

"Tempo is Affect, Duration is Drama"

The Conducting Methodology of Carmen-Helena Téllez

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Dr. Carmen-Helena Téllez (1955-2021) was a force of nature in the world of choral and contemporary music. She is credited as the first woman on record to conduct Hector Berlioz's *Grandes Messe des Morts*, giving a performance at Indiana University-Bloomington (IU) in 2000.¹ After completing her doctoral studies at IU,² she became a professor, holding a position that included directing the university's Latin American Music Center and conducting the Contemporary Vocal Ensemble.³ As director of the Latin American Music Center, she oversaw multiple recordings of Latin American compositions while also "establishing a recording competition in conjunction with the Office of Education and the Embassy of Spain to champion works by Latin American and Ibero-American composers."⁴

In 2012, Téllez joined the faculty at the University of Notre Dame to help guide graduate degrees in choral conducting through the university's new Sacred Music Program. During her tenure she collaborated with worldwide names in the classical and contemporary music worlds, including James MacMillan in a concert of his *The Seven Last Words from the Cross* (2012),⁵ baritone Nathan Gunn in a performance of Mendelssohn's *Elijah* (2015),⁶ and a performance of Philip Glass's *Madrigal Opera* with the composer in attendance (2019).⁷ Téllez also made sure to have her conducting students involved in these projects in whatever ways she could. The purpose of this article is to summarize the lessons Téllez provided for students in Notre Dame's Sacred Music Program into six principles.

Influences

Conducting students in the Sacred Music Program quickly learned about Téllez's passion for conducting as a performance art and how much she invested in her students. Lessons were intense; group sessions could sometimes run for up to three hours. Preparation for conducting recitals, at times, were grueling, and Téllez was not afraid to be highly critical of conductors at the podium, all while they prepared a professional-level program with a choir consisting primarily of graduate voice and conducting students. However, Téllez's methodology provided a great benefit to students who trusted her and followed her instruction. The various lessons, ranging from the importance of detailed, precise score markings to the technical challenges found in maintaining tempo and providing appropriate cues, could be transformational in nature.

As is the nature of teaching, what our teachers instill within us is what we pass onto the next generation. One teaching source Téllez did share with her students at Notre Dame was a series of exercises from conductor John Nelson, which he might have developed in sessions at the Aspen Music Festival in the 1970s.⁸

A collection of Téllez's teaching methods and collegiate procedures can also be found on a WordPress website titled "SMND (Sacred Music Notre Dame) Conductor's Workbook."⁹ This site includes instructions for rehearsing both orchestras and choirs, links to reputed books regarding conducting and performance practices, and several conducting exercises by Nelson and Jan Harrington, emeritus conducting professor from Indiana University-Bloomington.¹⁰ Téllez undoubtedly adopted many of these principles from her studies at Indiana and elsewhere, and it is the author's hope that these may now be shared with a larger audience.

Principle #1:

"Tempo is Affect; Duration is Drama"

There is perhaps no other quote that better pertains to Téllez's primary views on the art of conducting and the conductor's role in interpreting the music. She repeatedly said in lessons: "Tempo is affect, and duration is drama." Tempo is a variable where the conductor

wields significant influence with regards to a performance. Sometimes we adjust our tempo with respect to the instrumental and/or vocal forces at hand. For example, a choir of twelve singing the Bach motet BWV 230 *Lobet den Herrn, alle Heiden* can proceed through the motet's polyphonic texture at a rapid pace, whereas a group of thirty may require a slower tempo so the vocal lines are not blurred or smeared together.

The latter half of Téllez's philosophy, "duration is drama," primarily relates to the sustenance of longer notes and phrases. Employing duration in music can be quite powerful in three areas:

- Fermatas, especially at cadential points
- In recitative passages
- As a conclusion to entire musical movements or compositions

Musical Examples

Tempo is affect: Handel's *Messiah* is subject to a myriad of interpretations, with tempo being arguably the most crucial factor. The oratorio's opening French overture is a primary example of tempo affecting our perspective on the music. See Figure 1 on the next page.

When analyzing the opening "Grave" portion of the overture, the conductor must decide if they are going to conduct in two or in four. This decision might depend on the performance size of both the orchestra and the chorus, the skill level of the musicians (for example, professionals as opposed to a collegiate or amateur/festival group), and possible performance traditions, especially if *Messiah* is a reoccurring event for one's local community. John Eliot Gardiner's *Messiah* recording, collaborating with the Monteverdi Choir and English Baroque Soloists, utilizes a crisp and buoyant tempo clearly in two with little time for resonance of the strings.¹¹

By contrast, Robert Shaw's overture with the Atlanta Symphony Orchestra illustrates a broader tempo in four, projecting a more solemn opening and the interesting absence of the "double-dot" articulation typically heard in the strings, opting instead for an even quarter-eighth-note treatment.¹² Curious readers are also encouraged to listen to Leonard Bernstein's interpretation

of the “Grave” with the New York Philharmonic,¹³ an astonishingly slow introduction with the quarter note pulse moving at around thirty-five beats per minute.¹⁴ With these three recordings, each under the leadership of a renowned conductor, we hear three distinct impressions of *Messiah*’s overture.

Duration is drama: Randall Thompson’s “Choose Something Like a Star,” set to the poetry of Robert Frost, demonstrates the art of text painting in American choral literature. At measures 23 and 24, the accompani-

ment begins to build toward an important tonic resolution in measure 25. See Figure 2.

There is no *rallentando* or *ritardando* written in the score, but as a point of interpretation, the conductor can choose to enhance the musical tension with a *rallentando* at mm. 23-24. Taking time here also prolongs the suspensions in the alto and tenor voices above the bass, and we even witness some text painting via the words “brings out” with this addition of time. Thus, the eventual resolution at measure 25 becomes that much more dramatic.



Figure 1. G. F. Handel, *Messiah*, “Overture,” mm. 1–4.

Figure 2. Randall Thompson, *Choose Something Like a Star*, mm. 20–25.

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Principle #2:
Practice conducting subdivisions and patterns from one to eight, and vice versa

Télez recognized the conductor's responsibility of maintaining tempo throughout a piece and used an exercise that required students to change their conducting pattern as a means of controlling a *rallentando* passage. This exercise is especially helpful in preparing young conductors on how to approach the ending phrases of a choral/orchestral movement, in particular, subdividing two eighth notes on the fourth beat of the penultimate measure. The exercise requires a pianist who can follow the conductor carefully and unfolds as seen in Figure 3. (These figures are transcriptions by the author to provide a visual example of Télez's teaching.)

The conductor gives the pianist one prep and gradually *leads* them (the pianist does *not* lead the conductor) into an increasingly slower tempo, moving from conducting each measure in one to eventually subdividing each measure in eight. The repeat signs in the example below serve to provide the conductor with extra measures in the current pattern if they are needed. The transition to the next subdivision (one to two, two to four, etc.) should occur only when the conductor is ready to make that transition.

Alternatively, the conductor can also take the inverse of the exercise and start by subdividing in eight, gradually accelerating toward conducting in one. See Figure 4. Readers can access a video demonstration of the exercise on YouTube: <https://youtube.com/watch?v=tuT121QcRhs>.

Start **Prestissimo**, then *rallentando* very gradually



Figure 3. Part I of the conducting subdivision exercise

Start **Largo**, then *accelerando* very gradually

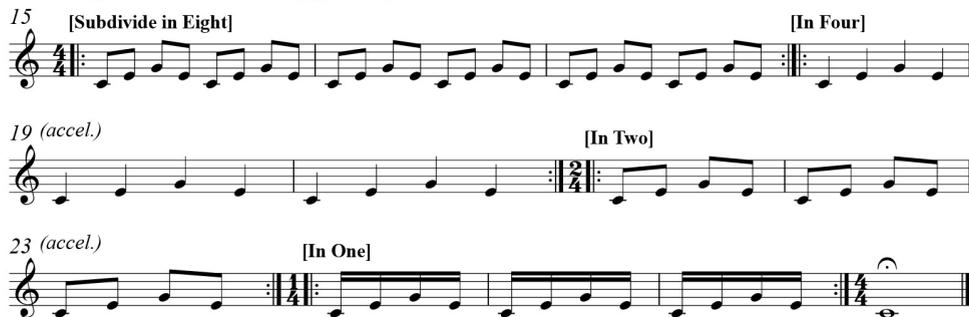


Figure 4. Part II of the conducting subdivision exercise

Musical Examples

Benjamin Britten's cantata *Rejoice in the Lamb* is laden with conducting challenges and is used often for auditions and competitions. Toward the end of the cantata, at the text "For God the father almighty plays upon the Harp," Britten alters the tempo from conducting each bar briskly in one—with a 2/4 (6/8) time signature—to implementing a long *poco a poco rall.* between rehearsals

29 through 30 in the score. See Figure 5.

The conductor's challenge here is to keep the choristers aligned with the organ accompaniment while progressively slowing down the tempo. This is especially difficult beginning at the twelfth bar of rehearsal 29, with the duple eighth-note texture in the alto, tenor, and bass voices riding against the triplet eighth-note feeling in the organ. See Figure 6 on the next page.

The musical score for Rehearsal 29 consists of several systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ. The Soprano part begins with the lyrics "Heav'n. For God the fa-ther Al-might-y". The Alto part has the lyrics "Heav'n. unis." and the Tenor and Bass parts have "Heav'n.". The Organ part features a complex texture of triplet eighth notes and duple eighth notes. The tempo is marked "rall. poco a poco" and the dynamics include "f" and "mf".

The second system shows the vocal parts and the Organ. The Soprano part begins with the lyrics "plays up-on the Harp". The Alto part has the lyrics "of stu-pen-dous" and the Tenor and Bass parts have "of stu-pen-dous". The Organ part continues with the same complex texture. The tempo is marked "(rall.)" and the dynamics include "mf".

Figure 5. Benjamin Britten, *Rejoice in the Lamb*, Rehearsal 29, mm. 1–11.

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These phrases demonstrate the importance of developing the ability to subdivide and elongate a tempo. In this phrase, the conductor needs to relax their gesture from one into two as the *poco rallentando* continues, and then perhaps conclude the phrase with subdividing the eighth notes in the bar just before rehearsal 30. See Figure 7.

The conductor also needs to find a proper area to transition from one to two. One possible solution is to make the transition at the ninth bar of rehearsal 29, just prior to the alto, tenor, and bass voices completing the textual idea initiated by the sopranos. See Figure 8 on the next page.

The organist's right hand articulating on the second beat of this measure can also support the conductor's decision to switch into two at this point, although the conductor certainly has the autonomy to decide the exact moment the switch should occur.

Principle #3:
How many preps do we need to begin a piece?

For many young conductors, the question of the number of preps needed to begin a selection can be a difficult one. Too many preps—especially counting a

12 (*rall.*) *sempre più*

A mag - ni - tude and mel - o - dy.

T mag - ni - tude and mel - o - dy.

B mag - ni - tude and mel - o - dy.

Org. (*rall.*) *sempre più*

Figure 6. Benjamin Britten, *Rejoice in the Lamb*, Rehearsal 29, mm. 12–17.

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18 *rall.*

Org.

Figure 7. Benjamin Britten, *Rejoice in the Lamb*, Rehearsal 29, mm. 18–19.

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full bar before starting—might come off as amateurish or cause a “fake cue” within the ensemble. Too few preps carries the risk of not providing enough information regarding tempo.

Téllez’s advice on conducting preps remained simple, yet crucial: one must analyze the number of notes in the first beat, along with tempo, rhythm, and texture. A beginning with a lot of rhythmic activity often needs two preps, whereas a beginning with longer notes and/or no moving parts can often start with only one.

Musical Examples

As a way of showing a passage that requires at least two preps, the second movement of Bach’s “Reformation” cantata, BWV 80 *Ein feste burg ist unser Gott* (“Alles hat von Gott geboren”), presents a red flag for the conductor within the first three notes of the violins and viola. See Figure 9.

The first and second violins and violas enter on the second sixteenth note of the first measure, while the continuo begins on the “and” of beat one. With a chamber orchestra playing an active rhythmic passage, one click

Figure 8. Benjamin Britten, *Rejoice in the Lamb*, Rehearsal 29, mm. 1–11.
With conducting annotations

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Figure 9. J. S. Bach, *Ein feste Burg ist unser Gott*, BWV 80, “Alles hat von Gott geboren,” mm. 1–2.

of the baton may not suffice to establish either a clear tempo or a perfect onset of sound. The conductor is encouraged to show “three, four” and then the downbeat of the bar so that the violins enter cleanly. In addition, beat “three” should be smaller than “four” to further clarify the start of the passage. By contrast, the “Tuba Mirum” movement from Mozart’s *Requiem* presents a simpler opening. See Figure 10.

While conductors might differ on a preference to conduct this movement in two or in four (the cut time signature advocates for the former), either division can be shown with just a single prep because of the trombone’s longer half-note duration in the first measure.

Principle #4:
Prepare the score, in particular with orchestral/choral markings

A glimpse of Téllez’s scores from both Notre Dame and Indiana-Bloomington illustrate the markings of a brilliant conductor who maintained a diligent work ethic in score preparation. In lessons, she would insist that her students emulate her score marking methodology, which she carried out in three distinct ways. The first was the use of arrows, instead of brackets or any other notation, for various vocal and/or instrumental entrances. The arrow was always accompanied with the marking for which voice joined the conversation. Having a score with arrows but no part no identification will confuse the conductor during the rehearsal or performance. Téllez once remarked how the conductor can nearly sight-read a piece by providing arrows for all entrances. See Figure 11 on the next page.¹⁵

The Baroque composer and Benedictine nun Chi-

ara Margarita Cozzolani (1602-ca. 1676-78) wrote a setting of the Magnificat text for eight voices, found in her collection of compositions for Vespers written in 1650.¹⁶ Its opening movement includes vocal augmentation on the word “Magnificat,” followed by numerous vocal entrances on the text “anima mea Dominum.” Along with frequently practicing the cues for each part, the conductor should mark an arrow for each vocal entrance and which voice is entering—i.e., A1, S1, T2, and so on. This simple task will save the conductor enormous amounts of stress in rehearsal.

Téllez’s second score marking principle pertained to the breakdown of phrases within the composition. This principle is rooted in Herford’s analysis of the score, and similarly, it teaches the conductor to break down an entire choral movement from a large work into individual units and gain a higher analytical understanding of the music.¹⁷ Téllez recommended that her students isolate musical phrases into measure groupings not greater than five, and then break these phrases down further to provide a theoretical scope of the music and its function. For example, with a four-measure phrase in which the first two measures of material neatly complement the latter two measures, the conductor would write “4 (2 + 2)” in the score for the phrase.¹⁸ See Figure 12 on page 28.

The opening measures of “Selig sind, die da Leid tragen” from Johannes Brahms’s *Ein deutsches Requiem* provide a good example in showing the importance of in-depth analysis of musical phrases. For this excerpt, the first four measures are labeled as “4 (2+2)”, showing a four-bar phrase with two distinct sections of two measures each. We then apply a “4 (2+2)” marking for the following four measures, noting the two-measure sequence occurring between the two viola sections. At

Figure 10. W. A. Mozart, *Requiem*, “Tuba mirum,” mm. 1-4.

ate students and Third Coast Percussion, the Grammy-winning ensemble from Chicago.²⁰ *Proverb* is a unique and challenging work in which the primary melodic line, "How small a thought it takes to fill a whole life," is sung and subsequently phased²¹ by three soprano voices.²² The singers achieve this phasing by fluctuating between time signatures of 5/8 and 7/8, while doubled by organ synthesizers or samplers.²³

Télez's score displays the circle and line markings at work and effectively managing the changing time signatures. See Figure 13 on the next page. Readers will

also see alternative beat pattern markings in the second and sixth measures of this example. In the score, Télez wrote: "The metric pattern in parentheses may be taken as a better alternative." Conductors are encouraged to use whichever metric divisions they wish with polyrhythmic music as it continues to unfold. See Figure 14 on the next page.

Télez had another marking system for grouping measures in a more macro-level vision. In this system, the conductor can mark a triangle underneath a measure to remind the conductor of a three-pattern for

The musical score for Johannes Brahms' *Ein deutsches Requiem*, measures 1-18, is presented in three systems. The first system (measures 1-7) shows the piano accompaniment in 4/4 time, with a tempo marking of "Ziendlach langsam und mit Ausdruck" and a dynamic of *p*. The second system (measures 8-12) continues the piano accompaniment, featuring a change to 3/4 time and a dynamic of *dim.*. The third system (measures 13-18) includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), with the lyrics "Se - lig sind,". The piano accompaniment continues with a dynamic of *p*.

Figure 12. Johannes Brahms, *Ein deutsches Requiem*, "Selig sind, die da Leid tragen," mm. 1-18.

these bars, or a check mark (✓) for conducting bars in two.²⁴ This system also works well for the “Let Nimrod, the mighty hunter” passage in *Rejoice in the Lamb*. See Figure 15 on the next page.

While the published score shows both note divisions and dashes between groupings of two eighth notes and three, conductors are still strongly encouraged to write larger and clearer markings on their score to further emphasize these metric contrasts.

**Principle #5:
Conducting Based on an Expression
("Conducting Charades")**

This exercise is one Téllez enjoyed implementing

at the start of the school year. It is extremely useful in a classroom setting and is essentially a game of “conducting charades.” The teacher places six to eight folded sheets of paper in a bowl. Each sheet has an emotion written on it, such as “happy,” “sad,” and so forth. The student draws one sheet from the bowl and conducts a 4/4 pattern based on that emotion. Additionally, a pianist with decent improvisational skill should follow the conductor’s pattern and expression and try to improvise a melody that best matches what the conductor is doing. The class then tries to guess the emotion chosen.

The success of these exercises depend not only on the gestures and articulations of the student but also on their *facial* expressions and reactions, which is a highly powerful tool for the conductor.

Figure 13. Steve Reich, *Proverb*, mm. 1–8.
With conducting marks illustrating divisions of twos and threes
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Figure 14. Steve Reich, *Proverb*, mm. 12–19.
Including a further emphasis on the conductor’s subdivisions
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**Principle #6:
The Conducting Analysis Checklist**

Télez's legacy extends beyond that of an elite conductor and teacher, as she also devoted time for composition and scholarly research. One of her final publications provided a study of Arvo Pärt's *Credo*, written in the tumultuous year of 1968 and featured in the book *Global 1968: Cultural Revolutions in Europe and Latin America*, which was published through the Kellogg In-

stitute for International Studies at Notre Dame.²⁵ On March 4, 2022, Notre Dame's Sacred Music Program held a memorial concert in Télez's honor and opened the program with her own composition, titled "Lux vivens," set as a variation of a motet by Hildegard van Bingen.²⁶

Along with being a master teacher, Télez was the ultimate student, possessing a desire to learn and improve throughout her entire life. The key for her students' intellectual success lay in a checklist analysis

The image shows a musical score for Benjamin Britten's "Rejoice in the Lamb". It consists of three systems of music. The first system is Rehearsal 2, starting at measure 1. It features Soprano (S), Alto (A), and Tenor/Bass (T/B) vocal parts and an Organ (Org.) part. The tempo is marked "With vigour (♩ = 200) (Con brio)". The key signature has one flat (B-flat). The time signature is 7/8. The vocal parts enter with the lyrics "Let Nim - rod, the might - y hun - ter,". The organ part provides a rhythmic accompaniment with chords and moving lines. The second system is Rehearsal 3, starting at measure 1. It features Soprano (S), Alto (A), and Tenor/Bass (T/B) vocal parts and an Organ (Org.) part. The tempo is marked "p short". The key signature has one flat (B-flat). The time signature is 3/8. The vocal parts enter with the lyrics "bind a Leo - pard to the al - tar and con - se - crate his spear to the Lord. Let". The organ part continues with a similar accompaniment. The score includes various musical notations such as dynamics (ff, p short), articulation (accents), and phrasing slurs.

Figure 15. Benjamin Britten, *Rejoice in the Lamb*, Rehearsal 2, mm. 1–6, and Rehearsal 3, m. 1.

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project required as a final project for each semester of study. The checklist analysis is a formidable project for any conducting student, but it enhances the student's knowledge and formative understanding of the work they are performing, reminding them of harmonic elements and historical performance concepts that can be too easily forgotten amid a tense rehearsal. As an example, a graphic analysis (as well as the complete analysis checklist) of William Byrd's *Mass for Four Voices* is provided on pages 32-34. Téllez's methodology focused on the following six concepts:

- 1) **The composition's background and general details.** These included the dates of the composer, nationality, their era (Renaissance, Baroque, etc.), the average performance duration, and orchestration, including the optimal number of performers in the chorus and/or orchestra.
- 2) **The text.** As we know, understanding the source of the text and its authorship plays a major impact on the overall understanding of the composition.
- 3) **The context of the work.** Téllez encouraged her students to explore all the possible influences behind the composition. First, "assess the inherited traditions." In a choral mass setting, this would mean reviewing the ordinaries of the mass (such as the Kyrie, Gloria, and Credo) and how the composer treats them. Then analyze cultural issues the composer lived through. For example, an analysis of Britten's *War Requiem* can help shed light on the composer's pacifist attitude toward warfare. Students also reviewed prior compositions that influenced the music and listed all aesthetic and technical innovations derived from the composition. In this context, one finds that the great composers consistently find new ways to engage both the audience and the performers themselves.
- 4) **Primary editions.** Students would provide the various number of score editions pertaining to the assigned composition, including public domain settings and published editions. This portion of the analysis could be especially useful for a composer such as J. S. Bach, whose musical editions in the Bach Gesell-

schaft-Ausgabe or Neue Bach Ausgabe can contrast significantly with contemporary editions published by such companies as Bärenreiter or Carus.

- 5) **A graphic analysis of each movement.** At long last, this is the "make or break" section of the graphic analysis. Téllez wished to see her students possess a strong harmonic understanding of each choral movement, to identify the key areas and the form of each movement, and to provide descriptive material for each bloc of music.
- 6) **The student's personal perspective.** The analysis's final component pertained to the student's own thoughts and interpretation of the composition. In the written directions, Téllez told the students to establish an "interpretive narrative of the whole composition according to [the] composer's style, the rhetoric of the period, and your interpretation." In addition to one's personal thoughts on the work, Téllez implored students to state the conducting challenges found in the music, and to also explore the performance practice issues of the piece.

Conclusion

Téllez could be a passionate and demanding teacher, but she truly loved her students and dedicated her life to supporting them, not only during their student years but far into their careers. She was a world-class conductor and an especially creative artist. One must remember, however, that her teaching pedagogy stood equal to her talents as a performer. Téllez's methodology succeeded by applying her teaching techniques to performance repertoire, as the examples provided demonstrate. The more effort a conductor put into score preparation, musical analysis, and rigorous practice of Téllez's pedagogical concepts, the more satisfying a performance could be. By following her teachings, dedicating oneself to rigorous study and preparation of lessons and rehearsal, a student could flourish during their degree work and prepare themselves for a highly engaging conducting career. ◻

An Analysis Checklist of William Byrd's *Mass for Four Voices*

Part I. Background/General Details

Date of composer: 1539-1623

Region: England.

Placement in the Timeline: Late Renaissance, 16th/17th century.

Estimated Duration: About 20-25 minutes (entire sung Mass).

Number of soloists/chorus: Chorus may legitimately consist of one voice per part but should perhaps not be larger than twelve for appropriate performance practice, as these were sung in secret for the Catholic Mass.

Part II. The Text

Source of the Text: Roman Catholic Mass.

Author of the Text: A likely source is the British Sarum Rite, which was developed between the eleventh and sixteenth centuries in both Great Britain and areas around northwestern Europe.²⁷

Language: Latin.

Instrumentation: A cappella. It is not out of the question to gently accompany singers via the organ, especially with smaller and/or amateur ensembles.

Part III. Context

Assess the inherited traditions: Catholic liturgy and rite; the singing of the ordinaries for a *Missa Brevis* (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei); use of Latin as a language against the Anglican church traditions.

Historical development of the genre up to the point of composition: Continued development of counterpoint and polyphonic a cappella choral music, both sacred and secular.

Cultural issues in composer's time: The death of Mary Tudor ("Bloody Mary") forces Catholics, including Byrd, to celebrate the Mass in hiding, even though Elizabeth granted Byrd special freedoms. Continued progression of ideas related to both the Reformation and Counter-Reformation. Renaissance age is in full "bloom" in English music, drama, poetry and art.

Context of the Music: Sung for a secret Mass, and therefore depicting the pain Byrd and others endured.

Influence of other artists and disciplines: Thomas Morley and Thomas Tallis have an influence upon Byrd's music, as do the great Renaissance composers of the previous era, including Josquin des Prez.

Aesthetic/Technical Innovations: The greatest musical "innovation" (at least, use of this technique) are the series of suspensions used on the word "nobis" in the Agnus Dei movement by Byrd. Some scholars state that Byrd was using this word to relate the plight of Catholics during Elizabethan rule, and the suspensions here elongate the suffering that is occurring.

Part IV: Sources and References

Primary Scores and Editions: There are many very clean scores available on the Choral Public Domain Library (CPDL) to access this work.

Part V: Graphic Analysis of Each Movement

* The starting pitch can and should be changed to best meet the needs of the singers.

Kyrie Measures	1-10	11-22	23-38
Harmonics	F* Aeolian	C Ionian	F Aeolian
Text	Lord have mercy	Christ have mercy	Lord have mercy
Description of Activity	Entrance of each voice, one per measure	Shorter space between vocal entrances; tenor leads the progression.	ST enters together, then followed by AB in imitative counterpoint. In final few measures, ATB voices riding polyphonically and soprano provides a buttressing with final melodic phrase
Gloria Measures	1-51	52-98	98-131
Harmonics	F Aeolian-Bb Ionian	F Aeolian	Eb-F
Text	Glory to God in the highest, and peace to his people on Earth...	Lord, God of hosts, son of the Father...	For you alone are the Holy One, you alone are the Lord...
Description of Activity	SA voices begin, TB respond with stout "Laudamus te" at m. 8.	Lower three voices only on "Domine Deus."	Ornamentation now occurring on "Sanctus"; counterpoint continues with two voices on responding to two other voices.
Credo Measures	1-53	54-151	152-187
Harmonics	F Aeolian-C Ionian	Ab Ionian	Ab Ionian-F Ionian
Text	I believe in the Father Almighty, Creator of Heaven and Earth...	For us men and our salvation, He came down from Heaven...	I believe in one holy Catholic church...
Description of Activity	SA voices begin, T enters at m. 5 and B at m. 9 on "Visibilium." "Genitum non factum" is in duets at m. 37.	STB to start, altos enter at m. 63 on "Et incarnatus est." Upper three voices lead on "Crucifixus" at m. 78.	Interesting dotted eighth/sixteenth motion on "resurrexit," used throughout the voices. "Et vitam venturi" also imitative at end of movement.
Sanctus Measures	1-23	24-37	37-45
Harmonics	F Aeolian-Ionian (raised third at cadence)	Ab Lydian/Ionian-Ab Ionian	Ab Ionian-F Aeolian-C Ionian on final cadence.
Text	Holy, holy, holy...	Heaven and Earth are full of your glory...	Hosanna in the highest.
Description of Activity	ST enter on F natural, A at the fifth; three different progressions for each "Sanctus."	TA start; S enters at 26, B tacet in this passage. Greater usage of semi-minims.	Different feeling in nature here given the text; entrances B-T-S-A leading to a "half cadence" closure feeling at end of movement, in C.

Benedictus Measures	1-12	13-19	20-26
Harmonics	F Aeolian	F Aeolian	F Aeolian
Text	Blessed is He who comes in the name of the Lord.	Blessed is He...	Hosanna in the highest.
Description of Activity	Contrapuntal motion similar to past movements; one voice enters, next arrives two beats later.	Bass begins sequence, soprano and alto imitative from it.	2/4 bar (in an edited score the author is using from CPDL) highlights the change into this closing section; affect changes with more minim/semi-minim movement.
Agnus Dei Measures	1-11	12-46	47-58
Harmonics	F Aeolian	Ab Ionian	Ab Ionian-F Aeolian/Ionian
Text	Lamb of God, who takes away...	Lamb of God, who takes away...	Grant us peace.
Description of Activity	Begins the same as Benedictus; AS voices to start.	TB enters here on second iteration; texture is fuller and counterpoint more intricate.	Perhaps the most famous part of the Mass; suspensions leading downwards to demonstrate internal pain and angst.

Part VI: Personal Perspective

Establish interpretive narrative of the whole composition according to composer's style, the rhetoric of the period, and your interpretation: The objective is to exemplify the Ordinary of the Mass in worship, although this piece can be programmed easily in a concert setting. Careful attention must be paid to diction, tempo, and tone color. Some vibrato may be allowable, but not too much, and especially not at the end of phrases. In terms of interpretation, the conductor should make decisions on dynamics and also articulation, bearing the text in mind and how the composer sets lines, i.e. if a line looks more melismatic, it can be sung more legato.

Establish conducting challenges and objectives: A steady tempo is important throughout all the movements, and as always, tempo is affect. Conductors need to practice how to finish and/or subdivide each movement in its final cadence.

If the composer wanted to make music in an innovative way, how would you define the nature of his/her innovation? The suspensions in the "dona nobis pacem" are the most important innovation and/or compositional tool here. There is also some text painting occurring in this area, and it certainly would have had an emotional impact on the people singing or listening to it in secret in the early seventeenth century.

NOTES

¹ "In memoriam: Carmen-Helena Téllez, professor of conducting," accessed April 9, 2022, <https://news.nd.edu/news/in-memorial-carmen-helena-tellez-professor-of-conducting/>.

² She won the 1989 Julius Herford prize from ACDA for her dissertation on Handel's *Athalia*.

³ "In memoriam: Carmen-Helena Téllez."

⁴ "Carmen-Helena Téllez. (1955-2021)," accessed April 9, 2022, https://lamc.indiana.edu/news-events/_news/

tellez_tribute.html.

- ⁵ “Inaugural Notre Dame conference features sacred music performances,” last modified September 10, 2012, <https://news.nd.edu/news/inaugural-notre-dame-conference-features-sacred-music-performances/>.
- ⁶ “Nathan Gunn sings Mendelssohn’s *Elijah*,” accessed April 10, 2022, <https://sacredmusic.nd.edu/events/2015/03/01/mendelssohns-elijah/>.
- ⁷ “The Second Part of Philip Glass’ *A Madrigal Opera* performed by Notre Dame Vocale,” last modified May 5, 2019, <http://sites.nd.edu/ndvocale/2019/05/05/the-second-part-of-philip-glass-a-madrigal-opera-by-notre-vocale/>.
- ⁸ Vernon Sanders, “Warm-Up Exercises for the Conductor?,” *Choral Journal* (December 1975): 15-16.
- ⁹ “SMND Conductor’s Workbook,” accessed December 15, 2022, <https://notredamemastersingers.wordpress.com/>.
- ¹⁰ “IU Alliance of Distinguished and Titled Professors: Jan Harrington,” accessed December 15, 2022, <https://alliance.iu.edu/members/member/1831.html>.
- ¹¹ Monteverdi Choir and English Baroque Soloists, *Messiah*, John Eliot Gardiner, conductor, recorded 1982, Philips, 6769 107.
- ¹² Atlanta Symphony Orchestra and Atlanta Symphony Orchestra Chamber Chorus, *Messiah*, Robert Shaw, conductor, recorded 1983, Telarc Digital, CD-80093.
- ¹³ New York Philharmonic, *Messiah*, Leonard Bernstein, conductor, recorded 1958, Columbia Masterworks.
- ¹⁴ Bernstein’s interpretation of *Messiah* is not without its criticisms. On his website listing the details of the recording, Bret D. Wheadon comments how “Bernstein strips the *Messiah* of all of its Baroque parentage, and recasts it as a Romantic epic, with huge, florid, Wagnerian swells and crashes (and that’s just in the overture!) that continues throughout the performance.” (*Messiah: The Complete Guide*, last modified 2018, <https://messiah-guide.com/bernstein.html>)
- ¹⁵ Adapted from a public domain edition by Lorenzo Girodo, available at <https://imslp.org/>.
- ¹⁶ Robert L. Kendrick, “Chiara Margarita Cozzolani,” *Grove Music Online*, accessed May 11, 2023, <https://www.oxfordmusiconline.com/grovemusic>.
- ¹⁷ Readers wishing to learn more about Herford’s innovations in score analysis are encouraged to read the chapter “The Choral Conductor’s Preparation of the Musical Score,” found in *Choral Conducting: A Symposium*, edited by Herford and Harold Decker. Herford presents an entire graphic analysis of the opening movement, “Selig sind, die da Leid tragen,” of Brahms’s *Ein deutsches Requiem* in this chapter.
- ¹⁸ The “4 (2+2)” and other similar markings in Figure 12 emulate Herford’s markings in his graphic analyses of complete choral movements. In his analysis of “Selig sind, die da Leid tragen,” Herford identifies measures 19 through 28 as “The first *Lied* idea” and subdivides these measures by writing (4+4+2). A key difference between this marking and Téllez’s is how Téllez’s groupings go directly into the score. Julius Herford, “Five: The Conductor’s Preparation of the Musical Score,” in *Choral Conducting: A Symposium* ed. Harold Decker and Herford (New York: Meredith Corporation, 1973): 215.
- ¹⁹ The examples Téllez taught her students and shown in this article use eighth notes as the lowest common denominator for groupings, so that phrases would be broken down into two or three eighth notes each.
- ²⁰ Matt Haines, “Notre Dame Vocale and Third Coast Percussion perform Reich’s *Proverb*,” last modified January 21, 2014, <https://sacredmusic.nd.edu/about/news/sacred-music-and-third-coast-percussion-perform-proverb/>.
- ²¹ Phasing is a technique developed by Reich in which “identical elements move in and out of phase,” thereby creating new musical ambiances for the listener. (“Reich, Steve,” *Grove Music Online*, accessed March 11, 2023, <https://www.oxfordmusiconline.com/grovemusic>.)
- ²² The complete scoring of *Proverb* includes three sopranos, two tenors, two vibraphones, and at least two keyboardists playing electronic organs or synthesizers.
- ²³ Steve Reich, *Proverb*, full score, 1995, foreword.
- ²⁴ Please refer to Figure 8 for the example of the usage of the check mark in a conducting passage.
- ²⁵ Carmen-Helena Téllez, James A. McAdams, and Anthony P. Monta, editors, *Global 1968: Cultural Revolutions in Europe and Latin America* (University of Notre Dame Press, Indiana): 2021.
- ²⁶ Program, “Memorial Concert, Carmen-Helena Téllez, 1955-2021,” Church of Our Lady of Loretto, St. Mary’s College, IN, 2022.
- ²⁷ “The Sarum Rite,” McMaster University, accessed March 11, 2023, <https://hmcwordpress.humanities.mcmaster.ca/renwick/about/>.