

ABSTRACT

Title of Document: *REQUIEM* FOR CHORUS AND HARP:
 CONDUCTOR AS COMPOSER,
 COMPOSER AS CONDUCTOR

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Western music history is filled with composers who also conduct their own works, and conductors who also devote time to composing. This project will attempt to examine the experience of the composer-conductor by addressing the following questions: First, what is it like to compose a piece of music for a group one conducts regularly? How does one's experience as a conductor influence compositional decision-making? Second, what is it like to conduct one's own music? How does one's experience as a composer influence rehearsal planning and performance conducting? The inquiry will focus on the preparation for and performance on May 16 of three pieces: *Advent Antiphons* and *The Transfiguration*, both written for the St. Matthew's Schola Cantorum in 2000, and the *Requiem* for chorus and harp, begun in January 2007 and completed in April 2008, all with the composer conducting. The

completed project will include copies of scores, a DVD of rehearsal excerpts, CDs and DVDs of the performance, and a text document examining the questions mentioned above. The text document will address biographical information on the composer-conductor, focusing on experiences relevant to the inquiry; composition and history of the St. Matthew's Schola Cantorum and of his relationship with them; information about the compositions themselves and the compositional process; and a discussion of the rehearsal process and performance of the pieces.

REQUIEM FOR CHORUS AND HARP:
CONDUCTOR AS COMPOSER, COMPOSER AS CONDUCTOR

By

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Dedication

This work is dedicated to the memory of Michael Thomas Milar.

Acknowledgements

Many people have made this work possible. I would like to thank, in particular, Dr. Gerald Filbin, for his support of the composition of the work and its public performance; Dr. Edward Maclary, for his support of the project and for being such an outstanding mentor for many years; Robin Roys, for her tireless consultation on the harp part of the *Requiem*; Jennifer Muller Goltz, for being a superb and spirited colleague; and Sean Scheller of Church Publishing, for his kind permission to use Alastair Cassels-Brown's beautiful harmonizations.

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Contents of Supplemental Discs

A. The Rehearsal Excerpts DVD contains the following rehearsal excerpts:

1. "I Am the Resurrection," April 10, 2008
2. *Advent Antiphons*, May 1, 2008
3. *The Transfiguration*, May 5, 2008
4. "And in This Mountain," May 8, 2008
5. "Keep Watch, Dear Lord," May 12, 2008
6. "Amen," May 15, 2008

B. The Concert Performance DVD contains a single complete video recording of the second half of the May 16, 2008 concert, consisting of *Advent Antiphons*, *The Transfiguration*, and the *Requiem*.

C. The Concert Performance Audio CD contains the following tracks:

1. *Advent Antiphons*
2. *The Transfiguration*
- 3-12. *Requiem*

Chapter 1: Introduction

The idea for the *Requiem* came to me on Christmas Day 2007 while I was driving to Virginia Beach to visit family. My dear friend Mike Milar had been killed in a car accident on the Tuesday of Holy Week in April 2004, and his funeral took place at All Souls Episcopal Church on Holy Saturday, four days after his death. Mike and I had attended church at All Souls together during January of 2004 while the Schola Cantorum at St. Matthew's Cathedral was on their winter break, and he had continued to attend services there once I resumed my Sunday morning duties directing the Schola. Mike had a particular love for the archaic-English liturgy of the Episcopal Church (known as Rite I), and so when it came time to plan his funeral, I thought it only natural that archaic English be used throughout the service. This meant that the Rite I Burial Service would be used, which is very similar to that of the Elizabethan and Stuart Books of Common Prayer, and that Scripture readings would be from the King James Version of the Bible. Readings and prayers were selected which we thought exemplified Mike's buoyant outlook on life and would offer comfort to those assembled for the funeral. Mike had a great love for Celtic folk music, so a folk harpist was engaged to provide music for the service.

The basic concept that came to me that Christmas Day was to create a concert work using the principal liturgical and scriptural texts from Mike's funeral. The work would be scored for mixed chorus and harp. Musical ideas began to form immediately, beginning with a wedge-shaped harmonic progression to be used for the opening sentence of the funeral service: "I am the resurrection and the life, saith the Lord." I sketched on and off throughout the spring, summer, and fall.

The connection to the Schola at St. Matthew's was present from the inception of the work: they were the context in which I experienced Mike's death, and they were an incredible support to me while I struggled to continue to manage my duties directing them in the days immediately following. When I first heard musical sound attached to the words of the funeral liturgy, I heard it in their sound, and it was a foregone conclusion that I would be writing for their particular combination of voices and colors.

The present project developed from my initial thoughts as I began to explore the idea of writing the piece: what is it like to write music for a group one knows so well? How does one's knowledge of the group affect one's compositional decisions? What is it like to conduct one's own group in a piece one has written? How does one's knowledge of the piece affect one's conducting decisions?

As the work itself began to take shape, I set about exploring these questions. Meanwhile, funding became available from a friend of Mike's to mount a performance of the piece, and planning began for the premiere. When I made the decision to accept the position of Director of Choral Activities at Earlham College, the concert took on added significance, since it would be my last with the Schola. I decided to mount a concert of music by a number of composers with close associations to the Cathedral who were present and former directors and singers, and to include on the concert several earlier pieces of my own. Such a concert offered numerous opportunities to examine the relationship between conducting and composing from various angles. The reflections which follow represent an admittedly subjective attempt to document the experience of wrestling with the questions about

this relationship, focusing particularly on two earlier pieces, *Advent Antiphons* and *The Transfiguration*, and on the *Requiem* itself.

A bit of biographical information is in order to offer some context for my interest in the relationship between composer and conductor and for the present project. I began composing in sixth grade, and during the next few years wrote several compositions for my school chorus. The summer before tenth grade, I attended the Governor's Magnet School for the Arts in Norfolk, Virginia, and had the opportunity to study with Adolphus Hailstork, under whose instruction I composed and conducted a song cycle for vocal quartet and chamber ensemble using poems from students at my school. I conducted a second performance that winter, and continued my composition study with Dr. Hailstork throughout high school.

The summer after my senior year in college, I was able to attend the Boston University Tanglewood Institute and study composition with Robert Sirota. I had several pieces performed that summer by students and faculty of the institute, and was encouraged to continue composition study in college. I entered Oberlin Conservatory as a composition major, and although I eventually switched my major to music education, I retained composition as my principal study area. During my final semester, I studied composition with Kathryn Alexander, who encouraged me to prepare a large number of my pieces for performance and mount a recital (not a degree requirement at that time for music education majors).

After graduating from Oberlin, I began teaching in the public schools, and time to compose and opportunities for performances became much more limited. It was not until I began directing the Schola at St. Matthew's that I was able to resume

composing and conducting my own works to any significant extent. In addition to the pieces examined in this project, I have also written a number of liturgical pieces for the Schola: a Gloria for the restoration of the Cathedral, hymn arrangements, psalm verses and responses, and anthems.

The Schola Cantorum at St. Matthew's Cathedral is a mixed ensemble of adult voices. During most of my tenure, the roster consisted of sixteen professionals (four per voice-part) and up to eight volunteers. Professionals were auditioned by me on the basis of vocal quality and sight-reading ability; volunteers were auditioned similarly, but the requirements were not quite as stringent, and the sight-reading component was emphasized proportionally more. The intention was always that the professional singers would "carry" each section; volunteer spaces existed as much as a ministry to the volunteers themselves as because of musical need. That being said, St. Matthew's has been fortunate over the years to have quite a few volunteers who are skilled enough that they might easily get professional positions elsewhere, and have chosen instead to remain with the Schola for musical or spiritual reasons, or both. Since the budget cuts of the past fiscal year, which have decreased the number of professionals to twelve, the volunteers have assumed proportionally greater responsibility for the sound, although the primary responsibility still rests with the three professionals in each part.

The choir of the Cathedral has a long history of performing music by its directors. In particular, Dr. Gerald Muller, music director until 1997, wrote prolifically for the choir, and many of his works have remained in the choir's regular repertoire. The current scheme of a professional chamber choir began under music

director John Balka in the fall of 1997. He retained only those few professional and volunteer members of the previous choir as suited his musical purposes, and brought in a number of new professional singers. He shifted the focus of the music program more towards Gregorian chant and Renaissance polyphony.

I joined the choir as a professional baritone in January of 1998. Upon the resignation of Jay Rader as Cathedral Organist, John himself assumed all of the organ playing responsibilities for the Sunday morning Masses, and when a separate conductor was needed, I began filling that role. This led to having me conduct pieces on concerts, including a cappella pieces such as Britten's *Hymn to St. Cecilia* and Poulenc's motets, and eventually to my being named Assistant Conductor.

John Balka passed away from liver cancer in December 1999. Associate Music Director Jennifer Goltz was named Acting Music Director, and I was named Interim Choir Director. Two rounds of national auditions failed to yield a successful candidate. A third round did, but that individual subsequently took a different position. In the mean time, Jennifer and I had been running the music program successfully for 18 months, during which time the Archdiocese had received a new Archbishop who was pleased with our work. Facing the prospect of a fourth round of auditions, the Cathedral Rector offered us the permanent positions of Music Director and Director of the Schola, respectively.

Under my direction, the Schola continued its emphasis on Gregorian chant and Renaissance polyphony, and the challenge in terms of long-term sound development and choir training was developing effective choral approaches to other repertoires, such as Baroque, Classical, Romantic, and contemporary music.

Interestingly, the choir sings most musically, most expressively, and most precisely when employing a fairly lean, focused tone with minimal vibrato, despite the fact that many of the singers do not consider themselves “early music” singers, and some would probably prefer to sing with more vibrato, if given the choice. But they seem to listen to one another best, shape phrases most sensitively, and attend to issues of tuning and rhythmic ensemble with a lean, “Renaissance” sound. To the extent that much contemporary choral music, including, to a certain extent, my own, benefits from this same sound, they are also quite successful at singing it once they are comfortable with pitches and rhythms.

Finding the appropriate sound and approach for Baroque, Classical, and Romantic music has actually been something of a challenge, however, especially considering the Cathedral’s seven-second reverberation. For music involving choral coloratura, tempi faster than 96 beats per minute end up sounding too blurred, so choral movements in Baroque works need to be differentiated by means of color, affect, and articulation, rather than tempo.

The Schola also continued its particular dedication to the work of living composers under my direction, frequently performing pieces by David Hurd, Morten Lauridsen, Gerald Muller, Leo Nestor, and Richard Proulx, as well as Schola members David Arbury, Christopher Brush, and Thomas Howe. Performing the music of Schola members allowed me to collaborate closely with the composers and choir in shaping the performances, which was an invaluable experience for me as both conductor and composer, and a fascinating and enriching experience for the choir itself. It is this dedication to new music that provided such fertile ground for the

writing of a major work for the group, and the development of an entire concert of music by Cathedral composers.

Chapter 2: The Compositions

Advent Antiphons

This piece was begun in the fall of 2000 in preparation for performance at Gaudete Vespers of that December. Gaudete Sunday is the third Sunday in Advent, and takes its title from the first word of the Introit for the Mass of the day: *gaudete*, Latin for “rejoice.” The Cathedral has a tradition of offering an evening concert or musical Vespers service every year on this day.

The material which forms the basis of the piece is the series of seven “O” antiphons for the Magnificat at Vespers during the final seven days of the season of Advent. Each of these antiphons begins with an invocation: “O Sapientia,” “O Adonai,” “O Radix Jesse,” “O Clavis David,” “O Oriens,” “O Rex gentium,” and “O Emmanuel.” If the first letters of these titles are read backwards, the acrostic ERO CRAS – “I will be [there] tomorrow [i.e. Christmas]” – emerges, evidence that the antiphons were composed as a group. The musical structure is the same for all: a rising fourth from ut to fa at the opening, a melisma up to the fa above la (modern te) at the end of the first half of the antiphon, then a second half which ends on re.

The whole step between the opening and closing pitches allowed for the construction of a piece which cycled through seven whole steps to end in the opening key, by taking the closing pitch of each antiphon as the opening pitch of the next. This allowed for a nice build-up of sound when coupled with the idea to increase the vocal texture by one voice part per antiphon and have the melody rise through the voice parts as it rose in pitch. When this approach was taken literally, the texture

proved too thick in the final verses, so the concept was modified somewhat and the final result was:

1. C; basses only
2. D; basses (melody) and tenors
3. E; basses, tenors (melody), and altos
4. F-sharp; basses, tenors, altos (melody) and sopranos
5. G-sharp; basses, tenors, altos, and sopranos (melody)
6. B-flat; basses, tenors (melody 8va bassa), altos, second sopranos, first sopranos (melody)
7. C; second basses, first basses, tenors (melody 8va bassa), altos, second sopranos (melody in final phrase only), first sopranos (melody until final phrase)

The overall concept has the choir starting exactly at chant speed and getting louder and slower throughout the piece. The piece was written to take advantage of the Schola's familiarity with chant and their ability to define pitches cleanly in thick cluster-chord textures.

The Great Antiphons.
December 17.

Ant.
2. D

O

Sa-pi-énti-a, * quae ex óre Altíssimi prodí-
sti, attingens a fíne usque ad fínem, fórti-ter su-ávi-
ter disponénsque ómni- a : véni ad docéndum nos
ví-am prudénti-ae. E u o u a e.

The image shows a page of a musical score. At the top, it is titled 'The Great Antiphons. December 17.' Below the title, there are five staves of music. The first staff begins with a large, ornate letter 'O' and the text 'Sa-pi-énti-a, * quae ex óre Altíssimi prodí-'. The subsequent staves continue the text: 'sti, attingens a fíne usque ad fínem, fórti-ter su-ávi-ter disponénsque ómni- a : véni ad docéndum nos' and 'ví-am prudénti-ae. E u o u a e.' The music is written in a style that uses square notes on a four-line staff, characteristic of medieval or early modern chant notation. There are various musical symbols such as stems, beams, and bar lines throughout the score.

Fig. 1. The first of the “O” Antiphons.

The Transfiguration

This piece was written earlier in the same year that the Advent Antiphons were written, for a performance by eight singers on the Feast of the Transfiguration August 6. It was designed to be learned in a single rehearsal, yet to have a dramatic effect, hence the largely two-part homophonic texture of most of the piece. After a dramatic organ introduction, the choral writing is a relatively straightforward setting of the New Revised Standard Version of the Transfiguration story in the Gospel of Mark. The spare organ part is essentially recitative accompaniment through most of the piece. In contrast to the *Advent Antiphons*, this piece was written to indulge the Schola singers' theatrical side in the context of a choral composition, since many of the singers have training in musical theater and opera which is seldom utilized in singing the Schola's standard repertoire.

Requiem

The use of the vernacular for liturgies for the dead can be traced back at least to the sixteenth century, when Anglican and Lutheran composers began setting individual vernacular texts for funeral use. The first well-known example of an extended funeral work in the vernacular is the *Musikalische Exequien* of Heinrich Schütz. Bach's Cantata no. 106, also known as the *Actus Tragicus*, represents another liturgical work for the dead in German. Later, Johannes Brahms greatly expanded the genre with his German Requiem, in which he not only used the vernacular but created a true concert work with biblical texts of his own choosing, focusing on the comfort of the living rather than intercession for the dead. Since 1900, numerous composers

have written concert Requiems either partially or wholly in the vernacular, sometimes combining sacred and secular texts (such as Benjamin Britten's *War Requiem*), or using secular poetry entirely (such as Hindemith's *When Lilacs Last in the Dooryard Bloom'd*). Herbert Howells' 1938 *Requiem* for unaccompanied choir, written for the death of his son, combines Latin and English texts and was later incorporated into his *Hymnus Paradisi* for chorus, soloists, and orchestra. More recently, William Mathias' *Lux Aeterna* and John Rutter's *Requiem* have both combined Latin and English texts in concert works for chorus, soloists, and orchestra. It is in the tradition of these vernacular, non-liturgical concert works that the present *Requiem* is conceived.

The texts from Mike's funeral used in the work are drawn from a variety of sources. "I Am the Resurrection" is one of the opening anthems of the Episcopal Burial Service, and traces its origins to the Sarum Rite of the English Church.¹ "And in This Mountain," "And I Saw a New Heaven," and "Let Not Your Hearts Be Troubled" are the Old and New Testament Lessons and Gospel chosen for Mike's funeral, from Isaiah, Revelation, and John, respectively. "Lord, Thou Hast Searched Me" is a metrical version of Psalm 139, which was the Responsorial Psalm at Mike's funeral, while "Be Thou My Vision" is a verse translation of an ancient Irish prayer. It was chosen for its connection with the tune SLANE, which was used as an instrumental meditation at the funeral. "Depart, O Christian Soul" is actually a commendation at the time of death, and also traces its origins to the Sarum Rite.² Finally, I decided to conclude the work with a setting of Augustine of Hippo's prayer

¹ Marion Hatchett, *Commentary on the American Prayer Book* (San Francisco: Harper Collins, 1995), 485.

² *Ibid.*, 474.

“Keep Watch, O Lord” from the services of Evening Prayer and Compline,³ which, although not used in the funeral itself, has particular personal significance.

Several musical motives are used throughout the work. The first, a harmonic wedge progression expanding outwards from a single note or contracting back to a single note from a widely-spaced chord, represents the idea of death as returning and reunification. The second is an upward harp arpeggio of open fifths, depicting the emptiness of loss and the ambiguity of our thoughts and feelings about death. The third, a simple rising second on various scale degrees in the soprano line at climactic moments, conveys feelings of hope and reassurance.

The use of O’Carolan’s “Farewell to Music” is a gesture of appreciation to Gerry Filbin, another friend of Mike’s who provided the funding for the concert. Gerry shared Mike’s love of Celtic folk music, and the harpist at Mike’s funeral wove the tune into his prelude. I also decided early on that the work would include arrangements of hymn-tunes based on the psalm and some of the harp meditations at the funeral, hence the use of the American folk hymn tune TENDER THOUGHT with the text “Lord, Thou Hast Searched Me.” My original intention was to use the Irish folk hymn tune SLANE with the text “Lord of All Hopefulness,” which is perhaps slightly better known, and was printed in the program booklet at Mike’s funeral for the congregation to read while the harpist played a meditation on the tune. Upon reflection, however, I decided to use the text “Be Thou My Vision” as a better representation of my thoughts about Mike.

The sequence of the individual musical movements proved to be a great challenge. On the one hand, I wanted to maintain some sense of the flow of the texts

³ Ibid., 143.

as they had been ordered within the actual funeral service itself. On the other hand, the work needed a coherent musical structure, and a coherent emotional progression. Since the musical ideas for individual movements came early in the composition process, achieving this coherency became a game of getting the musical material into the right keys and ordering the movements in such a way as to create a satisfying whole. I went through literally dozens of permutations of orderings and keys. Ultimately, I kept the three scriptural readings in order and moved the other movements around to create a near-symmetrical arc shape through the first nine movements, with “Keep Watch” as a kind of postlude or epilogue.

Finally, a few technical considerations merit attention. In writing for the Schola, I had to bear in mind the fact that the Cathedral acoustics favor upper frequencies tremendously, which means that I can write as many divisi for sopranos as I wish and the lines will still carry well, but conversely, the basses are divided only on rare occasions, and usually only in order to sing fifths or octaves where the frequencies will still reinforce one another. Almost all the soprano pitches above G are on some variant of [a] vowel. Tenors also are almost always divided when they sing above a G. Broad divisi passages work well at climactic moments in the Cathedral acoustics. The fastest passages in the work, in the third movement, are still kept to a speed where the text will be intelligible amidst the reverberation. Rich homophonic textures are favored over complex counterpoint to aid intelligibility of text. All of these considerations serve additionally to bring the work closer within reach of a medium-sized and well-trained parish, high school, or college choir, and a number of the movements can stand alone as excerpted pieces.

In order to insure that the writing for the harp was idiomatic and effective, I had numerous consultations with Robin Roys, the harpist for the premiere. First, she acquainted me with general idiomatic techniques. Prior to meeting with Robin for the first time, I had skimmed Darhon Rees-Rohrbacher's *Pocket Guide to Composing for the Harp*, and so I had an idea of the issues involved. We began with an overview of the action of the instrument, then proceeded to examine Britten's *Ceremony of Carols* in great detail, movement by movement. Since my objective in the *Requiem* is to have the harp writing be simple but effective, we focused particularly on those gestures that audiences hear as characteristic harp writing, which can be accomplished relatively easily by a harpist of the skill level easily accessible to a local parish church. We discussed the following particular troubles in harp writing:

1. fast repeated notes
2. 10-note passages, since harpists use only 8 fingers
3. pedal changes on still-sounding notes, resulting in a buzzing sound.
4. fast consecutive pedal changes on the same side of the harp
5. harmonics in fast passages
6. incorrect pedal notation
7. using the harp at climactic moments when it is likely to be drowned out

Robin and I also examined some other examples of good and bad harp writing in choral accompaniments, and she loaned me a Celtic harp to try out passages on as I worked. Throughout the compositional process, I met with Robin numerous times to check the playability of certain passages, revising each time. The specific details of these revisions will be given in the discussion of the composition of each movement of the *Requiem*.

I. I Am the Resurrection

This movement introduces the wedge progression that is used throughout the work. The progression itself was one of the most highly-edited elements in the whole piece: I went through at least half a dozen variants of the progression before settling on the forms I finally used. The initial idea simply had the expanding outer voices around a central pedal middle C, to be used identically both forwards and backwards throughout the piece on various pedal pitches as needed. I then began experimenting with filling in the individual chords with various tone clusters. An early stumbling block was the idea that the progression needed to be identical on the various pedal pitches, and that it needed to be identical forwards and backwards. Once I let go of that, the variants of the progression fell into place nicely.

The first instance of the progression is structured to build tension and expectation throughout both halves, including by revoicing the open fifths between the end of the first half and the beginning of the second. The harp arpeggio under the final chord constitutes a second motive used throughout the work, with the open fifths intended to convey both lack of emotional resolution (the absence of a third) and a resignation to this lack of resolution. The effect is achieved by tuning the B-naturals to B-sharps so that the repeated C pitch can be played on two separate strings, allowing a quick hand-over-hand arpeggio. This leads immediately into the second movement.

II. First Meditation on O'Carolan's "Farewell to Music"

Turlough O'Carolan (1670-1738) was a blind Irish harpist whose musical education was subsidized by Mrs. McDermott Roe.⁴ According to legend, he returned to the manor of his patroness at the end of his career, and it was there that he composed the "Farewell to Music," his final piece. The variants of the melody I discovered while researching the tune differ little from one another, and primarily in rhythmic details and in the number of sectional repeats. It is given here in its most basic form:



Fig. 2. O'Carolan's "Farewell to Music"⁵

In order to maintain the key sequence of the overall work, I transposed the tune to C dorian. I wanted the first setting to begin quite simply and sparsely, and

⁴ Gráinne Yeats, 'Carolan, Turlough', *Grove Music Online* ed. L. Macy (Accessed June 15, 2008), <<http://www.grovemusic.com>>

⁵ "Ceileabhradh le Ceol - Farewell to Music"; available from <http://www.irishpage.com/songs/carolan/farewell.htm>; Internet; accessed June 15, 2008.

gradually thicken to be a rather heavy expression of grief, by using rolled chords in multiple registers. It then calms down and thins out, and concludes with the same open-fifth arpeggio that began it. The use of the open fifths allows the C to serve as a dominant to the F lydian of the following movement, while still retaining some chordal ambiguity.

III. And in This Mountain

This is the most exuberant text of the work, and I began sketches of the jaunty asymmetrical-meter tune in April of 2007. It also contains, however, the first of two references to God wiping away tears, and I needed to create a setting that would prepare for the second occurrence without upstaging it. Thus the piece contains two contrasting styles of writing: one in quicker note values, which exploits the asymmetrical meters, and one in broader and more regular note values for the grander phrases of the text.

The phrase “and he will destroy” (m. 22) introduces a third motive used throughout the piece: the rising second at the top of a phrase arch. This happens on various scale degrees: 2-3 at m. 23, 7-8 at m. 28, 7-8 again at m. 43 and again at m. 78, and then back to 2-3 at the climax of the entire movement at m. 84. The focus on “wipe away tears from off all faces,” peaking on an A-flat, is eased by the subsequent peak on an A at “rejoice in his salvation,” allowing the coming “tears” climax in the fifth movement to receive correspondingly more focus within that movement. The

third movement's climaxes work their way up by half-steps towards the B-flat climaxes of the three central movements.

The harp writing is structured so that each hand stays within a single octave for the most part, and hand-over-hand passages are judiciously placed. Pedal changes, while numerous, are arranged to fall in logical places, and occasionally the opening lydian motive had to be re-cast as a simpler triadic figure in order to avoid awkward pedal changes. Getting the key sequence within the movement itself to work out this way took a considerable amount of editing, stitching, and re-stitching, particularly at “wines on the lees well-refined” (mm. 16-18), and after “for the Lord hath spoken it” (m.52). Fortunately, this was a perfect place for a harp interlude before the recapitulation. The movement concludes softly, with a more rhythmic variant of the open-fifth arpeggio from the beginning, which allows for a smooth transition between this movement's F lydian and the following movement's F dorian.

IV. Lord, Thou Hast Searched Me

This is the first of two movements based on harmonizations by Alastair Cassells-Brown from *Hymns III*. The melody, TENDER THOUGHT, is an American folk tune first published in *Kentucky Harmony* in 1816.⁶ The text is a more recent metricization of Psalm 139, which first appeared with this tune in *The Psalter Hymnal* in 1927.⁷ Cassells-Brown's harmonization is indelibly etched in my ear from childhood (as it is for the tune SLANE used in the sixth movement), so I decided to

⁶ Raymond Glover, ed., *The Hymnal 1982 Companion* (New York: Church Publishing, Inc., 1995), 1312.

⁷ *Ibid.*, 1311.

expand upon it (including transposing it for the present work to F dorian from E dorian), rather than to try to purge it from my ear enough to be able to create my own. Cassells-Brown's harmonization is actually in three voices, with a rather rangy middle voice that lends itself well to numerous adaptations. My original concept for the setting was to begin with unison men and expand outwards through subsequent verses, keeping the texture unaccompanied. The descant at the end, based on the middle voice, includes the first high B-flat for the first sopranos in another rising second motive, this time as 8-9 over an A-flat major chord.

This piece was originally performed on its own in an earlier version in September of 2007. In that version, the fourth verse was still scored for SATB and the fifth verse did not use eight parts. The fifth verse also had some rather rough passings back and forth of the melody. The revisions of this movement for the complete work increased the variety of textures by giving the fourth verse entirely to the women and smoothing out the treatment of the melody in the fifth verse through greater use of divisi.

1 Lord, thou hast searched me and dost know
 2 My words from thee I can not hide;
 3 Where can I go a-part from thee,
 4 If I the wings of morn-ing take,
 5 If deep-est dark-ness cov-er me,

Em D Em

1 where - e'er I rest, wher-e'er I go; thou know-est
 2 I feel thy power on ev - ery side; O won-drous
 3 or whith-er from thy pres - ence flee? In heaven? It
 4 and far a - way my dwell - ing make, the hand that
 5 the dark-ness hid - eth not from thee; to thee both

Em D Bm G

1 all that I have planned, and all my ways are in thy hand.
 2 knowl - edge, aw-ful might, un - fath-omed depth, un-meas-ured height!
 3 is thy dwell-ing fair; in death's a - bode? Lo, thou art there.
 4 lead - eth me is thine, and my sup - port thy power di - vine.
 5 night and day are bright, the dark-ness shin - eth as the light.

D Am Bm Em D E

Fig. 3. TENDER THOUGHT, American folk melody, harmonized by Alastair Cassells-Brown, 1977. Harmony, copyright 1978 by The Church Pension Fund. Used by permission.

V. And I Saw a New Heaven

Edgar Bainton's setting of this text is well-known and well-loved among church musicians everywhere, and it was a considerable challenge to come up with a setting that would fit within the *Requiem* as a whole and not end up sounding just like Bainton's setting. Once I decided upon the idea of using the wedge progression in a homophonic, almost recitative-like manner, the rest of the way became clear: the shape of the entire movement could be driven almost entirely by the structure of the text. The opening of the movement recalls the opening of the whole piece quite directly, but in F rather than C, and with slightly different chords. The harp, with one exception, is used exclusively for arpeggios at critical points in the phrase structure. As the piece progresses, the wedge motive is treated more and more freely, and the movement begins to make use of the rising seconds in successive phrases (mm. 21, 25, 26, 35, 36, and 45). The movement climaxes with the second high B-flat for the first sopranos in m. 36. The wedge is finally reversed and returns to the opening F at m. 54, after which the harp has the only triadic rolled arpeggio in the entire work. The movement ends unaccompanied, with a quote of the original wedge motive at the original C pitch before returning finally to F.

VI. Be Thou My Vision

Here again, Alastair Cassels-Brown's harmonization, in three voice parts like TENDER THOUGHT, is used as the starting point. After two measures of guitar-like

strums from the harp, the women begin this time instead of the men. After an unaccompanied second verse, the middle voice of Cassells-Brown's harmonization is again used as a descant over the final verse, providing the last of the three high B-flats in the work.

The image shows a musical score for the traditional Irish melody 'SLANE', harmonized by Alastair Cassells-Brown in 1977. The score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are as follows:

Be thou my vi-sion, O Lord of my heart; naught be all
 Be thou my wis-dom, and thou my true word; I ev-er
 Rich-es I heed not, nor th' world's emp-ty praise, thou mine in-

else to me, save that thou art— thou my best thought, by
 with thee and thou with me Lord; thou my great Fa-ther; thine
 her-i-tance, now and al-ways: thou and thou on-ly,

day or by night, wak-ing or sleep-ing, thy pres-ence my light.
 own may I be; thou in me dwell-ing, and I one with thee.
 first in my heart, high King of heav-en, my treas-ure thou art.

Chord markings are provided below the piano accompaniment: Eb, Ab, Eb, Bb, Fm, Bb, Eb, Cm, Bb, Ab, Cm, Ab, Bb, Eb, Db, Ab, Eb.

Fig. 4 SLANE, traditional Irish melody, harmonized by Alastair Cassells-Brown, 1977. Harmony copyright 1978 by The Church Pension Fund. Used by permission.

VII. Second Meditation on O'Carolan's Farewell

I wanted the second meditation on O'Carolan's tune to feel like reminiscing rather than mourning, so the harp textures are a bit more rhythmically intricate. This meditation also incorporates the middle section of the tune, which was deliberately omitted from the first meditation. These two meditations also went through considerable editing and restructuring, and I tried pairing various sections and treatments with one another in quite a number of combinations—even in different keys—before settling on the present configuration. The meditation closes with the open-fifth arpeggio once more, and whereas the C of the first meditation served as a dominant to the F of the third movement, the C here serves as a subdominant to the G major of the eighth movement.

VIII. Let Not Your Hearts Be Troubled

This was another daunting text: the challenge was to find a setting that would be simple and sincere without being saccharine. This movement was begun relatively late in the process: I did not start sketching it until March 2008, when I realized that the opening text fit exactly into a melody I'd composed while at Oberlin for Edna St. Vincent Millay's sonnet "I Pray You, if You Love Me." Once again, after the initial idea took hold, the rest of the piece tumbled out quite quickly. Some reworking and editing was needed to get the climax to lead back to G major for the recapitulation,

and the harp part required some reworking to get the running eighth notes to be full and build appropriately without being awkward to finger. The movement ends ambiguously on an A minor 6/5 chord, not entirely resigned just yet.

IX. Depart, O Christian Soul

This movement is a mirror image of the opening movement, with chords slightly altered to provide a harmonic fit to the phrase structure of the new text. In the emotional trajectory of the piece, it represents simultaneously a final acknowledgement of grief and the attainment of resolution. Each phrase is successively quieter until we return to the unison C of the opening of the work, which leads immediately into the final movement.

X. Keep Watch, Dear Lord

This movement forms a kind of epilogue, since its text, drawn from the service of Compline rather than the burial service, addresses the manner in which the living must go on living. The choice of C major represents the stability of faith beneath the events of life. The style of the music is a conscious nod to an “In Paradisum,” which often also forms a kind of musical epilogue. The harp part of this movement required extensive experimentation before an idiomatic pattern was found that achieved the effect I was after. To avoid right-hand fatigue, the harpist’s left hand takes the first note of most of the triplets in the first half of the movement. I decided

there was more to say about the final petition, “shield the joyous,” than could be said in a single setting, so I set the entire text twice, with the repetition expanding and offering commentary upon the first statement. Here, for the only time in the work, the rising second motive occurs as 4-5, in perhaps the most stable harmonization of all. The following phrases return the movement to C major for the closing Amen.

Chapter 3: Rehearsal Strategies and Techniques

One advantage to composing for an ensemble one knows well is that one can include rehearsal planning in the compositional process. For many passages in the *Requiem*, I mapped out rehearsal strategies while writing the piece. Of course, this is always a win-some, lose-some game: some strategies work brilliantly, but some occasionally flop. Nonetheless, the act of composition allows for a particularly long and reflective rehearsal planning process. Here follow some specific considerations in rehearsing each of the pieces.

Advent Antiphons

This piece is particularly difficult for the Schola, and they have only performed it two other times: once at the premiere in 2000, and again in 2006 when it was prepared for a Christmas CD we were recording for the parish. It was not placed on that CD, due to timing constraints, but the detailed work we did on the piece then provided a foundation for the rehearsals for this concert.

The initial issue is finding a balance between rhythmic precision and rhythmic flexibility. The Schola is very experienced in performing chant and performs it quite well, but ironically finds singing it from modern notation disorienting! Additionally, the men of the Schola have always been better at acquiring the pitches and rhythms of a chant, while the women have been better at achieving a fluid sense of line and phrase shape. It was this sense of line and phrase that needed reinforcing at the opening of the piece, and I often began rehearsals of the piece simply by singing the

opening few phrases myself to establish tempo and shape in their ears before they began, as can be seen in the rehearsal excerpt on the DVD.

Certain features of chant rhythm, such as the hierarchy of pauses at phrase endings, are less precisely notated in square chant notation than in my score. While the singers are used to singing chant “by feel,” they had to pay closer attention to issues of duration and rhythmic precision in this piece. The enharmonic shift between antiphons five and six (G-sharp minor to B-flat minor) is also notationally tricky, and this transition merited a bit of rehearsal on its own. The issue of the rising whole step modulations is problematic in itself: although the piece returns to C at the end, C is by no means useful as a reference point along the way, and the rising fourths in each successive antiphon tended to become narrower as the sonority moved further away from what was perceived as an initial tonal center, causing the piece to lose pitch. The key structure also makes it a difficult piece to spot-check: one almost needs to return to the beginning each time to re-orient the singers’ ears. Rehearsing just the transitions, so that the singers could hear the whole-step progression telescoped, also proved helpful.

Early in the rehearsal process, I had a tendency to conduct individual eighth notes at the ends of triple groupings. This impeded the legato of the lines and obscured the rhythmic structure of the phrases. Reworking my conducting of the piece helped considerably, and some of the differences can be seen by comparing the rehearsal and performance DVDs. Here follows the opening page of my conducting score, showing the “triangle and slash” markings used to clarify the rhythm:

(diction, like chant) *conductor*

Advent Antiphons

William Culverhouse

♩ = 148
PPP (zero vibrato, but still expressive)

Bass: O Sa - pi - en - ti - a, quae ex o - re Al - tis - si - mi pro - di - sti, at -

6 tin - gens a fi - ne us - que ad fi - nem, for - ti - ter su - a - vi - ter dis - po - nens - que

13 om - ni - a: ve - ni ad do - cen - dum nos. vi - am pru - den - ti - ae.

♩ = 140
PPP (accompaniment: zero vibrato)
pp (the melody: now with the slightest bit of vibrato, but still very clean)

T. O A - do - na - i, et Dux do - mus Is - ra - el, qui Mo - y - si in i - gne flam - mae

B. O A - do - na - i, et Dux do - mus Is - ra - el, qui Mo - y - si in i - gne flam - mae

25 ru - bi ap - pa - ru - i - sti et e - i in Si - na le - gem de -

B. ru - bi ap - pa - ru - i - sti et e - i in Si - na le - gem de -

30 di - sti: ve - ni ad red - i - men - dum nos in bra - chi - o ex - ten - to.

B. di - sti: ve - ni ad red - i - men - dum nos in bra - chi - o ex - ten - to.

♩ = 132
pp (accompaniment: zero vibrato, but still expressive)
p (the melody: now with the slightest bit of vibrato)

A. O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

T. O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

B. O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

Fig. 5. Advent Antiphons, conducting score

The Transfiguration

In contrast to the Advent Antiphons, The Transfiguration is a piece the Schola has performed many times and for which it has quite a strong collective memory. They also enjoy singing the piece, and enjoy the startled looks on the congregation's faces at the opening organ passage. The most difficult passages have proven to be the descending half-steps beginning at m. 13, interrupted by a whole step at m. 18, and the triplet rhythms. The rehearsal excerpt on the DVD gives a good account of the pitch difficulties the piece can present (witness my turning myself sideways as they went flat), but there was considerable "snap-back" between rehearsal and performance: Little more than a run-through in front of the altar was needed in order to make the singers aware of the manner in which they needed to listen differently. Collective memory could then re-assert itself.

Requiem

I. I Am the Resurrection

This movement needed very little rehearsing. The only issues which really needed addressing were the balancing of pitches within the chords and the control of the final diminuendo. In order to balance the pitches in the chords, I needed specifically to transfer the tenor pitch from C to B-flat in the first chord to gain more fundamental, and to bring the first alto A-flat out more in the penultimate chord. The

diminuendo for the first sopranos on a high G brought with it the risk of flatting, so we discussed several techniques for managing pitch stability: first, keeping a little bit of vibrato or “spin” in the sound rather than having it go completely straight; second, having singers conceptualize deliberately sharpening the pitch; third, increasing the feeling of vertical space—particularly soft-palate lift—over the course of the diminuendo; and fourth, very subtly brightening the vowel (see rehearsal excerpts DVD). A reminder to all, and particularly to the sopranos, to go easy on the final y-glide of the diphthong in “die” allowed the tone to remain consistent throughout the held note. The objective was to reach mezzo-piano by the second measure of the chord so that the harp arpeggio could be clearly heard.

II. First Meditation on O’Carolan’s Farewell

Robin and I settled on a slightly slower tempo than that marked for this movement. I encouraged her to apply a fair amount of rubato throughout, particularly where she had eighth notes in octaves. This had the happy result of easing a technical difficulty considerably, and also greatly increased the dramatic weight of the movement, especially in mm. 23-5, at the leap of the ninth, which is the hallmark of this melody.

III. And in This Mountain

The rhythms in this movement were the trickiest part. After a brief and unproductive foray into neutral syllables, I decided that having the entire choir speak the text in rhythm, first slowly and then gradually faster, would prove to be the most helpful strategy (see rehearsal excerpts DVD). Since a number of the trickier rhythmic passages are for women only, this rehearsal strategy had the added advantage of allowing the men to participate and have a little fun trying to tackle the women's rhythms. The timing of cutoffs also proved a tricky issue, one not aided by a notational mistake on the first page of the movement in the vocal score. Once this was rectified, the cutoffs could be addressed as rhythmic events of their own within the shifting meters, which greatly aided the acquisition of the rhythms in each section. Ultimately, this movement had a slight tendency to rush: the harpist tended to rush the asymmetrical-meter passages, and the choir tended to rush the broader regular-meter passages. Explaining the musical material as a representation of the tipsiness brought about by the wine mentioned in the text helped the performers find a slightly more grounded and less frantic frame of mind. Ironically, encouraging them to be concerned less with individual pitches and rhythms and more with overall interpretive issues also helped, by allowing them to relax enough to sing the rhythms correctly.

In the broader sections, some repetition was necessary to correct the initial quarter notes in the appoggiatura gestures, which were initially misread as eighth notes by enough choir members to throw the counting off for the whole group. The first sopranos also needed reminders about the verticalization of the high notes,

especially since the phrases containing them were particularly long. At the climax of the movement, we took time to allow everyone to decide on a “secret” staggering spot in the measure before the one with the highest pitches, so that the seamlessness of the line at the climax would be preserved.

"hipsy")

III. And in This Mountain 5

Isaiah 25 : 6-9

Exuberant ♩ = 120

S. *mp* And in this moun - tain shall the

A. *mp* And in this moun - tain shall the

Hp. (E♭ A♯ *mf* B♭ *mp*)

S. *mf* Lord of hosts make un - to all peo - ple a feast of fat things, a feast of

A. *mf* Lord of hosts make un - to all peo - ple a feast of fat things, a feast of

Hp. E♭

S. *mf* wines on the lees, of fat things full of

A. *mf* wines on the lees, of fat things full of

Hp. A♭

Fig. 6. Requiem, III. And in This Mountain, conducting score

IV. Lord, Thou Hast Searched Me

Since this movement had been performed earlier in the year, it required slightly less rehearsal. The most rehearsal time was spent on the fourth and fifth verses, which were the most substantially reworked. Since there are numerous phrase endings involving moving quarters or eighths in some voices against half-notes in other voices, phrase cutoffs needed to be unified. Time was taken to balance the women's voices in the fourth verse, then once pitches and rhythms were relatively secure, we worked to feel the movement in a slow half-note pulse rather than in quarter notes, and to get the shapes of the phrases to fit the text and breathe more naturally.

V. And I Saw a New Heaven

This movement was essentially an exercise in tempo flexibility. While there is a certain amount of rubato within the phrases, the points of increased forward motion proved to be the most difficult to control: at each new tempo, some singers would follow my conducting quite assertively, while others relied more upon their ears and were consequently behind the beat pattern, creating a kind of overachiever-underachiever conflict in the rhythm. This needed to be addressed at mm. 16, 20, 27, 34, 39, 49, and 71. As with the broader passages of the third movement, rhythms were sometimes misread and needed to be corrected in mm. 20-38, and the verticalization of vowels and issues of staggered breathing needed to be reinforced, particularly for

the sopranos. The timing of the entrance and final six notes of each harp glissando also required working out during the May 12 rehearsal in order for there to be some sense of rhythmic continuity through the glissandi. The balance between the harp and the choir was an issue when the choir was singing forte, and mm. 24-34 required several repetitions to find the right levels for the harp amplification.

VI. Be Thou My Vision

This movement also required less rehearsal than some of the others. The primary issues were balance between voices and harp, especially when the choir was singing forte, and balance among voice parts. As with other climactic passages, reminders were warranted concerning verticalization of vowels and staggered breathing.

VII. Second Meditation on O'Carolan's Farewell

Here again, the tempo was relaxed somewhat and a good bit of rubato was encouraged. The tempo of the movement was calibrated to the fastest comfortable tempo for mm.23-24. The opening triplet figures, which begin with rests, required some practice to achieve the right degree of flexibility and flow.

VIII. Let Not Your Hearts Be Troubled

This movement was performed at mass on a Sunday morning in April, so it benefitted from an earlier “test flight.” Once again, the men needed frequent reminders to the diction and rhythmic vitality of the opening, which also had a tendency to be too loud. At m. 11, some rehearsal time was needed to bring the bass and tenor color more in line with one another. M. 19 also tended to be too loud, and mm. 22-23 also needed color balancing. The bass octave jump in m. 28 needed more precision, as did the triplet rhythm for the upper three voice parts in m. 41. The recapitulation warranted the same work as the opening, and the final chords took some rehearsal time to tune.

IX. Depart, O Christian Soul

Although mostly a mirror image of the opening movement, this brief movement proved much more difficult, mostly for obvious reasons. Some care was needed in the shaping of the vowels on the high Gs for the first sopranos at the opening, and then the rest of the choir had to match vowel formation with them. The transition from a ii 6/5 chord in G major to a passage basically in C minor also caused a fair amount of difficulty, and the transition between the two movements had to be practiced enough times for it to enter at least a little into muscle memory.

X. Keep Watch, O Lord

Although this movement seems at first glance as if it should sing itself, it actually needed quite a bit of fine-tuning, as can be seen in the rehearsal excerpt. The opening had to strike the right dynamic balance between voices and harp while still allowing words to be understood. The high E on “weep” needed some finessing to find the right placement, as did the D on “charge”, since both notes are on the sopranos’ break (see rehearsal excerpt DVD). The singers tended to enter too loud at m. 16, and when it had the right dynamic, the text was unintelligible. The triplet rhythms in the passage beginning at m. 31 suffered slightly from the same overachiever-underachiever problem that occurred in the fifth movement, and needed some repetition to unify rhythmically.

When the repeat of the melody begins at m. 44, the alternation between unison and harmony in the opening phrases needed some rehearsing. Unifying the sopranos’ [o] vowel at m. 53 was particularly problematic, but critical since the lack of unification caused some severe tuning issues. Triplet rhythms, at both quarter-note and eight-note levels, were again problematic beginning at m. 70, and in the final Amen, several repetitions were needed to balance the dynamics of the voices and harp. The very last Amen from the dress rehearsal closes the rehearsal excerpt DVD.

Chapter 4: Evaluation of the Performance

General Observations

Emotions were riding high amongst all of us all month, but particularly so at the performance. I had more than one choir member confess to me afterwards that they actually sang only about half the concert, because they were busy sniffing through the rest. Viewed from this perspective, it is a testament to their commitment that the performance went so well overall.

In retrospect, the decision to arrange the singers entirely in mixed formation might not have been ideal. The Schola is used to singing in this formation, and prefers it especially when singing in front of the altar, where hearing other voices is particularly difficult. However, there is a collateral loss of sectional blend, and when needed, sectional confidence, crucial in a concert such as this one, where there is a lot of music and limited rehearsal time. Had I the opportunity for a second performance, I would probably arrange the choir T2-A2-B2-S2-T1-A1-B1-S1 to strike a compromise between these goals. Most importantly, this would allow the first sopranos to hear each other and sing as a section, which would make the climaxes more solid.

Using an amplifier with the harp proved invaluable. While there may have been a little bit of “electrified” color to the sound to a very discerning ear, the overall balance made possible by the amp greatly improved the dramatic effect of the instrument throughout the *Requiem*.

Advent Antiphons

Getting the men of the Schola to sing with adequate diction and rhythmic vitality has always been a challenge, and as is the case with many choirs, the basses are more of a challenge than the tenors in this regard. Under such circumstances, the conductor must choose how often to reiterate the request, and attempt to come up with new ways of phrasing it whenever possible, so that it doesn't become nagging, which the singers, amateur or professional, will simply begin to tune out. I achieved greatest success by praising whichever issue (diction or rhythm) was better in a given repetition, then asking for improvement in the other.

That being said, this performance had the greatest flow and flexibility of any the choir has given yet. The slight tempo changes intended between successive antiphons were perhaps a bit too slight in performance, but the trade-off was a much better sense of motion in the lines. The extra practice with principal-beat gestures and the elimination of most of the conducted eighth notes during the final week of rehearsal paid off well: the rhythmic structure of the piece was much more apparent in the conducting, and easier therefore for the singers to grasp and "run with." The final five measures of the pieces were still not entirely solid, and my hypothesis is that we simply needed a few more runs just of this passage, structured to give the singers a sense of how the different parts interrelate rhythmically. This would have had the added advantage of simply allowing the first sopranos to sing the passage several more times, and hence get it into muscle memory more comfortably. The extraneous B-flat sounding in the final chord was an unintentional addition from the

organ (corrected on the CD by editing in the final chord from the Schola's 2006 recording of the piece).

The Transfiguration

Aside from a missed note in the organ introduction (corrected on the CD by editing in the closing organ passage in place of the introduction, since the music is identical), the performance of this piece also went very well. Both pitch stability and rhythmic ensemble were greatly improved over the rehearsal. There were occasional moments of overachiever-underachiever conflict, especially at triplets and at the accelerando in m. 12, but these were not as pronounced as in movement V of the *Requiem*.

Requiem

I. I Am the Resurrection

In retrospect, it would have been better to give the singers a fresh pitch before the opening chord, relieving them of the responsibility for calculating the pitch mentally from the end of the preceding piece; as it was, there was at least one person who entered on a B instead of a C. But they adjusted immediately, and the rest of the movement went fine. The diminuendo on the word "life" actually became too soft too soon in performance, despite the prior rehearsing to prevent this. I suspect that the

request to reach mezzo-piano by the beginning of the second measure of the word, which was emailed to the singers among the rehearsal markings before the dress rehearsal, was taken a bit too enthusiastically by some singers. Interestingly, this was not as much of a problem at the dress rehearsal itself, and I assumed it would be performed the same way in the concert. However, it seems that this was an example of the occasional phenomenon where singers perform something perfectly in rehearsal, notice that it went well, and then overdo it in performance.

II. First Meditation on O'Carolan's Farewell

For the most part, Robin applied the rubatos discussed in rehearsal quite nicely, and the movement had a good deal of the weight and *gravitas* I was after. I had to hold the silence after the movement a little longer than I would have liked to allow some audience members to go in and out of the rather loud door by the organ, so that the sound of the door would not obscure the harp introduction to the third movement.

III. And in This Mountain

Interestingly, this movement never achieved quite the sense of mischief and play that I wanted out of the opening page and a half, though the deficiency was subtle. Rhythmically, it was certainly tighter than it had been in the early rehearsals, and the tempo remained much more stable. Robin had a little difficulty in the

interlude, but she did exactly as I had encouraged her: she stuck with the rhythm regardless of what notes were coming out. A few measures later she got the pedals reset, and everything was fine.

This movement also had a few examples of the phenomenon at the end of the first movement: they ended up adopting an almost Broadway-like hushed whisper at certain spots, which had begun in rehearsal as simple pianos. I had not counted on the effect increasing subtly with each iteration, such that by the performance it had come to involve a substantial color change, as well as a dynamic drop. It happened at m. 30 (“and the veil”), slightly at m. 45 (“and the rebuke”), pronouncedly at m. 52 (“for the Lord”), and once more at m. 88 (“we will be glad”). One always notices numerous problems that could have been corrected when one listens to a live recording. The value of noticing them lies in the re-prioritization it prompts in the planning of future rehearsals.

IV. Lord, Thou Hast Searched Me

Such was the case with the opening of this movement: I still was not satisfied with the diction or the rhythm, but it was better than when rehearsals started, and if I had spent more time on the issue, it would have been to the detriment of other passages and other issues. The women’s verse was markedly improved from rehearsals, in both accuracy and balance, with the exception of the S1 A-flat in m. 32, which was timid and flat. I probably could have held m. 36 infinitesimally longer, and allowed a slightly fuller breath before m. 37.

V. And I Saw a New Heaven

One is never sure, when one is performing, how much of the intensity of one's own emotional experience during the moment of performing actually "reads" to the audience, but this was by far the most heartfelt performance of this movement the choir gave. Some pieces seem to lie dormant throughout the entire rehearsal process only to come alive only in front of an audience. Such was the case with this movement, and it was within this movement that my subjective experience of technical imperfections receded significantly. Even when watching the DVD, I begin at this movement to get caught up in the piece all over again and find it hard to focus and be critical.

It is at this point that I can only cite those things which are minor distractions, and speculate on how I might remedy them in future performances. In this movement, there were still issues of rhythmic ensemble at the tempo changes, still vestiges of overachiever-underachiever conflict at those changes. The first sopranos' high B-flat could have been more spacious and better supported. More rehearsal would have allowed greater rhythmic continuity through the harp arpeggios. But overall, I must confess I was very pleased with the way this movement went.

VI. Be Thou My Vision

Here again, I have very few complaints, and they are minor and similar to previous remarks. The women achieved a particularly lovely sound in the first verse, the second verse was warm and impassioned, and the third verse broad, majestic, and confident.

VII. Second Meditation on O'Carolan's Farewell

The calibration of tempo worked well here: the transition into m. 17 and the passage in mm. 23-24 went very smoothly.

VIII. Let Not Your Hearts Be Troubled.

The greatest challenge for the men here has been to achieve rhythmic clarity without sounding rushed: their entrance still did not quite strike the balance between present and relaxed. The color balance between basses and tenors was still not quite as unified as I would have liked. The first sopranos got a little too soft too soon at m. 47. But overall the movement still managed an air of calm reassurance in spite of it all.

IX. Depart, O Christian Soul

This was under-rehearsed and rough. Granted, it's a brutal entrance, but that is all the more reason why I should have spent more time on getting it comfortable, particularly for the first sopranos. Here they would have been particularly helped by being placed together. The other issue was the harmonic transition from the world of G major to the world of C minor: the movement did not really settle into tune until m. 13. By that point, though, they had righted the ship, and the transition into the final movement actually went exactly as I wanted it to.

X. Keep Watch, Dear Lord

Once more, I can cite imperfections, but I found most of them really did not distract me, in the moment of conducting, from the experience I was trying to shape: slight pitch discrepancies among the sopranos that would have been aided by having them closer together; diction a little less present by this point in the concert (given their level of fatigue, especially emotionally, would I have been able to get anything more out of them?), slight rhythmic discrepancies especially in the triplets. Every now and then there were synchronization issues between chorus and harp, particularly in mm. 38-39 and 69-72, and a missed pedal change in one of the Amen chords.

Overall, however, my experience of the *Requiem* was that the performance actually got better as it went along (ninth movement, perhaps, notwithstanding). I

learned long ago at St. Matthew's that one cannot use one's own subjective experience of a performance as any kind of predictor of the audience's experience: sometimes performances we have found really intense and moving seemed to reach no one in the congregation, and performances we felt were really lackluster ended up moving someone quite profoundly. There are always technical lessons to be learned from after-the-fact examinations of any rehearsal process or any performance. But the communication that happens between performer and listener is a mysterious, unpredictable, and often inscrutable thing. We can only make the artistic choices we believe in most firmly, and then we must relinquish the result.

Chapter 5: Concluding Observations

What is the difference between conducting my own work and conducting someone else's? When conducting my own work, I know the overall architecture of the work, and I know the intended musical gestures which support that architecture. I hear them clearly, independent of any performance. Hence there are certain goals that will most likely remain consistent in my interpretations of my own pieces, because those are the sounds I sought to achieve in the first place. One of the most selfishly satisfying aspects of conducting one's own work is that one actually can hear those sounds.

This is not to say that there is a single monolithic performance in my ear for each of my works: far from it. I chose the word *interpretations* deliberately: I do believe that a composer-conductor has interpretations of his own work, and multiple and varying interpretations to boot. I can imagine countless different performances of a single piece, and countless different interpretations of the musical gestures.

Regardless of who the composer is, I rarely conduct anything exactly the same way twice: one of the joys of live performance is the spontaneity that can inform interpretation. When I know a piece particularly well, there may be certain gestures whose interpretation becomes consistent across many performances, but there are likely many others that I "tweak" constantly from performance to performance. Coming to know a work this well can happen in a variety of ways. I have found that two, in particular, allow me great freedom in conducting: having listened to many performances and/or recordings of a work, so that my ear is filled with many different

interpretations, which can inform my own choices; and having conducted a piece many times already, so that I begin to develop a piece-specific lexicon of musical gestures I am interested in exploring.

When the composer is someone I do not know, whether dead or simply not present and not accessible, I have to use other ways of knowing to develop a sense of the architecture and musical gestures of a piece: learning background information, score analysis, and paying attention to what reveals itself in rehearsal. The score analysis, in particular, is informed by my experience as a composer: Having tried my hand at musical architecture of a certain scale, I have great sympathy for the challenges of architectural wrestling, and great respect for a composer whose architecture I find compelling. Familiarity with elements of style, developed through exposure to stylistically similar pieces, certainly “primes” my ear and brain to understand a piece. But ultimately I must synthesize all of these things and apply myself to the task of what is essentially second-guessing the composer, realizing that my second-guessing will be different from everyone else’s, and that my second-guessing today will likely be different from my second-guessing tomorrow. And it doesn’t stop there: after the second-guessing is done for the moment, I must decide whether I will choose to follow what I’ve second-guessed: I essentially must decide whether or not I agree with what I divine to be the composer’s intent. There may be meaning I feel I can express which runs counter to what I’ve divined.

Working with another composer who is present during any part of the preparation process is an interesting middle place: When uncertain about architecture or gesture, I can ask. This happened numerous times with four of the five other

composers whose compositions were programmed on the concert. With Gerald Muller's pieces, the Schola has sung them under my direction and with my interpretation so many times, that I decided not to alter their course at the last minute by posing what might or might not have been radical interpretive changes. What was interesting is that I know the choral sound each of these five composers has in mind, and all are somewhat different. I was therefore charged with eliciting what I thought would be enough of the intended sound to give a convincing interpretation and still give the choir a fundamentally unified sound-concept from which to work. Once that was established, the exploration of specific musical gestures becomes one of the most enjoyable and dynamic aspects of such a collaboration: not only was I able to fine-tune an interpretation to a composer's specifications beyond the printed page, but I often discovered aspects of the pieces that the composers themselves had not imagined, and that pleased them. I even occasionally proposed minor changes that I felt would realize the composer's intent better than what had been written. Having these proposed changes be well-received is dependent on a great familiarity with the style of the composer's music and with stylistically similar pieces.

All this, of course, elicits an examination of what my experience would be like were the tables turned. While I have certainly had performers perform my pieces without a conductor, I have not yet had someone else conduct my work. I can only extrapolate from the excitement of having uncondacted performers discover things in my pieces that I hadn't imagined. Ultimately, once a piece is published, the composer must hand over the process of wrestling meaning from the void to the conductor and

performers. The results are never wholly predictable, and that is what makes music fun.

Appendix 1: *Advent Antiphons*

Here follows the full score of the *Advent Antiphons* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.

Advent Antiphons

Magnificat antiphons
for the final days of Advent

William Culverhouse

♩ = 148
ppp (zero vibrato, but still expressive)

Bass 

O — Sa - pi - en - ti - a, quae ex o - re Al - tis - si - mi — pro - di - sti, at -

6

B. 

tin - gens a fi - ne us - que ad fi - nem, for - ti - ter — su - a - vi - ter dis - po - nens - que

13

B. 

om - ni - a: ve - ni ad do - cen - dum nos — vi - am pru - den - ti - ae.

♩ = 140
ppp (accompaniment: zero vibrato)

T. 

O — A - do - na - i, et Dux do - mus Is - ra - el, qui Mo - y - si in i - gne flam - mae

pp (the melody: now with the slightest bit of vibrato, but still very clean)

B. 


O — A - do - na - i, et Dux do - mus Is - ra - el, qui Mo - y - si in i - gne flam - mae

25

T. 


ru - bi ap - pa - ru - i - sti — et e - i in Si - na le - gem de -

ppp


B. 

ru - bi ap - pa - ru - i - sti — et e - i in Si - na le - gem de -

30


T. 

di - sti: ve - ni ad red - i - men - dum nos in bra - chi - o ex - ten - to.

B. 


di - sti: ve - ni ad red - i - men - dum nos in bra - chi - o ex - ten - to.

♩ = 132
pp (accompaniment: zero vibrato, but still expressive)

A. 


O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

p (the melody: now with the slightest bit of vibrato)

T. 

O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

pp (accompaniment: zero vibrato again)

B. 

O ra - dix Jes - se, qui stis in si - gnum po - pu - lo - rum,

40

A. *pp*
 su - per quem con - ti - ne - bunt re - ges os su - um quem

T. *pp*
 su - per quem con - ti - ne - bunt re - ges os su - um quem

B. *pp*
 su - per quem con - ti - ne - bunt re - ges os su - um quem

44

A. *mp pp sub. ppp pp*
 gen - tes de - pre - ca - bun - tur: ve - ni ad li - be - ran - dum nos jam no - li tar - da - re.

T. *mp pp sub. ppp pp*
 gen - tes de - pre - ca - bun - tur: ve - ni ad li - be - ran - dum nos jam no - li tar - da - re.

B. *mp pp sub. ppp pp*
 gen - tes de - pre - ca - bun - tur: ve - ni ad li - be - ran - dum nos jam no - li tar - da - re.

50 $\text{♩} = 124$
 (accompaniment: zero vibrato, but still expressive)

S. *mp*
 O cla - vis Da - vid et scep - trum do - mus Is - ra - el, qui

A. *mp* (the melody: now with the slightest bit of vibrato)
 O cla - vis Da - vid et scep - trum do - mus Is - ra - el, qui

T. *p* (accompaniment: zero vibrato again)
 O cla - vis Da - vid et scep - trum do - mus Is - ra - el, qui

B. *p* (still zero vibrato)
 O cla - vis Da - vid et scep - trum do - mus Is - ra - el, qui

56

S. a - pe - ris, et ne - mo clau - dit, clau - dis, et ne - mo a - pe - rit: ve - ni et

A. a - pe - ris, et ne - mo clau - dit, clau - dis, et ne - mo a - pe - rit: ve - ni et.

T. a - pe - ris et ne - mo clau - dit, clau - dis, et ne - mo a - pe - rit: ve - ni et

B. a - pe - ris et ne - mo clau - dit, clau - dis, et ne - mo a - pe - rit: ve - ni et

63

S. e - duc vin - ctum de do - mo car - ce - ris, se - den - tem in *pp*(zero vibrato)

A. e - duc vin - ctum de do - mo car - ce - ris, se - den - tem in *P* (zero vibrato)

T. e - duc vin - ctum de do - mo car - ce - ris, se - den - tem in *pp*(zero vibrato)

B. e - duc vin - ctum de do - mo car - ce - ris, se - den - tem in *pp*(zero vibrato)

68

S. te - ne - bris et um - bra mor - tis.

A. te - ne - bris et um - bra mor - tis.

T. te - ne - bris et um - bra mor - tis.

B. te - ne - bris et um - bra mor - tis.

♩ = 116

71 *mf* (the melody: warmer, but still focused)

S. *mp* (with the slightest bit of vibrato)

A. *mp* (with the slightest bit of vibrato)

T. *mp* (with the slightest bit of vibrato)

B. *mp* (with the slightest bit of vibrato)

O O - ri - ens, splen - dor lu - cis ae - ter - nae, et sol ju - sti - ti - ae, _____

77 *p* (zero vibrato)

S. *p* (zero vibrato)

A. *p* (zero vibrato)

T. *p* (zero vibrato)

B. *p* (zero vibrato)

ve - ni et il - lu - mi - na se - den - tes in te - ne - bris et um - bra mor - tis.

♩ = 108

83 *f* (the melody: warmer, but still focused)

S. *f* (warmer, but still focused)

A. *f* (warmer, but still focused)

T. *f* (warmer, but still focused)

B. *f* (warmer, but still focused)

O Rex gen - ti - um, et de - si - de - ra - tus e - a - rum, la -

87

S.  pis - que an - gu - la - ris _____ qui fa - cis u - tra - que _____ u - num:

S.  pis - que an - gu - la - ris _____ qui fa - cis u - tra - que _____ u - num:

A.  pis - que an - gu - la - ris _____ qui fa - cis u - tra - que _____ u - num:

T.  pis - que an - gu - la - ris _____ qui fa - cis u - tra - que _____ u - num:

B.  pis - que an - gu - la - ris _____ qui fa - cis u - tra - que _____ u - num:

92

S.  ve - ni et sal - va ho - mi - nem _____ quem de li - mo for - ma - sti.

S.  ve - ni et sal - va ho - mi - nem _____ quem de li - mo for - ma - sti.

A.  ve - ni et sal - va ho - mi - nem _____ quem de li - mo for - ma - sti.

T.  ve - ni et sal - va ho - mi - nem _____ quem de li - mo for - ma - sti.

B.  ve - ni et sal - va ho - mi - nem _____ quem de li - mo for - ma - sti.

♩ = 100 **Broad and majestic**

97 *ff* (still focused)

S. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

S. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

A. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

T. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

B. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

B. O — Em - ma - nu - el, Rex et le - gi - fer_ no-ster, ex - spec -

101

S. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

S. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

A. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

T. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

B. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

B. -ta - ti - o gen - ti - um, et Sal - va - tor_ e - a - rum:

105 *stagger breathing to end*

S. *stagger breathing to end*
ve - ni ad sal - van - dum nos, De - us no - ster.

S. *stagger breathing to end*
ve - ni ad sal - van - dum nos, Do - mi - ne De - us no - ster.

A. *stagger breathing to end*
ve - ni ad sal - van - dum nos, De - us no - ster.

T. *stagger breathing to end*
ve - ni ad sal - van - dum nos, De - us no - ster.

B. *stagger breathing to end*
ve - ni ad sal - van - dum nos, Do - mi - ne De - us no - ster.

B. *stagger breathing to end*
ve - ni ad sal - van - dum nos, De - us no - ster.

November 2000, Virginia Beach, Virginia

Appendix 2: *The Transfiguration*

Here follows the full score of *The Transfiguration* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.

The Transfiguration According to Mark

Mark 9:2-10

William Culverhouse

Freely ♩ = 60

Choir

Organ

Ped.

7 More measured *p*

Choir

Org.

Ped.

Six days la ter, Je sustookwithhim Pe ter andJames and John, and ledthem up a

11 *mf* *3* *accel.* . . . *Più mosso* ♩ = 72 *f*

Choir
highmoun-tain a-part, by them selves. And he was trans - fig - ured be - fore them, and his

Org.
p *mf*

15

Choir
clothes be-came dazz - - ling white, such as no one on

Org.

19 *mf* rit.

Choir
 earth could bleach them. And there ap-peared to them E - li - jah and

Org. *p* rit.

23 *p* Tempo primo ♩ = 60

Choir
 Mo - ses, who were talk - ing with Je - sus. Then Pe - ter said to Je - sus,

Org. Tempo primo ♩ = 60

27

Choir *mp* "Rab - bi, it is good for us to be here. Let us make threedwel- lings, one for

Org.

31

Choir *pp* you, one for Mo- ses, and one for E - li - jah." He did not know what to say, *intense* for they were

Org. *pp*

35 *mf*

Choir

ter-ri-fied. Then a cloud o-ver-shad-owed them, and from the cloud there came a

Org.

39 *f* *radiant* *ten.*

Choir

voice: "This is my Son, the Be-lov-ed. Lis-ten to him!"

Org.

45 *pp* 3 rit. 3

Choir
Sud-den-ly, when they looked a round, they saw no one with them an-y-more, but on-ly Je-sus.

Org. *pp* rit.

49 Slower ♩ = 48 A tempo ♩ = 60 *p*

Choir
As they were com-ing down the moun-tain, he or-dered them to tell

Org. *pp* Slower ♩ = 48 A tempo ♩ = 60

53 *mp*

Choir
no one a-bout what they had seen, un-til af-ter the Son of Man had ris-en from the dead.

Org. *p*

58 *pp*

Choir
So they kept the mat-ter to them-selves, ques-tion-ing what this "ris-ing from the dead" could

Org. *ppp*

61 **Freely**

Choir

mean.

Org.

Freely

ff *f* *mf*

64

Choir

Org.

mf *mp* *p* *pp*

mp *p* *pp*

Washington, DC, 5 August 2000

Appendix 3: *Requiem*

Here follows the full score of the *Requiem* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.

For Gram, Joyce, and Gigi, and most especially, for Mike.

Full Score

REQUIEM

I. I Am the Resurrection

John 11:25-26

William Culverhouse

Solemn ♩ = 60
pp *misterioso*

Soprano
I am the res - ur - rec - tion and the life, says the Lord; _____

Alto
I am the res - ur - rec - tion and the life, says the Lord; _____

Tenor
I am the res - ur - rec - tion and the life, says the Lord; _____

Bass
I am the res - ur - rec - tion and the life, says the Lord; _____

Harp
I am the res - ur - rec - tion and the life, says the Lord; _____

5 *mp*

S.
he that be - liev - eth in me, though he were dead, yet shall he live.

A.
he that be - liev - eth in me, though he were dead, yet shall he live.

T.
he that be - liev - eth in me, though he were dead, yet shall he live.

B.
he that be - liev - eth in me, though he were dead, yet shall he live.

Hp.
he that be - liev - eth in me, though he were dead, yet shall he live.

10 *mf*

S. And who - so - ev - er liv - eth and be - liev - eth in me shall

A. *mf*
And who - so - ev - er liv - eth and be - liev - eth in me shall

T. *mf*
And who - so - ev - er liv - eth and be - liev - eth in me shall

B. *mf*
And who - so - ev - er liv - eth and be - liev - eth in me shall

Hp. *mf*
And who - so - ev - er liv - eth and be - liev - eth in me shall

14 *f*

S. nev - er die.

A. *f*
nev - er die.

T. *f*
nev - er die.

B. *f*
nev - er die.

Hp. *f*
nev - er die. B# *ff* 3 3 3 8va

attacca

II. O'Carolan's Farewell: First Meditation

Turlough O'Carolan
arr. William Culverhouse

Mourful $\text{♩} = 60$

The musical score is for Harp and is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. Measure 1 starts with a first finger fingering (1) and an 8va dynamic marking. The first system (measures 1-7) includes dynamics *f*, *Bb*, *mf*, *mp*, and *p*, and features a triplet in measure 7. The second system (measures 8-12) includes a triplet in measure 9. The third system (measures 13-16) includes a *mf* dynamic and a *Ab* chord. The fourth system (measures 17-20) includes a *B#* chord and a triplet in measure 19.

21 **Heavy**

Hp. *ff*

B \flat

25 **Calmer**

Hp. *mp*

3

29

Hp.

B \sharp

34

Hp. *mf* *mp* *p*

3

III. And in This Mountain

Isaiah 25 : 6-9

1 Exuberant ♩ = 120

S. *mp*
And in this moun-tain shall the

A. *mp*
And in this moun-tain shall the

Hp. Exuberant ♩ = 120
(E♭, A♯, B♭) *mf* B♭ *mp*

7

S. *mf*
Lord of hosts make un-to all peo - ple a feast of fat things, a feast of

A. *mf*
Lord of hosts make un-to all peo - ple a feast of fat things, a feast of

Hp. *mf* E♭

11

S. *mf*
wines on the lees, of fat things full of

A. *mf*
wines on the lees, of fat things full of

Hp. *mf* A♭

14 *mf*

S. mar - row, of wines on the lees well re-

A. mar - row, _____

Hp. *A₁*

18

S. fined. _____

Hp. *E₁* *F₁* *B₁*

22 **A** *mf*

S. And he will de - stroy in this moun - tain the face of the cov - er - ing cast o - ver

A. *mf* And he will de - stroy in this moun - tain the face of the cov - er - ing cast o - ver

T. *mf* And he will de - stroy in this moun - tain the face of the cov - er - ing cast o - ver

B. *mf* And he will de - stroy in this moun - tain the face of the cov - er - ing cast o - ver

Hp. **A** *f* *F₁* *B₁* +++|+++

28

S. *mp*
all peo - ple, and the veil that is spread o - ver all na - tions.

A. *mp*
all peo - ple, and the veil that is spread o - ver all na - tions.

T. *mp*
all peo - ple, and the veil that is spread o - ver all na - tions.

B. *mp*
all peo - ple, and the veil that is spread o - ver all na - tions.

Hp. *mp* Eb Ab

35

S. *mf* *f*
He will swal-low up death in vic - to-ry,

A. *mf* *f*
He will swal-low up death in vic - to-ry,

Hp. *f* Db

40 **B**

S. *f* and the Lord God will wipe a-way tears from off all fac - es;

A. *f* and the Lord God will wipe a-way tears from off all fac - es;

T. *f* and the Lord God will wipe a-way tears from off all fac - es;

B. *f* and the Lord God will wipe a-way tears from off all fac - es;

Hp. **B** and the Lord God will wipe a-way tears from off all fac - es;

45 *mf*

S. and the re - buke of his peo - ple shall he take a - way from off

A. *mf* and the re - buke of his peo - ple shall he take a - way from off

Hp. *f* G \flat

49

S. *p*
all the earth: for the Lord hath spo-ken it.

A. *p*
all the earth: for the Lord hath spo-ken it.

T. *p*
for the Lord hath spo-ken it.

B.

Hp. *mf* *G*₄ *G*₄^b *C*₄^b *mp*

56

Hp. *mf* *C*₄ *f* *D*₄ *E*₄

63

Hp. *A*₄ *G*₄ *ff* *8va*

68

Hp. *mf* *B*₄

72 **C**

S. *mp* *3*
 And it shall be said in that day:

A. *mp* *3*
 And it shall be said in that day:

C

Hp. *Bb* *mp* *3*

75 *mf* *3* *f*

S. *mf* *3* *f*
 Lo, this is our God; we have wait-ed for him, and he will save us:

A. *mf* *3* *f*
 Lo, this is our God; we have wait-ed for him, and he will save us:

T. *mf* *3* *f*
 Lo, this is our God; we have wait-ed for him, and he will save us:

B. *mf* *3* *f*
 Lo, this is our God; we have wait-ed for him, and he will save us:

Hp. *f* *3*

79

S. *f* this is the Lord; we have wait-ed for him, we will be glad and re-

A. *f* this is the Lord; we have wait-ed for him, we will be glad and re-

T. *f* this is the Lord; we have wait-ed for him, we will be glad and re-

B. *f* this is the Lord; we have wait-ed for him, we will be glad and re-

Hp. *ff*

84

S. *ff* joice_ in his sal - va - tion, we will be *mp*

A. *ff* joice_ in his sal - va - tion, we will be *mp*

T. *ff* joice in his sal - va - tion, we will be *mp*

B. *ff* joice in his sal - va - tion, we will be *mp*

Hp. *ff* *f* *A^b mf* *E^b*

89

S. *p* glad and re - jice *pp* in his sal - va - tion.

A. *p* glad and re - jice *pp* in his sal - va - tion.

T. *p* glad and re - jice *pp* in his sal - va - tion.

B. *p* glad and re - jice *pp* in his sal - va - tion.

Hp. *mp* G \flat D \flat

92

S.

A.

T.

B.

Hp. *8va* *3* *not rolled* *p* *rolled*

IV. Lord, Thou Hast Searched Me

The Psalter Hymnal (1927)
based on Psalm 139

American folk hymn
harm. A. Cassells-Brown
arr. William Culverhouse

Flowing ♩ = 100

pp with intensity *no breath*

Tenor

Lord, thou hast searched me and dost know where - e'er I rest, where - e'er I go;

Bass

Lord, thou hast searched me and dost know where - e'er I rest, where - e'er I go;

5

T.

thou know-est all that I have planned, and all my days are in thy hand.

B.

thou know-est all that I have planned, and all my days are in thy hand.

10 **A**

T.

p My words from thee I can - not hide; I feel thy pow'r on ev - 'ry side;

B.

p My words from thee I can - not hide; I feel thy pow'r on ev - 'ry side;

14

T.

O won-drous knowl - edge, aw-ful might, un - fath - omed depth, un - meas - ured height!

B.

O won-drous knowl - edge, aw-ful might, un - fath-omed depth, un - meas - ured height!

B

19

S. *p* or_ whith-er from thy pres - ence flee?

A. *p* Where can I go a - part from thee, or whith - er from thy pres - ence flee?

T. *p* Where can I go a - part from thee, or_ whith - er from thy pres - ence flee?

B. *p* Where can I go a - part from thee, or whith - er from thy pres - ence flee?

23

S. *mf* In heav'n? It is thy dwel-ling fair;

A. *mf* In heav'n? It is thy dwel-ling fair; *mp* in_ death's a - bode? Lo, thou art_ there.

T. *mf* In heav'n? It is thy dwel-ling fair; *mp* in_ death's a - bode? Lo, thou art there.

B. *mf* In heav'n? It is thy dwel-ling fair; *mp* in death's a - bode? Lo, thou art there.

C

28

S. 1 *mp* If_ I the wings of morn - ing take, and far a-way my dwel - ling make, *mf*

S. 2 *mp* If_ I_ the wings of morn - ing_ take, and_ far a - way my dwel - ling make, *mf*

A. 1 *mp* If_ I_ the wings of morn - ing_ take, and_ far a - way my dwel - ling make, *mf*

A. 2 *mp* If I the wings of_ morn - ing take, and far a - way my dwel - ling make, *mf*

32 *f* *mf*

S. 1 the hand that lead - eth me is thine, and my sup - port thy pow'r di - vine.

S. 2 the hand that lead - eth me is thine, and my sup - port thy pow'r di - vine.

A. 1 the hand that lead - eth me is thine, and my sup - port thy pow'r di - vine.

A. 2 *f* *mp* the hand that lead - eth me is thine, and my sup - port thy pow'r di - vine.

37 **D** *f*

S. 1 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

S. 2 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

A. 1 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;


A. 2 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

T. 1 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

T. 2 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

B. 1 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

B. 2 If deep - est dark - ness cov - er me, the dark - ness hid - eth not from thee;

S. 1  night_____ and day both are bright; the__ dark-ness shin-eth as___ the__ light!


S. 2  to thee both night and day are bright; the dark - ness shin-eth as the__ light!

A. 1  to thee both night and day are bright; the__ dark - ness shin-eth as the__ light!

A. 2  to thee both night and day are bright; the__ dark-ness shin-eth as the__ light!

in falsetto if necessary

T. 1  night_____ and day both are bright; the dark - ness shin - eth__ as the__ light!

T. 2  to thee both night and day are bright; the dark - ness shin-eth as the__ light!

B. 1  to thee both night and day are bright; the dark - ness shin-eth as___ the light!

B. 2  to thee both night and day are bright; the dark - ness shin-eth as___ the light!

V. And I Saw a New Heaven

Revelation 21 : 1-7

1 **With awe** $\text{♩} = 60$
pp

Soprano
And I saw a new heav-en and a new earth, for the first heav-en and the

Alto
And I saw a new heav-en and a new earth, for the first heav-en and the

Tenor
And I saw a new heav-en and a new earth, for the first heav-en and the

Bass
And I saw a new heav-en and a new earth, for the first heav-en and the

Harp
With awe $\text{♩} = 60$
E#
B#
And I saw a new heav-en and a new earth, for the first heav-en and the

5 *mf*

S.
first earth were pass ed a - way, and there was no more sea.

A.
first earth were pass ed a - way, and there was no more sea.

T.
first earth were pass ed a - way, and there was no more sea.

B.
first earth were pass ed a - way, and there was no more sea.

Hp.
first earth were pass ed a - way, and there was no more sea. (E#) *mf*

10 *p*

S. And I, John, saw the ho - ly cit - y, new Je - ru - sa - lem, com - ing down from God out of

A. And I, John, saw the ho - ly cit - y, new Je - ru - sa - lem, com - ing down from God out of

T. And I, John, saw the ho - ly cit - y, new Je - ru - sa - lem, com - ing down from God out of

B. And I, John, saw the ho - ly cit - y, new Je - ru - sa - lem, com - ing down from God out of

Hp. I, John, saw the ho - ly cit - y, new Je - ru - sa - lem, C# $\text{♩} \text{♩} \text{♩} \text{♩}$

15 *mf* *pp*

S. heav - en, pre - par - ed as a bride... ad - orn - ed for her

A. heav - en, pre - par - ed as a bride... ad - orn - ed for her

T. heav - en,

B. heav - en,

Hp. (C#) $\text{♩} \text{♩} \text{♩} \text{♩}$ par - ed as a bride C# B# $\text{♩} \text{♩} \text{♩} \text{♩}$

19 **A** **Più mosso**

S. hus-band. And I heard a great voice out of

A. hus-band. And I heard a great voice out of

T. And I heard a great voice out of

B. And I heard a great voice out of

Hp. (C; B#) heard a great voice out of

22 *regal, but legato* *mf*

S. heav-en, say-ing: Be - hold, the tab-er-nac-le of God is with men, _____ and he will

A. *regal, but legato* *mf*

T. *regal, but legato* *mf*

B. *regal, but legato* *mf*

Hp. heav-en, B \flat $\text{♯} \text{♯} \text{♯} \text{♯} \text{♯} \text{♯}$ *ff* not rolled *sim.*

28

warmly *f*

S. dwell with them, and they shall be his peo-ple, and God him-self shall be with them, and be their

A. dwell with them, and they shall be his peo-ple, and God hm - self shall be with them, and be their

T. dwell with them, and they shall be his peo-ple, and God him-self shall be with them, and be their

B. dwell with them, and they shall be his peo-ple, and God him-self shall be with them, and be their

Hp. dwell with them, and they shall be his peo-ple, and God him-self shall be with them, and

33

B *Maestoso* ♩ = 60 *ff*

S. God. And God shall wipe a-way all

A. God. And God shall wipe a-way all

T. God. And God shall wipe a-way all

B. God. And God shall wipe a-way all

Hp. (A#) *ff* God. shall wipe a-way all

37 **Più mosso**

mf

S. tears from their eyes;— and there shall be no more death, nei-ther sor row, nor

A. tears from their eyes; and there shall be no more death, nei-ther sor row, nor

T. tears from their eyes;— and there shall be no more death, nei-ther sor row, nor

B. tears from their eyes;— and there shall be no more death, nei-ther sor row, nor

Hp. tears from their eyes;— and there shall be no more death, nei-ther sor row, nor

43 **rit.**

f

S. cry ing, nei-ther shall there be an- y more pain: for the for- mer things are pass- ed a-

A. cry ing, nei-ther shall there be an- y more pain: for the for- mer things are pass- ed a-

T. cry ing, nei-ther shall there be an- y more pain: for the for- mer things are pass- ed a-

B. cry ing, nei-ther shall there be an- y more pain: for the for- mer things are pass- ed a-

Hp. cry ing, nei-ther shall there be an- y more pain: for the for- mer things are

48 **Tempo primo** ♩ = 60 C

S. *p* way. *mp* And he that sat up-on the throne said: *p* Be

A. *p* way. *mp* And he that sat up-on the throne said: *p* Be

T. *p* way. *mp* And he that sat up-on the throne said: *p* Be

B. *p* way. *mp* And he that sat up-on the throne said: *p* Be

Hp. **Tempo primo** ♩ = 60 C

(E#) *mf* 3 3 3 *8va* he that sat up-on the throne said: Be

52 *mp* 3 hold, I make all things new. And he said un-to me:

A. *mp* 3 hold, I make all things new. And he said un-to me:

T. *mp* 3 hold, I make all things new. And he said un-to me:

B. *mp* 3 hold, I make all things new. And he said un-to me:

Hp. hold, I make ++|+++ (A#) 3 3 said un-to me:

57

S. *p* *3*
 Write, for these words are true and faith-ful. And he said un-to me: It is done.

A. *p* *3*
 Write, for these words are true and faith-ful. And he said un-to me: It is done.

T. *p* *3*
 Write, for these words are true and faith-ful. And he said un-to me: It is done.

B. *p* *3*
 Write, for these words are true and faith-ful. And he said un-to me: It is done.

Hp. *3*
 Write, for these words are true and faith-ful. And he said un-to me: It is done.

66

S. *pp* *p* *3*
 I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the

A. *pp* *p* *3*
 I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the

T. *pp* *p* *3*
 I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the

B. *pp* *p* *3*
 I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the

Hp. *3*
 I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the

74

S. *mf* *mp* *p*
 foun-tain of the wa-ter of life free-ly. He that o-ver - com-eth shall in-her-it all things;

A. *mf* *mp* *p*
 foun-tain of the wa-ter of life free-ly. He that o-ver - com-eth shall in-her-it all things;

T. *mf* *mp* *p*
 foun-tain of the wa-ter of life free-ly. He that o-ver - com-eth shall in-her-it all things;

B. *mf* *mp* *p*
 foun-tain of the wa-ter of life free-ly. He that o-ver - com-eth shall in-her-it all things;

Hp. *mf* *mp* *p*
 foun-tain of the wa-ter of life free-ly. He that o-ver - com-eth shall in-her-it all things;

80

S. *pp* *ppp*
 — and I will be his God, and he shall be my son. —

A. *pp* *ppp*
 — and I will be his God, and he shall be my son. —

T. *pp* *ppp*
 — and I will be his God, and he shall be my son. —

B. *pp* *ppp*
 — and I will be his God, and he shall be my son. —

Hp. *pp* *ppp*
 — and I will be his God, and he shall be my son. —

VI. Be Thou My Vision

Irish, ca. 700
vers. M. E. Byrne
tr. E. H. Hull
adapt. *The Hymnal* 1982

Irish ballad
harm. A. Cassells-Brown
arr. William Culverhouse

1 **Gently** ♩ = 84

Soprano *p*
Be thou my- vi - sion, O_ Lord of my heart;

Alto *p*
Be thou my- vi - sion, O_ Lord of my heart;.

Harp *mp* all chords rolled

7 *mp*

S. all else be naught to me, save that thou art: thou my best thought, by

A. all else be_ naught to me, save that thou art:_ thou my best thought, by

Hp.

13 *pp*

S. day or by night, wak - ing or sleep - ing, thy pres - ence my light.

A. day or by night, wak - ing or sleep - ing thy pres - ence my light.

Hp. *p* D_b D₂

20 **A**

pp *mp*

S. Be thou my_ wis - dom and_ thou my true word; I ev - er

A. Be thou my wis - dom and thou my true word; I ev - er

T. Be thou my wis - dom and thou my true word; I ev - er

B. Be thou my wis - dom and thou my true word; I ev - er

Hp. Be thou my_ wis - dom and_ thou my true word; I ev - er

25 *mf*

S. with thee and thou with me, Lord; thou my_ great Fa - ther, thine

A. with thee and_ thou with me, Lord; thou my_ great Fa - ther, thine

T. with thee and thou with me, Lord; thou my great Fa - ther, thine

B. with thee and thou with me, Lord; thou my great Fa - ther, thine

Hp. with thee and thou with me, Lord; thou my_ great Fa - ther, thine

30

S. *p*
own may I be; thou in me dwel - ling, and I one with

A. *p*
own may I be; thou in me dwel - ling, and I one with

T. *p*
own may I be; thou in me dwel - ling, and I one with

B. *p*
own may I be; thou in me dwel - ling, and I one with

Hp. *p*
own may I be; thou in me dwel - ling, and

35

S. **B** *mf*
thee. High King of heav - en, when

A. *mf*
thee. High King of heav - en, when

T. *mf*
thee. High King of heav - en, when

B. *mf*
thee. High King of heav - en, when

Hp. *p* *mp* *mf* *f*

40

S. vic - t'ry is won, may I reach heav - en's joys, bright heav - en's

A. vic - t'ry is won, may I reach heav - en's joys, bright heav - en's

T. vic - t'ry is won, may I reach heav - en's joys, bright heav - en's

B. vic - t'ry is won, may I reach heav - en's joys, bright heav - en's

Hp.

45

S. sun! Heart of my heart, what - ev - er be - fall, *rall.*

A. sun! Heart of my heart, what ev - er be - fall, *rall.*

T. sun! Heart of my heart, what ev - er be - fall, *rall.*

B. sun! Heart of my heart, what ev - er be - fall, *rall.*

Hp. *p*

50 **A tempo** ♩ = 84 **p** **rall.** **Slower** ♩ = 76 **mp** **mf**

S. still be my vi - sion, still be my vi - sion, O

A. still be my vi - sion, still be my vi - sion, O

T. still be my vi - sion, still be my vi - sion, O

B. still be my vi - sion, O

Hp. still be my, still be my, still be my vi - sion, still be my vi - sion, O

56 **pp**

S. Ru - ler of all.

A. Ru - ler of all.

T. Ru - ler of all.

B. Ru - ler of all.

Hp. Ru - ler

++|+++ **p** (A♯)

VII. O'Carolan's Farewell: Second Meditation

Turlough O'Carolan
arr. William Culverhouse

0 Quietly reflective $\text{♩} = 60$

Harp

mp freely

5

Hp.

9

Hp.

mf

13

Hp.

17

Hp.

f

21

Hp.

3 3 3 3

3 3

6 6

3 3 3 3

not rolled

24

Hp.

6 6

3

3 3

27

Hp.

3

3

3

Ab

30

Hp.

3

3

A4

33

Hp.

mp

ff

mf

mp

B#

E4 F#4 A4 B4

VIII. Let Not Your Hearts Be Troubled

John 14:1-6a

1 Gently ♩ = 84

Tenor *p* Let not your hearts be trou - bled: _____ ye be-lieve in God,

Bass *p* Let not your hearts be trou - bled: _____ ye be-lieve in God,

Harp *mp*

7 *p* be-lieve _____ al - so in me. _____ In my fa-ther's house are man - y

B. *p* be-lieve _____ al - so in me. _____ In my fa-ther's

Hp. *C_b* *C_♯*

13 *p* man-sions: _____ if it were not so, I would have told you.

B. *p* house are man-y man-sions: _____ if it were not so, I would have told you.

Hp.

19 **A**

S. *p* I go to pre-pare a place for you. *mp* And if I

A. *p* I go to pre-pare a place for you. *mp* And if I go and pre

T. *p* I go to pre-pare a place for you. *mp* And if I go

B. *p* I go to pre-pare a place for you. *mp* And if I go and pre-pare a

Hp.

24

S. *mf* go and pre-pare a place for you, I will come a - gain, and re-

A. *mf* pare a place for you, I will come a - gain, and re-

T. *mf* and pre-pare a place for you, I will come a - gain, and re-

B. *mf* place for you, I will come a - gain, and re-

Hp. *mf*

29

S. *mp* *mf*
 ceive you _____ un-to my - self; _____ that where I am, _____

A. *mp* *mf*
 ceive you _____ un - to my-self; _____ that where I am, _____

T. *mp* *mf*
 ceive you _____ un-to my - self; _____ that where I am, _____

B. *mp* *mf*
 ceive _____ you _____ un - to my-self; _____ that where I _____

Hp.

36

S. *f*
 _____ there ye may be al - so. _____ And whith-er I go, _____

A. *f*
 _____ there _____ ye may be al - so. _____ And whith-er I go, _____

T. *f*
 _____ there _____ ye may be al - so. _____ And whith-er I _____

B. *f*
 am, _____ there _____ ye may be al - so. And whith - er I _____

Hp. *f*

42

ff *mp*

S. — ye know, and the way ye know, ye

A. — ye know, and the way ye know, ye

T. go, ye know, and the way ye know, ye

B. go, ye know, and the way ye know, ye

Hp. *ff* and the way ye know, F# B \flat

49

B

pp *pp* *p* *p*

S. know, _____

A. know, _____

T. know, ye know. Thom-as saith un-to him,

B. know, ye know. Thom-as saith un-to him,

Hp. *mp*

55

T. Lord, we know not whith - er thou go - est; and

B. Lord, we know not whith - er thou go - est; and

Hp.

61

S. *p* Je-sus saith un-to him,

A. *p* Je-sus saith un-to him,

T. *p* how can we know the way? Je-sus saith un-to him,

B. *p* how can we know the way? Je-sus saith un-to him,

Hp.

67

S. *pp* *ppp*
I am the way, _____ the truth, _____ and the

A. *pp* *ppp*
I am the way, _____ the truth, _____ and the

T. *pp* *ppp*
I am the way, _____ the truth, _____ and the

B. *pp* *ppp*
I am the way, _____ the truth, _____ and the

Hp. *pp*

71

S. *rit.*
life. _____

A. *rit.*
life. _____

T. *rit.*
life. _____

B. *rit.*
life. _____

Hp. *rit.*

IX. Depart, O Christian Soul

Book of Common Prayer

1

f

Soprano
De-part, O Christ-ian soul, out of thisworld; In the Name of God the Fa-ther Al

f

Alto
De-part, O Christ-ian soul, out of thisworld; In the Name of God the Fa-ther Al

f

Tenor
De-part, O Christ-ian soul, out of thisworld; In the Name of God the Fa-ther Al

f

Bass
De-part, O Christ-ian soul, out of thisworld; In the Name of God the Fa-ther Al

Harp
+++ De-part, O Christ-ian soul, out of thisworld; In the Name of God the Fa-ther Al

7

mf

S.
might-y who cre-at-ed thee; In the Name of Je-sus Christ who re-deem-ed thee;

mf

A.
might-y who cre-at-ed thee; In the Name of Je-sus Christ who re-deem-ed thee;

mf

T.
might-y who cre-at-ed thee; In the Name of Je-sus Christ who re-deem-ed thee;

mf

B.
might-y who cre-at-ed thee; In the Name of Je-sus Christ who re-deem-ed thee;

Hp.
might-y who cre at-ed thee; In the Name of Je-sus Christ who re-deem-ed thee;

13

S. *mp* In the Name of the Ho-ly Spir - it who sanct - i - fi-eth thee. *p* May thy rest be this

A. *mp* In the Name of the Ho-ly Spir - it who sanct - i - fi-eth thee. *p* May thy rest be this

T. *mp* In the Name of the Ho-ly Spir - it who sanct - i - fi-eth thee. *p* May thy rest be this

B. *mp* In the Name of the Ho-ly Spir - it who sanct - i - fi-eth thee. *p* May thy rest be this

Hp. In the Name of the Ho-ly Spir - it who sanct - i - fi-eth thee. May thy rest be this

19

S. *pp* day in peace, and thy dwel-ling place in the Par - a - dise of God.

A. *pp* day in peace, and thy dwel-ling place in the Par - a - dise of God.

T. *pp* day in peace, and thy dwel-ling place in the Par - a - dise of God.

B. *pp* day in peace, and thy dwel-ling place in the Par - a - dise of God.

Hp. day in peace, and thy dwel-ling place in the Par - a - dise of God.

X. Keep Watch, Dear Lord

Book of Common Prayer

1 **Tenderly** ♩ = 60 *mp*

Soprano

Keep watch, dear

Harp

4 *mf*

S. Lord, with those who work or watch or

Hp.

7 *pp* *mp* *mp*

S. weep this night, and give thine an - gels

Hp.

10 *mf*

S. charge o - ver those who sleep.

Hp.

13

S. *pp*
Tend the

A. *pp*
Tend the

T. *pp*
Tend the

B. *pp*
Tend the

Hp. *pp*
C# G# G#

17

S. *p* *mp* *pp*
sick, Lord Christ, give rest to the wea - ry, bless the

A. *p* *mp* *pp*
sick, Lord Christ, give rest to the wea - ry, bless the

T. *p* *mp* *pp*
sick, Lord Christ, give rest to the wea - ry, bless the

B. *p* *mp* *pp*
sick, Lord Christ, give rest to the wea - ry, bless the

Hp. *p* *mp* *pp*
C# C#

21

S. *p* *mp*
 dy - ing soothe the suf - fer-ing, pit-y_ the af-

A. *p* *mp*
 dy - ing soothe the suf - fer-ing, pit-y_ the af-

T. *p* *mp*
 dy - ing soothe the suf - fer-ing, pit-y_ the af-

B. *p* *mp*
 dy - ing soothe the suf - fer-ing, pit-y_ the af-

Hp. *C₁*

25

S. *mp* *mf* *pp*
 flict - ed, shield the joy - ous, _____

A. *mp* *mf* *pp*
 flict - ed, shield the joy - ous, _____

T. *mp* *mf* *pp*
 flict - ed, shield the joy - ous, _____

B. *mp* *mf* *pp*
 flict - ed, shield the joy - ous, _____

Hp. *C#*

29

S. *p* and all for thy

Hp.

32

S. *p* love's sake, all for thy love's sake,

A. *p* all for thy love's sake,

Hp.

C₄ F₄

35

S. *pp* all for thy love's

A. *pp* all for thy love's

T. *pp* all for thy love's

B. *pp* all for thy love's

Hp.

38

S. *sake.*

A. *sake.*

T. *sake.*

B. *sake.*

Hp.

f

42

S. *mf* Keep watch, dear

A. *mf* Keep watch, dear

T. *mf* Keep watch, dear

B. *mf* Keep watch, dear

Hp.

mf

46

S. Lord, _____ with those who work or watch _____ or _____

A. Lord, _____ with those who work or watch _____ or _____

T. Lord, _____ with those who work or watch, _____ or _____

B. Lord, _____ with those who work or watch _____ or _____

Hp.

49

S. *f* weep this night, _____ *mp* and givethine an gelscharge o - ver

A. *f* weep this night, _____ *mp* and givethine an gelscharge o - ver

T. *f* weep _____ this night, _____ *mp* and give thine an gels charge _____

B. *f* weep this night, _____ *mp* and give them charge _____

Hp.

53

S. *f* those who sleep. *mp*

A. *f* those who sleep. *mp*

T. *f* o - ver those who sleep. *mp*

B. *f* o - ver those who sleep. *mp*

Hp. *f* *mf* F# C# Bb

56

S.

A. *mp* Tend the

T. *mp* Tend the

B. *mf* Tend the

Hp. G# Gb

59 *mp* *mf*

S. Tend the sick, give rest

A. sick, Lord Christ, give rest to the weary and

T. sick, give rest to the

B. sick, Lord Christ, give rest to the

Hp. *f* *mf*

62 *mp* *mf*

S. bless the dy - - ing, soothe the

A. bless the dy - ing and soothe the

T. wea - ry and bless the dy - ing,

B. wea - ry, and bless the dy - ing, and

Hp. *f* *mf*

65

S. suf - fer - ing, pit - y the af - flict - ed,

A. suf - fer - ing, pit - y the af - flict - ed,

T. soothe the suf - fer - ing, the af - flict - ed and

B. soothe the suf - fer - ing, the af - flict - ed,

Hp.

68

S. shield the joy - - - - -

A. shield the joy - - - - -

T. shield the joy - - - - -

B. shield the joy - - - - -

Hp.

71

S. *mf*
ous, and all for thy

A. *mf*
ous, and all for thy

T. *mf*
ous, all

B. *mf*
ous, all

Hp. *f*

74

S. love's sake, all for thy love's

A. love's sake, thy love's

T. for thy love, all for thy love's sake, all for

B. for thy love's sake, and

Hp. *C*₄ *F*₄

77

S. *sake, all for thy love's*

A. *sake, all for thy love's*

T. *thy love's sake, all for thy love's*

B. *all for thy love's*

Hp.

80

S. *sake.*

A. *sake.*

T. *sake.*

B. *sake.*

Hp.

83

mp

S. A

mp

A. A

mp

T. A

mp

B. A

mp, rolled

B \flat E \flat

Hp.

86

f

S. *f*

f

A. *f*

f

T. *f*

f

B. *f*

ff

Hp.

89

S. *pp*
men.

A. *pp*
men.

T. *pp*
men.

B. *pp*
men.

Hp. *pp* *mp*
E₄
3 3 3

92

S. *rit.*

A. *rit.*

T. *rit.*

B. *rit.*

Hp. *rit.*
3 3 3
3 3 3
rolled

Appendix 4: Rehearsal Proceedings

In order to give a better sense of the trajectory of the preparation for the concert, here follows a summary of the logistics and content of the rehearsals from April 3 to May 15:

April 3: I announced my upcoming departure to the Schola. Copies of the *Advent Antiphons* were distributed along with most of the other concert music. Drafts of “I Am the Resurrection” and “Depart O Christian Soul” were distributed to the Schola and read through at the end of rehearsal.

April 10: Drafts of “And in This Mountain,” “Lord Thou Hast Searched Me,” “And I Saw a New Heaven,” and “Let Not Your Hearts Be Troubled” were distributed. “I Am the Resurrection” was reviewed (see rehearsal excerpts DVD), and then we read through the other pieces.

April 17: Drafts of “Be Thou My Vision” and “Keep Watch” were distributed and read through at the end of rehearsal.

April 24: The bound copies of the *Requiem* were distributed to the Schola.

The following concert order was sent out via email Thursday afternoon, May 1:

Concert order
May 16, 2008

Howe: Remembered Music
Culverhouse: Advent Antiphons
Howe: Away in a Manger
Brush: Bring a Torch, Jeannette Isabella
Arbury: Baptismal Lullaby
Culverhouse: The Transfiguration
Arbury: Out of the Deep
Brush: Amazing Grace
Muller: Mandatum Novum
Goltz: Behold, the Savior
Muller: The Seven Last Words
Goltz: Hear the Lambs
Culverhouse: Gloria Sancti Matthaei

INTERMISSION

Culverhouse: *Requiem*

May 1: *Advent Antiphons* was rehearsed at length (see rehearsal excerpts DVD) along with touch-up work for pieces in the rest of the concert and pieces for Sunday morning, May 4, which was Ascension Sunday.

May 5: At the beginning of rehearsal, the first half of the concert program was run without stopping in the old concert order. After a break, we came back together so that I could give them detailed score markings for the future. It was announced that May 8 would be devoted primarily to the *Requiem*.

The following email was sent to Schola members Wednesday afternoon, May 7:

Whoops! I forgot we're singing Sunday morning, too. Ha! I'll tighten up the first half of rehearsal, but we'll probably only have time to hit the Victoria and the O Antiphons after the *Requiem* run-through. This means:

We'll look at Lauridsen Veni Sancte, Friedell Draw Us in the Spirit's Tether, and Fauré Cantique de Jean Racine on SUNDAY MORNING.

We'll spend the first 30 minutes at the beginning of Monday's rehearsal touching particularly thorny places in the first half of the program, then Robin arrives and the rest of rehearsal will be spent on the *Requiem*.

We'll spend the first 20 minutes of Thursday rehearsal on the music for Sunday, May 18 (Msgr. Jameson's anniversary Mass). This will be simple and pose few challenges. We'll then run the entire program start to finish.

We'll have about an hour Friday evening from 6 to 7 to polish anything that needs polishing.

NOTE: what this means is that the simpler and more familiar pieces on the concert will actually not be REHEARSED again. Please review your notes and markings, and if you have any questions about them, please let me know.

Pieces most in need of work:

Advent Antiphons
Out of the Deep

Later that same afternoon, the following revised concert order was emailed:

The following order will

- a) balance the two halves of the program
- b) allow for a nice flow in the first half
- c) make immediate sense to the average listener
- d) allow listeners to get a sense of each composer's style

Howe: Remembered Music
Howe: Away in a Manger
Brush: Bring a Torch
Brush: Amazing Grace
Arbury: Baptismal Lullaby
Arbury: Out of the Deep
Goltz: Hear the Lambs
Goltz: Behold the Savior
Muller: Mandatum Novum
Muller: Seven Last Words
Culverhouse: Gloria

INTERMISSION

Culverhouse: Advent Antiphons
Culverhouse: Transfiguration
Culverhouse: Requiem

May 8: The first half of the rehearsal was spent working backwards through the entire *Requiem*, hitting targeted tricky spots and spots in need of reinforcement. After a break, the entire piece was run in performance order (skipping the harp interludes) without stopping.

May 12: The first forty-five minutes were spent touching up targeted tricky spots in the first half of the program. Then, after a short break, about an hour was spent rehearsing tricky spots in the *Requiem* with the harpist and checking balance at various dynamic levels. Several movements were then run without stopping at the end of rehearsal.

The following markings were emailed to the Schola members Tuesday night, May 13:

ADVENT ANTIPHONS

In general, this piece needs more rhythmic assertiveness. The general concept is simple: it gets slower and louder. As it does so, it also needs to get **BRIGHTER** so it doesn't go out of tune.

The dynamics and expression markings are slavishly inserted. Please follow them as best you can.

In particular:

- m. 1 ALL MEN sing; TB as soft as you can phonate with full breath support and healthy sound
- m. 18 TB keep up with one another: no over- or under-achieving, just be together
- m. 35 A grow out of the tenors' previous D
- m. 47 A support the diminuendo so it doesn't go flat
- m. 50 S grow out of the altos' previous E
- m. 66 ALL "sedentem" & ff. as soft as you can phonate with full breath support and healthy sound
- m. 78 ALL "sedentes" (notice S, not M) & ff. as soft as you can phonate with full breath support and healthy sound
- m. 82 ALL be ready for the enharmonic shift: S stays the same; A goes up a whole step; T stays the same; B goes up a **FOURTH**
- mm. 95-96 ALL **CRESCENDO HERE**
- mm. 97 & ff. T2 sing B1
- mm. 97 & ff. B all sing B2
- mm. 105 & ff: S1 be ready for the conducting pattern (3 beats in m. 105: 2+3+2 eighths each; 3 beats in m. 106: 2+2+3 eighths each)
- mm. 105 & ff. ALL pick places to stagger-breathe

TRANSFIGURATION

In general, this piece needs more rhythmic assertiveness in the singing. Better diction. Less sluggishness.

- m. 7 ALL p, but intense and assertive
- m. 12 ALL accel. **BE READY**
- m. 13 ALL *piu mosso* **BE READY**

mm. 17-18 ALL this is the single spot where it's a
WHOLE STEP down
mm. 27 & ff. TB be ready to MOVE
m. 34 ALL mind the triplet
m. 35 ALL fermata over "fied"
mm. 43-44 SA support as you descend so it doesn't go
flat
m. 47 ALL mind the triplet
m. 50 ALL a tempo BE READY
m. 58 ALL offbeat entrance within a triplet BE
ACCURATE and TOGETHER

REQUIEM

I. I AM THE RESURRECTION

In general, more diction.

m. 1 ALL breathe in through the [ah] vowel;
simultaneous onset, unified color
m. 2 T sing Bb, not C
m. 3 ALL "saith" not "says"
mm. 14-15 A1 strong Ab
mm. 14-15 ALL stagger so you don't have to take a
breath in "die"
mm. 17 ALL reach mp by the downbeat

III. AND IN THIS MOUNTAIN

In general, more diction and more mischief.

m. 5 SA slightly softer entrance (mp) but with good
diction and mischief
m. 9 SA "things" = quarter tied to dotted quarter
followed by dotted quarter rest
m. 13 A first rest should be single quarter rest
m. 16 S confident! No softer than mf until "well
refined"; sexier and with more raised eyebrow
m. 22 ALL not too fast
mm. 36-39 SA even more joyous
m. 43 S1 higher G natural; soaring
m. 74 ALL this measure has 4 beats: 2+2+2+3...be
ready for "Lo"

IV. LORD THOU HAST SEARCHED ME

In general, more diction.

- m. 1 TB more diction, more shape in the line
- mm. 28 & ff. SSAA please look at notes!!!!
- mm. 37 & ff. ALL please look at notes!!!!
- mm. 40-41 S1 turn the page early and prepare the verticalization of space for the Bb...soar; don't be shy!
- mm. 40-41 S2 E natural in 40, then E flat in 41
- m. 43 S1 you have the tune now; sing it out
- m. 44 ALL find a place to stagger breathe so you don't have to breathe during "light"
- m. 45 ALL crescendo to the release

V. AND I SAW A NEW HEAVEN

In general, more diction.

- m. 10 & ff. ALL be prepared to re-establish tempo!
- m. 16 & ff. SA be prepared to re-establish tempo!
- m. 20 ALL piu mosso BE READY
- m. 27 ALL poco piu mosso again BE READY
- mm. 30-32 ALL NO DIM...CRESC!
- mm. 34-36 S1 Soar!
- m. 39 ALL piu mosso BE READY
- m. 49 ALL not too slow
- m. 65 ALL: be watching; I may eliminate this measure. It will be up to the Holy Spirit.
- mm. 71 & ff. not too slow

VI. BE THOU MY VISION

More diction.

- m. 1 SA WATCH FOR TEMPO
- m. 3 SA STAY TOGETHER; p but not timid; more resolve in the sound
- m. 18 Altos: easy on the G, keep some head voice in the mixture, taller [ah] vowel
- m. 20 ALL caress the consonants but keep it moving...listen for the moving line at ends of phrases
- mm. 38-39 S turn the page early so you can be confident on the descant
- mm. 45-46 S1 SOAR! But with a nice tall unspread [ah] vowel
- m. 49 ATB listen for the sops' eighths and don't cut off

early

m. 55 SB listen for the AT eighths and don't lift early
(this really just needs a glottal)

VIII. LET NOT YOUR HEARTS BE TROUBLED

More diction. Don't rush.

m. 3 TB time T's of "let" and "not" together

mm. 11 & ff. TB match color better

m. 19 ALL STAY SOFT but with good diction

mm. 31 & ff. don't forget the dim.

mm. 53 & ff. diction

m. 65 ALL STAY SOFT but with good diction

IX. DEPART O CHRISTIAN SOUL

m. 1 ALL [dih] not [dee]

m. 2 ALL tall [ah] vowel

mm. 20-23 T sing Bb, not C

X. KEEP WATCH DEAR LORD

m. 2 S support the sound, not too soft

m. 5-6 S glottal before each "or"; reach a true mf

m. 7 S make [w] same pitch as [ee]; sing only as soft as
you can sing in tune and supported

m. 16 ALL as soft as you can phonate and still support,
but with strong and comforting diction

m. 31 S keep the triplet together

m. 33 SA keep the triplet together

m. 36 ALL keep the triplet together

m. 44 ALL not too loud, good diction

m. 46 ALL mind the eighths; they're unison; not too
loud

mm. 47-48 ALL glottal before each "or"

m. 53 S unify [o] vowel...rounder lips; mind the triplet

m. 53 Altos: Bb, not A, on "those"

mm. 58 & ff. ALL don't get too loud too soon...the first
real f is m. 67

m. 58 B confident entrance!

m. 61 S easy mf

mm. 69-70 ALL stay rhythmically accurate amidst the
soaring

m. 73 SA keep the triplet together

mm. 74 & ff. ALL stay rhythmically accurate amidst

the denouement
m. 78 SA keep the triplet together
mm. 83 & ff. ALL the climax is at 87, not 86
m. 94 ALL I may cut you off on the downbeat of this
measure. Watch.

The following email was sent to the Schola members early Wednesday afternoon,
May 14:

THURSDAY NIGHT

Wear comfortable shoes. We'll be standing most of the night. You're welcome to place a chair nearby if you need to sit down upon occasion individually.

Please have a pencil at hand to:

- 1) mark passages you need to review before Friday
- 2) mark passages you think we all should review in our hour of spot-checking Friday at 6.

6:45-7:05 regular Schola members pre-rehearse spots for Sunday May 18 in our normal Sunday morning spots over by the organ. Musicians who are only singing the concert do not need to rehearse this music with us. Please be on hand so we can start the concert rehearsing right at 7:05.

The rest of rehearsal will be a STRAIGHT concert run-through, no stopping, no fixing. Make sure you have your scores marked with all the markings I sent out last night, and make sure you've familiarized yourself with them visually in your scores, so you can anticipate the issues and prepare for them several measures ahead as much as possible.

7:05-7:55 RUN 1st half
7:55-8:05 INTERMISSION
8:05-8:45 RUN 2nd half

After rehearsal, the harpist will be staying for a while to run her solos in the space. I will be available to run any

tricky spots downstairs with anyone who wants to, but this is by no means required or expected.

After rehearsal, if you have the opportunity, please EMAIL me any spots you think are of serious concern for your whole section or for the whole group. I will take these into consideration when planning our spot-check hour Friday. Please try to get these to me by mid-afternoon Friday.

There will be several people present tomorrow evening who cannot come Friday night. If you have friends or family members in this situation, they are welcome to come tomorrow night also, as long as you make arrangements to let them in.

The harp will be stored in the Choir Room overnight.

FRIDAY NIGHT

Dress: tuxes (black tie) for men; all black for women (ankle-length; not sleeveless)

I will be at the Cathedral no later than 4:30.

The sound and video engineers will begin arriving at 5:00 to pre-set equipment. The harpist will arrive sometime after 5:00 to move the harp upstairs from the Choir Room.

Mass is at 5:30.

We will begin spot-checking IMMEDIATELY after Mass. Please arrive slightly before 6:00 and have your music ready and accessible and have a pencil handy. You do not need to arrive dressed. I intend for the 30 minutes from 7:00 to 7:30 to be free for that.

Just before 7:00, we will do a sound check with passages from the Gloria and the Transfiguration.

At 7:00, we will break and let the Holy Spirit take care of the rest. The Holy Spirit is surprisingly reliable in these matters.

THOUGHTS

I may be in danger of parroting Ed Maclary (*pace*, Ed) in saying this, but the two technical issues to bear in mind throughout are DICTION and RHYTHM. The third would be a simple reminder about CONSTANT breath support. Never sing unsupported.

Expressive diction.
Rhythmic vitality.
Constant support.

That being said, your sound, color, and tone Monday night was GORGEOUS. Maureen and Doug, who were out listening, both commented on this. There's lots of ooshy-gooshy sound-wallowing to be done in this concert, and there's no reason not to revel in it with our acoustics. Stay focused and keep the three abovementioned items in mind, but above all **COMUNICATE THE EMOTIONAL MEANING OF THE TEXT** and **ENJOY YOURSELVES**. This is about your connection to each other and to the hearts of the audience. Enjoy it.

This concert has turned out to be a pretty spectacular combination of performers, composers, and pieces. You guys are amazing, all of you. Your work on my pieces, especially the *Requiem*, has really floored me, and I'm sure the other composers feel the same way. Thank you, once again, for coming together to do this, and thank you, from the bottom of my heart, for letting my stand in front of you and flap my arms.

~ Bill

May 15: About twenty minutes were taken at the beginning of rehearsal to go over the music for Sunday, May 18. Then we did a complete run-through of the entire concert without stopping.

May 16: at 6:00, we spent about an hour reviewing tricky spots and places that needed reinforcement. No piece or movement was run in its entirety. Right before we

went out to sing, I reiterated my exhortation not to worry about perfection of pitch and rhythm, but rather to connect with the audience on an emotional level and give an extraverted, generous performance. A deep breath, and out we went.

Appendix 5: Concert Program

Here follows the concert program as distributed to the audience on May 16, 2008.

new music

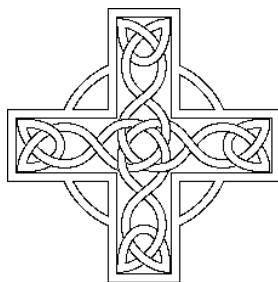
FROM THE CATHEDRAL



May 16, 2008

7:30 p.m.

The Cathedral of Saint Matthew the Apostle



The audience is kindly requested to reserve applause until the end of each half of the program

the program

Remembered Music (2008) Away in a Manger (2000)	Thomas Howe arr. Howe
Bring a Torch, Jeannette Isabella (2001) Amazing Grace (1991, rev. 2003) Jennifer Goltz, mezzo-soprano	arr. Christopher Brush arr. Brush
A Baptismal Lullaby (2006) Out of the Deep (2003) Timothy Reno, tenor	David Arbury Arbury
Hear the Lambs (2007) Jennifer Goltz, mezzo-soprano Ryan Lewis, baritone	arr. Jennifer Goltz
Behold, the Savior (2008) Timothy Reno, tenor Ellen Kliman, soprano	arr. Goltz
Mandatum Novum (1994) The Seven Last Words (1995)	Gerald Muller Muller
Gloria Sancti Matthaei (2003) Paul Hardy, organ	William Culverhouse

INTERMISSION

Advent Antiphons (2000)
The Transfiguration (2000)

Culverhouse
Culverhouse

Paul Hardy, organ

Requiem (2008)

William Culverhouse

Premiere
Robin Roys, harp

- I. Opening Sentence: I Am the Resurrection
- II. O'Carolan's Farewell, First Meditation
- III. Prophecy: And in this Mountain
- IV. Psalm: Lord, Thou Hast Searched Me
- V. Revelation: And I Saw a New Heaven
- VI. Hymn: Be Thou My Vision
- VII. O'Carolan's Farewell, Second Meditation
- VIII. Gospel: Let Not Your Hearts Be Troubled
- IX. Commendation: Depart, O Christian Soul
- X. Prayer: Keep Watch, Dear Lord

*This work was composed in thanksgiving for the lives of Katie Bayne Culverhouse,
Joyce Gray Harrell, Jacquelyn Gray Clary, and most especially, Michael Thomas Milar.*

Tonight's concert is made possible through the most generous support of an anonymous donor.

IN MEMORIAM

Iola Burgess Allen
Flo Burnette
Coleman F. Cook
Mary Flaten
John Ghikas
Brian Andrew Governale
Robert Joseph Hastings
Elmer W. Johnson
Charles and Maria Malvicini
Michael Thomas Milar
Frank and Irene Muller
Les and Betsy Myers
Tim Parrott
Sarah Sherer
Anthony J. Went
Mary Zelsnack

Anna Arcilesi
Jean Caracelli
Marion E. Cook
George Fuentes
Rosemary J. Goltz
Joyce Gray Harrell
Doris Johns
Fred and Barbara Kuhn
Paul and Agatha McDonough
Blair Alexander Moffett
Elizabeth Ann Murphy
Pedro Nuñez
Eleanor Bayne Rees
Ruben Vartanyan
Francis J. Zelsnack, Jr.

John Burgess
Jacquelyn Gray Clary
Katie Bayne Culverhouse
Monsignor Bernie Gerhardt
Gene F. Goltz
William Ragsdale Harrell
Cecil Johnson
Jenny La Rosa
Marie McGilton
Jeanine M. D. Moffett
George Murphy
Bob and Paula Parrott
Patrick Ryan
Marcia Webb
Francis J. Zelsnack, Sr.

the artists

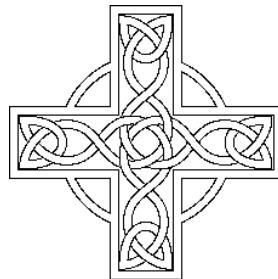
Heather Adelsberger
David Arbury*
Lynne Babcock*
Christopher Brush
Mark Conrad
Demetri Chrissos
Ashley Damron
Rolando Fuentes
John Goltz
Thomas Howe
Alison La Rosa
Susan Lin**
James Prunty
Michelle Rice*
Thomas Stork*
Timothy Thulson

Nicole Aldrich**
Katelyn Aungst**
Phillip Bastian
Marjorie Bunday**
Julianne Corley
Karen Chrissos
Andrea Foster
Jennifer Muller Goltz
Paul Hardy
Ellen Kliman
Ryan Lewis
Sara Murphy*
Timothy Reno**
Robert Saley
Elizabeth Sullivan
Charles Waldmann**

William Culverhouse, director
Paul Hardy, organ
Robin Roys, harp

*Schola Cantorum alumna/us

**guest artist



Appendix 6: Notes, Texts, and Translations

Here follows the leaflet of notes, texts, and translations distributed to the audience on May 16, 2008.

new music from the cathedral

Notes, Texts, and Translations

Remembered Music (2008)

Thomas Howe

This piece was written specifically for this concert at the request of William Culverhouse and Jennifer Goltz. It is dedicated to the composer's mother, Elsie Howe, without whom he never would have remembered music. This premiere performance, however, he dedicates to his fellow musicians here, with great affection, and to outgoing Schola Director William Culverhouse, with gratitude and best wishes on the next stage of his career.

'Tis said the harp and lute that charm our ears
Derive their melodies from rolling spheres,
But Faith, o'erpassing speculation's bound,
Can see what sweetens ev'ry jangled sound.

We, who are part of Adam, heard with him
The songs of angels and seraphim.
Our memory, though dull, retains
Some echo still of unearthly strains.

Oh, Music is the meat of all who love!
Music uplifts the soul to realms above!
The ashes glow; the latent fires increase.
We listen and are fed with joy and peace.

(Jalaluddin Rumi, Persian poet, 1207-1273)

Away in a Manger (2000)

arr. Thomas Howe

This arrangement was first composed for the vocal jazz quartet DC Express, of which the composer was a member for many happy years. It has found a new home here at St. Matthews as a carol-anthem. The composer has always preferred the present melody, Cradle Song, to the more familiar tune Mueller, but careful listeners will hear Mueller sung by the tenors and basses in turn in the last two phrases of the piece.

Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head,
The stars in the bright sky looked down where He lay,
The little Lord Jesus, asleep on the hay.

The cattle are lowing, the poor babe awakes,
But little Lord Jesus, no crying He makes!
I love Thee, Lord Jesus; look down from the sky,
And stay by my cradle, 'til morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever and love me, I pray.
Bless all the dear children in Thy tender care,
And take us to heaven, to live with Thee there.

(traditional carol)

Bring a Torch, Janette Isabella (2001)

arr. Christopher Brush

Bring a Torch is a traditional Provençal carol, set here a bit more playfully than is usually heard. The arrangement was written for Jennifer Muller Goltz, who wanted an arrangement of her favorite carol in which the alto part wasn't the same dull one chronically allocated to her section for the piece.

Bring a torch, Janette Isabella, Bring a torch, come hurry, and run!
It is Jesus, good folk of the village; Christ is born, and Mary's calling;
Ah! Ah! Beautiful is the Mother, Ah! Ah! Beautiful is the Son!

Skies are glowing, the night is cloudless, Skies are glowing, come rise from your beds!
Hasten all who would see the dear infant, Shining bright as the glorious star!
Run, run, put on your finest garments! Run, run! Presents for Jesus bring!

Who comes there with knocking so loudly, Who comes there with knocking so rude?
Open the door and see what we've brought you: Wonderful gifts for the infant Jesus,
Come, come, open the door, receive us, Come, come, we'll make a merry feast!

It is wrong, when the babe is sleeping, It is wrong to cry out so loud;
Silence, all, as you come near the stable, Lest you should waken little Jesus!
Hush! hush! Peacefully now He slumbers; Hush, hush! Peacefully now He sleeps.

(traditional Provençal carol)

Amazing Grace (1991, rev. 2003)

arr. Christopher Brush

This harmonization of one of the best-known examples of American hymnody was first composed in 1991. It was later adapted for use by the Cathedral musicians in 2003. A two-part drone reminiscent of bagpipes supports the opening alto verse and slowly echoes part of the melody in the tenor. The melody gradually branches out from the tenor line in the second verse, and reaches full scoring in the third and fourth verses.

Amazing grace, how sweet the sound That sav'd a wretch like me!
I once was lost, but now am found, Was blind, but now I see.

'Twas grace that taught my heart to fear, And grace my fears reliev'd;
How precious did that grace appear, The hour I first believ'd!

Thro' many dangers, toils and snares, I have already come;
'Tis grace has brought me safe thus far, And grace will lead me home.

The Lord has promis'd good to me, His word my hope secures;
He will my shield and portion be, As long as life endures.

(John Newton, English poet, 1725-1807)

A Baptismal Lullaby (2006)

David Arbury

A Baptismal Lullaby was commissioned by St. Matthew's congregation member Jonathan Terrell to commemorate the baptism of his son Henry George Arthur on January 14, 2006. Selected jointly by Mr. Terrell and the composer, the text includes some of the most loving and intimately familial passages from Psalms: "You formed my inmost being; You knit me in my mother's womb." As fragile and precious as newborn children appear to our eyes, so are we always in the eyes of God.

If I fly with the wings of the dawn and alight beyond the sea, Even there your hand will guide me, your right hand hold me fast. If I say, "Surely darkness shall hide me, and night shall be my light," Darkness is not dark for you, and night shines as the day. Darkness and light are but one. You formed my inmost being; you knit me in my mother's womb. I praise you, so wonderfully you made me; Wonderful are your works!

(Psalm 139: 9-14)

Out of the Deep (2003)

David Arbury

David Arbury wrote *Out of the Deep* during his time as Composer-in-Residence for the Cathedral Center for the Arts in Phoenix, Arizona (from 2001-2003). The piece was first performed during Lent by the choir of Trinity Episcopal Cathedral. William Culverhouse has twice programmed the piece for his choirs, once for the men of the Schola Cantorum and once for of the Men's Chorus of the University of Maryland.

Out of the deep have I called to you, O Lord; Lord, hear my voice; let your ears consider well the voice of my supplication. If you, Lord, were to note what is done amiss, O Lord, who could stand? For there is forgiveness with you; therefore you shall be feared. I wait for the Lord; my soul waits for him; in his word is my hope. My soul waits for the Lord, more than watchmen for the morning, more than watchmen for the morning. O Israel, wait for the Lord, for with the Lord there is mercy; With him there is plenteous redemption, and he shall redeem Israel from all their sins.

(Psalm 130)

Hear the Lambs (2007)

arr. Jennifer Muller Goltz

Inspired by the solo arrangement by the great H. T. Burleigh, this choral arrangement was composed in 2007 for “Good Shepherd” Sunday, always associated with the 3rd Sunday of Easter, particularly in Lectionary year C when, in John’s Gospel, we hear Christ ask Simon Peter three times “Simon, son of John, do you love me more than these” to which Simon Peter answers in the affirmative. Jesus instructs Peter to tend and feed His lambs and sheep. In this “spiritual”, the shepherd is asked if he hears the lambs crying, and is reminded of his responsibility to those sheep. Historically, these sheep were American slaves, whose, in the words of Burleigh, “hope and faith in the ultimate justice and brotherhood of man” breathes through this music. In today’s world, these sheep are anyone enslaved by sin, addiction, poverty, discrimination – and as we are asked if we love Jesus, we must also hear his instruction to feed his sheep.

You hear the lambs a-cryin’, hear the lambs a-cryin’,
Hear the lambs a-cryin’, *Oh shepherd, feed-a my sheep.*

My Lord spoke these words so sweet: *Oh shepherd, feed-a my sheep.*
Saying, “Peter, if you love me, feed-a my sheep.” *Oh shepherd, feed-a my sheep.*

“Lord, I love Thee, Thou dost know,” *Oh shepherd, feed-a my sheep.*
“Oh give me grace to love Thee more,” *Oh shepherd, feed-a my sheep.*

For we are pilgrims journeying on. *Oh shepherd, feed-a my sheep.*
When you see us, pity us. *Oh shepherd, feed-a my sheep.*

(traditional African-American spiritual)

Behold the Savior (2008)

arr. Jennifer Muller Goltz

The Sacred Harp has a rich tradition in America, as a tool to express faith and a tool in a pedagogical movement. Traditionally, the singing of these tunes does not take place in a church service, but gatherings arranged especially for this purpose, and by all assembled. This arrangement is intended to be sung as a meditation during Mass by the choir during Lent and for Palm Sunday, reflecting on the glory of Christ’s sacrifice. It is often said that Gregorian chant is the perfect example of text uniting with melody. In hearing the opening and closing solo sections of Behold the Savior, the same might be said of this Sacred Harp offering.

Behold the Savior of mankind, nailed to the shameful tree!
How vast the love that Him inclined, to bleed and die for me, to bleed and die for thee.

Hark, how he groans! While nature shakes, and earth’s strong pillars bend!
The temple’s veil in sunder tears, the solid marbles rend.

’Tis done! The precious ransom’s paid! Receive my soul, He cries:
See where He bows His sacred head! He bows His head and dies.

But soon He’ll break death’s anxious chain, and in full glory shine!
O Lamb of God, was ever pain, was ever love like Thine?

(Samuel Wesley, Sr., English poet, 1662-1735)

Mandatum Novum (1994)

Gerald Muller

Dr. Muller's Mandatum Novum is a choral setting of three of the Gregorian antiphons for the footwashing on Maundy Thursday, and has been sung by the Schola at this point in the liturgy for many years. The Mandatum Novum antiphon itself is used as a refrain before and after the other two antiphons.

Mandatum novum do vobis, ut diligatis invicem, sicut dilexi vos, dicit Dominus.	A new commandment I give to you, that you love one another as I have loved you, says the Lord.
Maneant in vobis fides, spes, caritas, tria haec: major autem horum est caritas.	Let these three: faith, hope, and love, remain in you, but the greatest of these is love.
In hoc cognoscent omnes, quia mei estis discipuli: si dilectionem habueritis ad invicem.	In this will all recognize that you are my disciples: that you have love for one another.
(John 13: 34; 1 Corinthians 13: 13; John 13: 35)	

The Seven Last Words (1995)

Gerald Muller

Dr. Muller's powerful setting of the Seven Last Words has been a part of the Good Friday Reflections at the Cathedral for many years. The seven utterances begin with sparsely-textured early seventeenth-century polyphonic settings in Latin from manuscripts from Bamberg and Ingolstadt, and end with English settings of the same text in a lush and expressive contemporary harmonic idiom.

Pater, dimitte illis, non enim sciunt quid faciunt.	Father, forgive them; they know not what they do.
Amen, dico tibi: hodie mecum eris in Paradiso.	Amen, I say to you, today you will be with me in Paradise.
Mulier, ecce filius tuus. Ecce mater tua.	Mother, behold your son; son, behold your mother.
Deus meus, ut quid dereliquisti me?	My God, why have you forsaken me?
Sitio.	I thirst.
Consummatum est.	It has ended; it is finished.
Pater, in manus tuas commendo spiritum meum.	Father into your hands I commend my spirit.
(drawn from the Gospel Passion accounts)	

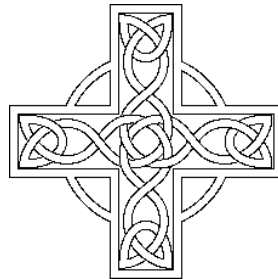
Gloria Sancti Matthaei (2003)

William Culverhouse

The Gloria Sancti Matthaei was written for the 2003 celebration of the restoration of the Cathedral. Its refrain is designed to be accessible yet uplifting for the congregation, and the virtuosic choral verses reflect the joy and excitement of the occasion. It has since entered the Schola's repertoire for solemnities such as Easter and Pentecost.

<p>Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.</p> <p>Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe. Domine Deus, Agnus Dei, Filius Patris.</p> <p>Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.</p> <p>Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Iesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.</p> <p>(the Roman Missal)</p>	<p>Glory to God in the highest, and peace to his people on earth. We praise you, we bless you, we adore you, and we glorify you. We give you thanks for your great glory.</p> <p>Lord God, heavenly King, almighty God and Father. Lord, Jesus Christ, only Son of the Father, Lord God, Lamb of God, Son of the Father.</p> <p>You take away the sin of the world: have mercy on us; you take away the sin of the world: receive our prayer; you are seated at the right hand of the Father: have mercy on us.</p> <p>For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.</p>
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INTERMISSION



Advent Antiphons (2000)

William Culverhouse

This setting of the Gregorian Magnificat Antiphons for Vespers in the final days of Advent was written for the 2000 Gaudete Vespers at the Cathedral. These antiphons are often referred to as the “O Antiphons,” as each one begins with an “O,” and their texts served as the basis for the familiar hymn “O Come, O Come, Emmanuel.” The setting heard tonight presents each of the seven antiphons a whole tone higher than the last and with richer scoring each time, returning to the opening key for the final antiphon.

<p>O Sapientia, quae ex ore Altissimi prodisti, attingens a fine usque ad finem, fortiter suaviterque disponens omnia: veni ad docendum nos viam prudentiae.</p> <p>O Adonai, et Dux domus Israel, qui Moysi in igne flammae rubi apparuisti, et ei in Sina legem dedisti: veni ad redimendum nos in brachio extento.</p> <p>O Radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, jam noli tardare.</p> <p>O Clavis David, et Sceptrum domus Israel; qui aperis, et nemo claudit; claudis, et nemo aperit: veni, et educ vincitum de domo carceris, sedentem in tenebris, et umbra mortis.</p> <p>O Oriens, splendor lucis aeternae, et sol justitiae: veni, et illumina sedentes in tenebris, et umbra mortis.</p> <p>O Rex gentium, et desideratus earum, lapisque angularis, qui facis utraque unum: veni, et salva hominem, quem de limo formasti.</p> <p>O Emmanuel, Rex et Legifer noster, exspectatio gentium, et Salvator earum: veni ad salvandum nos, Domine, Deus noster.</p> <p>(Magnificat antiphons for the final days before Christmas)</p>	<p>O Wisdom, coming forth from the mouth of the Most High, reaching from one end to the other, mightily and sweetly ordering all things: Come and teach us the way of prudence.</p> <p>O Adonai (my Lord), and Leader of the house of Israel, who appeared to Moses in the fire of the burning bush and gave him the law on Sinai: Come and redeem us with an outstretched arm.</p> <p>O Root of Jesse, standing as a sign among the peoples; before you kings will shut their mouths, to you the nations will make their prayer: Come and deliver us, and delay no longer.</p> <p>O Key of David and Scepter of the house of Israel; you open and no one can shut; you shut and no one can open: Come and lead the prisoners from the prison house, those who dwell in darkness and the shadow of death.</p> <p>O Sunrise, splendor of light eternal and sun of righteousness: Come and enlighten those who dwell in darkness and the shadow of death.</p> <p>O King of the nations, and their desire, the cornerstone making both one: Come and save the human race, which you fashioned from clay.</p> <p>O Emmanuel, our King and our Lawgiver, the hope of the nations and their Savior: Come and save us, O Lord our God.</p>
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The Transfiguration (2000)

William Culverhouse

The Feast of the Transfiguration is celebrated in August every year, and it was for the August 2000 observance that this setting of St. Mark's account of the Transfiguration story was composed. It has since become part of the Schola's regular repertoire for the second Sunday of Lent, when the narrative is the Gospel of the day. The dramatic contrasts in the writing for choir and organ attempt to capture the awe and terror the disciples felt while witnessing the miraculous event.

Six days later, Jesus took with him Peter and James and John, and led them up a high mountain apart, by themselves. And he was transfigured before them, and his clothes became dazzling white, such as no one on earth could bleach them. And there appeared to them Elijah with Moses, who were talking with Jesus. Then Peter said to Jesus, "Rabbi, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah." He did not know what to say, for they were terrified. Then a cloud overshadowed them, and from the cloud there came a voice, "This is my Son, the Beloved; listen to him!" Suddenly when they looked around, they saw no one with them any more, but only Jesus. As they were coming down the mountain, he ordered them to tell no one about what they had seen, until after the Son of Man had risen from the dead. So they kept the matter to themselves, questioning what this "rising from the dead" could mean.

(Mark 9: 2-10)

REQUIEM (2008)

William Culverhouse

The Requiem was written between January 2007 and April 2008 as a memorial for the composer's friend Michael Thomas Milar, who was killed in an automobile accident in 2004. It is also dedicated to the memory of his grandmother and two very dear aunts. The texts are drawn largely from those used at Michael's funeral, taken from the King James Bible and the Book of Common Prayer.

The first movement sets the opening sentence of the Burial Rite from the Book of Common Prayer, and establishes a diverging harmonic progression based on C that will be used throughout the work, and segues directly into a meditation on the final melody composed by the blind Irish harpist Turlough O'Carolan (1670-1738) when he returned to the home of his patroness late in his life. The third movement is an exuberant F-major dance setting of Isaiah's description of the day of the Lord. Its theme of the surety of God's salvation is taken up in the next movement by the first of two arrangements of folk hymn harmonizations by American composer Alastair Cassels-Brown. "Lord, Thou Hast Searched Me," is a poetic adaptation of Psalm 139 set to a reflective American shape-note hymn melody first published in 1816.

The central movement of the work is a setting of Revelation 21 which expands and develops the opening harmonic progression, but in the key of F. Although original, it nonetheless pays subtle homage to English composer Edgar Bainton's celebrated treatment of the same text. "Be Thou My Vision," the second arrangement of a Cassels-Brown harmonization, pairs an ancient Irish text with the beloved melody Slane, and leads into the second meditation on O'Carolan's farewell melody.

The final scriptural setting is a gentle G-major reflection upon John 14, which draws on material from the composer's earlier setting of Edna St. Vincent Millay's sonnet "I pray you, if you love me, bear my joy." The brief ensuing commendation from the Book of Common Prayer reverses the opening movement's harmonic progression, and leads immediately into the final movement: a lullaby-like C-major setting of a prayer from the Compline liturgy at the close of day. Numerous melodic passages within the work draw on material from the composer's earlier setting of 1 Corinthians 13, and the idiom of Celtic folksong is a strong influence throughout the work.

I. Opening Sentence: I Am the Resurrection

I am the resurrection and the life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.

(John 11: 25-26)

II. O'Carolan's Farewell, First Meditation (harp solo)

III. Prophecy: And in This Mountain

And in this mountain shall the Lord of hosts make unto all people a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined. And he will destroy in this mountain the face of the covering cast over all people, and the veil that is spread over all nations. He will swallow up death in victory; and the Lord God will wipe away tears from off all faces; and the rebuke of his people shall he take away from off all the earth: for the Lord hath spoken it. And it shall be said in that day, Lo, this is our God; we have waited for him, and he will save us: this is the Lord; we have waited for him, we will be glad and rejoice in his salvation.

(Isaiah 25: 6-9)

IV. Psalm: Lord, Thou Hast Searched Me

Lord, Thou hast searched me and dost know Where'er I rest, where'er I go;
Thou knowest all that I have planned, And all my ways are in Thy hand.

My words from Thee I cannot hide, I feel Thy power on every side;
O wondrous knowledge, awful might, Unfathomed depth, unmeasured height.

Where can I go apart from Thee, Or whither from Thy presence flee?
In Heav'n? It is Thy dwelling fair; In death's abode? Lo, Thou art there.

If I the wings of morning take, And far away my dwelling make,
The hand that leadeth me is Thine, And my support Thy power divine.

If deepest darkness cover me, The darkness hideth not from Thee;
To Thee both night and day are bright, The darkness shineth as the light.

(from *The Psalter Hymnal*, 1929, based on Psalm 139)

V. Revelation: And I Saw a New Heaven

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven saying, "Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away." And he that sat upon the throne said, "Behold, I make all things new." And he said unto me, "Write: for these words are true and faithful." And he said unto me, "It is done. I am Alpha and Omega, the beginning and the end. I will give unto him that is athirst of the fountain of the water of life freely. He that overcometh shall inherit all things; and I will be his God, and he shall be my son."

(Revelation 21: 1-7)

VI. Hymn: Be Thou My Vision

Be Thou my vision, O Lord of my heart; All else be naught to me, save that Thou art.
Thou my best thought by day or by night, Waking or sleeping, Thy presence my light

Be Thou my wisdom and Thou my true word, I ever with Thee and Thou with me, Lord;
Thou my great Father, Thine own may I be; Thou in me dwelling, and I one with Thee.

High King of heaven, when victory is won, May I reach heaven's joys, bright heaven's sun
Heart of my heart, whatever befall, Still be my vision, O Ruler of all.

(Irish, ca. 700, vers. M. E. Byrne, tr. E. H. Hull, adapt. *The Hymnal 1982*)

VII. O'Carolan's Farewell: Second Meditation (harp solo)

VIII. Gospel: Let Not Your Hearts Be Troubled

"Let not your heart be troubled: ye believe in God, believe also in me. In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also. And whither I go ye know, and the way ye know." Thomas saith unto him, "Lord, we know not whither thou goest; and how can we know the way?" Jesus saith unto him, "I am the way, the truth, and the life."

(John 14: 1-6a)

IX. Commendation: Depart, O Christian Soul

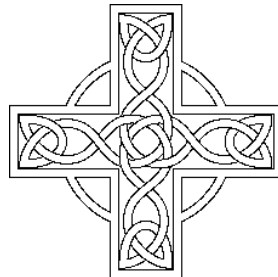
Depart, O Christian soul, out of this world; In the Name of God the Father Almighty who created thee;
In the Name of Jesus Christ who redeemed thee; In the Name of the Holy Spirit who sanctifieth thee.
May thy rest be this day in peace, and thy dwelling place in the Paradise of God.

(*Book of Common Prayer*)

X. Prayer: Keep Watch, Dear Lord

Keep watch, dear Lord, with those who work, or watch, or weep this night, and give thine angels
charge over those who sleep. Tend the sick, Lord Christ; give rest to the weary, bless the dying, soothe
the suffering, pity the afflicted, shield the joyous; and all for thy love's sake. Amen.

(*Book of Common Prayer*)



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