section and the ending *codetta*. All of these facets come together to comprise a work that offers great interest, is moderately challenging, and yet very accessible overall.

For Bjørgvin Kirkesangforbund
O COME, LET US SING

Ps. 95, 1.3.6.7.

Egil Hovland 1984
Op.87, nr.4

$\text{♩} = 100$

S I O come, let us sing, let us sing un-to the LORD: let us
 II O come, o come, let us sing, let us sing un-to the LORD: let us
 A I O come, let us sing, let us sing un-to the LORD, un-to the
 II O come, let us sing, let us sing un-to the LORD, un-to the

mp make a joy-ful noise, *f* let us make a joy-ful noise, *mp* let us make a joy - ful,
mp make a joy-ful noise, *f* let us make a joy-ful noise, *mp* let us make a joy - ful,
mp LORD: let us make a joy-ful noise, *f* let us make a joy-ful noise, *mp* make a joy-ful noise, *f*
mp LORD: let us make a joy-ful noise, *f* let us make a joy-ful noise, *mp* make a joy-ful noise, *f*

joy - ful noise, make a joy - ful, joy - ful noise, let us make a joy-ful
 joy - ful noise, make a joy - ful, joy - ful noise, let us make a joy-ful
 joy - ful noise, a joy - ful, joy - ful noise, let us make a joy-ful
 joy - ful noise, a joy - ful, joy - ful noise, let us make a joy-ful

Figure 20-1: O Come, Let Us Sing (A section of ABA form).

The image displays a musical score for a choral piece, consisting of four systems of vocal staves. The first system is marked with a tempo of $\text{♩} = 88$ (meno mosso) and includes dynamics like *rit.* and *pp*. The lyrics for this system are: "noise to the rock of our sal - va - tion. — For the LORD, for the". The second system is marked with *pp accel.* and the lyrics are: "LORD is a great God, and a great King, a great King a-bove all". The third system is marked with *f* and a tempo of $\text{♩} = 100$ (tempo I), with lyrics: "gods. O come, let us wor - ship, let us wor-ship and bow". The fourth system continues the lyrics: "gods. O come, let us worship and bow down, let us wor-ship and bow".

Figure 20-2: *O Come, Let Us Sing* (end of A section, beginning of B section).

D. MATURE WORKS FOR MIXED CHORUS

I Know of a Lovely Flower/Det finnes et dyrebar rose (fig. 21)

EDITOR: Philip Brunelle

VOICING: SATB, solo or small group, *a cappella*

TEXT: Svein Ellingsen, English text by Gracia Grindahl

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1990

Walton Music/Hal Leonard Corp. (WWH100/HL08500347)

The simplicity of Hovland's melodic and harmonic writing of this quiet hymn setting reflects the tenderness inherent in its Christmas text by Svein Ellingsen, the author of many of the texts Hovland has set during his career (see above). Hovland creates a lovely contrast via his setting of verses 2 and 4, in which a solo voice (or small group) sings the melody over a four-part harmonic setting that is quietly hummed by the choir. The gently shifting harmonies over a descending bass line in these verses lend a subtle element of contrast, and reflect beautifully the delicate imagery of the text. The version includes both the original Norwegian text and an English translation.

I KNOW OF A LOVELY FLOWER (Det Finnes En Dyrebar Rose)

Text by
Svein Ellingsen
English Text by
Gracia Grindal

for S.A.T.B. Chorus, a cappella

Music by
Egil Hovland

S
A

1. I know of a love - ly flow - er, A
3. It blos - somed in Beth - le - hem's win - ter, It
5. O rose, burn - ing there in ro - se som

1. Det fin - nes en dy - re - bar ro - se som
3. Den blomst - ret i Bet - le - hems vin - ter, den
5. Å, bren - nen - de ro - se som blomst - rer i

T
B

5

rose which will nev - er fade. It blooms in the frost of
blos - somed in Naz - a - reth's spring, It bloomed on the crown of
sor - row and cold and pain! O em - blem of life made
ald - ri kan vis - ne hen, den tros - ser all frost på
blomst - ret i Na - sa - rets vår, den blomst - ret som flam - mer i
kul - de og smer - te og savn! Å, hel - li - ge tegn på

Fine

win - ter with blos - soms and buds of red
Je - sus, Cruel Gol - ga - tha's Lord and King
ho - ly! God's Love is your on - ly name
jor - den og blomst - rer og blomst - rer i gjen
tor - ner i Gol - ga - tas blø - den - de sår
jor - den! Guds kjær - lig - het er dens navn

Figure 21: I Know of a Lovely Flower/Det finnes en dyrebar rose (vv. 1, 3 & 5).

Stay With Us (from *Captive and Free/Fange og fri*) (fig. 22)

EDITORS: Anton Armstrong, John Ferguson

VOICING: SATB, organ or piano

TEXT: Britt Hallqvist, translation by Gracia Grindahl

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1999

St. Olaf Choral Series, Augsburg Fortress, Minneapolis, 1999

(0-8006-5882-5)

This lovely setting has enjoyed a wave of popularity in the U.S. in recent years, and has been programmed several times in the annual, nationally televised St. Olaf College Christmas Festival. “Stay with us,” which draws its text from the Gospel of Luke, is excerpted from the opera, *Fange og Fri/Captive and Free*, op. 134 (see Chapter 2), Hovland’s largest and most important work of recent years. In the section near the end of the opera from which “Stay With Us,” is excerpted, Hovland expresses the yearning character inherent in the text through simple harmonic writing that exudes an undeniable beauty and warmth. Hovland again chose an ABA form for this section of the opera, setting the contrasting B section for four-part treble voices. Here he creates moments of unexpected harmonic interest and color via brief secondary harmonies. The orchestral accompaniment is transcribed for keyboard in this octavo version.

Stay With Us

from *Captive and Free*

Luke 24:29
Phos hilaron
tr. Gracia Grindal

for SATB and organ or piano

Egil Hovland*

The musical score is divided into two systems. The first system (measures 1-4) is in 4/4 time with a tempo marking of quarter note = 56. It features Soprano, Alto, Tenor, and Bass vocal parts, and Organ or Piano accompaniment. The lyrics for the first system are: Soprano: "Stay with us, Lord Je - sus,"; Alto: "Stay with us, Lord,"; Tenor: "Stay with us, Lord,"; Bass: "Stay with us, Lord,". The second system (measures 5-8) is in 3/4 time. It features Soprano, Alto, Tenor, and Bass vocal parts, and Organ or Piano accompaniment. The lyrics for the second system are: Soprano: "stay with us. Stay with us, it soon is"; Alto: "stay with us. Stay with us, it soon is"; Tenor: "stay with us. Stay with us, it soon is"; Bass: "stay with us. Stay with us, it soon is". The organ/piano part in the second system includes the instruction "for rehearsal only".

Figure 22-1: *Stay With Us* (A section of ABA form).

5 *mf*
 eve - ning, Stay with us, Lord Je - sus, stay with us, it soon is
mf
 eve - ning. Stay with us, Lord, stay with us, it soon is
mf
 eve - ning. Stay with us, Lord, stay with us, it soon is
mf
 eve - ning. Stay with us, Lord, stay with us, it soon is

5
 eve - ning, and night is fall - ing.
dim. *p*
 eve - ning, night is fall - ing.
dim. *p*
 eve - ning, night is fall - ing.
dim. *p*
 eve - ning, night is fall - ing.

8
 play *mf*

Figure 22-2: *Stay With Us* (cont. of A section).

II. MORE DIFFICULT WORKS INCORPORATING A MIXTURE OF CHROMATICISM AND DIATONICISM

The second category comprises works in which Hovland incorporates a mixture of chromaticism and tonality. These pieces encompass a variety of compositional techniques, including chromatic melodic lines and harmonies, advanced rhythms, dramatic changes of tempi, and demanding choral textures. Hovland utilizes his full palette of compositional devices to express the respective texts (or sections thereof) in a very specific, direct manner, and in doing so artfully creates a sense of tension and drama that significantly enhances the overall effect of the music. These works also reflect a higher degree of difficulty, and it is perhaps because of the inherent challenges in many of Hovland's works, such as these, that few choral directors living outside of Norway have undertaken performance of his music over the years. Yet it is this repertoire, in particular, that reveals some of Hovland's most distinctive choral writing.

A. EARLIER EXAMPLES (of general style type):

Jubilate (fig. 23)

VOICING: SATB, tenor solo, organ

TEXT: Psalm 66: 1-3

PUB. INFO: Harald Lyche & Co. A/S Musikkforlag, Oslo, 1966

Augsburg Fortress, Minneapolis (ALC 1529)

JUBILATE

Psalm 66: 1-3

Egil Hovland

J = 84

TENOR SOLO *f* Ju-bi-la-te. Ju-bi-

SOPRANO ALTO *f* Ju-bi-la-te. Ju-bi-

TENOR BASS *f* Ju-bi-la-te. Ju-bi-

ORGAN *f* *Ped. f*

la - te. (5)

la - te. *mf* Ju-bi-la-te De-o om-nis ter-ra. *p*

Figure 23-1: *Jubilate* (measures 1-5).

mf
Sing forth,

p Al - le - lu - ia. Al - le - lu - ia.

p

10

f sing forth the hon - or of his Name: make his

f Al - le - lu - ia. Al - le - lu - ia.

f

Figure 23-2: *Jubilate* (measures 6-10).

praise, his praise glo-ri-ous, make his praise, his praise glo-ri-ous.

mf

(15)

S. A. *p* *poco rit.*
Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

T. B. *p*
Al-le-lu-ia. Al-le-lu-ia.

Organ *p* *poco rit.*

(20)

Solo *mp* *f*
Say un-to God, How ter-ri-ble art thou in thy works! through the

Organ *a tempo* *p*
Man.

Figure 23-3: *Jubilate* (measures 11-21).

Introits for the Church Year: *Lent - Easter - Pentecost*

As explained above, this collection of introits spans nearly forty years of composition (1960-98) and offers several interesting and expressive shorter pieces reflecting the liturgical seasons of the Church year. They are set for various combinations of voices, both with and without organ accompaniment.

EDITOR: Philip Brunelle

TRANSLATOR: Gracia Grindahl

PUB. INFO: Walton Music/ Hal Leonard Corp., 1998

(WWH102/HL08051358)

4. Peace I Give Unto You (1960) (fig. 24)

VOICING: SATB, *a cappella*

TEXT: John 20: 26-27 & I John 5: 4-5 (**Sunday after Easter**)

(Norwegian text version, Harald Lyche & Co. A/S Musikkforlag, Oslo, 1960)

Sunday after Easter

PEACE I GIVE UNTO YOU

for S.A.T.B. Chorus, a cappella

Text from
John 20: 26-27 & I John 5:4-5
English Text by
Gracia Grindal

Music by
Egil Hovland

The musical score is for a cappella S.A.T.B. chorus. It consists of three systems of staves. The first system (measures 1-3) features Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "Peace, Peace, Peace, peace I give un - to". The music includes dynamic markings of *mf* and triplet markings. The second system (measures 4-6) continues the lyrics: "you! Look at my hands and my side!". It includes a measure rest for the Soprano part in measure 4 and triplet markings. The third system (measures 7-8) concludes with the lyrics: "faith - less, do not be faith - less, but be - Do not be faith - less, do not be faith - less, be - Do not be faith - less, not be faith - less, be -". The music features dynamic markings of *f* and triplet markings.

Figure 24-1: *Peace I Give Unto You* (measures 1-8).

f
 lieve in me!— Do not be faith - less, not be faith-less, be - lieve in me! 11

lieve in me!— Do not be, do not be faith - less, be - lieve in me! *1st time go to m. 16*

lieve in me!— Do not be faith - less but be - lieve in me! *f*

2nd time (ending)
 Peace, Peace, *p* *tranquillo* peace I give to you! *pp* A - me - n. *Fine*
 Peace, Peace, peace I give you! A - me - n. *Fine*
 Peace, peace I give you! A - me - n. *Fine*

1st time
 Solo (or some light sopranos) *mp*
 Chorus Who is it who triumphs o - ver e - vil, —
 Peace, *p*
 Peace, *p*
 Peace, *p*

but the one who knows — that — Je - sus is God's Son? —
 I give to you! *p* Peace

Figure 24-2: *Peace I Give Unto You* (measures 9-17).

Laudate Dominum (fig. 25)

VOICING: SSA, *a cappella*

TEXT: Psalm 150

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1976

Walton Music/Hal Leonard Corp. (WH185/HL08500141)

LAUDATE DOMINUM
 (Ps. 150 - O Let Us Praise the Lord)
 Three-Part Treble Voices

EGIL HOVLAND
1976

♩ = 120

ff

Soprano I
 Lau - da - te Do - mi - num Lau - da - te
 O let us praise the Lord, O let us,

Soprano II
 Lau - da - te Do - mi - num Lau - da - te
 O let us praise the Lord, O let us,

Alto
 Lau - da - te Do - mi - num Lau - da - te
 O let us praise the Lord, O let us,

ff

Lau - da - te Do - mi - num Lau - da - te Lau - da - te Do - mi - num Lau -
 O let us praise the Lord, O let us, O let us praise the Lord, O

Lau - da - te Do - mi - num Lau - da - te Lau - da - te Do - mi - num
 O let us praise the Lord, O let us, O let us praise the Lord,

Lau - da - te Do - mi - num Lau - da - te Lau - da - te Do - mi -
 O let us praise the Lord, O let us, O let us praise the

dim. poco a poco - - - *f* - - - *mf*

da - te Do - mi - num Lau - da - te Do - mi - num Lau - da - te Do -
 let us praise the Lord, O let us praise the Lord, O let us praise

ff *dim. poco a poco* - - - *f* - - - *mf*

Lau - da - te Do - mi - num Lau - da - te Do - mi - num Lau - da -
 O let us praise the Lord, O let us praise the Lord, O let

ff *dim. poco a poco* - - - *f* - - - *mf*

num Lau - da - te Do - mi - num Lau - da - te Do - mi - num
 Lord, O let us praise the Lord, O let us praise the Lord,

Fig. 25-1: *Laudate Dominum* (measures 1-13).

mi-num Lau - da - te Do - mi - num.
 the Lord, O let us praise the Lord.

te Do - mi - num Lau - da - te Do - mi - num.
 us praise the Lord, O let us praise the Lord.

Lau - da - te Do - mi - num Lau - da - te Do - mi -
 O let us praise the Lord, O let us praise the

Lau - da - te Do - mi - num Lau, Lau, Lau - da - te Do - mi -
 O let us praise the Lord, O, O, O let us praise the

nu - m. Lau - da - te Do - mi - num Lau, Lau, Lau - da - te Do - mi -
 Lord. O let us praise the Lord, O, O, O let us praise the

cresc. poco a poco
 Lau - da - te Do - mi - num Lau, Lau, Lau - da - te Do - mi -
cresc. poco a poco
 O let us praise the Lord, O, O, O let us praise the

cresc. poco a poco
 da - te Do - mi - num Lau - da - te
 let us praise the Lord, O let us

num Lau - da - te Do - mi - num Lau, Lau, Lau - da - te Do - mi -
 Lord, O let us praise the Lord, O, O, O let us praise the

num Lau - da - te Do - mi - num Lau, Lau, Lau - da - te Do - mi -
 Lord, O let us praise the Lord, O, O, O let us praise the

Do - mi - num Lau - da - te Do - mi -
 praise the Lord, O let us praise the

Figure 25-2: *Laudate Dominum* (measures 14-28).

B. MATURE WORKS FOR TREBLE CHORUS

Bow Down Thine Ear, O Lord (fig. 26)

VOICING: SSA, soprano solo, *a cappella*

TEXT: Psalm 86: 1-5

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1990, 1992

Walton Music/Hal Leonard Corp. (WH212/HL08500162)

This motet for treble chorus and soprano solo is a dramatic and challenging work to perform, with melodic lines built upon octatonic scale segments and much emphasis on the minor-second interval. Hovland utilizes a *quasi*-ABA form, introduced by a generally quiet section with a slow opening tempo, expressing the text, “Bow down thine ear, O Lord. Hear me, O Lord my God” (see fig. 26-1). A sudden tempo and character shift marks the beginning of a much faster, extended B section, in which Hovland often uses one or more of the voice lines to create a pedal point against another voice used soloistically (see fig. 26-2). These pedal points, together with the fast tempo, sudden dynamic changes, rapid motivic and textual repetitions, and ascending vocal lines create an urgency in this B section that aptly expresses the text, “I cry daily unto thee” (see fig. 26-3).

The piece concludes with a return to the tempo and quiet character of the opening. The musical material of this closing section, however, is derived from that of the B section, rather than that of the opening section. While the parallel sixths of the outer voices, together with the B octave pedal in the inner voices, strongly express the key area of B major, a modal mix created by the minor 2nd interval continues to hold importance all the way through to the ending measures. Steady eighth-note repetition of the B pedal and repeated utterances of, “O Lord my God,” within a large diminuendo gesture create a sense of calm introspection for the ending of this choral prayer (see fig. 26-4).

Bow down thine ear, O LORD

3

Treble Choir a cappella

Psalm 86, 1-5 Egil Hovland 90, op. 87 no. 6

$\text{♩} = 56$

1 *mp* *p*

S I Bow down thine ear, O LORD, bow down thine

S II Bow down thine ear, O LORD, bow down thine

A Bow down thine ear, O LORD, bow down thine

4 *p* *cresc.* *f*

ear, O LORD, bow down thine ear, O LORD my God, hear me:

ear, O LORD, bow down thine ear, O LORD my God, hear me:

ear, O LORD, bow down thine ear, O LORD my God, hear me:

8 *3* *3* *3*

for I am poor and need - y, I am poor and need - y.

for I am poor and need - y, I am poor and need - y.

for I am poor and need - y, I am poor and need - y.

Figure 26-1: *Bow Down Thine Ear, O Lord* (measures 1-9).

10 *dim.* *poco rit.* *p* *a tempo* *pp*
 Bow down thine ear, O LORD. O LORD,
 Bow down thine ear, O LORD. O LORD,
 ear, O LORD, thine ear, O LORD. O

13 *mp* *f* *mp* *f* = 112
 hear me, O LORD, O LORD my God. O thou my
 O LORD, O LORD my God. O thou my
 hear me, O LORD my God. Save thy ser - vant

17 *mp* *f* *mp*
 God, O thou my God,
 God, My God, be mer - ci - ful, be mer -
 trust - eth in thee. O thou my God,

22 *f* *f*
 save thy ser - vant, thy ser - vant
 ful un - to me. O thou,
 save thy ser - vant, thy ser - vant

Figure 26-2: *Bow Down Thine Ear, O Lord* (measures 10-25).

26
 trust - eth in thee: for I cry un - to thee
 thou my God, for I cry un - to thee
 trust - eth in thee: for I cry un - to thee

30
 dai - ly, I cry un - to
 dai - ly, I cry un - to thee dai - ly, I cry un - to thee
 dai - ly, I cry un - to thee dai - ly, I cry un - to thee

34
 thee, I cry, I cry un - to thee, I cry un - to thee, I cry
 dai - ly, I cry, I cry un - to thee, I cry un - to thee
 dai - ly, I cry, I cry un - to thee, I cry un - to thee

38
 dai - ly, I cry un - to
 dai - ly, I cry un - to thee dai - ly, I cry un - to thee
 dai - ly, I cry un - to thee dai - ly, I cry un - to thee

Figure 26-3: *Bow Down Thine Ear, O Lord* (measures 26-41).

103 *soprano solo*
mp espr.
♩ = 56
 O LORD, hear me, hear— me, bow down thine ear, O LORD,—

pp
 O LORD, O LORD, O LORD my God, O LORD my

pp
 O LORD, O LORD, O LORD my God, O LORD my

p
 O LORD, hear me, hear— me, bow down thine ear, O LORD,—

107
 for I am poor and need - y. O LORD, hear me, for

God, O LORD my God, O LORD my God,

God, O LORD my God, O LORD my God, O

for I am poor and need - y. *pp* O LORD my God, O LORD my

110
 thou art my God.

O LORD my God, O LORD my God, O LORD my God.

LORD my God, O LORD my God, O LORD my God.

God, O LORD my God, O LORD my God, my God.

Figure 26-4: *Bow Down Thine Ear, O Lord* (final section, measures 103-112.).

Gloria patri, Op. 137, No. 2(fig. 27)

VOICING: SSA, prepared piano

TEXT: Latin Mass

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1991, 1992

Walton Music/Hal Leonard Corp. (WH209/HL08500159)

Hovland's setting of the "Gloria patri" text, for 3-part *divisi* treble voices and prepared piano, reflects the influence of his experimental period, as evidenced by the unconventional use of the piano. Hovland here utilizes the piano strictly as a percussive instrument. The score includes very specific instructions for executing the piano part, which is accomplished through the use of a timpani stick struck directly on the piano strings in combination with the use of the sustaining quality of the damper pedal. Hovland also calls for amplification of the piano strings, with 2 loudspeakers being placed behind the choir. Although these instructions ideally should be followed in performance, an effective performance can be achieved through traditional use of the piano keys and the addition of the soft pedal.

Hovland infuses the generally major tonality of the choral lines with chromatic writing that arises from his use of octatonic scales and polytonality. He also exploits the diminished 2nd interval that derives from the octatonic scales and scale segments, particularly within the winding melodic lines that he sets in an imitative texture (see fig. 27-2, mm. 34-35). The closing phrase recalls the parallel triadic writing characteristic of Impressionistic music. Hovland here creates an expansive quality that expresses the eternal nature of the text, "et in saecula saeculorum," ("and for generations of generations.") With the final cluster chord (based on the major 2nd interval) at the "Amen," the listener is left with a mystical sense of eternity as the lightness and warmth of the vocal tones linger indefinitely (see fig. 27-3).

Gloria Patri

Treble Choir with Piano

Duration: ca. 3 min. Egil Hovland 91
Op. 137 no. 2

$\text{♩} = 76$

I
S
A

PIANO

p (With a timpani-stick directly on the string.)

p

p

p

Glo -

Glo -

Glo -

5

ri - a, Glo - ri - a, Glo - ri - a Pa -

ri - a, Glo - ri - a, Glo - ri - a Pa -

ri - a, Glo - ri - a, Glo - ri - a Pa -

Figure 27-1: *Gloria patri* (measures 1-8).

28

ri - tu - i San - cto, Spi - ri - tu - i San - cto.

ri - tu - i San - cto, Spi - ri - tu - i San - cto.

ri - tu - i San - cto, Spi - ri - tu - i San - cto.

Sua

31 $\text{♩} = 60$

Si - cut e - rat in prin - ci - pi - o, et nunc, et

Si - cut e - rat in prin - ci - pi - o, et nunc, et

Si - cut e - rat in prin - ci - pi - o, et nunc, et

33 $\text{♩} = 76$

sem - per, et in sæ - cu -

sem - per, et in sæ - cu - la sæ - cu -

sem - per, et in sæ - cu - la sæ - cu - lo - rum,

loco
p

cresc.

Figure 27-2: *Gloria patri* (measures 31-35).

36

la sæ - cu - lo - rum, sæ - cu - la sæ - cu - lo - rum, in
 lo - rum, et in sæ - cu - la sæ - cu - lo - rum, sæ - cu -
 sæ - cu - la sæ - cu - lo - rum, in sæ - cu - la sæ - cu -

39

sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo - rum, in
 lo - rum, in sæ - cu - la sæ - cu - lo - rum, in
 lo - rum, in sæ - cu - la sæ - cu - lo - rum, in

42

sæ - cu - la sæ - cu - lo - rum. A - men.
 sæ - cu - la sæ - cu - lo - rum. A - men.
 sæ - cu - la sæ - cu - lo - rum. A - men.

Figure 27-3: *Gloria patri* (measures 36-45).

C. MATURE WORKS FOR MIXED CHORUS

Introits for the Church Year: *Lent - Easter - Pentecost*

(See above for Nos. 1-4 of this collection.)

EDITOR: Philip Brunelle

TRANSLATOR: Gracia Grindahl

PUB. INFO: Walton Music/ Hal Leonard Corp., 1998

(WWH102/HL08051358)

5. The Angel Said to the Woman (1998) (fig. 28)

VOICING: SATB, organ

TEXT: Matt. 26: 5-6a (**Easter Day**)

This expressive setting for Easter Day is built primarily on traditional triadic harmonies. Hovland, however, punctuates the choral writing with unexpected harmonic turns, moving freely between several key areas *via* major/minor modal mix, secondary harmonies, and much emphasis on B-flat (bVI of the opening key of D major). He delineates the narrative introduction to the text with a phrase that sets up an extended dominant passage in the key of D major, reserving the tonic for the words spoken by the angel, “Do not be frightened.” With the introduction of the minor third and flat-sixth scale degrees, d minor becomes the prevailing sonority before giving way to the new key area of F major. After only after a few bars, secondary harmonies (mm. 19-20) lead to a phrase expressing C major, which in turn becomes an extended subdominant for the final key area of G major.

In addition to the unpredictable harmonic turns, unexpected sixteenth-note rhythmic passages (mm. 9-10; 21-22) present a challenge to the performers, while enhancing the overall interest of this joyful Easter introit (see fig. 28).

Easter

THE ANGEL SAID TO THE WOMEN

for S.A.T.B. Chorus with Organ Accompaniment

Text from
Matt. 26:5-6a
English Text by
Gracia Grindal

Music by
Egil Hovland

J = 60 *mp*

S
A

The an - gel - said to the wom - en:

T
B

mp

Organ

p

Manual

Ped.

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Figure 28-1: *The Angel Said to the Women* (measures 1-4).

5 *p* *cresc.* 13

"Do not be fright - ened. I know you are seek - ing Je - sus, -

p *cresc.*

pp *mf*

8 *f* *f*

who was cru - ci - fied. I

f *f*

8

10

know you are seek - ing, I know you are seek - ing, af - ter

p *p*

10 *mf* *p*

Figure 28-2: *The Angel Said to the Women* (measures 5-11).

20 just as he prom - ised. For *f*

20 *f*

22 he is not here, for he is not here, he has ris - en, he has *p*

22 *mf* *p*

24 *ritard.* *Lento* *p*

ris - en, just as he prom - ised." *p*

24 *pp* *ritard.*

Figure 28-3: *The Angel Said to the Women* (measures 20-26).

6. **Let Us Go Up to Jerusalem** (1998) (fig. 29)

VOICING: SAB, *a cappella*

TEXT: Luke 18: 31 (**Lent**)

Hovland's ability to create effective moments of musical tension and drama is clearly evident in his setting of "Let Us Go Up to Jerusalem." He depicts the sense of forward movement inherent in the text through chromatically ascending vocal lines, painting a very tangible image of the trepidation of Jesus' followers as they move toward the coming crucifixion. It is in the contrasting B section of the ABA form of this motet that Hovland expresses the dramatic nature of the text ("for all that the prophets have written concerning God's Son shall soon come to pass"). The contrasts of tempi, rhythm, dynamic, and texture, along with the angular shape of the melodic lines effectively serve to create a heightened sense of tension and urgency in this contrasting section (see fig. 29-1).

This motet illustrates Hovland's penchant for moving through many key areas, here beginning in g minor and later passing through a minor and C# minor in the B section. A strong cadence on D#6 leads to a return of the A section, now expressing the key of G# minor rather than the opening key of g minor. The highly chromatic nature of the melodic lines quickly brings about tonal instability once again before a diminished-seventh half cadence on E establishes the final key area of F major. Hovland finishes with a brief *Lento* phrase, which functions as a concluding extension to this second A section (see fig 29-2).

Lent

LET US GO UP TO JERUSALEM

for S.A.B. Chorus, a cappella

Text from
Luke 18:31
English Text by
Gracia Grindal

Music by
Egil Hovland

♩ = 72
p

S
Let us go up to Je - ru - sa - lem, let us go up to Je -

A
p
Let us go up to Je - ru - sa - lem, let us go up to Je -

B
p
Let us go up to Je - ru - sa - lem, up to Je -

6
ru - sa - lem, go up, go up, up to Je - ru - sa -

ru - sa - lem, go up, up to Je - ru - sa -

ru - sa - lem, go up, go up, up to Je - ru - sa -

11 *poco più mosso* ♩ = 88 *mf*

lem, for

lem, *mf* for all that the pro - phets have writ -

lem, *mf* for all that the pro - phets have writ - ten, have writ -

Figure 29-1: *Let Us Go Up to Jerusalem* (A section, B section [beg.] of ABA form).

27 *ritard.* *p*
 God, it shall come to pass.
p
 God, it shall come to pass.
p
 God, it shall come to pass.

30 *J = 72* *pp* *p*
 Let us go up to Je - ru - sa - lem. let us go up to Je -
pp *p*
 Let us go up to Je - ru - sa - lem. let us go up to Je -
pp *p*
 Let us go up to Je - ru - sa - lem. up to Je -

35
 ru - sa - lem, go up, go up, up to Je -
 ru - sa - lem, go up, up to Je -
 ru - sa - lem, go up, go up, up to Je -

39 *ritard.* *Lento* *pp*
 ru - sa - lem, up to Je - ru - sa - lem.
pp
 ru - sa - lem, up to Je - ru - sa - lem.
pp
 ru - sa - lem, up to Je - ru - sa - lem.

Figure 29-2: *Let Us Go Up to Jerusalem* (end of B section, return of A section).

Karen Boye's Evening Prayer (Aftonbön) (fig. 30)

VOICING: SATB, *a cappella*

TEXT: Karen Boye, English text by Gracia Grindahl

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1990

Walton Music/Hal Leonard Corp. (WWH101/HL08500349)

(Swedish text version, Norsk Musikforlag A/S, Oslo, 1990)

This piece is named for the author of the text, a Swedish writer of the early 20th century who struggled against the social and ethical conventions of the time. Her tension eventually became so great that she tragically ended her own life at the age of 41.

Hovland's setting of Karen Boye's text is filled with stunning moments of artistry and text painting that beautifully express the author's fervent prayer for transformation.

Hovland again crafts an ABA form with an extended ending, as illustrated above in the discussion of *Let Us Go Up to Jerusalem*. The slow opening of the piece reflects the quiet stillness of this evening prayer through simple, diatonic, chordal writing expressing G major. Within the chordal texture, the soprano and tenor lines reveal a melody/counter-melody relationship for the first four bars of this lyrical opening section.

The faster-moving rhythms, *forte* dynamic and *poco agitato* tempo indication of the B section (see fig. 30-3, m. 21) create a sense of urgency as the text takes on an active character. Quickly cascading stepwise lines (expressing the Phrygian mode) in alternation with angular, perfect-fourth leaps depict the author's plea for God to

transform all her “harmful thoughts and actions,” to “heal and make them new and whole again” (see figs. 30-4).

The chromaticism and tonal instability of these bars resolve with a cadence on the dominant, D major, setting up the return to the opening material and key of the A section, and exquisitely expressing the text, “transform their dust to diamond” (see fig. 30-5, mm. 40-42). The final eight bars function as an extension to the return of the A section, solidifying the return to the key of G major, and depicting the restful repose that concludes the prayer.

KARIN BOYE'S EVENING PRAYER

(Aftonbön)

Text by
Karin Boye
English Text by
Gracia Grindal

for S.A.T.B. Chorus, a cappella

Music by
Egil Hovland

mp
♩ = 52

S
Now I lay me down in si - lence, In this still and qui - et

A
mp
Now lay down in si - lence, This still qui - et

T
mp
Now I lay me down in si - lence, In this still and qui - et

B
mp
Now lay down in si - lence, This still qui - et

Piano
(for rehearsal only)
mp

4
hour. Sor - row's hold on me is

4
hour. Sor - row's hold on me is

4
hour. Sor - row's hold on me is

4
hour. Sor - row's hold on me is

Figure 30-1: Karen Boye's Evening Prayer (beginning of A section).

fad - ing, Clam - 'ring voic - es lose their pow - er.

fad - ing, Clam - 'ring voic - es lose their pow - er.

fad - ing, Clam - 'ring voic - es lose their pow - er.

fad - ing, Clam - 'ring voic - es lose their pow - er.

12 ♩ = 69 (*poco più mosso*)

mp

Take this day which now is end - ed. Let me rest un - til to -

mp

Take this day now end - ed. Let me rest un -

mp

Take this day which now is end - ed. Let me rest un - til to -

12 ♩ = 69 (*poco più mosso*)

mp

Figure 30-2: Karen Boye's *Evening Prayer* (end of A section, beg. of B section).

15 *mf*

For I know, — for I

mor - row, For I know, — for I know,

til to - mor - row, For I know, I know,

mor - row, For I know, I know,

15 *mf*

f $\text{♩} = 80$ (*poco agitato*)

know, — that you can fin - ish what I

for I know, — for I know can fin - ish what I

for I know, I know can fin - ish what I

for I know, for I know can fin - ish what I

19 *f* $\text{♩} = 80$ (*poco agitato*)

Figure 30-3: Karen Boye's Evening Prayer (B section cont.).

found of joy or sor - row. All my harm - ful
 found of joy or sor - row. All my harm - ful
 found of joy or sor - row.— All my harm - ful
 found of joy or sor - row. All my harm - ful

23
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,

28
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,

28
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions, Heal and make them,
 thoughts and ac - tions, thoughts and ac - tions,— Heal and make them,

Figure 30-4: *Karen Boye's Evening Prayer* (B section cont.).

40 *ritard.*

dust to dia mond.

dust to dia mond.

dust to dia mond.

dust to dia mond.

40 *ritard.*

♩ = 52 (Tempo I)

44 *mp*

Lift them up and bear them from me, I will leave them in your

mp

Lift and bear them from me, Leave them in your

mp

Lift them up and bear them from me, I will leave them in your

mp

Lift and bear them from me, Leave them in your

♩ = 52 (Tempo I)

Figure 30-5: *Karen Boye's Evening Prayer* (end of B section, return of A section).

Credo, Op. 137, No. 1 (fig. 31)

VOICING: SATB, *a cappella*

TEXT: Latin Mass

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1991, 1992

Walton Music Corp. (WH211/HL08500161)

The final piece from this category of works is Hovland's setting of the Credo text, one of his most significant mature works for choir, composed in 1990/91. It is the first of the two pieces that comprise Opus 137, the second being the *Gloria patri* setting for treble voices and prepared piano, discussed earlier in this section. His manner of juxtaposing contrasting stylistic approaches imbues the work with a strongly pictorial depiction of this portion of the Mass text, so rich in imagery. Hovland achieves an extensive degree of chromaticism and color throughout the length of the work, often expressing choral lines that are angular in shape, octatonically derived, and emphasizing the tri-tone interval. Hovland moves with remarkable fluidity between the highly chromatic, non-harmonic writing to contrastingly homophonic, tonal material in this very effective and vocally demanding piece. (See Ch. 4 for further discussion and analysis of this piece.)

CREDO

for mixed choir a cappella

3

Egil Hovland 90/91
op. 137 no. 1

♩ = 116

ff

S
Cre - do in u - num De - um, Pa - trem o - mni - po -

A
Cre - do in u - num De - um, Pa - trem o - mni - po -

T
Cre - do in u - num De - um, Pa - trem o - mni - po -

B
Cre - do in u - num De - um, Pa - trem o - mni - po -

PIANO
ff

♩ = 116

6
ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

Figure 31-1: *Credo* (measures 1-8).

9

rit.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

13 $\text{♩} = \text{ca. } 100$

pp

Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp

Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp

Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp

Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

$\text{♩} = \text{ca. } 100$

pp

p

Figure 31-2: *Credo* (measures 9-18).

168 23 *rit.*

men. A - men. A - men.

men. A - men. A - men.

men. A - men. A - men.

men. A - men. A - men.

rit.

171 *al ♩ = 80*

A - men. A - men.

A - men. A - men.

A - men. A - men.

A - men. A - men.

al ♩ = 80

A - men. A - men.

A - men. A - men.

Figure 31-3: *Credo* (measures 168-173).

III. DRAMATIC (MORE DIFFICULT) WORKS

The third category of Hovland's mature choral works comprises those characterized by a dramatic expression of text and music. Although the composer gives many of his works a dramatic flair, the pieces in this category are those in which a sense of drama is the overriding characteristic. Because these works are built upon advanced harmonic and rhythmic writing techniques, varying tempi, demanding choral textures, etc., they are generally more challenging to perform.

A. EARLIER EXAMPLES (of general style type):

How Long, O Lord (fig. 32)

VOICING: SSAATTBB, *a cappella*

TEXT: from Psalm 13

PUB. INFO: Walton Music/Hal Leonard Corp., 1968 (W2901/HL8500911)

To Kjell Bondevik
HOW LONG, O LORD

1

For Mixed Choir
A Cappella

From Psalm 13

EGIL HOVLAND

The musical score is written in 4/4 time with a tempo of quarter note = 50. It features five vocal parts: Soprano, Alto, Tenor, Bass, and Piano (for rehearsal only). The lyrics are: "How long, O Lord, how long will you forget me, for ever?". The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). The piano part is marked "Piano (for rehearsal only)".

Figure 32-1: *How Long, O Lord* (measures 1-8).

long, O Lord, how long, O Lord, how long- shall my e - ne-my be ex - al- ted

long, O Lord, how long, O Lord, how long- shall my e - ne-my be ex - al- ted

long, O Lord, how long, O Lord, how long- shall my e - ne-my be ex - al- ted

long, O Lord, how long, O Lord, how long- shall my e - ne-my be ex - al- ted

o - ver me, ex- al- ted o - ver me? Con- si- der and an- swer me, O Lord, con- si- der and

o - ver me, ex- al- ted o - ver me? Con - si- der and an- swer me, O Lord, con-

o - ver me, o - ver me? Con- si- der and an- swer me, O

o - ver me, o - ver me? Con - si- der and an- swer

Figure 32-2: *How Long, O Lord* (measures 25-30).

Musical score for "How Long, O Lord" (measures 29-34). The score includes vocal parts for Soprano I, Soprano II, Alto, Tenor, and Bass, along with piano accompaniment. The tempo is marked "(♩ = 60, sempre)" and dynamics include "pp", "p dolce", and "a tempo". The lyrics are: "an - swer me. My O Lord, For I have trust-ed in your stead-fast love. My O Lord, my God, God, For I have trust-ed in your God, O Lord, my God, my God, O Lord, my God, heart shall re-joyce in your sal - va - tion, O Lord, my God,"

Figure 32-3: *How Long, O Lord* (measures 29-34).

The Law and the Prophets/Loven og profeten (fig. 33)

VOICING: SATB (divisi), *a cappella*

TEXT: Luke 16: 16

PUB. INFO: Walton Music/Hal Leonard Corp., 1981 (WH190/HL08500146)
(Norwegian text version, Norsk Musikforlag A/S, Oslo, 1969)

To Olie Ljungdahl

The Law and the Prophets

For Mixed Chorus

Luke 16:16

Egil Hovland

The musical score is for a mixed chorus and piano accompaniment. It is in common time (C) with a tempo of quarter note = 60. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-4) features Tenor (T) and Bass (B) parts with lyrics: "The law and the pro-phets were un-til John, were un-til". The second system (measures 5-8) features Soprano (S), Alto (A), and Tenor/Bass (T/B) parts. The Soprano part begins at measure 5 with the lyrics: "The law and the pro-phets were un-til". The Alto part begins at measure 5 with the lyrics: "The law and the pro-phets were un-til John, were un-til". The Tenor/Bass part begins at measure 5 with the lyrics: "John, un-til John, were un-til". The third system (measures 9-12) features Soprano (S), Alto (A), and Tenor/Bass (T/B) parts. The Soprano part begins at measure 9 with the lyrics: "John, the law and pro-phets were 'til John, were 'til John, 'til". The Alto part begins at measure 9 with the lyrics: "John, 'til John, the law and the pro-phets were un-til". The Tenor/Bass part begins at measure 9 with the lyrics: "John, the law and the pro-phets were un-til". The score includes piano dynamics (p) and various musical notations such as rests, slurs, and ties.

Figure 33-1: *The Law and the Prophets* (measures 1-12).

25

(Tutti) *mf* Who com -

(Tutti) *mf* Who com - eth en - ters

(T. solo ad lib.) *f* *mf* Who com - eth en - ters it with power, Who -

dom, Who com - eth en - ters it with

eth en - ters it with power, en - ters it with power,

it with power, en - ters it with power,

so en - ters it with power, with power,

power, en - ters it with power,

30

ff *poco stringendo* *3* Who - so en - ters comes in with

ff Who - so en - ters comes in with

ff Who - so en - ters comes in with

ff Who - so en - ters comes in with

Who - so en - ters comes in with

Figure 33-2: *The Law and the Prophets* (measures 25-31).

S power, en - ters him in with power, en - ters him in with
 A power, en - ters him in with power, en - ters him
 T power, en - ters him in with power, en - ters him in
 B power, en - ters him in with power,

S *Rit.* power, with power. 35
 A in with power, with power.
 T with power, en - ters him in with power. **Lento** *p* The law and the
 B en - ters him in, en - ters him in with power. *p* And the

Lento molto 40 *ppp*
 S ...were un - til John, 'til John. *ppp*
 A ...were un - til John, were un - til John, 'til John. *ppp*
 T pro - phets were un - til John, were un - til John, 'til John. *ppp*
 B pro - phets were un - til John, were un - til John, 'til John. *ppp*

Figure 33-2: *The Law and the Prophets* (measures 32-40).

Jerusalem (fig. 34)

VOICING: SATB (divisi), soprano solo, *a cappella*

TEXT: Luke 19: 42-44, English text by Leland B. Sateren

PUB. INFO: Walton Music Corp. (WH179/HL08500135)

(Norsk text version, Norsk Musikforlag A/S, Oslo, 1970, 1978)

JERUSALEM

Mixed Chorus, a cappella with Soprano solo

Luke 19: 42-44
English Text by
LELAND B. SATEREN

EGIL HOVLAND

$\text{♩} = 66$

Alto: *pp* Je - ru - sa - lem, *mf* Je - ru - sa - lem, *pp*

Tenor: *pp* Je - ru - sa - lem, *mf* Je - ru - sa - lem, *pp*

Bass: *pp* Je - ru - sa - lem, *mf*

Soprano: *p* Would that to-day you knew the things that make for peace, knew the things that make for

Alto: lem, Je - ru - sa - lem, Je - ru - sa -

Tenor: lem, Je - ru - sa - lem, Je - ru - sa - lem.

Bass: *pp* Je - ru - sa - lem, Je - ru - sa - lem.

$\text{♩} = 92$

peace!

Alto: lem. From your eyes they now are hid - den.

Tenor: But no.

Bass: But no.

Figure 34-1: *Jerusalem* (measures 1-14).

$\text{♩} = 100$ *ff* *ff* Agitato ($\text{♩} = 120$)

For the days shall come up - on you, when all your en - e - mies will build, will

ff *ff*

when all your en - e - mies will

cresc.-----

build up ram - parts a - round you, then they will en - com - pass you, ---

cresc.-----

build, will build up ram - parts a - round you, then they will en - com - pass

ff *cresc.*-----

then they will en - com - pass you, sur -

(cresc.)-----

sur - round - ing you, sur - round - ing you on all sides, shall

(cresc.)-----

you, sur - round - ing you, sur - round - ing you on all sides, shall dash you

(cresc.)-----

round - ing you, sur - round - ing you on all sides shall dash you and your

mf cresc.-----

shall dash you and your chil -

Figure 34-2: *Jerusalem* (measures 15-16).

Saul (fig. 35).

VOICING: SATB, narrator, organ

TEXT: Acts 8: 1-4, 7 and 9: 1-4

PUB. INFO: Walton Music/Hal Leonard Corp. (WM126/HL08500232)

(Norwegian text version, Norsk Musikforlag A/S, Oslo, 1972)

SAUL

(For Narrator, Mixed Chorus, and Organ)

Acts 8: 1-4, 7 and 9: 1-4
Adapted, F.P.

EGIL HOVLAND

NARRATOR: And on that day a great persecution arose against the church in Jerusalem; and they were all scattered throughout the region of Judea and Samaria, except the apostles, Devout men buried Stephen, and made great lamentation over him.

4-5" | ← But Saul laid waste the church, and entering house after house, he dragged off men and women and committed them to

Canon I. T. *) Women; Enter Independently approximately 1/8 second apart.

S
A
pp Saul breathing threats and murder against the dis - ci - ples of the Lord.

NAR. prison. Now those who were scattered went about preaching the word. Unclean spirits came out of many who were possessed, crying with a loud voice; and many who were paralyzed or lame were healed.

S
A
Canon I. T. *) Same as women.

T
B
pp Saul breathing threats and murder against the dis - ci - ples of the Lord.

NAR. 4-5" | Saul breathing threats and murder against the disciples of the Lord. ca. 8-10" poco a poco agitato molto

S
A
pp cresc cresc

T
B
pp cresc

attacca:

*) I. T. = Individual tempos. Each singer sets his own tempo independent of others. All stop at director's signal.

Figure 35-1: Saul (opening section).

Soprano
Alto

Tenor
Bass

ff

Saul, Saul, Saul, Saul, Saul, Saul still breath-ing

threats_ and mur-der a - gainst the_ dis - ci - ples of the Lord. _____

Organ

NAR. He went to the high priest and asked him for letters to the synagogues at Damascus.

Pedal

Figure 35-2: *Saul* (measures 2-12).

10 *Sempre agitato*

S. *ff* why, — why, *ff* why, — why,

A. *ff* why, — why,

T. *ff* why, — why, *ff* why, — why,

ff

poco a poco allargando - - -

S. why, — why? —

A. why, — why? —

T. why, — why? —

B. *ff* why, — why? —

poco a poco allargando - - - *fff* *m. s.* *fff*

Figure 35-3: *Saul* (measures 61-67).

Molto lento e calmo ♩ = 40

The musical score is divided into two systems, each containing four staves. The first system features vocal lines with lyrics: "You per - se - cute me?" and "Why do you per - se - cute me?". The second system features vocal lines with lyrics: "Saul!" and piano accompaniment. Dynamics include *pp*, *ppp*, and *pppp*. The tempo is marked *Molto lento e calmo* with a quarter note equal to 40 beats.

Figure 35-4: *Saul* (measures 68-72).

B. MATURE WORKS FOR MIXED CHORUS

Return, My Soul (fig. 36)

VOICING: SATB (divisi), soprano solo, *a cappella*

TEXT: Psalm 116: 7, 5, 8, 3, 4

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1986 (N.M.O. 9738)

This psalm setting, written originally in English, is a substantive work comprising a sectional form. Throughout, Hovland juxtaposes three contrasting styles that are clearly delineated via the sectional format, each style occurring twice within the piece, and each section (with the exception of the last) expressing a new key area. (ABCBC/transition/A+ext.).

The first section opens with a serene character created by the quiet, low timbre of the choir's sustained chordal writing. The soprano soloist assumes the voice of the psalmist as she interjects plaintive figures over the slowly ascending chordal motion of the choir. An abrupt and dramatic character shift occurs with the beginning of the second section (see fig. 36-2, 36-3, mm. 13 ff.), as the quick tempo, dotted-rhythmic figures, and accents immediately signal a brisk, joyful quality, expressing, "for the Lord hath dealt bountifully with thee." Hovland beautifully expresses the text of the following bars, "Gracious, gracious is the Lord, and righteous," with sweeping melodic gestures in the soprano (*tutti*) line over a fluid eighth-note underpinning in the lower voices (see fig. 36-3, mm. 19-22). A dramatic half cadence gives way to the third style section (see fig. 36-4, mm. 37-38), in which the soprano soloist sings a lyrical melodic line over dense (7-part), sustained chordal movement in the SATB voices.

A short recalling of the dotted-rhythmic material of the second section foreshadows the full return of that material in the ensuing section. Hovland interestingly

chooses to use an exact repetition of the second section at this point, transposed up by a half-step, from A major to B-flat major.

An exact repetition also forms the return of the third section, again transposed by up a half step, continuing through measure 84 (see fig. 36-5). At this point, Hovland inserts transitional material that encompasses angular, unison vocal lines, contrastingly melismatic 4-part writing, and a second recalling of the dotted-rhythmic material (fig. 36-6, mm. 94-95). He then creates another sudden dramatic shift by juxtaposing the intensity of the transitional section with a return to the quiet, serene nature of the opening material. This marks the only point in the work where the recurring material returns in its original key (G major). With the slow harmonic motion and extended length of this final section, Hovland masterfully shapes an aural image of the peaceful rest that is the essence of the text, "Return, my soul, return unto thy rest" (fig. 36-7).

RETURN, MY SOUL

1

Duration: ca 6 min.

Motet for mixed choir
Psalm 116, 7.5.8.3.4.

Egil Hovland 86
op. 87 nr. 5

♩ = 56

Sopr. solo

S *pp*
Re - turn, re - turn, O my soul, un - to thy

A *pp*
Re - turn, re - turn, O my soul, un - to thy

T *pp*
Re - turn, re - turn, O my soul, un - to thy

B *pp*
Re - turn, O my soul, re - turn, O my soul, re - turn, O my soul, re -

re - turn, my soul, _____

rest, O my soul, re - turn, my soul, un - to thy

rest, O my soul, re - turn, my soul, un - to thy

rest, O my soul, re - turn, my soul, un - to thy

turn, O my soul, re - turn, O my soul, re - turn, my soul, re -

Figure 36-1: *Return, My Soul* (measures 1-6).

Musical score for measures 7-13 of "Return, My Soul". The score is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The lyrics are:

Re - turn, my soul, un - to thy rest, my soul; _____
 rest, O my soul, un - to thy rest, un - to thy
 rest, O my soul, — un - to thy rest, un - to thy
 rest, O my soul, un - to thy rest, un - to thy
 turn, O my soul, re - turn, O my soul, un - to thy rest, un - to thy

Musical score for measures 10-13 of "Return, My Soul". The score is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a *rit.* (ritardando) marking. The tempo is marked $\text{♩} = 112$ Joyful. The dynamics include *rit. pp* (ritardando, pianissimo) and *mp* (mezzo-piano). The lyrics are:

rest, my soul, re - turn, O my soul, re - turn, my soul; for the
 rest, my soul, re - turn, my soul, re - turn, my soul; for the
 rest, my soul, re - turn, my soul, re - turn, my soul; for the
 rest, O my soul, re - turn, my soul, re - turn, my soul; for the

Figure 36-2: *Return, My Soul* (measures 7-13).

S *mf* 15 *f*
 LORD, the LORD, the LORD hath dealt boun - ti -
 A *mf* *f*
 LORD, the LORD, the LORD hath dealt boun - ti -
 T *mf* *f*
 LORD, the LORD, the LORD hath dealt boun - ti -
 B *mf* *f*
 LORD, the LORD, the LORD hath dealt boun - ti -

S *mp* 20
 ful - ly with thee. Gra - cious, gra - cious is the
 A *mp*
 ful - ly with thee. Gra - cious is the LORD, yea, gra - cious is the LORD,
 T *mp*
 ful - ly with thee. Gra - cious is the LORD, yea, gra - cious is the LORD,
 B *mp*
 ful - ly with thee. Gra - cious is the LORD, yea, gra - cious is the LORD,

S *cresc.* *f*
 LORD, and right - eous, yea, our God is mer - ci - ful, yea.
 A *cresc.* *f*
 gracious is the LORD, and right - eous, yea, our God is mer - ci - ful, yea.
 T *cresc.* *f*
 gracious is the LORD, and right - eous, yea, our God is mer - ci - ful, yea.
 B *cresc.* *f*
 gracious is the LORD, and right - eous, yea, our God is mer - ci - ful, yea.

Figure 36-3: *Return, My Soul* (measures 14-24).

The musical score is for the hymn "Return, My Soul" and consists of two systems of staves. The first system includes five vocal parts: Soprano solo, Soprano, Alto, Tenor, and Bass. The Soprano solo part begins with a *rit.* marking and a fermata over the first two measures, followed by *mf a tempo* starting at measure 40. The other vocal parts also begin with *rit.* and *p a tempo*. The lyrics for the first system are: Soprano solo: "thou hast de - live - red my soul from"; Soprano: "mer - ci - ful, yea. thou hast de - live - red my soul from"; Alto: "mer - ci - ful, yea, — thou hast de - live - red, thou hast de - live - red my soul from death,"; Tenor: "mer - ci - ful, thou hast de - live - red my soul from"; Bass: "mer - ci - ful, thou hast de - live - red my soul from". The second system continues the lyrics: Soprano solo: "death. — mine eyes — from tears, — and my feet — from"; Soprano: "death, — mine eyes from tears, — my feet, — my"; Alto: "and mine eyes, — mine eyes from tears, my feet, my feet from"; Tenor: "death, — mine eyes from tears, — my feet, — my"; Bass: "death, mine eyes from tears, my feet, my".

Figure 36-4: *Return, My Soul* (measures 37-44).

85

fal - ling.

fal - ling, mine eyes from tears, and my feet from fal - ling. The sor - rows of

fal - ling mine eyes from tears, and from fal - ling. The sor - rows of

fal - ling, mine eyes from tears, and my feet from fal - ling. The sor - rows of

fal - ling, mine eyes from tears, and from fal - ling. The sor - rows of

90

S death. the sor - rows of death com - passed me, and the pains — of

A death. the sor - rows of death com - passed me, and the pains — of

T death. the sor - rows of death com - passed me, and the pains — of

B death. — the sor - rows of death com - passed me, and the pains — of

Figure 36-5: *Return, My Soul* (measures 84-91).

hell got hold, the pains of hell got hold, the hell got hold u-pon me. *poco rit.* 95

hell got hold, the pains, the pains of hell got hold, the hell got hold u-pon me. *poco rit.*

hell got hold, the pains, the pains of hell got hold, the hell got hold u-pon me. *poco rit.*

hell got hold, the pains, the pains of hell got hold, the hell got hold u-pon me. *poco rit.*

Then called I u-pon the name of the LORD; o LORD. I be- *ff* ♩=96

Then called I u-pon the name of the LORD; o LORD. I be- *ff*

Then called I u-pon the name of the LORD; o LORD. I be- *ff*

Then called I u-pon the name of the LORD; o LORD. I be- *ff*

seech thee, de-li-ver my soul. Re- *ff > rit.* 100 *pp* Tempo I (♩=56)

seech thee, de-li-ver my soul. Re- *ff > rit.* *pp*

seech thee, de-li-ver my soul. Re- *ff > rit.* *pp*

seech thee, de-li-ver my soul. Re- *ff > rit.* *pp*

Figure 36-6: *Return, My Soul* (measures 92-103).

115

S rest, my soul, re - turn, my soul.

II rest, O my soul, re - turn, O my soul, re - turn un - to thy

A rest, my soul, re - turn, my soul.

T rest, O my soul, re - turn, O my soul, re - turn, O my soul, re -

B rest, O my soul, re - turn, O my soul, re - turn, O my soul, re -

p rit. re - turn, my soul, my soul.

p rest, my soul, re - turn, my soul, my soul.

p rit. re - turn, O my soul, my soul.

p turn, O my soul, re - turn, O my soul, my soul.

p turn, O my soul, re - turn, O my soul, my soul.

Figure 36-7: *Return, My Soul* (measures 115-120).

Be With Us (Bli hos oss) (fig. 37)

VOICING: SATB (divisi), organ

TEXT: Luke 24, 29; John 2: 3-10, English text by Leland B. Sateren

PUB. INFO: Norsk Musikforlag A/S, Oslo, 1979

Walton Music/Hal Leonard Corp. (WH189/HL08500145)

In this effective setting Hovland expresses the dramatic nature of the text, drawn from the Gospels of Luke and John, with many of the same stylistic devices found in his setting of the Credo text. Here he exploits to an even greater degree the dramatic quality of unison vocal writing to express the strong, *forte* sections of the piece. In characteristic form, Hovland juxtaposes diverse textures throughout to express the various sections of text and their respective characters.

The piece begins with the altos singing a warm, lyrical solo line that is embedded within a lush, four-part, *a cappella* chordal texture created by the bass, tenor, and *divisi* soprano lines. This quiet, opening A section of the ABA format expresses an essentially tonic-dominant-tonic progression in Ab major, as the basses ascend slowly in stepwise motion (see fig. 37-1). The full, chordal texture then gives way to contrasting material, in which unison, chant-like writing is supported by sustained, chordal writing in the organ accompaniment, creating a *quasi*-recitative character (see fig. 37-2). Several instances of unison writing characterize this middle, or B section, reflecting Hovland's foundation in Gregorian chant. Consequently, a large portion of the piece is both unmetered and unmeasured.

In addition to the recitative-like style, Hovland employs a variety of textures, tonal centers, and expressive devices to depict the text of this extended B section, including: declamatory, unison and two-part writing; the use of triplet quarter-note rhythms to create a dramatic, declamatory character; three-part blocked, chordal writing

in the men's voices; and, four-part, homorhythmic writing. His use of the organ in the B section demonstrates various functions, ranging from the simple, diatonic, chordal support of the recitative-like sections to the harmonically and rhythmically colorful accompaniment that characterizes the majority of this section. Hovland's skillful writing for the organ greatly enhances the dramatic nature of the work.

A dramatic and rhythmic *crescendo* gesture expresses the text, "But I will sacrifice unto thee with songs of thanksgiving." Here the voices enter in *stretto*-like imitation (one beat apart), or "agitation"-imitation, a favorite compositional device found in many of Hovland's choral works (see fig. 37-3).¹⁰⁰ The *crescendo* culminates with a final, unison, *fortissimo* statement expressing, "This I have promised." An enharmonic shift from B major to the key area of Ab major marks the beginning of a seven-bar link, in which the organ and voices express a dominant prolongation (in Ab major, see figs. 37-4, 37-5). Hovland then restores the peaceful calm of the opening, *a cappella* section with a slightly varied restatement, rounding out the ABA form and bringing it to a beautifully intimate close (see fig. 37-5).

¹⁰⁰ Olien, p. 118.

Commissioned for the 50th anniversary of the
Stavanger, Norway, Cathedral Choir

3

BE WITH US

For Mixed Chorus and Organ

Luke 24, 29; John 2, 3-10
English text by Leland B. Sateren

EGIL HOVLAND, 1978
Op. 87, No. 3

$\text{♩} = 48$

Soprano
Be with us, be with us, be with us, be with us, —

Alto
O be with us, O be with us! The day is o'er and eve - ning

Tenor
Be with us, be with us, be with us, — be with us! —

Bass
Be with us, be with us, be with us, be with us,

S
be with us! Eve - ning, eve - ning comes. —

A
comes, — and eve - ning comes. O be with us!

T
Eve ning comes. — Be with us, be with us!

B
be with us, O be with us.

Figure 37-1: *Be With Us* (mm. 1-8, A section of ABA form).

$\text{♩} = 108$

S
A

T
B

Organ

mp

I cried from the depths of

mp

I cried up - on the Lord in my need, and my prayers be heard.

w p

Man.

hell and you heard my cry.

mf

For you had cast me in - to the sea, floods did com-pass

mf

All your bil-lows, all your waves, they passed o - ver me. From you I

me a - bout. I then said:

f

Be With Us (SATB) - 8

Figure 37-2: *Be With Us* (m. 9, beginning of B section of ABA form).

van - i - ties for - sake_ their mer - cy. But I will sac - ri - fice

van - i - ties for - sake their mer - cy. But I will sac -

van - i - ties for - sake their mer - cy. But I will

van - i - ties for - sake their mer - cy. But

S

A

T

B

O

Ped.

The first system of the musical score features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The vocal lines are written in a treble clef with a key signature of one sharp (F#). The lyrics are: 'van - i - ties for - sake_ their mer - cy. But I will sac - ri - fice'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the piano part.

poco a poco cresc.

un - to thee with songs of thanks-giv - ing, with songs of thanks-giv - ing, I will sac - ri - fice

poco a poco cresc.

ri - fice un - to thee with songs of thanks-giv - ing, with songs of thanks-giv - ing, I will sac -

poco a poco cresc.

sac - ri - fice un - to thee with songs of thanks-giv - ing, with songs of thanks-giv - ing, I will

poco a poco cresc.

I will sac - ri - fice un - to thee with songs of thanks-giv - ing, with songs of thanks-giv - ing,

poco a poco cresc.

The second system continues the vocal and piano parts. It features a 'poco a poco cresc.' (poco a poco crescendo) marking above the vocal lines. The lyrics are: 'un - to thee with songs of thanks-giv - ing, with songs of thanks-giv - ing, I will sac - ri - fice'. The piano accompaniment continues with chords and a bass line, also marked with 'poco a poco cresc.'.

Figure 37-3: *Be With Us* (m. 16, B section of ABA form).

un - to thee with songs, un - to thee, un - to thee with songs. *ff*
 ri - fice un - to thee with songs, un - to thee, un - to thee with songs. *ff*
 sac - ri - fice un - to thee with songs, un - to thee, un - to thee with songs. *ff*
 I will sac - ri - fice un - to thee with songs. *ff*

ff This have I prom - ised, have prom - ised.
ff This have I prom - ised, have prom - ised.
ff This have I prom - ised, have prom - ised.
ff This have I prom - ised, have prom - ised.

Figure 37-4: *Be With Us* (mm. 16-17, B section of ABA form).

S *mf* Sal - va - tion is of the Lord. *p*
 A *mf* Sal - va - tion is of the Lord. *p*
 Q *p* *pp*
 ♩ = 44 *pp* *poco cresc.* *attacca:* *mp*
 S *pp* O be with us, be with us, be with us, be with us, *mp*
 A *mp* O be with us, o be with us! The day is o'er and eve ning *poco cresc.* *mf*
 T *pp* O be with us, be with us, be with us, be with us! *poco cresc.* *mp*
 B *pp* O be with us, be with us, be with us, be with us, *mp*
 S *dim.* *pp* *ppp*
 be with us! Eve - ning, eve - ning comes. Be with us!
 A *dim.* *ppp*
 comes, and eve - ning comes. O be with us!
 T *dim.* *ppp*
 Eve - ning - comes. Be with us, be with us!
 B *dim.* *ppp*
 be with us, O be with us!

Be With Us (SATB) - 8

Figure 37-5: *Be With Us* (mm. 18-33, end of B section, return of A section).

Chapter 4: Analysis of *Credo*, Op. 137, No. 1

Hovland composed this independent setting of the *Credo* text for SATB *a cappella* chorus in the early 1990s. The work was first published by Norsk Musikforlag in 1991/992, and thereafter in the United States by Walton Music Corporation. It is one of two pieces that comprise Opus 137, the second being the *Gloria patri* setting (for equal voices and prepared piano) included in the survey of Chapter 3. Both of these pieces were commissioned for the Stort International Choral Festival held in Bergen in 1991.

Among the pieces included in the survey of the previous chapter, the *Credo* represents the most comprehensive example of Hovland's mature compositional language. It is also the most substantial and most challenging to perform among these works. Although it appears as an example of the second categorical type because of its mixture of chromaticism and diatonicism, the *Credo* is also a highly dramatic piece, resulting from Hovland's vivid depiction of the text, so rich in imagery.

The composer's predilection for juxtaposing seemingly incongruous styles is brought to the fore in the *Credo* through: extreme chromaticism interfacing with diatonic, romantic expression; unison angular melodic writing contrasting full chordal writing; and, dramatic alternation between segments of tonal instability and tension, and sections expressing diatonically lush lyricism.

In addition to the aspects described above, Hovland's formal approach reflects his foundation in Neoclassicism, as he borrows from Classical and Baroque forms in creating the formal structure of the *Credo*. At the same time, his use of such expressive devices as contrasting dynamics, varying textures and registers, romantic modulations, and frequent shifts in tempo reflects his foothold in Neoromanticism. Hovland crafts many examples of stunning text painting *via* melodic, harmonic, textural and registral elements, in particular. Additionally, the work simultaneously reflects the 20th-century context in which Hovland composed the *Credo*. His utilizing a free mixture of major/minor and modal tonalities, along with an emphasis on the tritone interval derived from octatonic

scalar formations (built on a tone-semitone alternation), points to the strong influence of Bartok's music and the *Concerto for Orchestra* (1943), in particular. Bartok emphasized in the *Concerto* the major/minor mixture and tritone stemming from the Slovak folk-music idiom.¹⁰¹

Hovland's juxtaposition of chromatic and diatonic elements, as well as his fusion of 12-tone writing with romantic lyricism reveal the influences of Dallapiccola (with whom he studied in 1959 [see Ch. 2]) and the tradition of Italian lyricism. Hovland's writing echoes Dallapiccola's "symbolic, pictorial, and subjective approach," as described by Elliot Antokoletz in *Twentieth Century Music*.¹⁰²

Perhaps the most compelling influence evident in the *Credo* is that of Stravinsky's *Symphony of Psalms* (1930), seen especially through the symbolic representation of the octatonic and diatonic spheres. In a manner similar to that of Stravinsky, Hovland seems to create a musico-dramatic polarity by delineating the various portions of the *Credo* text, such that chromatic, tritone-emphasized material represents the Human-Divine connection, while essentially diatonic writing represents the Divine.¹⁰³

TEXT AND TRANSLATION

The Nicene Creed, a statement of belief that derives from the Scriptures, has held an important place in the practice of Christianity since its beginning. The original version was first approved in the year 325 by the council of Nicea, and spread thereafter into much of Europe.¹⁰⁴ The Creed did not, however, become a part of the Roman Mass Ordinary until the early 11th century (1014), when the German Emperor Henry II required that Pope Benedict VIII add it to the liturgy. The text comprises twelve articles,

¹⁰¹Antokoletz,136-137.

¹⁰²Ibid.,358.

¹⁰³Ibid.,276-279.

¹⁰⁴JaroslavPelikan,"NiceneCreed,"[ciited3/6/09],availablefrom http://en.citizendium.org/wiki/Nicene_Creed.

traditionally ascribed to the twelve apostles who are believed to have written them on the day of Pentecost while inspired by the Holy Spirit.¹⁰⁵

A Section

(Article 1)

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.*

*I believe in one God
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.*

B Section

(Article 2)

*Et in unum Dominum Jesum Christum
Filium Dei unigenitum.
Et ex Patre natum ante omni saecula,*

*And I believe in one Lord, Jesus Christ,
The only begotten Son of God,
Born of the Father before all ages.*

(Article 3)

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri
per quem omnia facta sunt.*

*God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.*

(Article 4)

*Qui propter nos homines,
et propter nos homines,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est.*

*Who for us
and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us
under Pontius Pilate,
he suffered, and was buried.*

(Article 5)

Et resurrexit tertia die,

And on the third day he rose again,

¹⁰⁵Ron Jeffers, comp. and annotater, *Translations and Annotations of Choral Repertoire*, Vol. I: Sacred Latin Texts (Corvallis, Oregon: Earthsongs, 1988), 53.

secundum Scripturas.

according to the Scriptures.

(Article 6)

*Et ascendit in caelum;
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,*

*He ascended into heaven and
he sits at the right hand of the Father.*

(Article 7)

*He shall come again with glory
judicare vivos et mortuos:
cujus regni non erit finis.*

*to judge the living and the dead;
of whose kingdom there will be no end.*

C Section

(Article 8)

*Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex pater Filioque procedit.
Qui cum Patre, et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.*

*And I believe in the Holy Spirit,
the Lord and Giver of Life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.*

(Article 9)

*Et unam, sanctam, catholicam
et apostolicam Ecclesiam.*

*And I believe in one, holy, Catholic
and Apostolic Church.*

(Article 10)

*Confiteor unum baptisma
in remissionem peccatorum.*

*I confess on baptism
for the remission of sins.*

(Article 11)

Et expecto resurrectionem mortuorum.

I await the resurrection of the dead,

(Article 12)

Et vitam venturi saeculi. Amen.

and the life of the world to come. Amen.¹⁰⁶

¹⁰⁶ Available from Internet: <http://www.orthodox.net/articles/symbol-of-faith-nicene-creed-in-12-articles.html>, pp. 1-2.

TEXTUAL AND MUSICAL FORMAT

Hovland's formal approach to the piece reflects the tripartite structure of the Credo text, the three confessions being directed toward the three persons of the Trinity—the Father, the Son, and the Holy Spirit. Thus, the form of the text can be expressed as AB_C, the B section extended significantly by the many references to the Son that constitute this portion of the Creed.

Hovland sets the first, A section, “*Credo in unum Deum, Patrem omnipotentem...*” directed toward God the Father, as an introductory, opening statement that is characterized by angular, initially unison and thereafter largely two-part writing emphasizing the tritone interval (see fig. 38).

CREDO

for mixed choir a cappella

3

Egil Hovland 90/91
op. 137 no. 1

The musical score is for the 'Credo' section (measures 1-8, A section) of Egil Hovland's 'Op. 137 no. 1'. It is written for a mixed choir (Soprano, Alto, Tenor, Bass) and piano. The tempo is marked as $\text{♩} = 116$. The key signature has one sharp (F#), and the time signature is 4/4. The score begins with a ff dynamic. The lyrics are: 'Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -'. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. The choir parts are in unison, with each voice part having a triplet of eighth notes in the first measure of the phrase.

Figure 38: *Credo* (mm. 1-8, A section).

A *fermata* (m. 12) brings this A section to a dramatic close before the very contrasting, quiet, chordal opening of the B section ensues with the text, “*Et in unum Dominum Jesum Christum.*” (fig. 39, m. 13).

4
9

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

13 ♩ = ca. 100

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

♩ = ca. 100

pp *p*

Fig. 39: *Credo* (mm. 9 – 18, A section cont./beginning of B section).

After the lengthy B section of the text is expressed over 92 measures, the third large section of the text, “*Et in Spiritum Sanctum,*” directed toward the Holy Spirit,

begins at measure 105 (see fig. 40). Although these sections are linked by the first two measures of the C section, in which the sopranos and altos sustain a unison D (mm. 103-104), Hovland simultaneously sets them apart by the near cessation of motion brought about by the sustained D. As Hovland moves from the chromatic, angular material of the A section (here recalled at the end of the B section) to the diatonic, chordal writing of the C section, a marked shift in style is clearly evident.

99

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis.

fi - nis, re - gni non e - rit fi - nis.

104

$\text{♩} = 100$

p

in Spi - ri - tum San - ctum, Spi - ri - tum San -

p

in Spi - ri - tum San - ctum, Spi - ri - tum San -

p

Spi - ri - tum San - ctum, Spi - ri - tum San -

p

Spi - ri - tum San - ctum, Spi - ri - tum San -

Figure 40. *Credo* (mm. 99-108, end of B section/beginning of C section).

Hovland creates an additional, very prominent sectional break within this third large portion of the *Credo* text, at “*et unam, sanctam, catholicam et apostolicam Ecclesiam*”(see fig. 41, m. 141). As the textual focus shifts from that of the Holy Spirit to the Church and its doctrines, Hovland recalls the tritone-emphasized chromatic writing of the opening, now transformed into a fugal subject. In forging a musical connection between these sections, he shapes a direct relationship between the opening and closing portions of the *Credo* text, both of which reflect the Human-Divine connection. Thus, Hovland infuses the work with an undeniable sense of connection to the past, a deeply rooted foundation in the doctrines of the Christian Church. The composer’s adaptation of fugal writing at the close of the work strengthens this connection with the past, as it echoes the importance of the *Credo* text in the history of the Christian Church, as well as its importance in the development of Western music (e.g. Bach’s *Mass in B minor*, Beethoven’s *Missa Solemnis*).

18

141 ♩ = 104

Musical score for measures 141-142. The score is in 7/4 time with a tempo of ♩ = 104. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Et u - nam san - ctam ca - tho - li - cam". The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *f* and *marcato*.

143

Musical score for measures 143-144. The score continues from the previous system. The vocal line has lyrics: "Et u - nam san - ctam ca - tho - li - cam, a - po - sto - li - cam Ec - cle - si - am, et ũ - na san - ctam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am, u - na san - ctam ca - tho - li - cam et". The piano accompaniment continues with complex rhythmic patterns and chords. Dynamics include *f* and *marcato*.

Figure 41: *Credo* (mm. 141-144, beginning of fugue).

MELODIC-HARMONIC RELATIONSHIPS

Hovland's multi-faceted, mature musical language brings to the *Credo* a great range of harmonic, melodic and scalar relationships. Free tonal harmonies, encompassing a mixture of major, minor, and modal scales, in combination with the symmetrical construction of octatonicism, generate a high level of chromaticism in the *Credo*, as is seen in much of Hovland's mature writing.¹⁰⁷ His highly chromatic language allows for movement through eleven of the twelve possible key centers within the relatively small space of the work.

Frequent emphasis of the tritone interval, both melodic and harmonic, represents another important compositional technique common in Hovland's mature works.¹⁰⁸ Not only is the tritone heard as the main motivic idea of the *Credo*, but it also functions as the unifying element, or link, between the contrasting octatonic and diatonic spheres. On a deeper level, the duality of the tritone interval can be seen as representing the connection between the symbolic spheres of Humanity and the Divine.

As is true of many of his mature works, Hovland develops the melodic structures of the *Credo* from octatonic scale segments.¹⁰⁹ Frequent melodic and harmonic outlining of dominant-seventh, dominant-ninth, and diminished-seventh sonorities also constitutes the basis for many of his melodies. These pitch collections share a predominantly symmetrical make-up, comprising the minor-3rd and tritone intervals. Thus, they are simultaneously related to both diatonic and octatonic scalar constructions. The ambiguous nature of these sonorities obscures a clear sense of tonal center, and emphasizes the instable quality of the tritone, in particular. These same seventh sonorities, along with augmented-sixth sonorities, appear as vertical (chordal), symmetrical structures, often serving a cadential function. Many of these cadential sonorities, however, do not resolve to the anticipated dominant or tonic. The result is a

¹⁰⁷Olien, 118.

¹⁰⁸Ibid.

¹⁰⁹Ibid.

number of inconclusive cadences that intensify the level of harmonic tension and tonal instability in the work.

FORMAL ORGANIZATION

A closer look at Hovland's approach to form and the manner in which he expresses and gives shape to the text (beyond its natural three-part division) reveals the influence of the Classical sonata-form principle. Although the tonal framework of the piece reflects Hovland's 20th-century melodic-harmonic language rather than the Classical employment of related diatonic tonal centers, his manner of developing and recalling motivic and thematic material suggests a *quasi*-sonata rondo form (see also Illustration 1).¹¹⁰ The basic form of the work can be represented thus:

	Exposition		Development	Recapitulation
<i>Refrain</i>	<i>Episode 1</i>	<i>Refrain</i>	<i>Episode 2</i>	<i>Refrain</i>
A	B	A'	C	A'' (Fugue+Coda)

¹¹⁰ Douglas Green, *Form in Tonal Analysis: An Introduction to Analysis* (New York: Holt, Rinehart and Winston, 1979), 163.

Form of Credo, Op. 137, No. 1 (Sonata Rondo)

Exposition							Development	Recapitulation
Measures:	1-12	13-56	57-80	81-89	90-95	96-102	103-140	141-156/157-173
Section: (*subsection)	<i>A Refrain</i>	B(ss*1) <i>(Episode 1)</i>	(ss2)	(ss3)	(Thematic Retransition)	<i>A' Refrain</i>	C <i>(Episode 2)</i>	<i>A'' Refrain</i> Fugue/Coda
Text:	<i>Credo...</i>	<i>Et in unum Dominum...</i>	<i>Qui propter...</i>	<i>Et resurrexit...</i>	<i>Et iterum venturus...</i>	<i>cujus regni...</i>	<i>Et in Spiritum Sanctam...</i>	<i>Et unam sanctam/ in remissionem...</i>
Tempo: (quarter =)	116	100				116	100	104; 80
Dynamics:	<i>ff</i>	<i>pp-ff-pp</i>	<i>mp-pp-ff-pp</i>	<i>mp-mf</i>	<i>mf-pp-f</i>	<i>ff</i>	<i>p-pp-f-pp</i>	<i>f-mp-f/pp-ff</i>
Harmonic/Scalar Construction:	octatonic/ diatonic-chrom.	octatonic/ diatonic-chrom.	diatonic	octatonic/ diatonic-chrom.	octatonic/ diatonic-chrom.	diatonic-chrom.	octatonic/ diatonic-chrom.	
	octatonic/ diatonic-chromatic							
Key areas:	E minor (harmonic)	Eb minor	D minor	Ab major	Bb minor	F minor (harmonic)	G maj.-A maj- B maj.	B min.-G min.- D major

Illustration 1: Form of *Credo*.

EXPOSITION

Three sections comprise the exposition of the *quasi*-Sonata rondo form of the *Credo*. These include the opening A section (*Credo in unum Deum...*fig. 38), the B section (*et in unum Dominum Jesum Christum...*fig. 39), and the abbreviated A' section (*cujus regni non erit finis*, fig. 42, mm. 96 – 102,) which is recalled before the beginning of the C section (fig. 43, m. 105).

The image displays a musical score for the Credo, measures 91-98. It features four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The music is in 5/4 time and B-flat major. The lyrics are: "tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit". The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo), and a rehearsal mark at measure 116. The piano part provides harmonic support with chords and moving lines.

Figure 42: *Credo* (mm. 91-98, end of B section, beginning of A' Refrain).

99

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis.

fi - nis, re - gni non e - rit fi - nis.

104

$\text{♩} = 100$

p

in Spi - ri - tum San - ctum, Spi - ri - tum San -

p

in Spi - ri - tum San - ctum, Spi - ri - tum San -

p

Spi - ri - tum San - ctum, Spi - ri - tum San -

p

Spi - ri - tum San - ctum, Spi - ri - tum San -

$\text{♩} = 100$

p

Figure 43: *Credo* (mm. 99-108, end of A return/beginning of C section).

A section

(Article 1)

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.*

*I believe in one God
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.*

Hovland opens the *Credo* boldly with an introductory, declamatory, unison statement (see fig. 44). A descending-fourth leap and *fortissimo* dynamic express the unanimity of the first article, “I believe in one God....” This heraldic opening forges a connection at the outset with earlier musical models of the Classical and Baroque periods. The dramatic character of the work is immediately established through strong, angular, unison and two-part (with octave doubling, ST/AB) writing. Hovland creates harmonic instability through his emphasis of the tritone interval, as well as tonal ambiguity through the simultaneous diatonic/octatonic foundation that shapes this opening section. With the recurrence of the A section material at two subsequent points in the piece, it evolves as the main motivic and structural theme.

The key center of E harmonic minor commences the work. Tonal instability and tension immediately ensue, however, *via* the melodic tritone leaps of the first, antecedent phrase (mm. 1-3). The tritone interval derives ambiguously from the incomplete dominant-ninth/ii diminished-seventh sonority expressed in measures 2-4. Emphasis of the tritone interval, both melodic and harmonic (m. 4), increases through the consequent segment of this phrase period (mm. 4-6). The introduction of a secondary dominant (C-sharp major), already at the first cadential point, (m. 6) further destabilizes any clear sense of tonal center.

The antecedent phrase of the second period (see figs. 44-45, mm. 7-12) outlines and prolongs the C-sharp dominant-ninth sonority, before resolving to a brief expression of F-sharp minor for the first of two phrases in a consequent phrase group. The diminished-seventh sonority of measures 9-10 (viid7/A-flat) leads to the second segment of the phrase group (mm. 10[4th beat]-12), which is heard as a modified sequential

repetition of measures 8-10. A-flat minor is briefly expressed before moving to a cadence on a French augmented-sixth chord, built on A-flat. Thus Hovland brings the opening section of the work to an inconclusive, tension-filled close, pointing to the harmonic and overall musical interest that lie ahead.

In addition to the diatonic foundation expressed in this opening section, a closer look reveals an interweaving of both asymmetrical, diatonic pitch formations and symmetrical, octatonic scalar constructions. Seen through the octatonic layer of the A section, the first four measures exhibit Hovland's use of the "octatonic-1" scale, which, as clarified by Antokoletz in *Twentieth-Century Music* (see note 23, p. 232) originates on C-sharp with an intervallic alternation between tones and semitones.¹¹¹ In this context, the octatonic scale Hovland employs is an incomplete set of the following scale (excluding the pitches in parentheses): E-F#-G-A-(Bb)-C-(C#)-D#. The B of the work's important opening, perfect-4th leap (E-B), expressing "Credo," does not belong to the octatonic collection. Rather, it simultaneously places the composition within the realm of diatonicism. Diatonic-chromatic writing constitutes measures 5-6, in which Hovland emphasizes passing motion from the subdominant of E minor (A) through the dominant ninth (C#9) of F-sharp.

Another octatonic pitch collection underlies measures 7-8, namely that originating on C, "octatonic-0". Hovland employs all of the scalar pitches of the following collection: F#-G#-A-B-C-D-Eb-E#. After the diatonic-modal-chromatic material (F# minor - E lydian - G diminished-seventh) expressing the text, "visibilium omnium" (see figs. 44-45, mm. 8-9), the final possible octatonic scale, "octatonic-2" (originating on D), is represented in part at measures 11-12.¹¹² Hovland uses the upper 6-note segment of the following scalar pitches: (E)-(F)-G-Ab-Bb-Cb-Db -D.

In this opening section, melody and harmony are largely synonymous, as unison (initially) and two-part writing predominate. In those measures comprising three- and four-part writing, the melodic soprano line generally outlines the harmonic underpinnings, embellished through passing-tone, triplet motion (e.g. mm. 7-10). The

¹¹¹Antokoletz, (note #23) p. 232.

¹¹² Ibid.

prevailing triplet rhythm, shared by all voices, is integral to the strong, declamatory character of this section, and further distinguishes this material from the rest of the work. Given the quick tempo of this section (quarter=116), the triplet figure also serves to generate a sense of forward propulsion and drive. The metrical shifts Hovland employs in measures 6-8, moving between 6/4 and 4/4, intensify the irregular, unpredictable nature of this opening section.

Hovland here introduces several intervals that hold importance for the entire work. The centrality of the descending perfect 4th (mm. 1, 5, and 8), the minor 2nd (mm.1-2, in particular) and the tritone (augmented 4th/diminished 5th) intervals is immediately apparent. All four of the possible tritones deriving from octatonic-0 appear melodically in measures 1-7 in the following order: C-F# (m. 2); Eb-A (m. 3); D-G#(m. 5, ST); and B-E#(m. 7, ST). The first two of these are also common to the octatonic-1 scale that underlies measures 1-4. As mentioned earlier, the C-F# tritone appears harmonically as well between the soprano/tenor and alto/bass lines (m. 4).. Another tritone, A#-E/Bb-Fb, which derives from the octatonic-2 scale of measures 10-12 (see fig. 45), appears harmonically at the two cadence points in measures 10 (AT) and 12 (TB, inverted), respectively.

The minor 2nd interval, an important interval in Hovland's mature style, derives much significance here from both the harmonic-minor and the octatonic scales. Its frequent appearance adds to the sense of harmonic instability and tension inherent in this material (see fig. 44, mm. 2, 4, 6-7, 9-12). Additionally, the major/minor 6th leap introduced at the pick-up to measures 7 and 11 becomes an important motivic gesture throughout the work.

In addition to the expressive devices already mentioned, Hovland deftly utilizes pitch direction and register in depicting the primordial atmosphere described in this first article of the text, "factorem, caeli et terrae"/"maker of heaven and earth" (mm.7-8). The unison B that begins this phrase and the quickly rising, expanding vocal lines that follow thereafter vividly portray the progression from the void at the beginning of time to the explosion of Creation. Hovland depicts the image of the heavens, "caeli" *via* a heightened register in all voices and ascending soprano line, contrasting this to the

lowered register and descending direction at “terrae”/“the earth.” The descending perfect-fourth leap that follows (m. 8) reflects the clarity of the “visibilium omnium”/“all things visible” text, while the modified, sequential repetition of this material (mm. 11-12) represents the connection between the “visible” and the final text segment, “et invisibilium”/“and invisible.”

CREDO

for mixed choir a cappella

3

Egil Hovland 90/91
op. 137 no. 1

The musical score is for a mixed choir (Soprano, Alto, Tenor, Bass) and piano. It is in 4/4 time and D major. The tempo is marked as quarter note = 116. The score consists of two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics are: "Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -". The piano accompaniment features a steady bass line and chords in the right hand, with triplets in the vocal lines.

♩ = 116

ff

S
Cre - do in u - num De - um, Pa - trem o - mni - po -

A
Cre - do in u - num De - um, Pa - trem o - mni - po -

T
Cre - do in u - num De - um, Pa - trem o - mni - po -

B
Cre - do in u - num De - um, Pa - trem o - mni - po -

PIANO
ff

6

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

ten - tem, fa - cto - rem cae - li et ter - rae, vi - si -

Figure 44: *Credo* (mm. 1-8, A section).

9

rit. 3

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

bi - li - um o - mni - um et in - vi - si - bi - li - um.

13 $\text{♩} = \text{ca. } 100$

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

pp Et in u - num Do - mi - num Je - sum Chri - stum, *p* Fi - li - um

$\text{♩} = \text{ca. } 100$

pp *p*

Figure 45: *Credo* (mm. 9 – 18, A section cont./beginning of B section).

19 *mf* De - i u - ni - ge - ni - tum. *dim.* Et ex pa - tre *pp* na - tum

mf De - i u - ni - ge - ni - tum. *dim.* Et ex pa - tre *pp* na - tum

mf De - i u - ni - ge - ni - tum. *dim.* Et ex pa - tre *pp* na - tum

mf De - i u - ni - ge - ni - tum. *dim.* Et ex pa - tre *pp* na - tum

25 *cresc.* tum an - te om - ni - a *ff* sae - cu - la.

cresc. tum an - te om - ni - a *ff* sae - cu - la.

cresc. tum an - te om - ni - a *ff* sae - cu - la.

cresc. tum an - te om - ni - a *ff* sae - cu - la.

cresc. tum an - te om - ni - a *ff* sae - cu - la.

Figure 46: Credo (mm. 19-29, B section cont.).

B section

The sparse texture and strong, angular character of the A section are immediately contrasted by the chordal texture, *pianissimo* dynamic, and triple meter (3/4) at the beginning of the B section (see fig. 45, m. 13). The lack of a clear harmonic resolution from the open cadence on the French augmented-sixth chord (m. 12) to the expected Eb sonority further sets apart and defines the disparate characters of the A and B sections. The sudden and frequent shifts of style and tonal center that characterize the B section, as well as the remainder of the *Credo*, typify Hovland's manner of colorfully and vividly reflecting the changing characters of the texts that he sets. Three larger subsections comprise the B section, each expressing its own distinct mixture of textual and musical characters. Within these subsections are further variances that distinguish individual phrases or phrase groups.

1st Subsection

(Article 2)

*Et in unum Dominum Jesum Christum
Filium Dei unigenitum.
Et ex Patre natum ante omni saecula,*

*And I believe in one Lord, Jesus Christ,
The only begotten Son of God.
Born of the Father before all ages.*

(Article 3)

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri
per quem omnia facta sunt.*

*God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.*

The first of these subsections comprises measures 13-56, in which Hovland sets the second and third articles of the Creed. Rather than the chordal resolution to Eb that one might expect at the beginning of Section B, Hovland instead begins with a unison Ab pitch that is then sustained over four bars as a pedal tone in the bass line. The pitches of the upper three voices gradually expand upward over the Ab pedal, creating an

anticipatory quality in this opening phrase that sharply contrasts the strong proclamation of the A section. The slower tempo (quarter=100), frequent downbeat rests, slower harmonic rhythm, and general lyrical quality of this subsection distinguish it from the opening of the work (see fig. 45).

Although the first segment (see figs. 45-46, mm. 13-29) of this subsection points to the key area of Eb minor, Hovland evades the use of a purely tonic Eb sonority. In the two instances expressing Eb minor in root position, it is colored by a suspension in m. 23, 1st beat, (alto) and by a minor 7th in m. 29, 1st beat (soprano, tenor). He rather emphasizes the subdominant (Ab minor/dorian) and dominant-seventh sonorities (Bb7) in this segment, resulting in a tonal center that is heard ambiguously as Ab minor/Eb minor. Three phrases comprise this material expressing Eb minor. As often seen in Hovland's melodic-harmonic writing, the ascending motion of the antecedent phrase (mm. 13-17) is balanced by the general descent of the first (mm. 18-21) of two consequent phrases. The initial rising of the soprano line at the beginning of this phrase (m. 18) depicts the spatial relationship between the Son on earth and the Father in heaven.

The French augmented-sixth chord at the cadence in measure 21 comprises two tritones, A-Eb (SA) and Cb-F (TB), the lower tritone alternating with a P4th interval between the tenor and bass lines (m. 21). Hovland thus continues to emphasize the tritone as well as the P4th interval in this section. The F+6 chord serves harmonically as a leading tone into the Bb dominant sonority that begins the second consequent phrase (mm. 22-29). Hovland here recalls the descending perfect-4th leaps of the A section, now in the soprano line (mm. 22, 24). In measures 25-27, he utilizes range and pitch direction in creating an ascending *crescendo* gesture to depict the begotten Son coming to form out of the Father. The quick ascent of the altos' eighth notes (mm. 25-26), expressing Ab dorian, add a sudden intensity to these bars, in which the other three voices outline the Ab minor triad. That intensity is then immediately contrasted by the slower rhythms of the lower three voices, and the gently descending shape of the resolution to Eb7 at "saecula"/"before all ages."

Despite the overall diatonic sound of this first segment and its contrasting character in relation to the opening A section material, Hovland masterfully creates a

foundational connection between the first two sections of the works *via* an octatonic layer that underlies the diatonic surface. This duality of musical construction symbolically reflects the dual nature of Jesus Christ—both human and divine – expressed in the text, “Filium Dei unigenitum”/“the only begotten son of God,” again representing the Human-Divine connection.

The first phrase of section B (mm. 13-17) exhibits an overlapping of two octatonic scale segments, octatonic-2 (Ab-Bb-Cb-[Db]-D, Db is omitted) from measures 13-15 (1st beat), and octatonic-0 (D-Eb-F-Gb-Ab) from measures 15 (1st beat)–17. Hovland again emphasizes the tritone interval that derives from octatonic constructions. Here it is approached much more subtly than in the A section, as it is heard within the context of a stepwise melodic line, from the opening Ab (m. 13, 3rd beat) to the D (m. 15, 1st beat) of the soprano and alto line. The alto line continues to emphasize D over the Ab pedal tone in the bass voice, giving the tritone a lingering, harmonic quality. The semitone-tone alternation of the octatonic structure results in much emphasis of the minor-2nd interval as well. One tone is missing in each of the segments, namely Db from the first and C from the second. An overlapping of these scale segments serves as the octatonic underpinning for the remainder of this first segment (to m. 29).

A sudden harmonic shift introduces Article 3 of the Creed, as Hovland moves from the Eb minor sonority ending the first segment to the Neapolitan-related key of E major, simultaneously heard as the dominant of the tritone-related key of A major (see fig. 47, m. 30-31). With the minor-6th leap in the soprano line from G to D# (2nd-3rd beats), effectively expressing “lumen”/“the light,” the A functions first as the root of another secondary dominant-seventh, and is then transformed into the sixth scale degree of a French augmented-sixth chord (A-C#-D#-G/F double-sharp). The F+6 chord resolves to C# minor for a three-bar submediant/dominant prolongation, in which Hovland again transforms one sonority to become the dominant of another. This can be interpreted as a 3rd inversion-seventh chord (C#-D#-F double sharp-A# m. 33, 1st beat) and 1st inversion triad (F double sharp-A#-D#, m. 34, 3rd beat, second eighth) on either the supertonic of C# minor (D#) or the dominant in Ab major (Eb, enharmonically respelled). The chordal movement between these sonorities functions as passing-tone

motion expressing C# dorian, with strong emphasis given to the minor-2nd interval. The type of modulation through enharmonic reinterpretation expressed in these bars epitomizes Hovland's chromatic writing, and points to his romantic stylistic foundation.

The fleeting nature of the tonal centers in the first phrase continues to characterize the material that lies ahead. The second phrase of this segment is a modified sequential repetition of the first phrase, transposed to begin in Ab major (see fig. 47, m. 35). Here it is a German, rather than French, augmented-sixth chord (Db-Fb-Ab-B, m. 36, 2nd beat) that leads harmonically to a submediant triad (F-Ab-C, m. 37). The melodic leap in the soprano line (m. 36, 2nd-3rd beats) is now a major, rather than minor, 6th.

The supertonic/dominant prolongation (mm. 38-41) concludes with an open cadence on G major, arrived at *via* suspensions in the alto and bass lines (m. 41). This sonority functions as the dominant of the ensuing key of C major for the third phrase (see fig. 48, mm. 42 ff.).

The remaining three phrases (see fig. 48) of this segment move harmonically through C major (mm. 42-44), F major (mm. 45-47), and Bb major (mm. 48-52), the second key area functioning as the dominant of the final key area. A third-inversion dominant-seventh chord in measure 52 sets up a German augmented-sixth chord on D in the following measure. The G+6 chord resolves to a D minor sonority in second inversion (m. 54), which is prolonged for two measures before the final resolution to A major (marked by a *fermata*), the dominant of the ensuing key area of D dorian.

Hovland affords the melody more freedom and independence in this second segment. The five non-periodic phrases are related either melodically or rhythmically, with melodic emphasis given to the minor-sixth (1st phrase, m. 31) and major-sixth leaps (2nd phrase, m. 35) in the soprano, and the octave leap in the soprano and alto lines (3rd phrase, see fig. 48, m. 42). All of the phrases are rhythmically related by the quarter-rest gesture with which they begin, lending a sense of forward momentum to this material. The fourth phrase, in which the alto line briefly takes over the melody (m. 45-49), exhibits contrast through the rhythmic, eighth-note expression of the underlying harmonic progression, as well as the triadic outlining in measure 48 (STB). The last six measures of the final phrase (see figs. 48-49 ff.) are melodically related to the end of the

second phrase (mm. 39-41), creating a sense of closure at the conclusion of this first subsection.

.

6

30 *p cresc.* *f*
 De - um de De - o, lu - men de lu - mi - ne,

p cresc. *f*
 De - um de De - o, lu - men de lu - men de lu - mi - ne,

p cresc. *f*
 De - um de De - o, lu - men de lu - men de lu - mi - ne,

p cresc. *f*
 De - um de De - o, lu - men de lu - men de lu - mi - ne,

p cresc. *f*

35 *p cresc.* *f*
 De - um ve - rum de De - o ve - ro.

p cresc. *f*
 De - um ve - rum de De - o ve - ro, de De - o, de De - o

p cresc. *f*
 De - um ve - rum de De - o ve - ro, de De - o ve -

p cresc. *f*
 De - um ve - rum de De - o ve - ro, de De - o, de De - o

p cresc. *f*

Figure 47: *Credo* (mm. 30-40).

41

f Ge - ni - tum, non fa - ctum, *mp* con - sub - stan - ti -
ve - ro. *f* Ge - ni - tum, non fa - ctum, *ff* con - sub - stan - ti -
ro. *f* Ge - ni - tum, non fa - ctum, *mp* con - sub - stan - ti -
ve - ro. *f* Ge - ni - tum, non fa - ctum, *mp* con - sub - stan - ti -

46

ff a - lem, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a
a - lem Pa - tri: per quem om - ni - a
a - lem, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a
a - lem, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

Figure 48: *Credo* (mm. 41-50).

51

fa - cta, om - ni - a fa - cta sunt.

fa - cta, om - ni - a fa - cta sunt.

fa - cta, om - ni - a fa - cta sunt.

fa - cta, om - ni - a fa - cta sunt.

57

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

Qui pro - pter, qui pro - pter nos ho - mi - nes, pro - pter no - stram sa -

Qui pro - pter, qui pro - pter nos ho - mi - nes, pro - pter no - stram sa -

Qui pro - pter, qui pro - pter nos ho - mi - nes, pro - pter no - stram sa -

Figure 49-1: Credo (mm. 51-60).

2nd Subsection

(Article 4)

*Qui propter nos homines,
et propter nos homines,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est.*

*Who for us men,
and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us
under Pontius Pilate,
he suffered, and was buried.*

The second subsection (mm. 57-80) of the B section marks the beginning of the most dramatic portion of the work, as the music builds to express Jesus' crucifixion, the textual highpoint of Article 4. This dramatic intensity is sustained in the third subsection, in which Articles 5 and 6 express the climactic focal points of the resurrection and ascension. The material of the second and third subsections exhibits even greater variety of expression than that which preceded it, as Hovland distinguishes nearly every clause of the text by setting contrasting, descriptive musical styles.

A strikingly sparse texture introduces the opening phrase period, as the altos begin singing a single A pitch (see figure 49, m. 57). The low register of this beginning pitch, followed by its octave doubling in the soprano, evokes the image of humankind on earth, very distant from God in heaven ("Qui propter nos homines et propter nostram salutem..." / "Who for us and for our salvation..."). Although the modal key area of D dorian is implied in this antecedent phrase, an octatonic underpinning combining an overlapping segment of octatonic-2 (C#-D-E-F-G-G#) with a complete octatonic-0 scale (G#-A-B-C-D-Eb-F-F#) constitutes the structural foundation of the soprano line, with the F of octatonic-0 occurring in the lower octave. The alto line is constructed on an octatonic-0 segment, G#-A-B-C-D-Eb, with the Bb in measure 57 being a non-octatonic tone. The emphasis in this phrase on the tritone and minor-second intervals, both integral to octatonic construction, establishes both a structural as well as an aural connection

between this phrase and the opening phrase of the B section (mm. 13-17), again representing the Human-Divine connection of the text.

The vii diminished-seventh sonority on “salutem” (see fig. 49-2, mm. 60, 4th beat and fig. 50, m. 61, 1st beat) in third inversion marks a shift to the diatonic-chromatic writing that expresses the consequent phrase (fig. 50, mm. 61, 4th beat – 64, 2nd beat) of this period. A resolution to the G minor second inversion triad creates a brief cadence that leads directly into a secondary dominant/tonic progression in the key of Eb major. The unexpected major quality of this tonicization, heard in a three-part treble register, evokes the sound of a heavenly chorus, as Hovland expresses the text, “descendit de caelis”/”descended from the heavens” through the descending fourth leaps of the first soprano line (mm. 62-63). A common-tone tonicization, in which the Eb root of the triad on “de” (m. 62, 4th beat) functions enharmonically as the third of B major (D#), underscores the text “caelis” (see fig. 50, m. 63). Hovland creates an especially striking cadential gesture here, moving from the second inversion B major triad (respelled), through a Neopolitan major-seventh chord on C, and resolving to B major, the dominant of the ensuing key of E minor. Hovland further paints the text through the descending motion of this cadential gesture.

The lingering sound of the B major triad of the three-part treble voices, sustained by a *fermata*, is quietly but clearly contrasted by the low register of the four-part *divisi* tenor/bass writing that introduces the text, “et incarnates est”/”and was incarnate” (see fig. 45, m. 64). The dark, E-minor color, slowed tempo, and low register of this chordal writing create a stunning musical representation of the moment at which God’s Spirit became incarnate. The three-part treble voices join the men’s voices after six beats, doubling the pitches of the upper three men’s parts and creating a rich and expansive layer of sound. The descending harmonic movement from E minor to C major brings the register to its lowest point in the work (C2 in BII, m. 67). This, together with the slow, chordal movement in half notes and the ending quarter rest, create the impression of time standing still. Hovland thus effectively sets the stage for the contrasting intensity and urgency that lie ahead.

The ensuing phrase brings about a dramatic directional change, as ascending triadic, chordal writing pictorially expresses the incarnation, and drives quickly forward in a sweeping *piu mosso*, *crescendo* gesture, moving from *pianissimo* to *fortissimo* in the space of five beats (see. fig. 50, m. 67-69). The intensity continues to build over the following two phrases, in which Hovland suddenly shifts from diatonic chordal writing to a highly chromatic linear texture. This material expresses rapid, eighth notes in ascending motion, emphasizing the minor 2nd and minor 3rd intervals that derive from alternating first-inversion augmented triads with first-inversion minor-major seventh chords (see fig. 51, m. 70). Hovland underscores Gods incarnation “out of”/“ex” the Virgin Mary through the ascending direction of this material.

After the brief major sonorities of Bb (m. 70, 5th beat) and Gb (m. 70, 6th beat, last eighth) of the first phrase, the modified sequential repetition that forms the 2nd phrase heightens the level of intensity with its dramatic, unison writing (m. 71, 1st-3rd beats) and transposition to a higher pitch level (a semitone up). Hovland exploits the following rhythmic devices in these phrases to create rhythmic momentum: repetitive eighth-note motion; shifting meters; an *agitato* tempo indication; and, the placement of an eighth-rest on the first beat of the second phrase (m. 71).

The intensity reaches a climax in measure 72, where accented, syncopated, declamatory writing dramatically expresses the text, “Crucifixus etiam pro nobis”/”Crucified also for us.” The strong arrival at E minor, as well as the *meno mosso* indication that begins this phrase, aid in marking it as the dramatic high point of the work. Hovland once again employs octatonic writing to reflect the Human-Divine connection of the text (see fig. 51, m. 73 and fig. 52, m. 74), structuring the chromatic writing on the octatonic-1 scale (originating on C#), here E-F#-G-A-Bb-C-(Db)-Eb. All pitches but Db are used, with one additional pitch being added, namely B. The vertical octatonic-1 sonority placed at the end of this phrase, marked by a *fermata*, has the quality of a cluster chord expressing both C minor-seventh and C major-seventh (m. 74).

The linear, imitative writing that begins the following phrase (see fig. 52, mm.75-80) represents the first example of imitative writing in the work, expressing the text, “sub Pontio Pilato.” /”under Pontias Pilate.” Hovland begins this phrase with a minor-sixth

leap, and thereafter creates a descending chromatic line simultaneously expressing an expanded octatonic-1 scale, and an arpeggiated mixture of C major-minor seventh and C half-diminished seventh (mm. 75-76). The descending line is characterized by a quick *diminuendo* gesture that settles on a G# minor prolongation, expressing the remaining text, “passus, et sepultus est”/”suffered and was buried.” The upper voices move primarily in semitones above the G# pedal tone in the bass line (see fig. 52, mm. 78-80). Hovland here creates yet another effective example of text painting through the tight, chromatic movement of the harmonic suspensions (m. 77 T, 1st beat; m. 79 A, 3rd beat) in the inner voices, the sustained pedal tone of the bass line, the slower-moving half-note rhythms, and the low register of all the voices.

The open quality of the harmonic tritones in measures 78 (G#-C double-sharp) and 80 (F double-sharp/G-C#; E-A#) creates a strong sense of anticipation, and points to the hope and promise of the ensuing Resurrection section. The manner in which Hovland juxtaposes the tritones of viid7/Ab (m. 80) with a perfect fourth interval (G#, bass pedal tone-C#, SI) not only recalls the interfacing of these two, key intervals introduced at the beginning of the work, but also points to the symbolic representation of the Human-Divine connection of the opening section, now made manifest through the Resurrection. The *pianissimo* dynamic and *fermata* further aid in expressing the concluding image of this subsection, “est”/”was (buried).”

57

Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

Qui pro - pter, qui pro - pter nos ho - mi - nes, pro - pter no - stram sa -

mp *mf* *mp* *mf*

mp *mf*

Figure 49-2: *Credo* (mm. 57-60, B section, beginning of subsection 2).

61

lu - tem de - scen - dit de cae - lis.

lu - tem de - scen - dit de cae - lis.

p *meno mosso*

pp Et in - car -

pp Et in - car -

p *meno mosso*

pp Et in - car -

pp *piu mosso*

Et in - car - na - tus est, in - car - na - tus est de

Et in - car - na - tus est, in - car - na - tus est de

na - tus est, et in - car - na - tus est, in - car - na - tus est de

na - tus est, et in - car - na - tus est, in - car - na - tus est de

pp *piu mosso*

Figure 50: *Credo* (mm. 61-68, B section, subsection 2).

69 *ff* *agitato*
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

71 *meno mosso*
 Et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -
 Et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -
 Et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -
 Et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -

meno mosso

Figure 51: *Credo* (mm. 69-73, B section, subsection 2).

74 $\text{♩} = 100$

bis: sub Pon - ti - o Pi - la - to pas - sus, et se -
 bis: sub Pon - ti - o Pi - la - to pas - sus, et se -
 bis: sub Pon - ti - o Pi - la - to pas - sus, et se -
 bis: sub Pon - ti - o Pi - la - to pas - sus, et se -

pul - tus est. Et re - sur - re - xit ter - ti - a
 pul - tus est. Et re - sur - re - xit ter - ti - a
 pul - tus est. Et re - sur - re - xit ter - ti - a
 pul - tus est. Et re - sur - re - xit ter - ti - a

Figure 52-1: *Credo* (mm. 74-82, B section, end of ss. 2, beginning of ss. 3).

3rd Subsection

(Article 5)

*Et resurrexit tertia die,
secundum Scripturas.*

*And on the third day he rose again,
according to the Scriptures.*

(Article 6)

*Et ascendit in caelum;
sedet ad dexteram Patris.*

*He ascended into heaven and
he sits at the right hand of the Father.*

(Article 7, **Retransition**)

*Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis*

*He shall come again with glory
to judge the living and the dead;
of whose kingdom there will be no end.*

Hovland turns away from the chromaticism characterizing the previous material and begins the “Et resurrexit” section solidly in A-flat major (see fig. 52, m. 81). The G# bass pedal tone is now respelled to function as the root of the new key area. The ascending, triadic, chordal, writing and *crescendo* gestures of measures 82 and 86 vividly express the text, “Et resurrexit”/”And rose again,” and recall earlier examples of such material (e.g. fig. 46, mm. 25-26, S; fig. 48, m. 48; and fig. 50, mm. 68-69). Similarly, the triplet rhythmic figure of measures 82, 84, 86 and 88 (figs. 52-2 - 53), anticipated in the previous section (fig. 52-1, m. 78), recalls the introduction of this important rhythmic gesture in the opening section of the work. Hovland thus creates a sense of unity between this mid-point section and what has preceded it, and highlights the centrality of the Resurrection material.

After many measures comprising independent phrasal writing (mm. 30-75), Balanced periodic phrasing resumes in measure 78 (fig. 52-1) of the second subsection and predominates in this third subsection, perhaps reflecting the restoration of balance inherent in Articles 5-7 of the Creed. Hovland uses a modified repetition of the first phrase to pictorially express the text of the second phrase, “Et ascendit in coelum”/”And

ascended into Heaven” (see fig. 53, mm. 86 ff.), further solidifying the tonal center of A-flat. The triplet figures and syncopated quality of the dotted quarter-note rhythm in the first antecedent phrase (mm. 81-83) are heard again in the antecedent of the second phrase (mm. 86-89), now with different meters expressing the new line of text.

The consequent segment (mm. 84-85) of the first phrase period is not repeated, however, ending the pattern of periodic phrasal writing. Hovland instead abruptly shifts to a modified restatement (see figs. 53-54, mm. 90-92) of the octatonic material that began the B section (see fig. 46, mm. 13-15) to express Article 7 of the text. Here he utilizes the octatonic-1 scale (Bb-C-Db-[Eb]-E-F#-G, the Eb being omitted) rather than the octatonic-2 scale. The key area of Bb octatonic (rather than Ab, as in the B section) is emphasized, with the bass voice sustaining this pitch as a pedal tone. Once again, a tritone is outlined melodically in the first few bars, here between the Bb of measure 91 (1st beat, unison) and the E of measure 92 (1st beat, SA).

This restatement is framed by new, related material, beginning with the descending scalar gesture of the first bar (see fig. 53, m. 90), which harmonically passes through a German augmented-sixth chord on the flat-sixth scale degree of Bb (3rd beat, Gb-Bb-Db-E). The new material that follows this restatement (see fig. 54, mm. 93-95) is characterized by eighth-note ascending motion. This ascending gesture (mm. 94-95) is an embellished version of measures 91-92, placed an octave higher, and given more rhythmic and harmonic interest. Hovland creates a dramatic lead-in to the ensuing return of the A section (mm. 96 ff.) *via* the elongated rhythmic quality of the dotted quarter-notes, half note, and 5/4 meter of measure 95, which together function as a rhythmic augmentation of measure 91. These bars also relate to the ascending *agitato* gesture of measures 69-71 (see fig. 51) in the previous subsection. Just as before, the ascending motion and repetitive eighth-notes strongly increase the level of tension, pushing quickly forward to express the anticipation of the text, “et iterum venturus est cum gloria, iudicare vivos et mortuos”/”and he will come again in glory to judge the living and the dead.” The function of this material (mm. 90-95) is a type of thematic retransition, leading back to, rather than away from (as earlier), the A section material, which returns in a rondo-like, abbreviated refrain in the ensuing bars.

A' Refrain

The return of the A section material in measures 96-102 (see figs. 54-55) marks the conclusion of the extended B section of the work. In recalling the opening material of the work at this point, Hovland draws a direct relationship between the first segment of the *Credo* text, “Credo et unum Deum, Patrem omnipotentem”/“I believe in One God, the Father Almighty,” and the last line of Article 7, “cujus regni non erit finis”/“of whose kingdom there will be no end.” Through the octatonic, tritone-emphasized material of these sections, Hovland highlights the Human-Divine connection common to these portions of the text, and effectively portrays the reestablishment of God’s kingdom *via* Christ’s crucifixion, resurrection, and ascension.

The first six bars of the A section material are now transposed up by a semitone and simultaneously express F harmonic minor (from which the C derives) and an incomplete, octatonic-2 set (F-G-Ab-Bb-[B]-C#/Db-[D]-E, B and D are omitted), extended by one additional measure and slightly varied. The first measure of the return comprises new, related writing in which Hovland creates a chromatically ascending line expressing F harmonic minor in the soprano and tenor voices. Here the material starts out with two-part (m. 95), rather than unison writing, as was true of the opening A section. From the third bar of this refrain (mm. 98-102), however, Hovland repeats nearly exactly the voicing of measures 2-6, settling on the dominant (D major) of the key expressed in the upcoming Development section of the work.

The image shows a musical score for the phrase "Et re-sur-re-xit ter-ti-a". It consists of five staves. The first four staves are vocal lines, and the fifth is a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The vocal lines are marked with a slur and a crescendo hairpin, and the piano accompaniment is marked with a slur and a crescendo hairpin. The lyrics "Et re - sur - re - xit ter - ti - a" are written below the vocal staves. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Figure 52-2: *Credo* (mm. 81-83, B section, beginning of subsection 3).

12

83

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in

di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in

87

cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

cæ - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

Figure 53: *Credo* (mm. 83-90, B section, subsection 3).

91 *pp* *cresc.*

tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et

95 *f* *ff* $\text{♩} = 116$

mor - tu - os: cu - jus re - gni non e - rit

Figure 54: *Credo* (mm. 91-98, retransition into A' Refrain).

99

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis. Et

fi - nis, re - gni non e - rit fi - nis.

fi - nis, re - gni non e - rit fi - nis.

104

♩ = 100

in Spi - ri - tum San - ctum, Spi - ri - tum San -

in Spi - ri - tum San - ctum, Spi - ri - tum San -

Spi - ri - tum San - ctum, Spi - ri - tum San -

Spi - ri - tum San - ctum, Spi - ri - tum San -

♩ = 100

Figure 55-1: *Credo* (mm. 99-108, end of A' Refrain, beginning of C section).

DEVELOPMENT

C Section

(Article 8)

*Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex pater Filioque procedit.
Qui cum Patre, et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.*

*And I believe in the Holy Spirit,
the Lord and Giver of Life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.*

The shorter, developmental C section of the work begins with the unison D, two-measure link in the soprano and alto lines, discussed earlier in this chapter. The *divisi* chordal writing characterizing the first portion of this section (see fig. 55,-1 mm. 105 ff.) creates an expansive and rich eight-part chordal texture. The melodic major-sixth and octave leaps in the soprano lines, important intervallic motives from earlier in the work, begin nearly every phrase of this section and lend a very lyrical quality to this material. Hovland thus develops his earlier writing expressing melodic sixth-and octave-leaps. He particularly draws from material near the beginning of the B section (see figs. 47-48, mm. 35-42), and from the ‘Resurrection’ section, characterized by melodic octave outlining that is filled in by a perfect-fourth interval (see fig. 52-1, mm. 81-82; fig. 53, mm. 86-87). The diatonic, lyrical quality created here stands in sharp contrast to the chromatic, angular writing of the preceding refrain, perhaps to underscore the quality of fulfillment expressed in the text’s union of the three persons of the Trinity.

The initial phrase expresses G major, moving from the tonic through a major-minor-ninth chord on the subdominant and a major-minor 11th on the dominant. The cadence modulates through a viid7-V7-I gesture to the new key of Ab major, in which a sequential repetition is heard (see fig. 56, mm. 109-110). Hovland continues to ascend by semitone, writing another sequential repetition of the first phrase, now modified to remain in the key of A major rather than to modulate again. Nearly each line of text is set

apart by its own tonal center and phrase, as well as by a *ritard* or *fermata* marking the end of each phrase. The frequent shifting of tonal centers lends to the developmental quality of this section, and together with the constant dynamic movement, reflects the ubiquitous nature of the Holy Spirit.

Hovland's writing becomes even more lush and romantic in quality at "Qui ex Patre, Filioque procedit"/ "Who from the Father and the Son proceeds," as now all of the *divisi* voices quickly ascend over a *pp-f crescendo* gesture, briefly expressing the key of A major. The melodic retardation from E-F#, (see fig. 56, m. 116, 1st – 2nd beats) in both the soprano and tenor lines, adds much to the beauty and expression of this chordal writing. The subdominant sonority of the second bar (m. 116) quickly changes harmonic direction, as it also functions as the secondary dominant of G major (mm. 115-117). The last two bars of this phrase comprise a prolongation and cluster chord expressing a type of subdominant/dominant seventh-chord mixture (see fig. 57, mm. 119-120). This sonority resolves back to A major for the modified repetition that comprises the next phrase, at "Qui cum Patre et Filio..."/"Who together with the Father and the Son..." Hovland finishes this repeated phrase with a modulation to the key of B major *via* a French augmented–sixth chord. He enhances the expressive quality of this sonority through a tenor suspension on B (m. 125) before it resolves to form the augmented-sixth interval over the bass note (bass C to tenor A#).

The octave/sixth-leap combination now gives way to strictly melodic sixth expression in the two ensuing phrases, first of a major quality, and then a minor quality (see figs. 57-58, mm. 126-131). Hovland shifts the harmonic focus from B major ("simul adoratur") to B minor to begin the second segment of the text ("et conglorificatur"/"is adored and glorified"). The very brief expression of B minor at this point prepares the way for the tonal center of the final large section of the work, the fugue.

A brief return to B major (in first inversion) begins a lengthy predominant prolongation expressing the text, "qui locutus est Prophetas"/"who spoke to us through the prophets" (see fig. 58, mm. 132- 140). The one-bar expression of G#7 (vi7, m. 133) functions as a secondary dominant to the key area of C# minor, which in turn reveals a secondary dominant function in relation to the closing F# major-ninth chord. The soprano

and alto lines continue to express B major/G#7 through blocked triads in passing motion, while blocked triads in the tenor and bass lines similarly pass between C# minor and E minor, moving in contrary motion against the upper voices. Taken together, these two harmonic planes produce an alternation of minor-major 11th and 7th chords sounding as a prolongation of C#. Hovland appropriately gives this material, expressing God's speaking through the prophets, a strong character through the steady quarter-note movement and *forte* dynamic. The tempo, rhythm, dynamic and register all decrease in measure 138, where the vocal lines drop to express an E major 7th-chord over an F# pedal tone. The F# is then prolonged, revealing its function as the dominant of the ensuing key, and clarifying the function of the C# prolongation as predominant. This lengthy prolongation material (mm. 132-140), and the quiet, sustained, dominant-9th cluster chord with which it ends, not only establish the ensuing B minor/octatonic key area, but also generate a sense of building anticipation for the culminating section of the work.

The image shows a musical score for a section of a Credo. It consists of two systems of music. The first system (mm. 99-103) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fi - nis, re - gni non e - rit fi - nis. Et". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system (mm. 104-108) features the same four vocal staves and piano accompaniment. The lyrics are: "in Spi - ri - tum San - ctum, Spi - ri - tum San". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo marking is "♩ = 100".

Figure 55-2: *Credo* (mm. 99-108, beginning of C section).

109 *rit.* *a tempo*

ctum, Do - minum, Do - mi num et vi - vi - fi - can -

ctum, Do - mi - num, Do - mi - num et vi - vi - fi - can -

ctum, Do - mi - num, Do - mi - num et vi - vi - fi can - -

ctum, Do - mi - num, Do - mi - num et vi - vi - fi - can -

114 *rit.* *a tempo*

tem: qui ex Pa - tre Fi - li - o - que pro - ce -

tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit, pro -

tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit, pro -

tem: qui ex Pa - tre Fi - li - o - que pro - ce -

pp *f* *dim.*

pp *f* *dim.*

pp *f* *dim.*

pp *f* *dim.*

pp *f* *dim.*

pp *f* *dim.*

Figure 56: *Credo* (mm. 109-118, C section).

10
119

dit. Qui cum Pa - tre, cum Pa - tre et

ce dit. Qui cum Pa - tre, cum Pa - tre et

ce dit. Qui cum Pa - tre, cum Pa - tre et

dit. Qui cum Pa - tre, cum Pa - tre et

124 *rit.* *a tempo* *rit.* *a tempo* *rit.*

Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

rit. *a tempo* *rit.* *a tempo* *rit.*

Figure 57: *Credo* (mm. 119-130, C section).

The image shows a musical score for a Credo section, specifically measures 131-140. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ca - tur: qui lo - co - tus est per Pro - phe - tas, Pro - phe - tas, Pro - phe - tas, Pro - phe - tas." The score includes dynamic markings such as *mp*, *f*, *rit.*, *dim.*, and *pp*. The tempo is marked *a tempo*. The piano part includes a tempo change to *rit.* and a tempo marking of $\text{♩} = 76$. The score concludes with a *pp* dynamic marking.

Figure 58: *Credo* (mm. 131-140, end of C section).

QUASI-RECAPITULATION

A" Refrain

Fugue

(Article 9)

*Et unam, sanctam, catholicam
et apostolicam Ecclesiam.*

*And I believe in one, holy, Catholic
and Apostolic Church.*

(Article 10)

*Confiteor unum baptisma
in remissionem peccatorum.*

*I confess one baptism
for the remission of sins.*

Coda

(Article 10, last line repeat)
in remissionem peccatorum.

for the remission of sins.

(Article 11)

Et expecto resurrectionem mortuorum.

I await the resurrection of the dead,

(Article 12)

Et vitam venturi saeculi. Amen.

and the life of the world to come. Amen

FUGUE

The culminating portion of the work comprises Hovland's setting of the last three articles of the *Credo* text. He ingeniously brings back and transforms the opening theme of the work into a fugal subject to express the text, "Et unam, sanctam, catholicam et apostolicam Ecclesiam" and "I believe in one holy catholic and Apostolic church."

The fugal subject follows the same intervallic construction as the beginning of the opening A section (scale degrees: 8-5-b6-2-3-1-b8-4), comprising the following important intervals: a descending perfect-4th leap; an ascending minor 2nd; and a descending, diminished 5th/tritone leap (see fig. 59). The same strong, declamatory character of the opening tritone theme is also present here, as is the fast-moving tempo (now quarter=104). The manner in which Hovland transforms the theme is by giving it new rhythmic dress, expressed within the irregular meter of 7/4. The rhythmic changes he

makes create a continuous, linear character, which lends itself to the contrapuntal, imitative texture characterizing this fugal section.

CREDO
for mixed choir a cappella

♩ = 116

ff

S
Cre - do in u - num De - um,

A
Cre - do in u - num De - um,

T
Cre - do in u - num De - um,

B
Cre - do in u - num De - um,

PIANO
ff

141 ♩ = 104

f marcato

Et

Et u - nam san - ctam ca - tho - li - cam

142 ♩ = 104

Figure 59: *Credo* (opening A section, mm. 1-3; fugue, mm. 141-142).

The vocal entrances follow the expected harmonic pattern of tonic/dominant alternation, as in traditional fugal writing. The bass line establishes the opening key of B harmonic minor, exhibiting a perfect-4th (dominant implied) relationship to the key of E harmonic minor, with which the work began. Just as in the opening section, an octatonic scale structure underlies the pitch construction of this fugal subject, now expressing octatonic-2 (B-C#-D-E-[F]-G-[Ab]-Bb), rather than octatonic-1, because of its transposition. Again, the octatonic scale is not complete, with the F and Ab being omitted. The 5th scale degree, F#, does not belong to the octatonic collection, but stems from the diatonic realm also embodied in this material.

The order of vocal entry is B-T-A-S, following the scale degree pattern of 1-5-1-5. As in traditional fugal writing, the subjects in the bass and alto lines alternate with the real answers of the tenor and soprano lines, occurring one full measure apart. Similarly, the countersubjects of each vocal line follow nearly the same pattern for the first two beats, but thereafter reveal tonal and rhythmic changes (see figs. 60-61, mm. 143-146). Conversely, because of the extremely chromatic nature of both the fugal subject and countersubject, the harmonic underpinning of the 1-5-1-5 pattern becomes increasingly ambiguous as the texture thickens (see figs. 60-61, mm. 144-145). Hovland's setting of the text is also untraditional: he reverses the order of the two text segments, "Et unam, sanctam catholicam" and "et apostolicam Ecclesiam," in the tenor and soprano answers, such that all of the voices sing the same text segment simultaneously, whether expressing the fugal subject or countersubject. Because the soprano countersubject occurs last and therefore overlaps episodic material in the other voices, the first segment of the text is omitted altogether in the soprano line (see fig. 61, mm. 145-147).

A secondary dominant expressing a G major-seventh inversion (see fig. 61, m. 145, 7th beat) leads to the episodic material of measures 146-148, in which a dominant-tonic progression in C minor/major bridges the first subject area to a second subject area. The new, 4/4 meter of the episodic material changes again to 6/4 with the introduction of the second subject at the alto entrance, measure 149.

Hovland utilizes a second subject to express Article 10 of the text, "Confiteor unum baptisma..."/"I confess one baptism..."The second subject contrasts the first

subject in its comparatively diatonic character, the result of its beginning on the 5th, rather than the 1st, scale degree of C minor, which allows for a strong harmonic underpinning. The contrasting *mp* dynamic and more regular quality of the 6/4 meter also distinguish this second subject from the first, despite its similar intervallic shape. As in the first subject, a descending perfect-4th interval is followed by an ascending minor 2nd. Thereafter, the second subject takes on a stepwise character expressing the tonic of C minor-seventh before an ascending, tritone leap (Eb-A) brings about a harmonic shift to D major in first inversion. The D-major expression in measures 149 (5th beat)-150 (3rd beat, figs. 61-62), functions as a secondary dominant leading to the ensuing, G-minor soprano entrance (see fig. 62, m. 150).

The order of vocal entry for the second subject is A-S-B-T, the subjects of the alto and bass lines alternating with the real answers of the soprano and tenor lines. The alto and bass lines also present countersubject material that comprises primarily stepwise motion (see fig. 62, mm. 150-151, alto; m. 152, bass). Hovland creates a harmonic circle of fifths in this second subject material, tonicizing the following keys *via* their respective (secondary) dominants: C minor (m. 149, 1st beat); G minor (m. 150, 2nd beat); D minor (m. 151, 1st beat); A minor (m. 152, 2nd beat); and E minor (m. 153, 1st beat).

Hovland sets the second line of Article 10, “in remissionem peccatorum”/”for the remission of sins,” as an abbreviated, third subject expressing the key area of E harmonic minor. He increases the momentum through the *stretto* entrances of the paired vocal lines (A-S, m. 153, and T-B, m. 154-155), which enter within two beats of one another. Here it is only the entrances that are treated imitatively, while the remaining material is essentially homophonic. The *forte* dynamic, 4/4 meter, and dotted rhythms of this short, bridge-like section also aid in creating a sense of increased pace and momentum (see fig. 62-63, mm. 153-156).

18

141 ♩ = 104

Musical score for measures 141-142. The score is in 4/4 time with a tempo of ♩ = 104. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Et u - nam san - ctam ca - tho - li - cam". The piano accompaniment starts with a rest, followed by a series of chords and moving lines. The tempo marking is ♩ = 104. The dynamic marking is *f* *marcato*. The key signature has one sharp (F#).

143

Musical score for measures 143-144. The score is in 4/4 time with a tempo of ♩ = 104. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Et u - nam san - ctam ca - tho - li - cam, a - po - sto - li - cam Ec - cle - si - am, et u - na san - ctam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am, u - na san - ctam ca - tho - li - cam et". The piano accompaniment starts with a rest, followed by a series of chords and moving lines. The tempo marking is ♩ = 104. The dynamic marking is *f* *marcato*. The key signature has one sharp (F#).

Figure 60: *Credo* (mm. 141-144, Fugue).

145

a - po - sto - li - cam Ec - cle - si - am, a - po - sto - li - cam
 et a - po - sto - li - cam Ec - cle - si - am, a - po - sto - li - cam
 a - po - sto - li - cam Ec - cle - si - am, a - po - sto - li - cam
 a - po - sto - li - cam Ec - cle - si - am, a - po - sto - li - cam

147

Ec - cle - si - am. *mp* Con
 Ec - cle - si - am. *mp* Con - fi - te - or u - num ba - pti - sma,
 Ec - cle - si - am, *mp* Ec - cle - si - am, *mp* Ec - cle -
 Ec - cle - si - am, *mp* Ec - cle - si - am.

Figure 61: *Credo* (mm. 145-149, Fugue).

20

150

fi - te - or u - num bap - ti sma.

con - fi - te - or, con - fi - te - or u - num ba -

si - am. Con-

con - fi - te - or u - num ba - pti - sma,

152

in re - mis - si - o - nem pec - ca -

ptis - ma in re - mis - si - o - nem pec - ca -

cresc. fi - te - or u - num ba - pti - sma

cresc. con - fi - te - or u - num ba - pti - sma in re -

Figure 62: *Credo* (mm. 150-154, Fugue).

155

p poco a poco cresc.

to - rum, in re - mis - si - o - nem

p poco a poco cresc.

to - rum, in re - mis - si - o - nem

p poco a poco cresc.

in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem,

p poco a poco cresc.

mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem,

p poco a poco cresc.

158

pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem

pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem

in re - mis - si - o - nem. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur -

in re - mis - si - o - nem. Et ex - spe - cto re - sur - re - cti - o - nem, re - sur -

Figure 63: *Credo* (mm. 155-160, beginning of Coda).

CODA

Following a strong dominant-tonic cadence on G major in measure 156 (see fig. 63), Hovland begins a long *crescendo* gesture over a rhythmic, octave G pedal tone in the tenor and bass lines. Over this, the soprano and alto voices express angular lines characterized by large, ascending and descending leaps (octave, seventh, sixth, and fifth intervals) and dotted eighth-note rhythms. These upper lines ascend in modified sequential repetitions over the building dynamic and rhythmic intensity of the lower lines. The dotted eighth-note rhythms in all of the voices serve to deepen the sense of building intensity and anticipation of this coda-like section.

The repetition of the G octave over five measures prepare the way for Hovland's setting of Article 12, "Et vitam venturi saeculi"/"And the life of the world to come" (see figs. 63-64, mm. 157-163). The eighth-note, linear texture dramatically shifts to quarter-note, octave-unison writing, centering around D. The high register, slower tempo (quarter=88) and declamatory character of the repeated quarter- and dotted quarter-note rhythms heighten the dramatic insistence of these bars. The harmonic reference back to G minor in measure 164 recalls the triplet quarter-note rhythmic figure from earlier in the work, particularly at the beginning, A section.

Another dramatic shift begins the final segment of the work, as all four voices suddenly break into quickly moving, primarily ascending, chromatic lines for five repetitions of "Amen" (See figs. 64-65, mm. 166-171). As the voices move together in continuous, chromatic, eighth note motion, they gradually divide and thicken the texture through doubled thirds, particularly in the soprano and tenor lines. Beginning in measure 168, the alto line doubled by the bass line, and the two soprano lines doubled by the two tenor lines, together create a six-part texture.

Each of the one-two bar textual repetitions ascends to a higher pitch level. This is most clearly seen in the alto line, as the resting pitches of each repetition rise chromatically from A (m. 167) to C# (m. 171), the leading tone of the final D major sonority. The first (mm. 166-167) and second (mm. 167-168) repetitions comprise diatonic-chromatic tonic and dominant movement in G minor, resolving briefly to a

dominant-ninth chord (m. 167, 3rd-4th beats), and to a third-inversion, German augmented-sixth chord on Eb (m. 168, C#/Db-Eb-G-Bb), respectively. The third repetition (m. 169) comprises an incomplete octatonic-1 collection (G-A-Bb-C-Db-Eb-[E]-F#), lacking only the E and including an additional D. It comes to rest briefly on a second-inversion augmented submediant triad in g minor. The fourth repetition expresses diatonic movement from G major, functioning as a secondary dominant to C minor, the subdominant. The fifth repetition also expresses diatonic movement, from the first-inversion subdominant of g minor, through the passing, inverted harmonies of the mediant, subdominant, and dominant, to the final two sonorities that together serve a secondary, predominant (bVI)/dominant function in D major (the previous dominant). Both the augmented triad on bIII (Bb) and the French augmented-sixth chord on A (A-C#-Eb-G) exhibit much harmonic tension through double leading motion, the augmented triad expanding outward to the F+6 chord, which then leads inward from both directions (Eb and C#) to the D major resolution.

Hovland crafts a brilliant ending to the work, building the intensity of the “Amen” section through the driving eighth-note ascending motion of the lnes, coupled with frequent downbeat rests. After a lengthy delaying of the final resolution, the work culminates with a tonicization of D major. This marks the first and only expression of the bright key of D major, which Hovland artfully reserves for the final, triumphant arrival at the concluding “Amen.”

22

161

f *rit.* *ff* *♩ = 88*

mor - tu - o - rum, mor - tu - o - rum. Et vi - tam—

mor - tu - o - rum, mor - tu - o - rum. Et vi - tam—

re - cti - o - nem mor - tu - o - rum, mor - tu - o - rum. Et vi - tam—

re - cti - o - nem mor - tu - o - rum, mor - tu - o - rum. Et vi - tam—

f *rit.* *ff*

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

f *rit.* *ff* *♩ = 104*

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

ven - tu - ri sae - cu - li. A - men. A -

Figure 64: *Credo* (mm. 161-167, Coda).

168 23 *rit.*

men. A men. A men.
men. A men. A men.
men. A men. A men.
men. A men. A men.
men. A men. A men.
men. A men. A men.
rit.
171 *al* $\text{♩} = 80$
A men. A men.
A men. A men.
A men. A men.
A men. A men.
A men. A men.
al $\text{♩} = 80$

Figure 65: *Credo* (mm. 168-173, end of Coda).

SUMMARY

Although the *Credo* is considered one of Hovland's smaller-scale works in terms of its single-movement structure and shorter duration (ca. 9 minutes), it is a work of great magnitude, a *tour de force* that reveals important perspectives on the composer's mature compositional language.

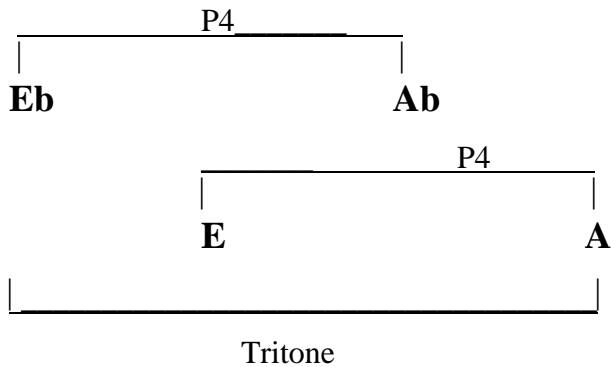
The analysis of the work reveals a definite thematic/structural plan, seen especially through the recurring tritone-based, octatonic material of A, and its transformation in the final fugal section. The influence of the sonata form principle is clearly evident in the work, exhibiting a strong resemblance to the sonata rondo form of the Classical period. By implementing this musical form in expressing his own, 20th-century musical language, Hovland not only creates a strong sense of cohesion and unity in the work, but underscores its connection with the past as well.

As stated above, Hovland's romantic approach is revealed through the nearly constant enharmonic reinterpretation characterizing the piece. Because of the extremely chromatic nature of his writing, and the resultant lack of a traditional, hierarchical approach to the keys, he is able to express eleven of the twelve possible key areas (albeit fleetingly) within the course of the piece. These appear in the following order:

m. 1	13	32	42	57	81	90	96	105	115	126
e	eb	c#	c	d	Ab	b-flat	f	G	A	B/b

The key of F# is the only key that is not expressed as a tonic in the work. It is, however, expressed in the fugue as the dominant of B minor.

Although a tonal plan is not readily discernable in this highly chromatic work, the key areas that occur with the most frequency and prominence are: Eb minor; E minor; Ab major; and A. It is remarkable that these four keys, when taken as a group, are related by both the perfect-4th interval and the tritone interval, the two intervals that hold significance throughout the work (as illustrated below).



The *Credo* exemplifies Hovland’s penchant for drawing from all of the music that surrounds him, incorporating those influences into his own compositions. At the same time, he speaks through a highly developed, very personal, musical language that enables him to express the *Credo* text with great skill, variety, and effectiveness. His picturesque manner of text painting, largely achieved through contrasts of range, texture and dynamic, brings each segment of the text to life.

Although the *Credo* is a challenging work, appropriate for very strong choral groups (i.e. college/university, semi-professional, etc.), Hovland’s compositional language fosters a degree of accessibility *via*: the many sections comprising diatonic writing; much unison and two-part writing; frequent stepwise motion; melodic/harmonic sequences; modified repetitions; and, the melodic outlining of familiar chordal sonorities (diminished 7th; dominant 7th and 9th). The *Credo* is a masterful composition that warrants the attention of choral musicians internationally. Indeed, singers can rise to a higher level of musical hearing, understanding, and expressive choral singing through the inherent challenges in learning and performing this extraordinary work.

CONCLUSION

The survey and analysis of Egil Hovland's mature, smaller works for choir reveal the mastery of his multi-faceted, eclectic approach to composition. His early foundation in Neoclassicism is evident in much of his later opus, particularly with respect to form. Many of the works discussed herein reflect the influence of the sonata form principle on Hovland's compositional language. The essentially diatonic nature of Hovland's mature, harmonic language, infused with varying degrees of chromaticism, simultaneously points to his foundation in Neoromanticism. Additionally, Hovland's incorporation of diverse 20th-century compositional techniques and elements reflect the expressionistic and experimental phases of his stylistic evolution. All of these influences together create a harmonically rich and colorful idiom, functioning within a tonal framework.

Hovland's mature musical language enables a remarkably high level of textual expression. The diversity of compositional devices he deftly employs allows Hovland to express the texts with much variety and effectiveness. He consistently gives life to the various texts he chooses to set, many of which are inherently dramatic in nature (e.g. *Credo*, Op. 137, No. 1).

The Norwegian author, Kristian Lange, points to Hovland's "alert spirit and receptive mind," as providing the fertile soil upon which he has cultivated his own personal style, by taking up, examining, and assimilating various trends in European music, and combining them in his own way.¹¹³ Hovland's main objective in composition, through all of his vast output, is that of communication: "Musikk må kommunisere," ("Music must communicate,") are his words.¹¹⁴ It is inspiring to contemplate the great freedom with which Hovland achieves that communication, not constrained by any particular style, but free to utilize whatever musical language best expresses the text and music at hand.

As illustrated through the survey of Hovland's works in Chapter 3, Hovland's later opus encompasses a great variety of styles spanning a wide range of skill levels.

¹¹³ Lange, 96-97.

¹¹⁴ Egil Hovland, interview,

Many of his simpler works are readily accessible for volunteer choral groups (i.e. church/community choirs), as well as more advanced groups. The pieces of the second (more difficult) and third (dramatic) categories exhibit a range of difficulty levels from which to choose, and offer challenging and inspiring writing for more advanced singers (i.e. stronger high school, church/community and college/university choirs).

As aptly observed by Lange, while many of Egil Hovland's compositions were originally commissioned for specific occasions, the composer's craft transcends any immediate purposes in these works, and assures them of "a continued existence in their own right."¹¹⁵

Although the majority of Hovland's vast repertoire is still relatively unknown outside of Scandinavia, the fact that some of his simpler and intermediate-level pieces have been performed with increasing frequency in the United States (particularly in those areas populated by descendants of Norwegian-Americans) suggests a growing awareness of Hovland's choral repertoire. Hopefully, this awareness will continue to grow and move far beyond *Saul*, both within the United States and internationally. Perhaps there will come a time when other choral works from Hovland's massive opus will become as recognized and frequently performed as the motet *Saul* once was.

¹¹⁵ Lange, 97.

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Vita

Roselyn Marie Hanson Weber was born December 26, 1963 in Ames, Iowa to Arnold Hanson and Betty Aasgaard. After moving to Minnesota with her family, she attended the Chatfield and Centennial Elementary Schools, and later Centennial High School in Circle Pines, Minnesota (1982). She then attended St. Olaf College in Northfield, Minnesota, where she sang as soprano section leader in the St. Olaf Choir, and received a Bachelor of Music degree in piano performance.

Thereafter she began working as a church musician and private voice/piano instructor, and soon undertook graduate study in choral conducting at the Yale School of Music/Institute of Sacred Music in New Haven, Connecticut. She continued to teach privately and serve as a church choral director and organist while pursuing a Master of Music degree in choral conducting, which she completed in 1991. After receiving her Master's degree, she directed the choir as Visiting Instructor at Connecticut College, founded and directed the Bethesda Music Concert Series, and sang with *Connecticut Choral Artists*, a professional chorus directed by Richard Coffey.

During the period 1993-1994, she and her husband, Philip, lived in N'Djamena, Chad in central Africa, where she served as a volunteer English teacher for the Peace Corps, as well as private voice/piano instructor for the expatriate community there.

In 1995, she and her husband moved to Austin, Texas, where she pursued doctoral studies at the University of Texas, Austin under Craig Hella Johnson. During her years in Austin, she directed the University of Texas Women's Chorus, served as Associate Director for the Texas Chorale, and as teaching assistant/conductor for the Chamber Singers, Concert Chorale, and choral conducting courses. In addition, she worked as choral director for First English Lutheran Church, and sang with the professional chorus, *Conspirare*, under Craig Hella Johnson.

She had the opportunity to interview Egil Hovland in Fredrikstad, Norway in 2002, and in 2007 accepted the position as Kantor/Organist for Sauherad Kommune in Telemark, Norway.

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This treatise was typed by the author.