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Messiah College
Master of Music in Choral Conducting

Advanced Conducting Project

By
Jason R. Snyder

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2012x

Downingtown, PA
December 2012

Program

Matona mia cara (3 min)

Orlando di Lasso

Lord I Want to Be a Christian (4 min)

arr. Moses Hogan

Put Vejini (Blow Winds) (4 min)

arr. Imant Raminsh

O Vos Omnes (5 min)

T.L. Victoria

Weep Weep Mine Eyes (5 min)

John Wilbye

Gloria (from Lord Nelson Mass) (4 min)

Franz Josef Haydn

Intermission

Dark Night of the Soul (15 min)

Ola Gjeilo

Luminous Night of the Soul (10 min)

Ola Gjeilo

Program Time: ~50 minutes

**Matona Mia Cara
Orlando de Lassus
(1532-1594)**

SATB

Duration: 3 minutes

G. Schirmer:

Overall: 2

Vocal: 2

Tonal/Rhythm: 2

Composer

Orlando de Lassus was born around 1532 in Mons in Hainaut, an area that is now Belgium. He was known from a young age for the beauty of his singing voice and was said to have been kidnapped on several accounts because of his talent. When he was twelve years old, Orlando worked for Ferrante Gonzaga and traveled with him to Paris, Mantua, Sicily and Milan. He began to compose music in Naples while working in the services of Gonzaga's brother-in-law. After 1556, de Lassus was based in Munich as Kapellmeister to the Duke of Bavaria, but he maintained an international career traveling throughout Europe. He composed more than 1,200 works in every genre. He wrote secular works including madrigals and chansons, and sacred works that include 60 masses and 500 motets. Because he composed in so many genres and because his works were published widely during and after his lifetime, de Lassus influenced composers around the world and across the spectrum of time and he is thus regarded as one of the greatest masters of the choral art.

Composition, Genre, and Historical Perspective

"Matona mia cara" is a villanella, or a form of a light Italian secular vocal music. Villanellas originated in Italy just before the middle of the sixteenth century. Its origins can be traced to Naples where it influenced both the canzonetta and the madrigal. Villanellas cover topics that are comic and often satirical. The popular form of song in Italy around the mid-sixteenth century, the villanella is usually for three unaccompanied voices, but was later expanded to include the fourth voice, by composers such as Orlando de Lassus.

The original text of "Matona Mia Cara" is sung by a German soldier who cannot speak Italian very well. The lyrics give away the fact that the singer cannot speak Italian well because the lyrics give away a strong German accent and include French words which the soldier confuses for Italian – such as the word *bon*. The text is short, simple and demonstrates a limited use of the Italian language as would have befitted a German speaker.

Technical Considerations and Musical Elements

While the piece is homophonic, there are several tuning problems that may require attention. The G major chord in the second measure will require some particular word, especially the E-flat pitch for the altos and basses and the subsequent return to the E-natural in the measure following.

Hemiola occurs frequently throughout the piece, particularly in the alto voice. When couple with suspensions at the ends of phrases (see mm. 14-16), the piece presents particular rhythmic challenges that may need to be addressed. The first step to solve this problem is to draw the choir's attention to this challenge and have all the singers in their own octave, sing the alto line to experience the hemiola and suspensions.

Diction may prove to present a problem in the B section when singing "*don, diri don*". The flipped "r" may be challenging to young singers. This problem can be resolved by having the singer sing "*di-di*" rather than the rolled "r" in *diri*.

Be wary of accenting the anacrusis throughout the piece as they are usually consonant and the singer will unintentionally place emphasis on these points rather than the points of arrival on the beat after the anacrusis.

The placement of accents and tuning in the C section will need particular attention. The altos and tenors are offset by a beat from the basses and sopranos and the subsequent tuning that comes from both the inner voices being close together and the outer voices being so far apart, may need to be discussed.

Stylistic Considerations

Idealized courtly romance was the subject of a majority of love poems of the in Renaissance. Villanellas, however, were lighter, satirical and often involved comic subject matter. Villanellas make fun of human error and are meant to provide enjoyment for both the performer and the listener. Expressive singing that clearly enunciates the text are required for the audience to be in on the joke and the humor will only be understood if singers are correctly, consciously and intentionally paying attention to diction.

Form and Structure

"Matona mia cara" is in traditional villanella format: the text consists of a couplet and refrain. The music is in AABCC form.

Section	Measure
A	1-12
A	13-24
B	25-62
C	63-74
C	75-95

Text and Translation

Italian

Matona, mia cara, Mi follere canzon, Cantar sotto finestra, Lantze bon compagnon. Don don don, diri diri, don don don don.

Ti prego m'ascoltare, che mi cantar de bon, E mi ti foller bene, come greco e capon. Don don don, diri diri, don don don don.

Comandar alle cacce, cacciar, cacciar con le falcon, Mi ti portar becacce, grasse come rognon. Don don don, diri diri, don don don don.

Se mi non saper dire, tante belle razon, Petrarcha mi non saper, Ne fonte d'Helicon. Don don don, diri diri, don don don don.

Se ti mi foller bene, mi non esser poltron, Mi ficcar tutta notte urtar, urtar, urtar come monton, Don don don, diri diri, don don don don.

English

My lovely Lady, I want a song to sing Under your window: this lancer is jolly fellow! Don don don, diri diri, don don don don.

Please listen to me, because I'm singing well And I'm as fond of you as a Greek is of a capon! Don don don, diri diri, don don don don.

When I go hunting, I hunt with the falcon, And I'll bring you a woodcock, as fat as a kidney Don don don, diri diri, don don don don.

I cannot tell you many elegant things, I know nothing of Petrarch, nor the Fountain of Helicon Don don don, diri diri, don don don don.

If you'll love me I won't be lazy I will ---- all night long, I will thrust like a ram Don don don, diri diri, don don don don.

References and Resources

Simms, Bryan and Wright, Craig. *Music in Western Civilization*. Belmont, CA: Thomson Schirmer, 2006.

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

Ulrich, Homer. *A Survey of Choral Music*. Belmont, CA: Thomson Schirmer, 1973.

[http://www3.cpdll.org/wiki/index.php/Matona, mia cara \(Orlando di Lasso\)](http://www3.cpdll.org/wiki/index.php/Matona,_mia_cara_(Orlando_di_Lasso))

<http://www.britannica.com/EBchecked/topic/331044/Orlando-di-Lasso>

*Cite the specific
reference for
the specific
concept/statements*

**Dark Night of the Soul
and
Luminous Night of the Soul
Ola Gjeilo (1978 -)**

SSAATTBB with piano and string quartet

Duration: 25 minutes

Walton Music: HL08501791, HL08501837

Overall: 4

Vocal: 3

Tonal/Rhythm: 4

Composer

Born in Oslo, Norway in 1978, composer Ola Gjeilo has garnered a wide reputation for creating choral music that contain characteristics of the Renaissance and Medieval past as well as tonal qualities and techniques of twentieth century music.

Ola Gjeilo grew up with music, possessing the skill to improvise music before he was able to read it. When he was seven years old, Gjeilo began studying jazz, classical piano and composition. He attended the Norwegian Academy of Music in Oslo and earned a degree in composition from the Royal College of Music in London. Gjeilo completed his Master's Degree in composition at the Julliard School of Music in 2006.

Ola Gjeilo's musical interests are heavily influenced by film music and he moved to Los Angeles to learn the craft of film scoring at the University of Southern California in 2006 and 2007. Gjeilo is also an active performer, playing piano all over the world and most recently at Carnegie Hall, Le Poisson Rouge in Manhattan and Mansion New York. He has released two albums of improvised piano, the most recent, Stone Rose.

Ola Gjeilo credits nature, people and cities as his compositional inspirations. Gjeilo's work as a pianist, jazz musician and choral composer have garnered him a wide audience from around the world. A frequent clinician and collaborator with colleges and universities around the United States, Ola Gjeilo currently resides in Atlanta, Georgia. He recently completed a compositional residency with the Phoenix Chorale in Arizona, where under the direction of Artistic Director Charles Bruffy, he assisted in the recording of an album of his choral music, Northern Lights. The album was released in 2012 to wide acclaim.

Composition, Genre and Historical Perspective

“Dark Night of the Soul” and “Luminous Night of the Soul” are two movements of the same work that can also be performed as two independent pieces. Set to what the composer calls a “medieval and mystical text” Dark and Luminous Night of the Soul shift between moments of shadow and moments of light. The piano and string quartet provide support in the background. A unique characteristic of these pieces is that Ola Gjeilo implements the use of the choir as accompaniment for the piano and string quartet at various places within the work. Gjeilo has stated that he has never understood why the piano has to accompany the choir and not vice versa. Both movements of the piece include moments where the composer uses the choir as accompaniment to other instruments rather than the other way around.

“Dark Night of the Soul” was commissioned for Charles Bruffy and the Phoenix Chorale by Gunilla Luboff. The text is by St. John of the Cross, a sixteenth-century Spanish priest, reformer and mystic. Along with St. Teresa of Avila, St. John of the Cross founded the order of the Barefoot Carmelites. He was canonized in 1726 and is now named as one of thirty-three Doctors of the Church. He fell from grace from the Church in 1577 and was imprisoned in horrific conditions for nine months. During the time of his imprisonment he experienced visions that have led to some of his most appreciated poetry. “Dark Night of the Soul” was written shortly after his escape from imprisonment and describes “the journey of the soul as it leaves its earthly prison and travels toward reunion with God.”

“Luminous Night of the Soul,” the second movement, contains both the phrase “Luminous night of the soul” and a new poem written by Charles Anthony Silvestri, poet of famed Eric Whitacre choral pieces (“Sleep,” “Leonardo Dreams of His Flying Machine” etc...). The text surrounds the soul achieving illumination and uniting with God while the Silvestri text examines the divine beauty of all that is art. “Luminous” is what Gjeilo calls “the brighter, sunnier sequel to *Dark Night of the Soul*.” The composer considers the link between the two pieces to be the theme that is featured at the end of both pieces, but in considerably different ways. “Luminous Night of the Soul” was commissioned and premiered by conductor Kevin Riehle and Cantare Houston.

Technical Considerations and Musical Elements

With a frantic and asymmetrical opening, “Dark Night of the Soul” requires a solid foundation of rhythmic skills on the part of the choir, and rhythmic pedagogical skills on the part of the conductor. With pitches extended for long periods of time and diction taking place often on weak beats, particular attention will need to be paid to enunciation of the text.

Attention must also be given to the dynamic levels of each voice part. Gjeilo alters the dynamic level of various voices frequently to bring out various stylistic and thematic ideas in the voices. In addition, consideration must also be given to the fact there are soprano solos throughout the piece and balance therefore may be difficult. While SSAATTBB pieces often require a large staffing of singers, it is suggested that a smaller ensemble perform this piece for balancing purposes. Often the parts double, therefore it is not necessary to overwhelm the listener with a mass choir, merely one large enough to get the job done. Balance between the strings, piano, choir and soloists is essential as it is easy for one to outweigh the other.

The composer wishes for an even balance between timbres so that each can take turns leading and accompanying the others.

Take care to bring out the eighth note triplets in the solos and lower voices. Encourage the singers to give equal attention to each note so they can be heard individually and not as a flurry of notes that do not have a rhythmic definition. In addition, take care to provide a quality sound for the sections that require the singers to phonate on an "mmm." Make sure singers are not producing sound with the teeth touching and with an expansive inner cavity. The soft palate should be at optimum height with the jaw relaxed to produce a pure sound. Again, the triplets that occur during moments of "mmm" phonation will require special attention.

"Dark Night of the Soul" changes time signatures and rhythmic grouping frequently. The conductor will need to spend time transitioning from each section so the singers have a clear read of what is coming next. In addition to time signatures changing, tempo also shifts suddenly and often. Proper cues, cut offs and preparation will need to be taken so singers are prepared for each change to take place.

While tonally the piece changes often, each section stays relative and harmonically stable. The trouble that may face less experienced choirs is the dissonance Gjeilo places into harmonically stable moments. The composer often adds seconds and ninths to create small cluster chords, particularly in the upper voices that may be difficult to tune.

At rehearsal "S" tempo shifts quickly (quarter note equals 192) and it may become difficult to enunciate the text. Spend time on pronouncing the text before adding pitches to ensure singers have a feel for the diction. In addition, solidifying the dotted quarter note at the ends of phrases so the line is not clipped will help the listener to both appreciate the composer's shape of the phrase and understanding of the text. One measure after rehearsal "X" the singers have a dotted quarter note rhythm back to back in a $\frac{3}{4}$ measure. Take time to count this section and subdivide. Determine as a conductor how you will prepare the singers for this section and lead the choir into the $\frac{7}{4}$ and $\frac{3}{4}$ alternations that make up the end of the piece.

"Luminous Night of the Soul" opens with a relatively simple theme but is rendered challenging by two techniques. The first is the independent movement of the lines. While each voice moves in quarter note and dotted half note rhythmic values, they each move variably. Second is the addition of dissonance in the voices. As in "Dark Night of the Soul," Gjeilo takes what is a simple harmonic structure and makes it more complex by adding sustained dissonant pitches. The dissonances in the opening of the movement are usually contained in the dotted half note rhythmic values while the other voices move underneath in an attempt to stabilize the sound. Much time and consideration will have to take place with the opening of this piece. Tuning amongst the singers may be challenging here, but is staying in tune with the cello that may prove difficult in the beginning.

At rehearsal "B" the composer plays with the half step movement of "C" to "C-sharp." Tuning this section will require attention as will the constant half step dissonance that are held in the upper soprano parts during dotted half note durations. Additionally, at the end of the A section at measures 40 and 41, the choir has an extended pitch on the word "art."

Take care to make sure this vowel is extended and the choir does not close to the “r” as will most certainly be habit.

“Luminous Night of the Soul” contains a problem in the “B” section that the choir will have dealt with in “Dark Night of the Soul.” Singers are required to phonate on an “mmm” changing pitches frequently. Take care as before to make sure singers’ teeth are not touching, the they are lifting the soft palate and have relaxed, dropped jaw.

The challenge at rehearsal “F” is a sustained passage of intensified singing. At a fortissimo dynamic, the singers are required to sing long phrases at a rather high range. Attention to breath and support of the breathing mechanism during these phrases will help keep the singers from fatiguing quickly.

The ending of the piece, beginning at rehearsal “H” is not harmonically difficult. Make sure singers are focusing on elongation of vowels, particularly during the extension of the word “soul.” Take care to determine the vowel on the word “luminous.” Use of a slightly closed [i] vowel on the second syllable may help to produce a more mature sound and propel the phrase forward. In addition, make sure the singers do not *accent* the second syllable of “luminous” and that correct word stress is used for the repeated phrase “luminous night of the soul.”

Stylistic Considerations

“Dark Night of the Soul” and “Luminous Night of the Soul” are both heavily influenced by film music and are thus conceived as cinematic. Strive to maintain balance between all three forces – the singers, the strings and the piano. Make sure that each force is properly displayed at the appropriate time throughout the piece by maintaining balance and adhering strictly to dynamic markings. Ensure that singers know when it is time to fall back and act as the accompanist and when it is time to take the lead.

Form and Structure

Dark Night of the Soul

Section	Measure
A	1-108
B	109-131
C	132-195
D	196-220
A'	221-321
Coda	322-332

Luminous Night of the Soul

Section	Measure	Forces
A	1-17	Cello solo
A	18-40	Voices, piano, strings
B	41-82	Piano solo
Trans	83-85	Piano and voices
C	86-104	Piano, voices, strings
Trans	105-110	Piano, + voices
A'	111-140	Voices, piano, strings
C	141-201	Voices, piano, strings

Text and Translation

Dark Night of the Soul

One dark night,
Fired with love's urgent longings
Ah, the sheer grace!
I went out unseen,
My house being now all stilled

In darkness, and secure,
By the secret ladder, disguised
Ah, the sheer grace!
In darkness and concealment
My house being now all stilled

On that glad night
In secret, for no one saw me,
Nor did I look at anything
With no other light or guide
Than the one that burned in my heart

- St. John of the Cross

Luminous Night of the Soul

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart
You were the spirit of all that is art

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to all the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.

- Charles Anthony Silvestri

O guiding night!
O night more lovely than the dawn!
O night that has united
The Lover with his beloved,
Transforming the beloved in her Lover

- St. John of the Cross

References and Resources

Kavanaugh, Kieran and Rodriguez, Otilio. The Collected Works of St. John of the Cross.
1991: Washington Province of Discalced Carmelites.

Parke, Kathryn. "Dark Night of the Soul." From Northern Lights information booklet.
2012: Chandos Records Ltd.

<http://olagjeilo.com/sheet-music/choral-satb-piano/luminous-night-of-the-soul/>

*Cite which sources are
used for specifics*

Lord, I Want to Be a Christian
Moses Hogan
(1957-2003)

SATB
Duration: 4 minutes
Hal Leonard
Overall: 2
Vocal: 2
Tonal/Rhythm: 2

Arranger

Moses George Hogan received his musical training from the New Orleans Center for Creative Arts. Additionally, he studied at the Oberlin Conservatory of Music and studied at Julliard School of Music and Louisiana State University. Hogan was born in New Orleans on March 13, 1957. Moses grew up in the church and his family participated in the music ministry – his father a singer and his mother a piano player.

Moses Hogan had countless accomplishments during his short life. He one first place in the 28th annual Kosciuszko Foundation Chopin Competition in New York and was appointed as artist in residence at Loyola University in New Orleans. In 1980, after beginning his exploration of the choral art, Hogan founded the New Orleans-based *Moses Hogan Chorale*. *The Moses Hoses Singers*, Hogan's subsequent choral ensemble released their debut CD in 1998 on the EMI record label with soprano Barbara Hendricks. Additional discography includes *An American Heritage of Spirituals*, *This Little Light of Mine*, and *Lift Every Voice for Freedom*.

Hogan is perhaps best known for his settings of spirituals. His arrangements have been celebrated by singers, audiences and choral directors all over the world. With over 70 published works, Hogan's arrangements and compositions are standard repertoire for singers at all levels.

Composition, Genre, and Historical Perspective

Moses Hogan's arrangement of "Lord, I Want to Be a Christian" has its roots in the tradition of slave music. Slaves were not permitted education and thus their musical traditions were passed down from generation to generation via oral transmission. In *Negro Slave Songs in the United States* (1953), Miles Mark Fisher suggests that this spiritual could have originated in Virginia in the 1750s. He bases this theory on a story from Hanover Virginia in 1756:

"a black slave asked Presbyterian preacher William Davies
'I come to you, sir, that you may tell me some good things
concerning Jesus Christ and my duty to God, for I am

resolved not to live any more as I have done. Sir, *Lord I want*
I want to be a Christian.”

The text and the melody were first published in *Folk Songs of the American Negro* (1907) compiled by two brothers – Frederick Work and John W. Work, Jr. In the manner of many spirituals, “Lord I Want to Be a Christian” is a call-and-response song, in which a soloist sings the stanzas and everyone else responds by singing the chorus in four-part harmony.

Technical Considerations and Musical Elements

“Lord I Want to Be a Christian” is one of many arrangements by Moses Hogan that work well for choirs to introduce spirituals into their repertoire, particularly choirs that have less experienced singers. The music is entirely homorhythmic and the harmonic structure is not challenging. The solo opportunity for a soprano or tenor give the director an excellent opportunity to display single voices while also displaying the blend of the choir in the response portion.

The challenge in this piece is what to do with the strophic structure. “Lord I Want to Be a Christian” contains three stanzas of text all repeated identically with exception to the final verse with the three chord elaboration at the end. The director must find a way to make the piece engaging and interesting as the material is not only repetitive, but also is driven at a rather slow tempo. Allowing the soloist to move freely through the verses is one way to free up the piece. Have the soloist both stretch and move the line forward so the sound of the line is not continuously stagnant. In addition, take care to have the singers feel a sense of urgency as the piece moves forward. The goal of text is to achieve closeness with the Lord and to attain a heightened sense of connection with God. By having the singers anticipate the feeling of a person with such a goal, the director will better be able to have the choir communicate the urgency of text’s voice. The use of rubato, the stretching and release of the line, will also help serve to give the piece a more organic sound, so each stanza has a unique presence.

Moses Hogan made great use of dynamics and tempo markings in his arrangements of spirituals. Adhering to his markings will help give the piece the sound that not only Hogan intended, but the sound he imagined the piece would have had hundreds of years ago. In addition, Hogan uses various markings to give spirituals a contemporary twist. The “sfp” marking in “Lord I Want to Be a Christian” should be of particular note, and the singers should adhere accordingly. Watch also for how Hogan controls the shape of the phrase. Fermatas and rallantandos at the ends of phrases help pause phrases at their most essential moment and then allow them to release peacefully. The use of accents on the word “heart” and the choir’s subsequent “sfp” on their own “heart” text give great insight into what words in the text are important. Therefore, the singer/director should not only ask “what tune do I want the audience to hum?” after hearing this piece, but “what words do I want the audience to think about while they hum this tune on the drive home?”

The tessitura may be challenging for some singers. Low basses are asked to sing low Ds, therefore, choirs with singers that have had less training may have difficulty in producing the low foundational pitches Hogan asks of his singers. Additionally, sopranos are asked to sing quite low throughout the duration of the piece, hovering in their low range for long

extended phrases. Considerations on breath and particular attention to affective warm-ups will help singers produce a better tone in their low range. Singing in the low register generally takes a great deal more breath than singing in the high register, so training and warm-ups may need to focus on maintaining breath support for long periods of time.

Stylistic Considerations

There has been much discussion over the use of tone when performing spirituals. The Moses Hogan Singers perform pieces with a dark, open tone. The resulting affect produces a sound that may sound less refined than traditional choral singing, however may be more traditionally accurate to the spiritual tradition. Young singers and singers with less training could damage their vocal mechanism if they attempt to imitate the sound of the Moses Hogan Singers. Instead, with less experienced groups, focus more on communicating the sense of the text rather than imitating the sound of the tone. The result will be a much more authentic performance and will protect young and untrained voices until they reach vocal maturity and are able to imitate the Moses Hogan sound.

Form and Structure

Section	Measure
A	1-14
A	14-32
A'	32-39

Text

Lord, I want to be a Christian in my heart
Lord, I want to be a Christian in my heart

Lord, I want to be more Holy in my heart
Lord, I want to be more Holy in my heart

Lord I want to be more holy in my heart
Lord I want to be more holy in my heart

References and Resources

Benziger, Barbara and Eleanor Dickinson. *That Old-Time Religion: 100 Hymns Songs and Stories*. New York: Harper and Row, 1975

Emurian, Ernest. *Forty True Stories of Famous Gospel Songs*. Natick, MA: W.A. Wilde, 1959

Johnson, James Weldon, and J. Rosamond Johnson. *The Books of American Negro Spirituals*. New York: Da Capo Press, 1969. Reprint, New York: The Viking Press, 1989.

Thomas, Andre. Feel the Spirit: Volume 1. Milwaukee: Hal Leonard Corporation, 2003

Websites

City sources for spirituals

History, discussion and exploration of hymn history:

<http://www.hymnary.org/hymn/PsH/264>

Friends of Moses Hogan Society: www.moseshogan.com

“Gloria”
from Lord Nelson Mass
Joseph Haydn
(1732-1809)

SATB, Soprano/Alto/Tenor/Bass Solos

Duration: 3 ½ minutes

Overall: 3

Vocal: 3

Tonal/Rhythm: 3

Composer

Joseph Haydn was born in Rohrau, Austria, southeast of Vienna. He was the second of twelve children and his parents were musicians in their own right. Joseph began training on violin, harpsichord and organ at the age of six. For ten years he sang in the choir at St. Stephen's Cathedral in Vienna where he developed his violin and keyboard skills as well.

After leaving the Cathedral when his voice changed, Haydn taught in Vienna and worked as an accompanist for Nicola Porpora. In 1759, Haydn accepted a position at the court of Count Morzin and was appointed *Kapellmeister* to the Esterhazy's one year later. Haydn would remain employed by the Esterhazy's for the duration of his life.

In 1791 Haydn took a trip to London where Johann Peter Saloman had arranged for him to compose and conduct an opera, symphonies and several other pieces. His pieces all received positive reviews and the London audiences loved him.

Nikolaus Esterhazy, meanwhile, requested Haydn to return each year to compose a mass to celebrate the name day of Princess Maria. During this time, Haydn also received an honorary doctorate from Oxford University and had become one of the best-known composers in Europe. In 1798 he completed *Die Schopfung* or *The Creation*.

In the last years of his life, Haydn composed six masses, a *Te Deum* and a group of part songs and canons. In addition he composed several opuses of string quartets. Haydn conducted until 1803. Haydn's health quickly declined after a performance of *The Creation* conducted by Antonio Salieri in 1808. Haydn died on May 31, 1809 in Vienna.

Composition, Genre and Historical Perspective

Joseph Haydn composed Lord Nelson Mass in 1798, one of his six late masses. Haydn's late sacred works were greatly influenced by the London symphonies and focus on soloists and the chorus while still allowing the orchestra to play a significant role.

Financial woes had caused Haydn's employer Nikolaus II to dismiss the Feldharmonie or the court wind band, just before Haydn composed the mass. With the dismissal of the wind band, Haydn was left with an orchestra that had a much darker tone: strings, trumpets and organ.

In 1793, fights over territories and trade routes, along with growing tension in France led to war between the French and the British. Under General Napoleon Bonaparte, the French army caused much destruction and violence throughout Europe. In 1798 the world was in great disarray as Napoleon had won several major battles with Austria in less than one year. The summer of 1798, when Haydn composed Lord Nelson Mass, was a time filled with turmoil for Austria. Violence, and terrorism had the public socially, politically and emotionally drained. Thus, the composer named this mass "Missa in Angustiis" – "Mass for Troubled Times."

In 1800 the piece was already known throughout Europe. When Lord Horatio Nelson, the admiral who had defeated Napoleon in Egypt and Italy, stopped in Eisenstadt for a four-day visit to the Esterhazy court, he met the composer. Haydn was excited to meet the famed admiral, but when the two met it was Nelson who was star struck. The Admiral if he could have the quill with which Haydn wrote *Missa in angustiis*, Haydn gave him the pen and in return Lord Nelson gave Haydn his valuable gold watch. *Missa in angustiis* has since this time been nicknamed "Lord Nelson Mass."

Technical Considerations and Musical Elements

Conductors will find "Gloria" from *Lord Nelson Mass* to be accessible and a good introduction to the minor mode and imitative polyphony. The unity of the piece is attained through compositional form, melodic and rhythmic themes and clever orchestral and choral writing. In order to successfully perform this piece an attempt should be made to understand the historical, conceptual and systematic framework of Lord Nelson Mass.

First, prepare the choir to sight-read the piece by having them scan the piece for all solfege syllables, paying particular attention to chromatic pitches. It is suggested that *la* based minor be used when sight-reading this piece on solfege syllables. Latin vowels, as used in *la* based solfege will tune much better than *do* based reading. The conductor should set the metronome and then have the choir sight read the piece with the metronome on to keep the tempo honest.

After the choir can successfully sing the piece from beginning to end on solfege with the metronome, have them sing the piece on a neutral vowel. Use a dark vowel such as [du] "doo." While using a darker vowel may not encourage the sound to be pulled forward, it will help prevent spreading, which will become a problem throughout the movement, particularly at points of high tessitura.

After the choir has mastered the piece on the neutral vowel, move on to the text. If the choir loses the rhythmic pulse at any time, add back the metronome or take some time to employ some Dalcroze eurythmic exercises. Have the choir move to the steady beat as they sing the piece on text. Next have them walk to the macro and micro beat respectively. After the choir has mastered this movement, have the singers step to their individual rhythms as they sing.

This will not only help them master the pitches and rhythms, but will help them connect the feeling of the piece with the rest of their body, thus creating a better unity in sound production and body placement.

Take care to make sure each line is filled with energy to its conclusion not just its apex. The "Gloria" has several phrases that push the tessitura to its limits at high dynamic levels and it is incredibly important that singers fulfill these phrases with maximum effort. The slightest undulation in phrase completion will be evident as the choral sections are exposed during this movement.

Take care to balance the solo singers. During the duet between the tenor and bass beginning at measure 16 the tenor is at a comfortable range while the bass is in a high tessitura. Make sure that both voices take time to balance to each other and that one voice is not over or under-performing. In addition, when all four soloists are singing together, take care to make sure all four parts balance equally. The four soloists should also be balanced with the orchestra or pianist.

At measure 33 the choir should be accenting the third beat, a practice that may need to be reviewed several times. The singer should take care to connect the accented beat fluently into the fourth beat, rather than creating a rift between the two.

Stylistic Considerations

The choir should take care to focus on the forces at hand for each section of "Gloria." Adhering to where full forces are applied (orchestra, singers, etc...) as opposed to exposed sections (solo lines, moments when just the women sing) can help the singer realize where the emphasis should be in the musical thought of the movement.

A second consideration is to adhere to the accents given by the composer. Haydn explicitly marks the accents he is looking for in the "laudamus" section at measure 33, but one must also consider the setting of the text. The singer must ask "why is the "cel" of "excelsis" consistently drawn out? Considering why particular words are stressed as they are will help the choir to better interpret the syllabification of the text and produce a more authentic and organic movement of the line.

A third consideration is the fulfillment of energy through the line. Haydn blatantly draws out phrases, particularly the final measures of "Gloria." Maintaining the energy through the apex of the line through the conclusion will produce the solid, magnificent sound for which Haydn was writing.

Form and Structure

Mvt.	Section.	Text.	Tempo	Key
I		Kyrie	Allegro moderato	D minor
II	ABA	Gloria	Allegro	D Major
III		Credo	Allegro con spirito	D Major
IV		Sanctus	Adagio	D Maj-D Min
V		Benedictus	Allegretto	D Minor V
VI		Agnus Dei <i>Dona nobis</i>	Adagio Vivace	Gmajor/Bmin D Major

Text and Translation

Glory in excelsis Deo
Et in terra pax hominibus bonae voluntatis
Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias agimus tibi propter magnum gloriam tuam
Domine Deus, Rex caelestis
Deus Pater omnipotens
Domine Fili Unigenite, Jesu Christe
Domine Deus, Agnus Dei, Filius Patris

Glory to God in the highest,
And on earth peace to people of good will
We praise you
We bless you
We adore you
We glorify you
We give you thanks for your great glory
Lord God, heavenly King
O God, almighty Father
Lord Jesus Christ, Only Begotten Son
Lord God, Lamb of God, Son of the Father

References and Resources

Simms, Bryan and Wright, Craig. *Music in Western Civilization*. Belmont, CA: Thomson Schirmer, 2006.

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<http://media.musicasacra.com/publications/sacredmusic/pdf/sm110-2.pdf>

Weep, weep mine eyes
John Wilbye
(1574-1638)

SSATB

Duration: 5 ½ minutes

Overall: 4

Vocal: 3

Tonal/Rhythm: 4

Composer

John Wilbye was born in Suffolk County, northeast of London. He was employed for a majority of his life by the Kytson family. The Kytsons were patrons of music who employed a great many musicians in their home until they were all dismissed after the death of Lady Elizabeth Kytson.

Wilbye composed three anthems, one Latin motet and fifty-eight madrigals and canzonets. His madrigals and canzonets were published in two collections in 1598 and 1609. His style is characterized by his sensitive writing for the voice and his use of false relations.

Composition, Genre, and Historical Perspective

“Weep, weep mine eyes” was part of a collection in 1609 – *The Second Set of Madrigales, apt both Voyals and Voyces*. The collection is similar to the 1598 collection – *The First Set of English Madrigals*, however there are more examples of word painting.

Technical Considerations and Musical Elements

Focus and attention must be brought to the individual lines and their importance within the framework of the piece. Having the choir sing individual lines to recognize their importance and significance within the broader aspect of the whole will help individuals become more sensitive to singing independent lines.

Suspensions as a unifying aspect of Renaissance music must be executed well every time they appear in the music. The conductor needs to focus on drawing the suspensions out of the choir. Suspensions, while present in the score, will not produce the desired affect without the conductor properly “pulling” them from the singers. The conductor needs to make eye contact with the voices responsible for approaching and resolving the suspensions and find a gesture that works to drag the sound of the suspension out.

The conductor also needs to be aware of when to get out of the way. Other than entrances, cut offs and pulling of suspensions, the conductor need not interfere with the singers. The beauty of the music will come through the interaction of the individual lines. If the conductor becomes too active in areas of the music that are unnecessary, he may produce an

undesired result from the singers, and additionally become unnecessarily physically exhausted by the end of the piece.

Focus must also be paid to the chromatic alteration of C and C-sharp that occur throughout the work. In addition the alteration of the F and F-sharp in the latter half of the piece will have to be worked out so tuning can occur appropriately.

Stylistic Considerations

As with any other imitative polyphonic piece, the conductor would do well to have chorus members sing on one line in their own registers so everyone can get a feel for what the individual lines are doing and how they interact together.

A second consideration is how to treat individual lines. In imitative, polyphonic music, each line has equal importance. The important, unifying pieces of the music are passed between different voices at various times in the piece, and it is important for singers to understand and feel where each important piece of the music lies. "Weep, weep mine eyes," like many other Renaissance choral works of its time is unified via melodic and rhythmic themes, suspensions, and the linear line-up of multiple parts on the same text. Make sure that important phrase entrances are transparent and that the other voices listen for these entrances so they can appropriately interact with them when they begin to sing their own part.

Another consideration, and perhaps the most technically demanding and important is that of *mesa di voce*. *Mesa di voce* should be used on any note that is longer than the beat. This happens quite frequently in "Weep, weep mine eyes" and should be employed throughout the duration of the piece, especially in the phrases that are dominated by white note values. Make sure singers do not over-do the *mesa di voce*, for too much of this technique may cause the line to become distorted and muddy, particularly if voices are not using crescendo and diminuendo at the same rate.

The discussion of tone quality in Renaissance music has always been one for debate. The sound of early instruments, including the voice, is characterized by a high amount of focus to the sound, leanness to the tone quality and a high amount of what Steven Plank calls "shapely vowels." We can interpret that the voice, with a high degree of focus and leanness to the tone, asks the singer to reduce the amount of vibrato to a minimal amount.

Issues of timbre also become associated with issues of blend. An imperative issue that must be dealt with in the rehearsal is how to have the choir blend appropriately in coherence with Renaissance style. Equality of voices is essential to the counterpoint of the sixteenth century. Because all voice lines are of equal importance, it is fair to assume that the quality and timbre of voices should also be equal at all times.

The awareness of vowels is another essential style element when performing Renaissance choral music. Unity amongst the choir members is essential, but it is also important that historical context be taken into consideration. Period pronunciation contains a great deal of color ranges that can emerge through the text. Adherence to regional accents and use of a rich variety of vowels and diphthongs will produce different overtones that can change the over all sound of the piece.

handwritten
Lush?/the?

Steven Plank best describes the use of vibrato in Renaissance music:

"The minimalist approach to vibrato encourages clarity not only of pitch and harmony but also of timbre itself. The leanness of sound, the incisive edge, the focus and forwardness of the sound remain unveiled by the blur of vibrato. The clarity of sound is also encouraged by an elevated placement of the larynx, and this is a strong contrast to modern approaches... An elevated laryngeal position, well mated with lower breath pressure, produces a leanness of sound in which agility is enhanced and vowel distinction is compellingly enriched. The result is not only clearer articulation of the text, but also an expressive timbral variety that occurs with radically differentiated vowels."

Text

Weep, weep, mine eyes, my heart can take no rest.
Weep, weep, my heart, mine eyes shall ne'er be blest.
Weep eyes, weep heart, and both this accent cry:
A thousand deaths I die, Flaminia.
Ay me, ah cruel Fortune! ay me.
Now, Leander, to die I fear not.
Death, do thy worst! I care not!
I hope when I am dead in Elysian plain
To meet, and there with joy we'll love again.

References and Resources

Plank, Steven E. *Choral Performance: A Guide to Historical Practice*. Lanham, MD: The Scarecrow Press, 2004.

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Put, Vejini (Blow Winds)
Imant Raminsh
(1943 -)

SSAATTBB
Duration: 4 ½ minutes
Walton Music: HL08501404
Overall: 4
Vocal: 4
Tonal/Rhythm: 4

Composer

Imant Raminsh was born in Latvia and moved to Canada with his family in 1948. He began his musical training at the Royal Conservatory of Toronto and completed his Bachelor of Music degree at the University of Toronto. In addition, Raminsh had further study at the Akademie Mozarteum in Salzburg.

Imant Raminsh currently lives in British Columbia and has founded many musical groups in the area such as the Prince George Symphony, NOVA Children's Choir and the AURA Chamber Choir.

Raminsh's compositions and arrangements have been performed by choirs all over the world. His nine-movement, eight-language *Symphony of Psalms* was premiered in Carnegie Hall with a choir of 170 voices and orchestra. His collection of Latvian songs of which "Put, Vejini" is included, is a popular staple amongst international choirs and is often performed at competitions and multi-cultural festivals throughout the world.

Composition, Genre, and Historical Perspective

"Put Vejini" is one of more than one million documented Latvian folk songs. During the fifty years of Soviet occupation after World War II when sacred music was banned, "Put, Vejini" became the unofficial nation anthem of Latvia.

The piece helped Latvians maintain their national identity during a period of crisis when they had been stripped of the cultural heritage that helped to define them. Latvians today still become incredibly emotional when singing this song, and it is frequently performed in the Latvian summer song festivals, often involving massive choirs of more than 25,000 singers and more than 100,000 audience members in a stadium that was built specifically for choral singing.

"Put, Vejini" is hymn-like in structure and should be sung with what the composer calls "composed reverence" and a slow waltz feeling of meter in three with long crescendos.

Technical Considerations and Musical Elements

“Put, Vejini” is an excellent piece to challenge a choir that does not typically partake the following:

- (1) Singing a language that is not Latin, Italian or German
- (2) Singing a piece with extended phrases in high tessitura
- (3) Singing pieces with 8-10 part divisions requiring a great deal of independent singing

The opportunities to present and elaborate on choral singing are endless with this piece. The Latvian language is incredibly challenging with equal time value given the vowels in diphthongs.

In addition, “Put, Vejini” presents interesting harmonic characteristics. With suspensions that resolve into suspensions and added seconds and ninths to the traditional harmonies, tuning and blend may be a challenge that will require the focus of many rehearsals.

The introduction is presented with the melody in the soprano voice, quietly echoed for a brief moment in the bass voice with the phrase finally resolving with one suspension resolving into a dissonance chord that is resolved a moment later, delaying the resolution one beat. Singers should take particular note that the melodic theme is always quietly echoed in another voice while yet another voice has an imitative theme that mimics the original theme following just after. The affect is unique and pleasing to the ear as one can almost hear an echo of sound that layers nicely into the harmony of the progressing melody that floats on top. The layering and echoing of these melodic themes produces the sound that one can hear when listening to a mass choir singing “Put Vejini” in unison. Raminsh transcends the limits of the size of choirs. He creates a mass choir sound with the echoes of melodic material and counter-material with only a limited number of voices.

Stylistic Considerations

“Put, Vejini” is a wonderful teaching tool for teaching extended phrasing and the pedagogy of maintaining breath expansion for long phrases that expand into the upper tessitura. In addition, this piece is also perfect for conveying the idea of a musical energy flowing from weak to strong, rather than strong to weak, which is often the habit of younger/untrained singers.

Using body movement and Dalcroze activities in rehearsal will help the singers feel the momentum toward the next step or beat. The metaphorical concept of the wind constantly blowing and extending phrases is one that can be learned through movement exercises. When the singer feels how the energy of the phrase is supposed to feel kinesthetically, the sound will project through to the voice and the phrases will flow smoothly with more consistent energy.

The concept of weak to strong can help singers approach high notes with relaxation rather than tension and stress that often produces an undesirable sound. The piece begins with an octave leap in the soprano voices, and similar melodic material with leaps in all voices occur throughout the rest of the work. The natural event is singers to push, press, and exert extra effort to reach the high note, making it the focal point of the phrase. In “Put, Vejini” the

high note is only the arrival point once, at measure 46. At all other times the “high” note or “leap” note is not the apex of the phrase, and should not be treated as such.

Form and Structure

“Put Vejini” is hymn-like and strophic in form with minor alterations and a coda.

AA'A"ACoda

Text and Translation

Put, vejini, dzen laivinu,
Aidzen mani Kurzeme.
Kurzemiece man solija
Sav' meitinu malejin'.
Solit sola, bet nedeva,
Teic man' lielu dzerajin'.
Teic man' lielu dzerajinu,
Kumelina skrejejin'.
Kuru krogu es izdzeru,
Kam noskreju kumelin'?
Pats par savu naudu dzeru,
Pats skrej' savu kumelin'
Put vejini, dzen laivinu
Aidzen mani Kurzeme.

Blow wind, drive my boat,
Drive me to Kurzeme.
A woman from Kurzeme promised me
Her daughter as a bride.
She promised, but didn't fill the promise,
Calling me a drunkard.
She called me a drunkard
And a horse racer.
Where is the tavern in which I drank too much,
Whose horse did I run down?
I drink for my own money,
And ride my own horse.
Blow wind, drive my boat,
Drive me to Kurzeme.

Websites

<http://www.songinstitute.ca/imant-raminsh#.UMqmvY58P0c>

*Additional resource information provided from pages included in the score

O Vos Omnes
Tomas Luis de Victoria
(1548-1611)

SATB
Duration: 5 minutes
Overall: 3
Vocal: 3
Tonal/Rhythm: 4

Composer

Victoria was born in Avila, Central Spain. He was a singer at Avila Cathedral and attended the Jesuit School of S Gil. When his voice changed in his teenage years, Victoria attended the Jesuit Collegio Germanico in Rome, where he worked as a singer, teacher and maestro di capella. From 1569 to 1574 he was a singer and organist at S Maria di Monserrato. In 1575 Victoria took orders for the priesthood and he became a chaplain at the church of S Girolamo della Carita. King Philip II of Spain appointed Victoria chaplain to his sister who resided at the Moasterio de las Descalzes de S Clara in Madrid, a job he maintained until her death in 1603. From 1603 until his death he served as organist.

Victoria led a rather secluded life and kept out of the public eye. His music however, was circulated widely and he was known and respected by other musicians and composers. He was probably associated with Palestrina and may have studied with him as well. He was held in such high regard that he was called "The Spanish Palestrina," a significant compliment given that Palestrina was considered by many to be the greatest composer of the time.

Victoria composed on sacred music with Latin texts. His works include twenty masses, one hundred and forty motets, eighteen Magnificats, nine sets of Lamentations, and two Passions. Dennis Shrock characterizes Victoria's work by "pervasive imitation juxtaposed with brief portions of homophony.

Composition, Genre, and Historical Perspective

"O Vos Omnes" is a mournful text, set by Victoria in 1572, that comes from the book of Lamentations. Jeremiah was upset about the Babylonian captivity of Jerusalem and the text reflects his sadness. The motet is a responsory, originally sung as part of the Roman Catholic liturgies for Holy Week. The piece includes the inscription "Feria Sextra in Parasceve," implying it was sung on Good Friday.

The text is adapted from the Latin Vulgate translation of Lamentations 1:12. Although it was implied to have been performed on Good Friday, it was often set in the sixteenth century as part of the Tenebrae Responsories for Holy Saturday.

Victoria's compositions are often compared to Palestrina's, however, the Spanish composer seems to have had more "flair." Dissonance is used to a greater extent and he also used intervals that were frowned upon by the formal rules of counterpoint. His voice leading, texture, and free use of dissonance is more often found in madrigal composition.

"O Vos Omnes" is a typical example of Victoria's compositional style. The piece is in Latin, sung a capella, and is scored in a simple style that balances homophony and basic polyphony. The voices imitate one another clearly, the text is clearly understood due to the use of only very short melismas and phrases begin and end independently of one another.

Technical Considerations and Musical Elements

Many considerations for this piece apply to almost any piece from the Renaissance. The most important consideration in music from the Renaissance is the determination of meter and tempo. The director must ponder how often the harmony changes, the syllables and the setting of the syllables, the mood of the text, the size of the performing ensemble and the purpose of the performance. Answer to these questions should help the director make informed decision regarding meter and tempo for the performance of the piece.

The next technical consideration is to focus on performance issues. Consider count singing or subdividing syllables to encourage the singers to feel the micro-rhythm of the work. In addition, Dalcroze exercises help singers attain a feeling of connection to the tactus, especially in the polyphonic portions of the piece. Have the singers walk the macro beat, the micro beat, their own rhythm and the rhythm of the other parts with which they interact.

Have the singers chant-speak the text to help the singers feel the emphasis of the text, the flow of the phrase and the iterations of the syllables. Next, have the choir sing one part in unison and apply the preceding elements with the rhythms and pitches together.

Stylistic Considerations

The director must consider the mood and function of piece, the affect of crescendo and decrescendo and how soft or loud the singers should phonate. In addition, consider the use of vibrato and *mesa di voce*. Make sure the singers and comfortable produce pitches with a limited vibrato. With younger or under-trained singers, minimizing the use of vibrato may cause tuning problems and may place stress on voice. Make sure singers know when appropriate places occur in the music to breathe and that an appropriate low, full breath is taken to help carry through long phrases.

Make sure crescendos happen naturally through the rise and fall of the notes rather than intentional production. Crescendos and diminuendos that are created intentionally often draw attention to themselves and will appear unnatural to the ebb and flow of the phrase.

Form and Structure

The form of this motet is determined by the text. The text is four lines and the Roman rules of counterpoint would require four phrases of music. The four phrases create two parts that are equal.

Text and Translation

O vos omnes qui transitis per viam attendite et videte
Sī est dolor similes sicut dolor meus
Attendite universi populi et videte dolorum meum
Si est dolor similes sicut dolor meus

O all you who pass by, behold and see
If there is any sorrow, like unto my sorrow
Behold all you people, and see my sorrow
If there is any sorrow, like unto my sorrow

References and Resources

Plank, Steven E. *Choral Performance: A Guide to Historical Practice*. Lanham, MD:
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