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## Program Notes - Franz Schubert (1797-1828)

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## Recital Program Notes

Brian Cromer

Recital: Choral (MUAP 622 RC)

Dr. Rachel Cornacchio

December 10, 2020

## **Franz Schubert (1797-1828)**

Austrian composer Franz Schubert was a music teacher turned composer.<sup>1</sup> He remained unknown to most until after his death despite being a highly active composer. Current students of music come to know Schubert through his Lieder which voice students regularly study, but he also has many choral works under his name. Schubert's compositional style in his solo voice and instrumental works reflect the Romantic era style but his choral music and part songs are much more reflective of the Classical era.<sup>2</sup> His secular works were scored for mixed voices, men's, voices, or women's voices and each usually for a specific group or gathering. The mixed voice works were written to be performed at Schubertiades; social gatherings centered around the performance of Schubert's compositions. Depictions of Schubertiades range from casual and intimate to more formal affairs. Schubert's vocal works for men were likely made for use in Liedertafel; choral societies for men and the women's arrangements for an ensemble conducted by a close friend. Schubert died young, and though well-known today and despite his impressive output of quality work remained undiscovered during his lifetime.<sup>3</sup>

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<sup>1</sup> Brown, Maurice J.E., Eric Sams, and Robert Winter. "Schubert, Franz." *Grove Music Online*. 2001; Accessed 21 Nov. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025109>.

<sup>2</sup> Brown, Sams, and Winter. "Schubert, Franz."

<sup>3</sup> Brown, Sams, and Winter. "Schubert, Franz."

## ***Missa D167 in G Major***

This mass setting is one of Schubert's most well-known missae breves and was composed in less than a week in 1815 when he was eighteen years old. The mass was not published until 1845, years after his death. Schubert's original texture included strings and organ along with a mixed chorus with soloists.

The form Schubert uses is a missa brevis, Latin for "short mass," due to the omission of some parts of the mass ordinary making the piece performable in a shorter period. The movements included in this mass setting are Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. This fifth movement, "Benedictus," normally sung by three soloists will not be discussed.

The text for the missa brevis - what is included or omitted - varies from composer to composer. The "Kyrie" is the only section in Greek and translates to "Lord have mercy, Christ have mercy." In a spoken mass, "Kyrie eleison" is spoken three times followed by "Christe eleison" three times; it concludes with "Kyrie eleison" three more times. The "Gloria" is taken directly from Luke 2:14. It is the song the angels sang to shepherds to announce the birth of Christ. It is also known as "Gloria in excelsis Deo." The third movement "Credo" is missing one phrase from the Latin original text. "Et unam, sanctam, catholicam et apostolicam Ecclesiam." This translates to "we believe in one holy, catholic, and apostolic church." There are speculations as to why this is, but the theory with the most credence is that Schubert was critical of the Catholic Church and left this phrase out because he disagreed with the message.<sup>4</sup> The "Credo" is spoken in most churches as the Nicene Creed. Movements four and five "Sanctus," and

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<sup>4</sup> Brown, Sams, and Winter. "Schubert, Franz."

“Benedictus” respectively are the final words of the Eucharistic preface and are sung in most church services as “Holy, holy, holy Lord. God of power and might. Heaven and earth are full of your glory. Hosanna in the highest! Blessed is he who comes in the name of the Lord. Hosanna in the highest!” Schubert’s composition separates the two phrases into different movements. The last movement, “Agnus Dei,” translates to “Lamb of God.” Distribution of Communion takes place after these words are spoken or sung during service and is fully translated as “Lamb of God, you take away the sins of the world, have mercy on us” and is repeated three times to signify Father, Son, and Holy Spirit. On the last repeat, the final words are changed to “grant us peace.” This practice of repetition also has a practical purpose, giving the priest at mass more time to prepare communion.

Schubert’s *Mass in G Major* is mostly homophonic with few instances of imitative polyphony making it an attractive major work for community choruses and church choirs due to its accessibility. Likewise, the solo voice parts are also accessible to a wider range of singers. The instance of polyphony appears at the end of the fourth movement with the text “Osanna in excelsis” or “God on high.” It is reprised in full at the end of the fifth movement as well.

### **Wolfgang Amadeus Mozart (1756-1791)**

Wolfgang Amadeus Mozart was a prolific Austrian composer who lived from 1756-1791. By the time he arrived in Vienna in 1781 Mozart was a popular and frequently published composer. The family was never poor by Viennese standards. There is some evidence of their financial woes in some letters Mozart had written to some friends asking for money. The family

moved around Vienna based on what rent they could afford at the time. Despite this financial instability, the family was never without a house cleaner.<sup>5</sup>

In his last years of life, Mozart was quite active as a performer and composer. He traveled throughout Europe to put on concerts in the public and in private homes of the wealthy. In 1791, Mozart completed and worked on some of his most famous works such as the opera *Die Zauberflöte*, a motet *Ave Verum Corpus*, and portions of his *Requiem* which remained incomplete at the time of his death. A few of Mozart's students ended up finishing the incomplete sections.<sup>6</sup>

By the end of November of 1791, Mozart was ill enough to become bedridden. On December 3<sup>rd</sup>, Mozart's condition improved enough that he hosted a few friends to sing through parts of the *Requiem* the following day. By that evening, his condition had deteriorated rapidly. Mozart died just before 1 AM on December 5<sup>th</sup>, 1791, with the official cause being documented as severe military fever though it was later changed to rheumatic fever. Mozart was buried in a common grave on December 7<sup>th</sup>, 1791, according to customs in Vienna at the time.<sup>7</sup>

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<sup>5</sup> Eisen, Cliff, and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." *Grove Music Online*. 2001; Accessed 29 Nov. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>.

<sup>6</sup> Eisen and Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus."

<sup>7</sup> Eisen and Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus."

## *Ave Verum Corpus*

This motet was written in 1791 while Mozart was also composing *The Magic Flute*. It was written for a friend, Anton Stoll, who was the music director of St. Stephan in Baden, Austria in honor of the feast of Corpus Christi. The composition was originally scored for SATB voices, strings, and organ with sparse directions throughout besides a “sotto voce” at the very beginning. “Ave Verum Corpus” was written only six months before Mozart’s death and eight years after his last sacred piece. It is a short but immensely popular motet being accessible to small or amateur groups due to its humble nature and the evocation of a small local church choir.

The text Mozart uses is from a eucharistic chant dating back to the 13<sup>th</sup> century. It translates to “Hail, true Body, born of the Virgin Mary, having truly suffered, sacrificed on the cross for mankind, from whose pierced side water and blood flowed: Be for us a foretaste in the trial of death!” Mozart ends here, though other composers include the closing which translates to “O sweet Jesus, O holy Jesus, O Jesus, son of Mary, have mercy on me. Amen.” The text was chosen as it fits the Feast of Corpus Christi traditionally celebrated on the Thursday after Trinity Sunday.

## **Felix Mendelssohn-Bartholdy** (1809-1847)

Prolific German composer, conductor, and pianist. Mendelssohn’s composition style is representative of the transitional period between the Classical and Romantic period. Born into a Jewish family, his family baptized him and his siblings as Protestants due to tumultuous status citizenship for Jewish people in Germany. This is where the second surname Bartholdy originates.

Mendelssohn's music education began alongside sister Fanny at a young age with piano, organ, and violin. He was identified as a virtuoso due to his ability to play complex scores but also transpose at the keyboard as well. After beginning his public performance career at age nine, he went to study composition and counterpoint also alongside his sister. As the two siblings grew older, the difference in their treatment became more apparent as women could not hold professions in German society. Felix Mendelssohn was encouraged to pursue a career in music and sister Fanny was not, though Felix frequently had his sister proofread his compositions.

By age twenty, Mendelssohn's compositional style was fully realized and was touring European cities as a performer and conductor. He wrote choral and orchestral music as well as helped revive the oratorio as a genre. Mendelssohn traveled extensively throughout Europe making contact with other composers and performers as well as give lessons to royalty. He grew more and more popular throughout his career and was in high demand as a conductor while he continued to compose.

Felix Mendelssohn died at thirty-eight after suffering a series of strokes which made him progressively weaker. He was buried next to his sister Fanny who had died only months earlier, also of stroke. The two shared a close friendship through their lives. Mendelssohn's death was mourned as an international tragedy, and his music continues to be celebrated and performed.

### **“He That Shall Endure to the End” from *Elijah***

*Elijah* is an oratorio written by Felix Mendelssohn depicting the life of the prophet of the same name from the first two books of Kings from the Old Testament. It is scored for mixed chorus, orchestra, and eight soloists: two for each voice part though it is often performed with



four soloists with the title role being sung by a baritone. The chorus is used as the voice of the people or as commentary on the events. *Elijah* was premiered in 1846 though Mendelssohn had ruminated over its conception for over a decade. It was published a few weeks before his untimely death due to multiple strokes.

“He That Shall Endure to the End” appears in the middle of part two as movement thirty-two and is scored for SATB chorus and orchestra. The text is taken from Matthew 10:22 and Matthew 24:13 translated into English as “he that shall endure to the end shall be saved.” There are two musical ideas introduced in the first homophonic section by the sopranos in the first four measures dividing the text into “he that shall endure to the end” and “shall be saved.” The piece then changes to imitative counterpoint using these two phrases as the source material going through a variety of keys before settling back home to F major. The orchestra plays *colla parte* until the penultimate phrase of “shall be saved” with the strings continuing with an ascending line along with the clarinets implying Elijah’s impending heavenly ascent. The final phrase briefly features the chorus *a cappella* for a particularly poignant moment.

### **Samuel Barber (1910-1981)**

American composer, Samuel Barber showed great musical ability at a young age, composing his first operetta at age ten. His aunt and uncle who were both musicians encouraged his musical studies leading him to enter the Curtis Institute by age fourteen. Barber continued to garner attention and receive recognition and awards for his compositions as early as age eighteen.

While at the Curtis Institute he began a lifelong relationship with composer Gian Carlo Menotti that was both professional and personal though few sources will claim the relationship

was also romantic. After graduating from the Curtis Institute, Samuel Barber explored a brief career as a professional baritone and traveled around Europe. In 1943 he bought a house in New York State called “Capricorn” which served as a hermitage to him and Menotti until 1972.

Barber’s compositional style reflected practices of late 19<sup>th</sup> century Romantic era music and resisted any experimental forms or tonality until after 1940. He is lauded for his use of long, lyrical phrases in his instrumental and vocal works and is celebrated as one of the great art song composers.

### **“Sure on this Shining Night” from *Four Songs***

“Sure on this Shining Night” is a song for solo voice and piano by Samuel Barber. It was included as the third song the song-cycle *Four Songs* in 1938. Barber also arranged an orchestral version that same year. Only much later did the composer arrange “Sure on this Shining Night” for mixed voices in 1961 while he lived in his hermitage.

The text is from a series of poems by American poet James Agee titled *Permit Me Voyage*. The collection of poems which included the text used for “Sure on this Shining Night” though it is unlabeled in the original text. *Permit Me Voyage* was published in 1934 and received tepid reviews. Despite this Barber had admired the poetry of James Agee and took pleasure in the fact they were both nearly the exact same age and would eventually become friends. Barber would not be the only composer to this text to music; Morton Lauridsen would set it to music in 2005.

The song-cycle was written for a high voice though lower keyed editions are available. The mixed voice arrangement of “Sure on this Shining Night” is in the original key of B flat giving a range that is accessible to most singers. No specific singer was in mind during its

conception though the song was dedicated to Barber's sister Sara. When the song was arranged for mixed voice, there was also no specific group in mind. The piece remains accessible as a solo work and choral piece due to its modest vocal range and uncomplicated rhythms and harmony.

### **Dan Forrest (b. 1978)**

American Dr. Dan Forrest is a currently active composer, pianist, and music educator. He began his studies at age eight. By sixth grade Forrest was serving as his church's pianist and by high school Forrest was receiving accolades and awards for his piano playing on a regular basis. He went on to study piano performance at the undergrad and graduate level at Bob Jones University in Greenville, South Carolina. Forrest also studied music theory and composition, going on to receive his doctorate in music composition at the University of Kansas after teaching piano professionally for a few years.

As a composer, Dr. Forrest has also received numerous awards and his works are widely performed. He is known for his ability to write melodic lines for all voices and instruments and his effective orchestration. His first notable performance was in 2008 where his choral piece "Arise, Shine!" was performed at Carnegie Hall. Since then, he has only gained popularity and his compositions are regularly performed at Carnegie Hall. Dr. Forrest is also regularly commissioned to compose music for special occasions throughout the world.

## **“Omnis Terra” from *Jubilate Deo***

Dr. Dan Forrest’s *Jubilate Deo* is a multi-movement work for SATB, children’s choir, solos, and orchestra. The single movement appearing in this program “Omnis Terra” scored for SATB with orchestra and optional treble choir. *Jubilate Deo* was commissioned by the Indiana Children’s Choirs to honor their artistic director and founder Dr. Henry Leck’s last concert. The Indiana Children’s Choir consists of many choirs of different levels for children aged eighteen months to twelfth grade.

The text of “Omnis Terra” is taken from Psalm 100:1 1-2. As is a theme throughout the larger work, the text appears in many different languages within the movement including English, Latin and Zulu.

## **Ken Berg (b. 1955)**

Ken Berg is a retired American high school music teacher that directs the Birmingham Boys Choir and serves as their Resident Composer. He has been heavily involved in ACDA as a state and division officer and has served on the Training Courses Committee of the Royal School of Church Music in America. During his teacher tenure at John Carroll Catholic High School (also in Birmingham), the choirs under his direction consistently were rated among the highest in the nation.

As a composer, Ken Berg sources sacred hymns and folk songs for his arrangements. His original compositions are heavily influenced by these same sources. Berg’s “Solfege Suite” is one of his most popular sets, preparing young choruses for solfege singing with arrangements for three part and mixed choir for many of the individual movements.

Currently, Ken Berg teaches Choral Arranging as an adjunct professor at Stamford University where he earned both his undergraduate and master's degrees in Music Education. He is also active as a clinician throughout the United States.

### **“Galop” from *Solfège Suite***

This selection is the second of three songs in the original *Solfège Suite*. Each selection stands in contrast to the others. “Galop” is a high-energy piece emphasizing contrasting dynamics between phrases and is written in a rondo form. The purpose of all the movements of the *Solfège Suite* is to teach children different intervals through solfege while still having the benefit of entertaining music suitable for a concert. The repeated refrain is built upon an ascending major tonic chord followed by a descending scale which ends either on low “sol” or “do.” “Galop” is harmonically rich as well. There is temporary tonicization of the dominant as well as a visit to the relative minor all while using altered solfege so students can experience a wide range of melodies.

The text is all the appropriate solfege for the pitches being sung. The text, and thereby the musical setting, functions primarily as a learning tool for young singers to reinforce interval training.

### **“Tango” from *Solfège Suite III***

Following the success of the original *Solfège Suite* and its sequel, Ken Berg keeps the momentum going with his third iteration of the series. “Tango” has a minor tonality and as the

title implies evokes a sense of the dance called Tango through its rhythms and mood. The form is ABA with a coda. The main theme is built from two short phrases: an ascending, syncopated arpeggio that is staccato and a descending, unsyncopated arpeggio that is legato. The theme occurs in minor tonality and shifts temporarily to major tonality giving students a chance to experience more altered solfege tones. The B section also achieves this but in reverse linking back to the A section and to the key center. The piece can be performed in unison as is heard in this program, but the composer has included two descant parts that can be included for more advanced groups.

Like “Galop,” the text also functions as a learning tool for students to reinforce interval training.

### **John Sebastian (b. 1944)**

Best known as a founding member of the band The Lovin’ Spoonful, John Sebastian is a prolific American singer-songwriter and guitarist. John’s father was a classical harmonica player, and he grew up surrounded by well-known musicians such as Burl Ives and Woody Guthrie in his neighborhood.<sup>8</sup> After one year at New York University, John Sebastian dropped out to pursue musical interests eventually finding a place in the burgeoning folk music scene in Greenwich Village.

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<sup>8</sup> Tucker, Ken. "Lovin’ Spoonful." *Grove Music Online*. 2001; Accessed 21 Nov. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049252>

Around 1965, Sebastian and several other musicians formed The Lovin' Spoonful. Several songs reached the top ten on the Billboard Charts with John Sebastian as the main songwriter. Though successful, the band members had their differences, and the line-up changed frequently, including John Sebastian's participation, who left the band in 1968.<sup>9</sup>

After The Lovin' Spoonful John Sebastian enjoyed a successful solo career while continuing his songwriting. Shortly after he departed from the band, Sebastian collaborated with the playwright Murray Schisgal to compose a musical "Jimmy Shine" starring Dustin Hoffman. The play ran for 161 performances and Hoffman won an award for his outstanding performance. In 2000, John Sebastian was admitted into the Rock and Roll Hall of Fame with his original former bandmates, and eight years later he was inducted into the Songwriters' Hall of Fame.

### *Daydream*

*Daydream* was written by John Sebastian and originally performed by the rock group The Lovin' Spoonful in 1966. The song has been covered by at least twenty-five other artists since then and reached as high as the second spot on the Billboard Hot 100. The song features a verse-chorus structure with a whistling solo provided by Sebastian in place of lyrics at times. The chorus lyrics are slightly different every time it is repeated.

The lyrics are original credited to John Sebastian. Each of the three verses shares a theme of the delight of getting lost in a daydream about a special someone. The first two verses talk

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<sup>9</sup> Ken. "Lovin' Spoonful."

about waking up and dreaming during the morning and the third verse is about daydreaming that lasts into the night, overnight, and into the next morning.

The arrangement for choir was written by Mel Knight who recently passed in 2021. He was well-regarded in the Barbershop Harmony Society and was responsible for several other popular arrangements. This song lends itself to the Barbershop style due to its tendency to harmonically follow the circle of fifths (known as “clocking” to Barbershoppers)<sup>10</sup>. This arrangement is much shorter than The Lovin’ Spoonful’s rendition because it leaves out repeated sections as well as the whistling solos. As is the tradition in Barbershop style arranging, the ending is heavily embellished with an extra coda (called a tag)<sup>11</sup> which is an original part of the arrangement.

### **John Lennon (1940-1980)**

Best known as one of the four members of The Beatles, John Lennon was a prolific songwriter throughout his career, often sharing writing credits with bandmate Paul McCartney. The two remain one of the most successful songwriting partnerships in modern history, writing almost two hundred songs together.<sup>12</sup> It is important to note that the division of labor within these compositions is unclear as the duo agreed to share equal credit on any song written by one

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<sup>10</sup> Krause, David and Wright, David. “The History of Barbershop.” *Barbershop Harmony Society*. Accessed 11/29/2020. [https://www.barbershop.org/files/documents/education/hob\\_written.pdf](https://www.barbershop.org/files/documents/education/hob_written.pdf)

<sup>11</sup> Barbershop Harmony Society. ” Intro to Barbershop: Have Fun Singing Casual Harmony!” January 2, 2020. <https://www.barbershop.org/intro-to-barbershop-have-fun-singing-casual-harmony>

<sup>12</sup> MacDonald, Ian. "Beatles, the." *Grove Music Online*. 2001; Accessed 30 Nov. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002422>.



or both. Twenty-five songs reached Billboard Top 100 that Lennon either wrote, co-wrote, or performed; he won a Grammy in 1981 for Album of the Year for his solo work.

The Beatles consisting of Lennon, McCartney, Harrison, and Starr existed from 1962-1969 before disbanding. Each band member pursued other musical ventures after the breakup including John Lennon. Lennon's musical involvement with his second wife Yoko Ono is characterized by activism and protest with an emphasis on counterculture. In 1971 the couple moved to the United States provoking a strong reaction from the Nixon administration, attempting to deport Lennon as a countermeasure to his influence though Nixon was impeached before they were able to follow through and then the matter simply fizzled out. Lennon was assassinated on December 8<sup>th</sup>, 1980, by a disillusioned fan while entering his New York apartment.

### ***Good Night***

Like most songs written by John Lennon or Paul McCartney, this is credited to both men though John Lennon was the sole songwriter. *Good Night* first appeared as the final track on the White Album though not a popular one. The song was written as a lullaby for John's first son Julian, who was five years old at the time. Despite this, Lennon did not provide the vocals on the track, instead he enlisted the help of his bandmate Ringo Starr. The father and son shared a troubled-laden relationship up, with John often being an absent father making it apropos that John did not even sing the song though he wrote it. The tenderness the song evokes contradicted Lennon's public image and likewise, the musical choices were uncharacteristic for his style at

the time, contributing to his absence on the final cut of the song due to his self-consciousness.<sup>13</sup> This arrangement is written for men's a cappella voices and fully embraces the intent of the lullaby.

### **Bobby Darin (1936-1973)**

This American singer, songwriter, and actor's real name was Walden Robert Cassotto. He started his musical career in 1955 writing jingles and songs before getting signed to a record label. His first success was his recording of *Splish Splash* in 1958 beginning his career in Rock and Roll. Darin's success continued into the early 60s as he experimented with different genres including jazz-pop and country. He is most famous for his interpretations of "Mack the Knife" taken from composer Kurt Weill's *Threepenny Opera*, winning a Grammy award for the single and reaching number one on the Billboard Charts.<sup>14</sup>

Bobby Darin was also a political activist. He campaigned with John F. Kennedy and was deeply saddened by his assassination and contemplated starting his own political career. At this time, Darin learned his older sister was his actual birth mother, and the combination of Kennedy's demise and his learning of his true parentage sent him into a period of seclusion.

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<sup>13</sup> Gaar, Gillian G. 2018. "The Making of the White Album." *Goldmine* (10552685) 44 (12): 56–64. <https://search-ebSCOhost-com.ezproxy.messiah.edu/login.aspx?direct=true&db=mft&AN=132912511&site=ehost-live&scope=site>.

<sup>14</sup> Holden, Stephen. "Darin, Bobby." *Grove Music Online*. 11 Feb. 2013; Accessed 21 Nov. 2022. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002234902>.

Darin came back into the public eye in 1969 resuming his musical career and starting his venture as an actor, eventually starring in his own talk show and being a popular guest on many others.

Darin experienced poor health all his life with many bouts of rheumatic fever which took a toll on his heart. He had two of his heart valves replaced in 1971 when he was thirty-four years old. During these years, Darin was often administered oxygen between songs at his live performances. He died in the recovery room after his second heart surgery at age thirty-seven. Bobby Daring was posthumously inducted into the Rock and Roll and Songwriter's Halls of Fame in 1990 and 1999, respectively.<sup>15</sup>

### ***Dream Lover***

*Dream Lover* is a hit single written by Bobby Darin in 1959, one year after writing *Splash* and one year before his greatest hit, *Mack the Knife*. The success of *Dream Lover* allowed Darin more creative control in his career not to mention financial success. The song has been covered a few times since its release.

The text is credited to Bobby Darin. There are three different verses, each with the common theme of longing for an ideal and imaginary "dream lover." The bridge lyrics echo this sentiment as do the four identical iterations of the chorus.

This arrangement was written by arranger Kohl Kitzmiller in a combination of Barbershop and Doo Wop styles for men's voices. The lead voice part is featured throughout the arrangement except for a brief tenor feature during the bridge before surrendering back to the

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<sup>15</sup> Britannica, T. Editors of Encyclopedia. "Bobby Darin." *Encyclopedia Britannica*, September 2, 2022. <https://www.britannica.com/biography/Bobby-Darin>.

lead voice. The harmony voices change their role throughout the song; vocables are sung during the verses, call and response is used, and finally a full homophonic texture comes into play before starting the cycle again. The arrangement also omits the original outro, opting for a concise ending rather than fading out in order to facilitate a more practical live performance. In the world of Barbershop Harmony, this arrangement would not be acceptable as a contestable piece because of the prominence of vocables in the verse and underusage of dominant seven chords throughout. The Barbershop Harmony Society favors arrangements which utilize the circle of fifths and full four-part chords on each melody note, which this song accomplishes but not the extent of a Barbershop Harmony contest; it is best suited for performance and festivals.

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