Official Publication of the American Choral Directors Association

US ISSN 0009-5028

AUGUST 2011

CHORAL JOURNAL















William Averitt's *Passion of Our Lord Jesus Christ According to St. Matthew*



The RAYMOND W.

BROCK

Memorial Student Composition Contest

A contest created in an effort to promote choral music and ensure its future by showcasing the talent of young composers across the country

Many young composers have responded to this opportunity motivated by the $1,000 cash award and the prospect of having their work premiered at an ACDA national or division conference.

Previous Winners include:

1998 Paul A. Aiken *Flanders Field*
1999 Daniel Pinkston *Nunc Dimittis*
2000 Aaron Garber *Stabat Mater*
2001 Michael Conti *Choric Song*
2002 Joshua Shank *Musica Anima Tangens*
2003 Brian Schmidt *Lux Eterna*
2004 Kentaro Sato *Kyrie*
2005 Dan Forrest *Selah*
2006 Dominick DiOrio *The Soul's Passing*
2007 Kristen Walker *In Monte Oliveti*
2008 Benjamin Paul May *Absalon, fili mi*
2009 Derek Myler *Psalm 100*
2010 Michael Mills *Crossing the Bar*

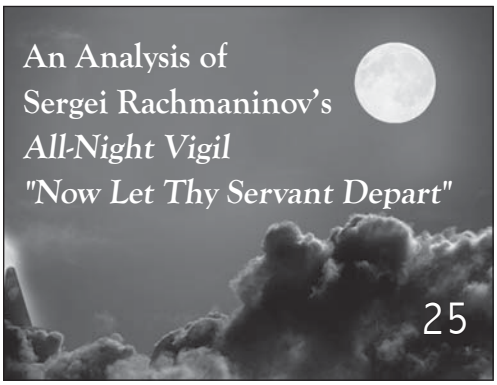
The application and contest guidelines are available at <www.acda.org/brock>. Application Deadline October 1, 2011.



CONTENTS

August 2011
Vol. 52 • no 1







Articles

9 **William Averitt's *Passion of Our Lord Jesus Christ According to St. Matthew***
by Jennifer Adam

25 **An Analysis of Sergei Rachmaninov's *All-Night Vigil "Now Let Thy Servant Depart"***
by Lance Morrow

35 **Matthew Harris's *Shakespeare Songs:* The Bard's Lyrics Meet American Popular Music**
by John M. Petzet

Columns

51 **Literature Forum**
Revisiting Schubert's *Mass No. 6 in E-flat Major,* D. 950
by Sean M. Burton

61 **ACDA Archives**
The Gene Brooks Collection
by Craig Zamer

69 **Choral Reviews** edited by Paul Laprade

Cover art by Efrain Guerrero, graphic artist, Austin, Texas.
Interior art by Tammy Brummell.
Musical examples by Tunesmith Music <www.Tunesmithmusic.com>.

Inside

2 From the Executive Director
4 From the President
6 From the Editor
7 Letters to the Editor
59 In Memoriam
68 In Memoriam
72 Advertisers' Index

The *Choral Journal* is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. Choral Journal circulation: 19,000.

Annual dues (includes subscription to the *Choral Journal*): Active $95, Industry $135, Institutional $110, Retired $45, and Student $35. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. $45; Canada $50; Foreign $85. Single Copy $3; Back Issues $4.

Permission is granted to all ACDA members to reproduce articles from the *Choral Journal* for noncommercial, educational purposes only. Nonmembers wishing to reproduce articles may request permission by writing to ACDA. 545 Couch Drive, Oklahoma City, Oklahoma 73102. Telephone: 405/232-8161. All rights reserved.

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for July. Printed in the United States of America. Periodicals postage paid at Oklahoma City, Oklahoma, and additional mailing office. POSTMASTER: Send address changes to Choral Journal, 545 Couch Drive, Oklahoma City, Oklahoma 73102.

National Officers

President
Jo-Michael Scheibe
University of Southern California
scheibe@thornton.usc.edu

Vice-president
Jerry McCoy
University of North Texas
940-369-8389 (voice)
mccoy@music.unt.edu

President-elect
Karen Fulmer
253-927-6814 (VOICE)
kpfulmer1@comcast.net

National Treasurer
Jo Ann Miller
North Dakota State University
jo.miller@ndsu.edu

Executive Director
Tim Sharp
405-232-8161(voice)
sharp@acda.org

Central Division President
Tom Merrill
Xavier University
513-745-3135 (voice)
merrillt@xavier.edu

Eastern Division President
Bob Eaton
rpesing@gmail.com

North Central Division President
Aimee Beckmann-Collier
Drake University
515-271-2841 (voice)
aimee.beckmann-collier@drake.edu

Northwestern Division President
Solveig Holmquist
Western Oregon University
503-838-8437 (voice)
holmqus@wou.edu

Southern Division President
Tom Shelton
First Presbyterian Church
336-275-9398 (voice)
tshelton@fpcgreensboro.org

Southwestern Division President
Margie Camp
Young Voices of Colorado
303-797-7464 (voice)
margie@youngvoices.org

Western Division President
Kathryn Smith
Cosumnes River College
916-687-0545
kathrynsca@frontiernet.net

Industry Associate Representative
Alec Harris
GIA Publications Inc.
708-496-3800 (voice)

Chair, Past Presidents' Council
Hilary Apfelstadt
University of Toronto
416-978-0827 (voice)
Hilary.apfelstadt@utoronto.ca

National Past Presidents

† Archie Jones
† Elwood Keister
† Warner Imig
† J. Clark Rhodes
† Harold A. Decker
† Theron Kirk
† Charles C. Hirt
† Morris D. Hayes
Russell Mathis
† Walter S. Collins
H. Royce Saltzman
† Colleen Kirk
Maurice T. Casey
† Hugh Sanders
David O. Thorsen
Diana J. Leland
William B. Hatcher
John B. Haberlen
† Lynn Whitten
James A. Moore
Milburn Price
David Stutzenberger
Mitzi Groom
Michele Holt

FROM THE EXECUTIVE DIRECTOR



Tim Sharp

As promised in the May *Choral Journal,* I would like to continue to report progress and various developments toward the five priorities for ACDA outlined at the outset of this year. In May, I spoke to ACDA advancements in the area of education, communication, and research, and this month, I would like to speak to the ACDA priority of innovative conferences.

I am very pleased to point to thirteen conferences and festivals with educational components over the next year created for members of the American Choral Directors Association and with the choral leadership community in mind.

Beginning this month, we note the leadership of Julian Ackerley (ackerley@boyschorus.org), ACDA's Boyschoir Repertoire and Standards Chair, in his work in offering the International Boys and Men's Choral Festival. Boys and men's choirs and individual male singers from around the world will attend the eight-day festival that will be highlighted by public performances in Flagstaff, Mesa (Phoenix) and Tucson, Arizona.

Then, in January, our Repertoire and Standards leadership continues as they offer an immersion experience for children's choir leaders. This conference event is the Children's and Community Youth Choir Conductor's Retreat, January 14–15, 2012, hosted by ACDA, the Young Voices of Colorado, and Metro State College, Denver, CO <http://acda.org/repertoire/children%27s_choir>. R&S Chair Robyn Lana is coordinating this conference, the second of its kind under Robyn's leadership.

Following soon after this event for children's choir conductors, a Junior High/Middle School Conference, hosted by ACDA, the Cambiata Institute of America for Early Adolescent Vocal Music, and Booker T. Washington School for the Performing and Visual Arts, will be offered February 29, 2012, Dallas, TX, <http://acda.org/repertoire/jr_high_middle_school> and led by Jr. High/Middle School Choir R&S chair, Gretchen Harrison.

Coming in rapid succession throughout the months of February and March, 2012, are ACDA's signature Division Conferences. These events feature the best of choral performance, interest sessions, professional development, choral master classes, international events, professional networking, and industry trade show. In addition, I can promise innovation in many different areas including choral reading sessions, unique focus areas, incorporation of multi-media, immersion opportunities, and much more. Dates and locations for ACDA's 2012 Division Conferences are listed below, and details will continue to be posted both through the various Division Web sites, all located through www.acda.org/chapters and through individual ChoralNet ACDA Division Communities (www.choralnet.org):

Central Division, March 7- 10, 2012, Fort Wayne, Indiana

Eastern Division, Feb. 15 – 18, 2012, Providence, Rhode Island

North Central Division, Feb. 8 – 11, 2012, Madison, Wisconsin

Northwestern Division, March 15-18, 2012, Seattle, Washington

Southern Division, Feb. 29 – March 3, 2012, Winston-Salem, North Carolina

Southwestern Division, Feb. 29 – March 3, 2012, Dallas, Texas

Western Division, Feb. 29 – March 3, 2012. Reno, Nevada

Following the early spring Division Conferences, ACDA can look forward to

the summer events of June, July, and August, beginning with the Choral Composer's Forum, hosted by ACDA and Lehigh University, June 25-30, 2012. ACDA Brock Composer Steven Sametz originated this significant compositional incubator for promising choral composers, and continues to establish this unique and individualized opportunity.

The National Symposium on American Choral Music takes place in our nation's capitol on June 29–30, 2012, hosted by ACDA and the Library of Congress. This collaborative offering is the culmination of years of work and development by ACDA's Research and Publications Committee and the Music Division of the Library of Congress, led by the efforts of Committee Chair William Belan, and Committee member and former *Choral Journal* Editor, John Silantien. Through presentations, panels, and performances, attendees will explore and hear live performances of the choral works featured on the Library of Congress American Choral Music, 1870–1923 Web site. All our country's professional military choirs will be featured in performance and the Library of Congress Coolidge Auditorium, along with other stellar performing ensembles <http://acda.org/Call+for+Papers%3A+National+Symposium+on+American+Choral+Music>.

And to conclude this conference year cycle, we will come together in Cincinnati, Ohio, on July 4–14, 2012, for the World Choir Games, hosted by ACDA, the City of Cincinnati, and Interkultur <http://www.2012worldchoirgames.com/>. This international festival has been three years in the planning, and has involved the work of many ACDA leaders in the Cincinnati region and our National ACDA leadership. Over 400 choirs from around the world are anticipated at this celebration of world cultures and world choral music, and ACDA is proud to be at the heart of this planning.

It is exciting to look ahead to these opportunities for learning, challenge, and inspiration as we work together to advance priorities that will foster and promote the very best in choral education and choral performance throughout the United States.

Jim Sharp

The 12 Purposes of ACDA

• To foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants.

• To foster and promote the finest types of choral music to make these experiences possible.

• To foster and promote the organization and development of choral groups of all types in schools and colleges.

• To foster and promote the development of choral music in the church and synagogue.

• To foster and promote the organization and development of choral societies in cities and communities.

• To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.

• To foster and promote significant research in the field of choral music.

• To foster and encourage choral composition of superior quality.

• To foster and promote International exchange programs involving performing groups, conductors, and composers.

• To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.

• To cooperate with all organizations dedicated to the development of musical culture in America.

• To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

Executive Director's Log

What's on Tim's Daytimer?



August 2 - 10	World Choral Music Symposium Puerto Madryn, Argentina
August 6	IFCM General Assembly Puerto Madryn, Argentina
August 12 - 14	2013 Conference Preparations Dallas, Texas
September 15	ACDA Executive Committee Oklahoma City, Oklahoma
September 16 - 17	ACDA National Board Oklahoma City, Oklahoma

What's on Tim's Ipad?



Generation iY by Tim Elmore

Common as Air by Lewis Hyde

What's on Tim's Ipod ?



Bach Cantata # 79 *Gott der Herr ist Sonn und Schild*

Bach Cantata # 80 *Ein feste Burg ist unser Gott*

World Choir Initiatives

If you are contemplating international travel with your choir in 2012, consider China. IFCM is pleased to announce a new choral initiative called the 11th China International Choral Festival and IFCM World Choral Summit, to be held in Beijing July 15 – 22 July 2012. The festival will bring choirs from throughout the world who will be invited to participate in the competition. The ensembles will join five world-class choirs, and all will connect with their Chinese counterparts to highlight the importance of the choral art. In addition, choir leaders from 30 national and international choral organizations will be invited to the IFCM Summit, sharing ideas from their respective choral traditions. For more information, log on to IFCM.net.

National R&S Chairs

National Chair
Amy Johnston Blosser
Bexley High School
614/539-5262 (voice)
amy.blosser@bexleyschools.org

Boychoirs
Julian Ackerley
Tucson Arizona Boys Chorus
520/296-6277 (voice)
ackerley@boyschorus.org

Children and Youth Community Choirs
Robyn Lana
Cincinnati Children's Choir
513/556-0338 (voice)
lanarr@uc.edu

College and University Choirs
William McConnell
St. Andrews Presbyterian College
910/277-5262 (voice)
mcconnellwt@sapc.edu

Community Choirs
Ron Sayer
Marshall Community Chorus
660/831-5197 (voice)
ronsay@aol.com

Ethnic and Multicultural Perspectives
Sharon Davis Gratto
University of Dayton
973/229-3946 (voice)
grattosd@notes.udayton.edu

Junior High/Middle School
Gretchen Harrison
Frontier Trail Junior High
913/780-7210 (voice)
gharrison.jhms@gmail.com

Male Choirs
Ethan Sperry
Portland State University
Ethan.sperry@gmail.com

Music in Worship
Terre Johnson
Vestavia Hills Baptist Church
terre@vhbc.com

Senior High Choirs
To Be Filled

Show Choirs
Robert Lawrence
University of Central Missouri
rlawrence@ucmo.edu

Two-Year Colleges
Dianna Campbell
Seminole State College of Florida
407/708-2644 (voice)
campbelld@seminolestate.edu

Vocal Jazz
Kirk Marcy
Edmonds Community College
425/640-1651 (voice)
kmarcy@edcc.edu

Women's Choirs
Iris Levine
Vox Femina Los Angeles
ilevine@csupomona.edu

Youth and Student Activities
Joey Martin
Texas State University—San Marcos
joey.martin@txstate.edu

FROM THE PRESIDENT



Jo-Michael Scheibe

I am the most blessed person in the world, besides my supportive wife and children; I get to work daily at what I love—teaching and making music. I have been privileged to having been given the opportunity to learn from such individuals as Frank Pooler, Wesley Reed, James Vail, Morten Lauridsen, Rodney Eichenberger, and be connected with Howard Swan. In addition, I lived in Los Angeles at a time when Roger Wagner, Charles Hirt, Jane Hardester, and Paul Salamunovich were causing an explosion in the choral music world.

But, I am equally as fortunate because along the way, I have been taught by many of my students. They have forced me to think in new ways, bring new ideas into my classroom, and joined me in my quest to become a better musician and, in the process, a better teacher and conductor.

I continue to learn daily in my passionate pursuit for creativity and yet I struggle with the day-to-day business of administrating a choral program. As with each of you, I am refreshed when I walk into my rehearsal space. Even when I enter into that empty room, there is something about that blank slate that allows me to begin to define what it is that I wish to create in the coming semester or year. It is in that stillness that soon, music and text will combine and there will be the eager eyes, hearts, and minds of those who are there to learn. I am reminded that no one student is more important than another and in that classroom, we develop habits that will last a lifetime. Skills we teach in our rehearsal space, choral room or classroom, are the building blocks upon which many of our students have built their musical foundation. But, more importantly, it is in the classroom where they learn about life. It is about cooperation, collegiality, preparation, and transcending the music on the page to experience one of those "ah ha" moments as an individual and as an ensemble.

ACDA is quite similar to the choral laboratory. Again, I have learned from and am thankful to those who have preceded me in this journey. They include the members of your ACDA Executive Council: Jerry McCoy, Hilary Aplfelstadt, Michele Holt, Karen Fulmer, and former Council member Mitzi Groom. We are devoted to the choral arts as passionately as you are; we attempt to serve every member in ACDA, not just one individual's or a constituency's particular perspective. In our ever changing and smaller world, it becomes more difficult to keep a focus on an overall balance in our approach. We have constituencies pulling at the organization in all directions, but central to our mission is a much broader approach to the needs of the organization.

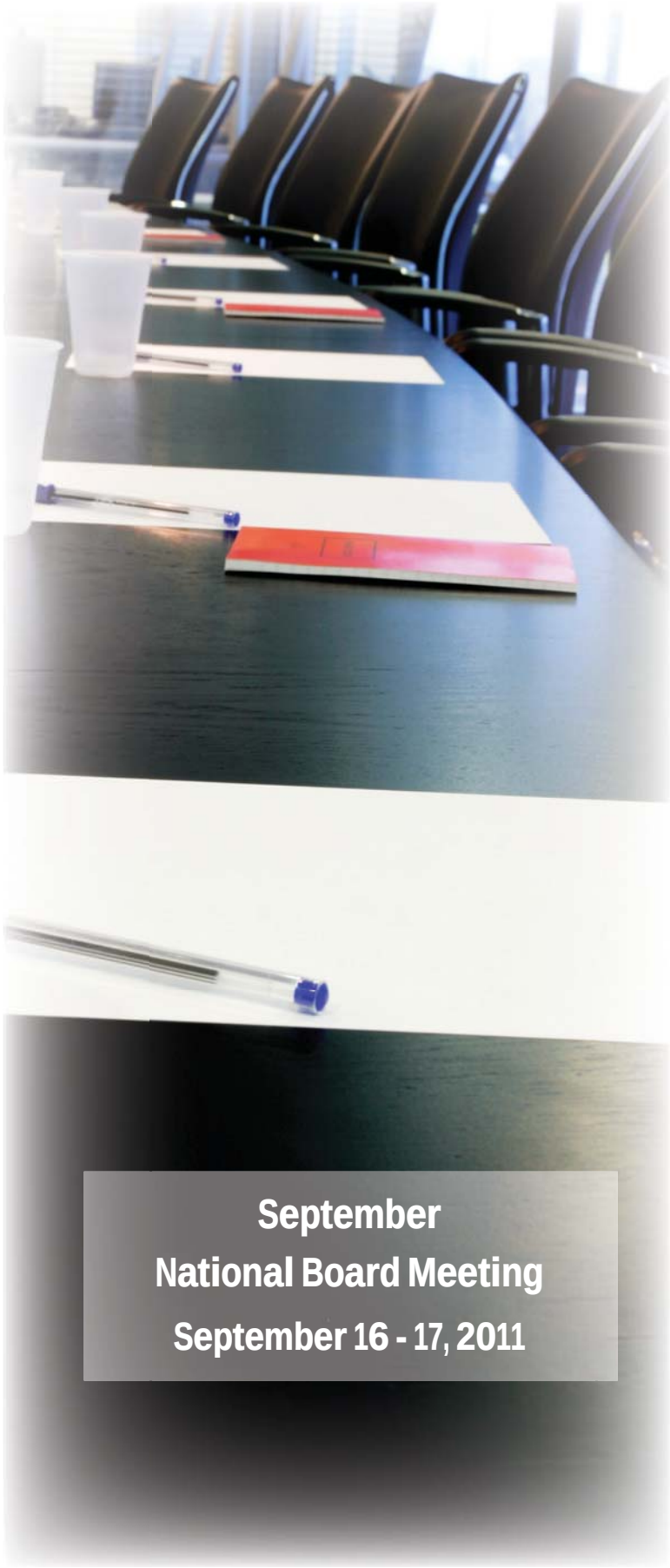
One of the greatest gifts and opportunities we have is to serve others in our profession. We all attempt to teach our students and singers that to give back is paramount to building a lifetime of continued growth. I know I have gotten far more from ACDA than I have given, and I am amazed by those who so willingly and graciously said yes to helping plan the 2011 Conference in Chicago, knowing how much work it would add to their already overloaded schedules. They include: Bill Mayclin, Lin Warren, Edie Copley, Marjorie Camp, Nick Strimple, John Ferguson, Clayton Parr, Brent Ballweg,

and Stan McGill; our important ACDA national staff member Craig Gregory; the former host of students, Marcy Spencer, John Warren, Matthew Tresler, and current students Coreen Duffy and Lesley Leighton. These individuals, combined with fourteen national repertoire and standards chairs, were involved in every step of the planning process. Together with our national office, this event involved 100 volunteers who worked with me to see the conference unfold in such a way as to honor what each of you does in the classroom and choral rehearsal space on a weekly basis. Behind the scenes were other countless volunteers, including student workers and a host of individuals recruited to help with everything from ushering to helping man booths in the exhibit halls. Perhaps one of our biggest milestones at this conference was also a peek into the future of ACDA, with 1,200 student members who attended our national conference. Good news indeed.

Hilary, Jerry, and Michele's guidance along the way helped us shape this conference and thus allowed us—while beginning with a blank slate—to learn from the past and envision the future. Conference planning is but a small part of our responsibilities. With Tim Sharp's steady guidance and with a host of other volunteers, we are an ever-evolving organization, steeped in past traditions yet adjusting not only to technology changes, but also looking to the future of this organization through strategic planning, currently led by your president–elect, Karen Fulmer.

I'd like to thank each and every one of you for what you do daily in your musical and teaching endeavors. We have the ability to create something quite extraordinary by continuing to give to the educational and worship communities and, more importantly, to the individuals we serve. I look forward to continuing my service and hope that if you have any questions or comments you will feel free to e-mail me at scheibe@thornton.usc.edu.

Jo-Michael Scheibe



Editorial Board

Editor

Carroll Gonzo
University of St.Thomas
651-962-5832 (voice)
<CLGONZO@STTHOMAS.EDU>

Managing Editor

Ron Granger
ACDA National Office
405-232-8161 (voice)
<RGRANGER@ACDA.ORG>

Editorial Associate

David Stocker
281-291-8194 (voice)
<DSTOCKER@ASU.EDU>

Board Members

Hilary Apfelstadt
University of Toronto
416-978-0827 (voice)
Hilary.apfelstadt@utoronto.ca

Terry Barham
Emporia State University
620-341-5436 (voice)
<TBARHAM@EMPORIA.EDU>

Kristina Boerger
Carroll University
262-524-7183
<KBOERGER@CARROLLU.EDU>

Philip Copeland
Samford University
205-588-4794
philip.copeland@gmail.com

J. Michele Edwards
651-699-1077 (voice)
EDWARDS@MACALESTER.EDU

Lynne Gackle
Baylor University
254-710-3654 (voice)
lynne_gackle@baylor.edu

Sharon A. Hansen
University of Wisconsin—Milwaukee
414-229-4595 (voice)
sahansen@uwm.edu

Paul Laprade
Rock Valley College
815-921-3347 (voice)
p.laprade@rockvalleycollege.edu

Edward Lundergan
SUNY-New Paltz
845/257-2715 (voice)
<LUNDERGE@NEWPALTZ.EDU>

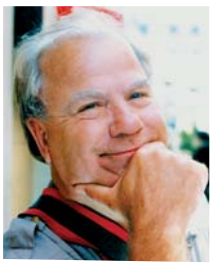
Ann R. Small
Stetson University
386-822-8976
<ASMALL@STETSON.EDU>

Magen Solomon
University of Southern California
213-740-3225
<MAGENSOL@USC.EDU>

Richard Stanislaw
Ocean City Tabernacle
609-399-1915 (voice)
rstanislaw@octabernacle.org

Stephen Town
Northwest Missouri State University
660/562-1795 (voice)
<STOWN@NWMISSOURI.EDU>

FROM THE EDITOR



Carroll Gonzo

In This Issue

Jennifer Adam presents an impressive analysis of William Averitt's *Passion of Our Lord Jesus Christ According to St. Mathew.* Adam avers that Averitt's *Passion* distinguishes itself as an identifiably American passion. Averitt has composed a passion that incorporates a confluence of folk melodies and contemporary harmonies. Divided into twelve scenes, the passion draws from a twelve-tone row that outlines both the tonal centricity and the internal harmonic structure for each scene. Adam offers the reader an explication of the forces needed to mount a performance of this passion. Her analysis begins by examining the work's two primary elements: the scenes and the hymn settings, which are accompanied by abundant figures and tables. Her article concludes with some historical context and, in particular, the similarities between Averitt's *Passion* and that of J. S. Bach's.

Rachmaninov's masterpiece, the *All-Night Vigil,* is well known throughout the choral world and it is a thrill to conduct; and an aesthetic experience of the highest order to sing; and for the audience to hear. Lance Morrow explains that the composer uses texture as a way of compositionally formatting the sections of the movements. Moreover, in accordance with strict rules set forth by the Orthodox Church, the Nunc Dimittis requires composers to base the melody on Kievan chant, a simplified Ukrainian variant of Znamenny chant. Following an analysis of the relationship between form and texture, cadential figures, accompanying voices, use of step-wise descent, harmonic relationships, and climatic sections, Morrow ventures the following conclusion. The composer's shifting relationships among the voices, his tight control and integration of motivic material, and his lateral harmonic reinforcements of a central pitch characterize what is good reason why this composition is one of the best-known choral works of the twentieth century.

Composer Matthew Harris is the focus of Petzet's article. Specifically, Petzet examines four songs by Harris: "Who is Silvia?," "Sigh No More, Ladies," "When Daffodils Begin to Peer," and "When That I Was a Little Tiny Boy." According to Petzet, Matthew Harris's songs represent a perfect blend of the raw and the refined, and the popular and the academic. These songs embrace multifarious styles, including blues, country, doowop, and folk. Harris wrote 18 songs based on songs from Shakespeare's plays. Petzet observes that some of these pieces owe more to American popular music styles, others are written in a choral style that employs more traditional part-writing, and others lie in between. The four songs chosen for this article receive textual and musical analysis, together with discussions about the integration of text and music. Shakespeare invented hundreds of thousands of words that appeared in his plays, many of which are still in use today. As an aid to the reader, this article contains definitions of words such as "heigh," "pugging," "tirra-lirra. "leafy" etc. that are not generally found in today's converse.

Carroll Gonzo



LETTERS TO THE EDITOR

Dear Carroll,

I want to compliment you on the incredibly wonderful and professional job you consistently do as the editor of the ACDA *Choral Journal.* The organization of material and substance of content are always tops, and of value to all who take the time to read it. Through the years you have been absolutely amazing in keeping the standards so high. Bravo to you!

In particular, I'd like to compliment and thank Richard Stanislaw, editor, and Terre Johnson, writer, for the beautifully written, and articulately expressed piece titled "Unlikely singing," in the May 2011 issue (page 63). It speaks so eloquently about songs whose significant words express the deepest thoughts of the soul, in the life-changing events that happened to so many millions of people down though the ages—whether that be the disaster in Haiti, the concentration camps of the Nazis, to the slavery in our own country and around the world. As Terre Johnson so effectively closed the brief article, "The purpose of singing is not to set words to music. It is to take up where the words leave off, delving deeper into the human experience and our need to express it".

All in all, a heavy reminder for us to:

1.) Select music (as a part of our total repertoire) in which the words carry the potential of deep meaning and substance,

2.) articulate them so they are completely understood by the listener, and

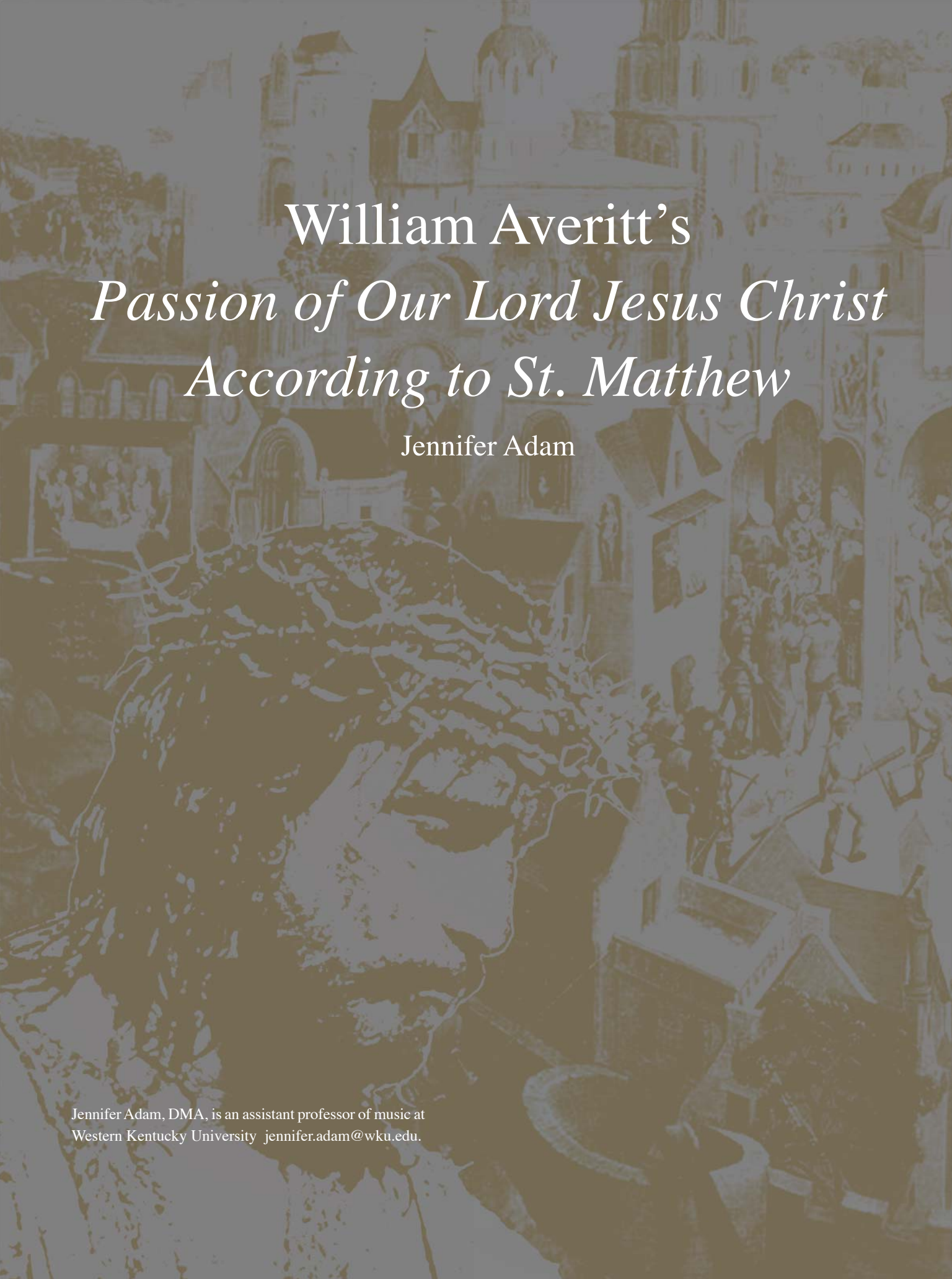
3.) deliver them with honest expression, personal meaning, and deep passion—with the goal of making a very definite impact on the life of the listener (and, of course, the singer).

All of which is surely the basic reason for the existence of the arts.

Thank you Carroll, Richard and Terre, for adding beauty, intelligence and soulful substance to our summer thinking. And thank you, ACDA, for being there for us for so many decades!

Don Neuen,
Professor of Music/Conducting, UCLA





William Averitt's *Passion of Our Lord Jesus Christ According to St. Matthew*

Jennifer Adam

Jennifer Adam, DMA, is an assistant professor of music at Western Kentucky University jennifer.adam@wku.edu.

Introduction

Although gospel texts about the Passion of Christ have inspired a bounty of choral masterpieces, William Averitt's (b. 1948) *The Passion of Our Lord Jesus Christ According to St. Matthew*[1] (1997, revised 2009) distinguishes itself as an identifiably American passion. A professor of music in composition at Shenandoah Conservatory in Winchester, VA, since 1973, Averitt set out to compose a passion that would incorporate a confluence of folk melodies and contemporary harmonies. Divided into twelve scenes, the *Passion* draws from a twelve-tone row that outlines both the tonal centricity and the internal harmonic structure for each scene. Supplementing each scene is a companion shape-note hymn included for its role as an early American Christian folk melody. Recently performed at the 2010 Southern Division Conference in Memphis, Averitt's *St. Matthew Passion* deserves further consideration as a major contribution to the choral/orchestral repertoire.

Forces

Performing the *St. Matthew Passion* requires fairly large performing forces. Averitt's orchestra omits brass but includes three flutes, two oboes who double on English horns, a bass clarinet, two bassoons, three percussionists, a keyboardist to play both piano and celeste, and the full complement of string players. The choral forces involve the primary mixed choir and a secondary ensemble of women's voices. The mixed choir frequently splits into eight parts balanced against the full orchestra, while the women's choir divides into three parts. The major roles of the Evangelist (tenor), Jesus (bass), and a non-narrative soprano require professional solo vocalists. Eight minor roles—including Caiaphas (tenor), Judas (bass), Peter (tenor), Pilate (bass), two false witnesses (tenor and baritone), and two maids (soprano and mezzo-soprano)—can be covered by choir members.

Scenes

Averitt's *St. Matthew Passion* contains two primary elements: the scenes and the hymn settings. The composer bases pitch material in the scenes on his tone row, shown in Figure 1.

Averitt uses these tones in row order as the basis of each of the twelve scenes, where each provides a different tonal center. Rather than establishing any major or minor tonality, these tonal centers reinforce a chromatic pitch centricity based on a succession of chords with non-traditional resolutions.

The *Passion* divides into two parts, each part beginning with a prologue (Table 1). While the outer movements of each part are based in D, the tone row determines the pitch center of the remaining scenes. For generating the pitch material in each scene, Averitt builds a series of chords on these tonal centers (Figure 2).

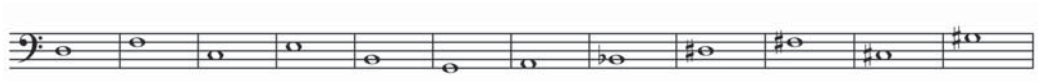


Figure 1. William Averitt, *St. Matthew Passion,* Twelve-Tone Row

Table 1

Scenes, Hymns, and Their Tonal Centers in Averitt's *St. Matthew Passion*

Part 1		Tonal Center
	Prologue	D
Scene 1	The Last Supper	F
Hymn	"Supplication"	
Scene 2	The Mount of Olives (includes hymn "Resignation")	C
Hymn	"Limehouse"	
Scene 3	Gethsemane	E
Hymn	"Detroit"	
Scene 4	Jesus' Arrest	B
Hymn	"Vernon"	
Scene 5	Jesus Before Caiaphas	G
Hymn	"Restoration"	
Scene 6	Peter's Denial	A
Hymn	"Liberty Hall"	
Scene 7	Judas' Suicide	D
Hymn	"Voice of Warning"	
Part 2		**Tonal Center**
	Prologue (using the hymn "Fulfillment")	D
Scene 8	Jesus Before Pilate	B♭
Hymn	"Salisbury"	
Scene 9	The Crown of Thorns	D♯
Hymn	"Windham"	
Scene 10	The Crucifixion	F♯
Hymn	"Wondrous Love"	
Scene 11	The Earthquake	C♯
Hymn	"Kedron"	
Scene 12	The Burial	G♯
Hymn	"Deal Gently with Thy Servants, Lord"	D

These twelve chords serve as the harmonic foundation for each movement. As seen in the piano reduction of the first prologue, Averitt's use of the succession, when not strictly linear, is sequentially additive (Figure 3).

The scene unfolds by moving through the complete succession numerous times, always concluding by resolving from chord 12 back to chord 1. With each new scene, the succession transposes intact, centering on the next tone in the original row. Scene 2, "The Mount of Olives," shows the chords transposed to a pitch center of C (Figure 4).

In this same scene, there is one verse of the Gospel text that provides Averitt with the opportunity to make an almost complete, straightforward setting of the twelve chords with a resolution to chord 1. Peter's thirteen-syllable assertion that he would never deny Jesus, "Though I should die with thee, yet will I not deny thee," makes the most direct statement of the harmonic succession in the *Passion.* However,

the statement proves to be incomplete, with the chord on the word "not" interrupting the succession by restating chord 5 in place of chord 10 (Figure 5).

In addition to the sonorities Averitt establishes on the twelve-tone succession, he creates for each chord two alternate pitches a tritone above the lower two original pitches; the sole exception is provided by chord six, whose alternate notes are offset from the lower notes by a minor second (Figure 6).

The scene "Jesus before Caiaphas" features these alternate tones prominently. Using these tones produces a variety of dissonant harmonies that highlight tritones and minor seconds, thus intensifying the emotional affect of the pitch content. In the opening piano part of this scene, where the chords function melodically, these tritone and minor-second relationships—along with the metrical disruption of the offset bass rhythms—create an unsettled and agitated feeling (Figure 7).

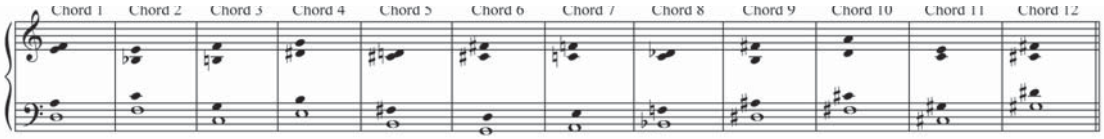


Figure 2. William Averitt, *St. Matthew Passion,* Harmonic Succession, Centered on D

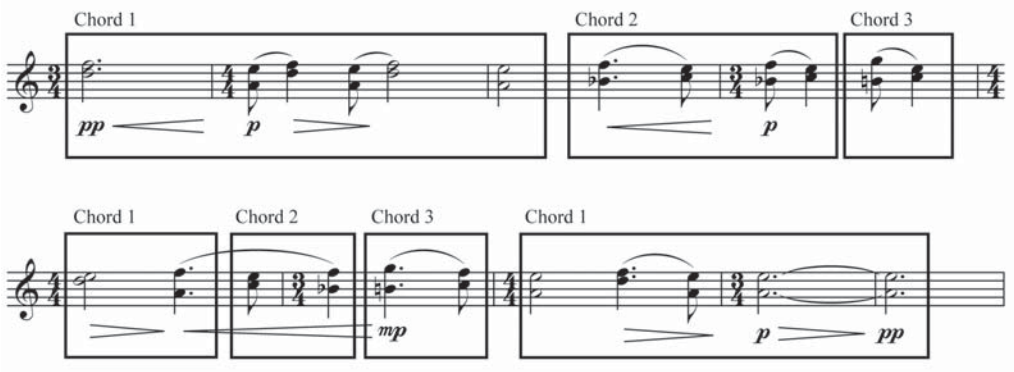


Figure 3. William Averitt, *St. Matthew Passion,* mm. 1 – 9.
Reduction of Opening Prologue with Chord Analysis

© Copyright by William Averitt. Used by permission.

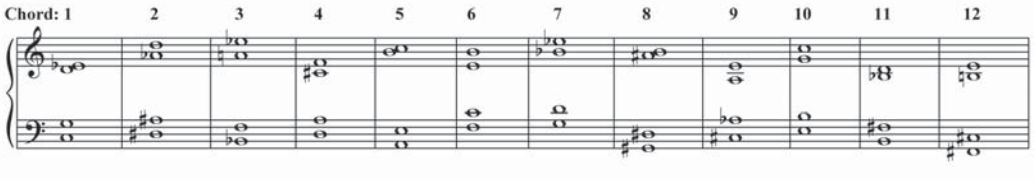


Figure 4. William Averitt, *St. Matthew Passion,* Harmonic Succession, Centered on C

National Leadership Conference
June 6 - 10, 2012



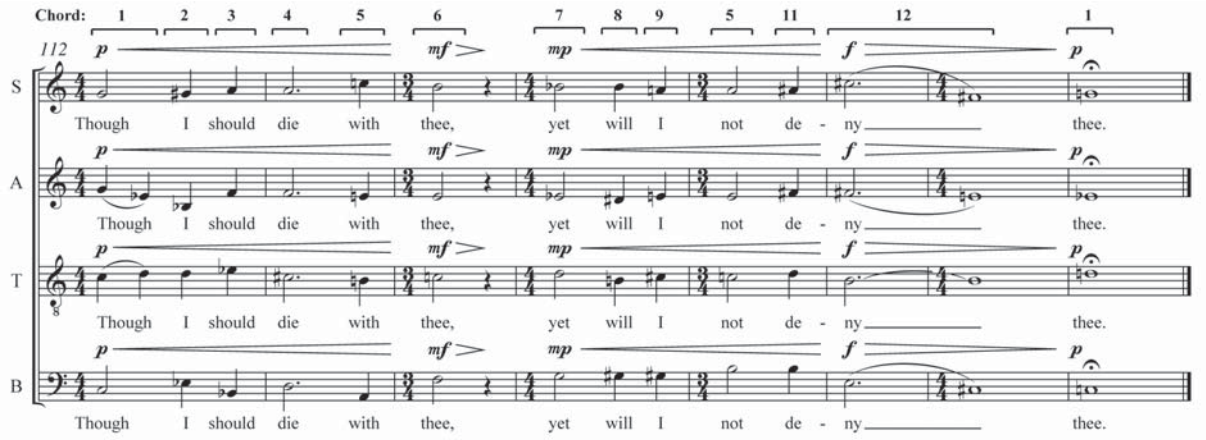


Figure 5. William Averitt, *St. Matthew Passion,* "The Mount of Olives," mm. 112 – 119. Choral Parts with Chords Analysis

© Copyright by William Averitt. Used by permission.

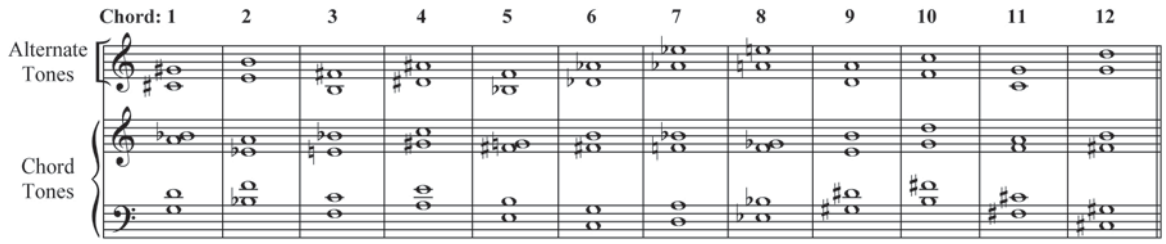


Figure 6. William Averitt, *St. Matthew Passion,* Harmonic Succession, Centered on G with Alternate Tones

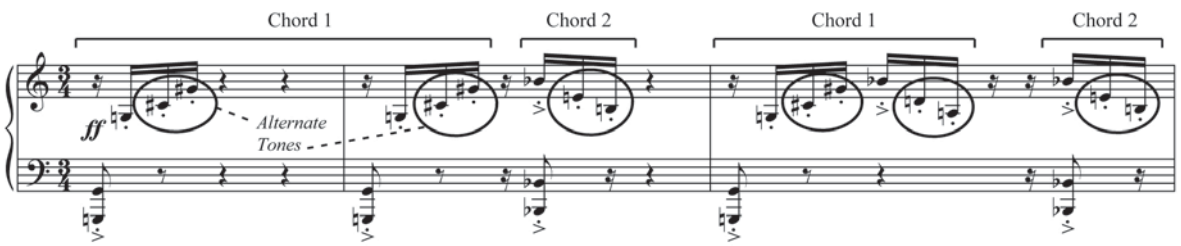


Figure 7. William Averitt, *St. Matthew Passion,* "Jesus Before Caiaphas," Piano, mm. 1 – 3.

© Copyright by William Averitt. Used by permission.

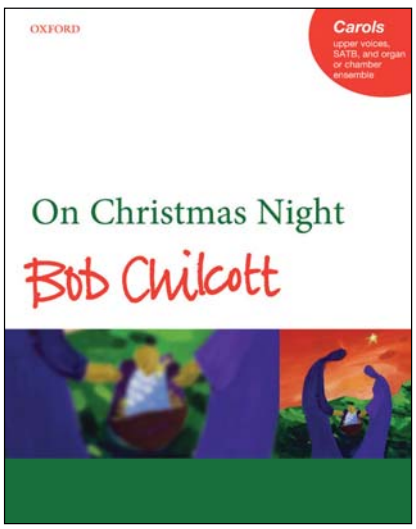
Hymn Settings

Following each scene is an adapted shape-note hymn that serves as a choral commentary on the preceding portion of the story. Averitt selected his hymns from the shape-note collections *Harmonia Sacra, The Sacred Harp,* and *The American Vocalist* (Table 2).

Of the fourteen hymns included in the *Passion,* twelve follow the scenes with which they are paired, one ("Resignation") is incorporated within the "Mount of Olives" scene, and one ("Fulfillment") stands alone as the prologue for the second half of the *Passion*

Table 2
Hymns used in Averitt's *St. Matthew Passion* and their sources

Sacred Harp	*Harmonia Sacra*	*American Vocalist*
"Detroit"	"Supplication"	"Deal Gently with Thy Servants, Lord"
"Vernon"	"Resignation"	
"Restoration"	"Limehouse"	
"Fulfillment"	"Liberty Hall"	
"Windham"	"Voice of Warning"	
"Wondrous Love"	"Salisbury"	
"Kedron"		



978-0-19-337560-4 $10.95

An accompaniment for chamber ensemble (flute, oboe, percussion, harp, and organ) is available on rental.

Bob Chilcott

OXFORD

On Christmas Night **NEW**

A musical celebration of the Christmas story, presented as a sequence of eight original carols for upper voices, SATB, and organ or chamber ensemble.

- An impressive array of styles and moods–from comforting and reflective to jubilant and folksy
- Suitable for liturgical or concert use
- Optional readings suggested by the composer
- Each carol can also be performed as a stand-alone item
- A versatile and enchanting addition to the Christmas choral repertory

This is the truth (I)
Adam lay ybounden
A spotless Rose
The Cherry Tree Carol
O little town
Sweet was the song
Rejoice and be merry
This is the truth (II)

Available from music stores or direct from Oxford's distributor C. F. Peters Corporation. Phone 718 416 7800, or email sales.us@editionpeters.com

For information about renting instrumental accompaniments contact the C. F. Peters Rental Library, phone 718 416 7821 or email rentals.us@editionpeters.com

www.editionpeters.com

Table 3
Performance Forces for Each Hymn

Hymn	Voicing	Orchestration
"Supplication"	choir 1	strings, double reeds
"Resignation"	choir 1 (TB only)	solo viola, violas, cellos, bass clarinet, bassoons
"Limehouse"	choir 1	strings
"Detroit"	choir 1	none (unaccompanied)
"Vernon"	choir 1	strings, all winds, percussion 1
"Restoration"	choir 1 and 2	strings
"Liberty Hall"	soprano solo, choir 1	strings, flute 1
"Voice of Warning"	soprano solo, choir 1 and 2	strings, all winds, all percussion
"Fulfillment"	choir 1	strings, all winds, all percussion
"Salisbury"	choir 2	cello solo, violas, cellos and basses
"Windham"	choir 1	strings, all winds, percussion 1
"Wondrous Love"	soprano solo, choir 1 (TB only)	strings
"Kedron"	choir 1	strings, flutes, oboes, bassoons, percussion 1
"Deal Gently"	choir 1	none (unaccompanied)

(Table 1). The texts of these hymns either reflect the emotions of their preceding scenes or deliver warnings for the listener to heed the meaning of the story. Chosen for the relevance of their texts, most of the hymns are in minor, which provides the opportunity to create a significant contrast with the concluding, major-mode hymn, "Deal Gently." Retaining the original melodies, Averitt modally and harmonically adapts their harmonizations, primarily through lowering leading tones. Table 3 shows the varied instrumental and choral textures of Averitt's settings.

"Limehouse" offers an opportunity to examine Averitt's creativity in adapting his chosen tunes. In the original harmonization (Figure 8)—as with all traditional shape-note hymns—the tenor part carries the melody. Any dissonances in the original hymns were created by using passing and neighbor tones, frequently on the off-beat or on weak beats.

Averitt moves the melody to

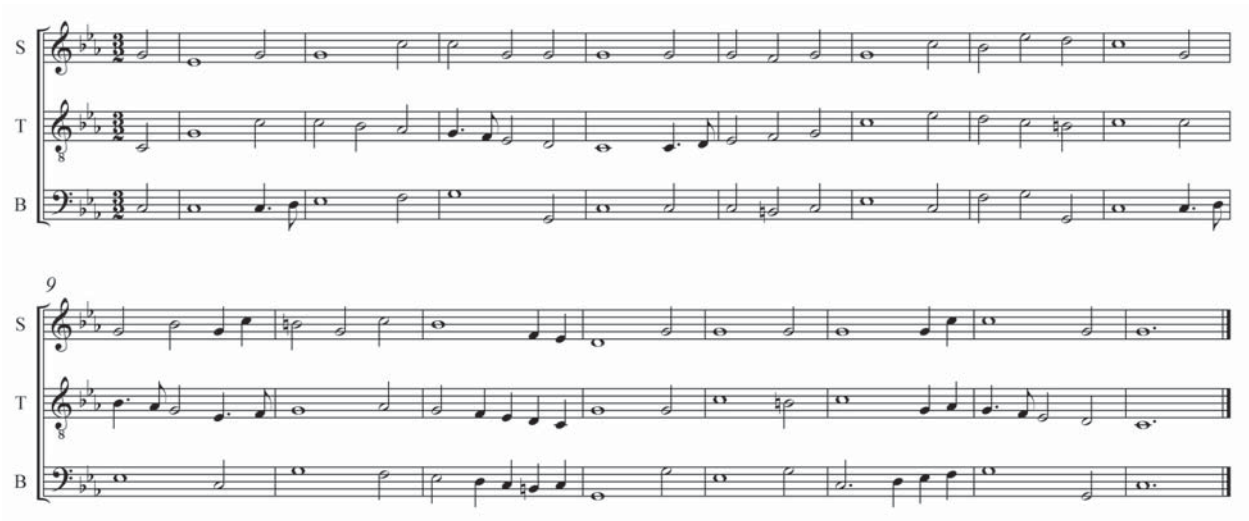


Figure 8. "Limehouse," Original harmonization from *Harmonia Sacra,* mm. 1 – 16.

the soprano part and abandons primarily tertian harmony for pandiatonicism, with most seconds prepared through pedal tones and step-wise motion within the diatonic scale (Figure 9). Applying this harmonic language to all the hymns modernizes them without nearly approaching the dissonance of the scenes in the work, thereby preserving their identification as songs of the common folk.

In the second stanza of "Limehouse," we see Averitt making a variety of creative uses of the preexisting melody. The stanza begins with the text "Where is the shadow of that Rock…." To reflect this thought, Averitt inverts the melody, as a shadow emulates the original object. At two points, he tonally adjusts the inversion to retain C as the tonal center (Figure 10).

Averitt then constructs an instrumental bass line by changing the rhythm of third phrase ("Fain…"). He also reverses the final two notes of the phrase—pitches 13 and 14—to create a cadential ending (Figures

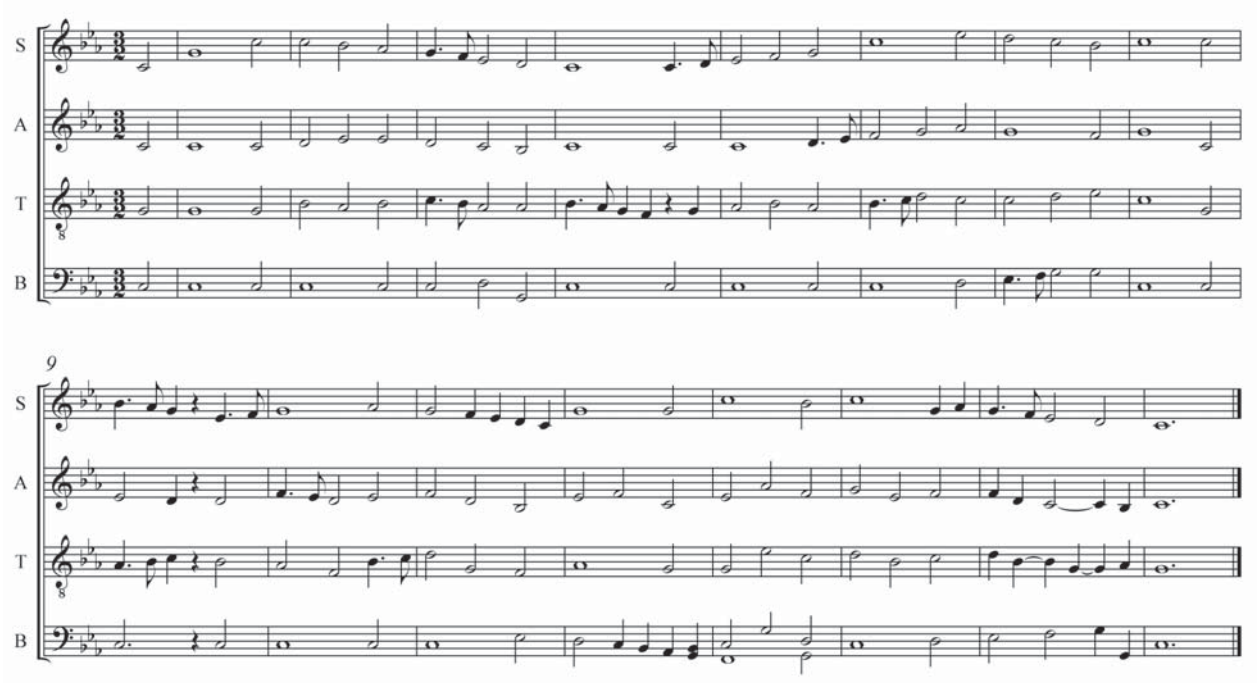


Figure 9. "Limehouse," Averitt harmonization, mm. 1 – 16.

© Copyright by William Averitt. Used by permission.

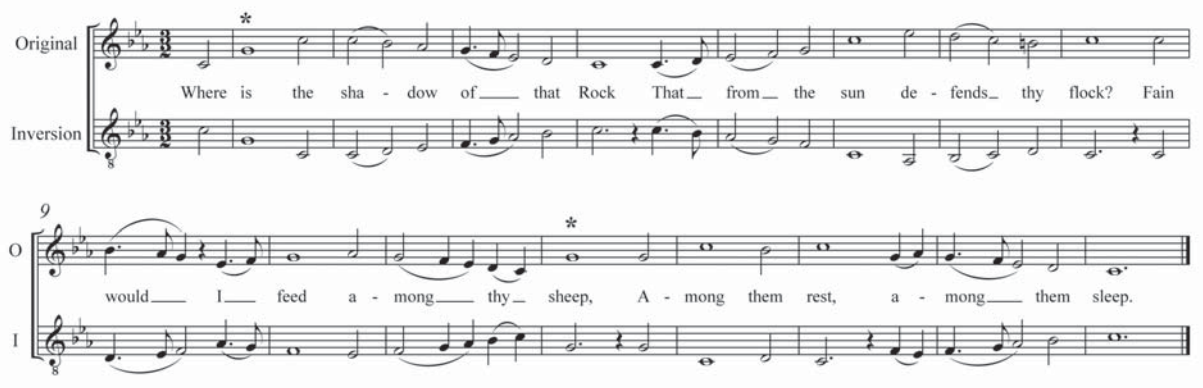


Figure 10. "Limehouse," Melody with tonally adapted inversion, mm. 1 – 16.

© Copyright by William Averitt. Used by permission.

11 and 12).

Averitt uses this bass line as the ground for a modified passacaglia underlining the inverted melody. The modification of the passacaglia occurs under the second phrase of the stanza, after which the bass line reverts to the ground for the third and fourth phrases (Figure 13).

Averitt uses quotations within paired scenes to foreshadow five hymns in the work. *The Passion*'s most familiar hymn, "Wondrous Love" (Figure 14), provides a strong example. Quoted throughout "The Crucifixion," this tune symbolizes the ultimate act of love that redeems the sins of all humanity.

Each quotation in "The Crucifixion" occurs at a point in the narrative that requires a great deal of patience and love from Jesus. The oboe plays the first occurrence in the introduction, when Jesus is carrying the cross to Golgotha (Figure 15).

Subsequent statements of Wonderous Love occur at three other points: at the reading of the plaque placed above Jesus (Figure 16); af-

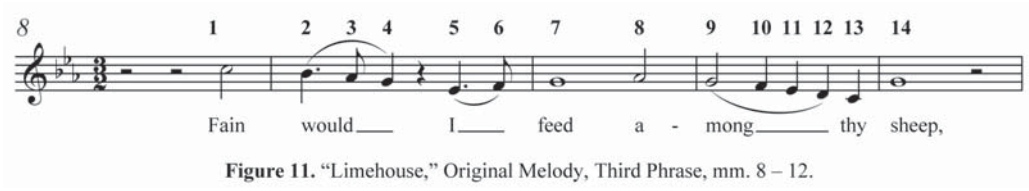


Figure 11. "Limehouse," Original Melody, Third Phrase, mm. 8 – 12.

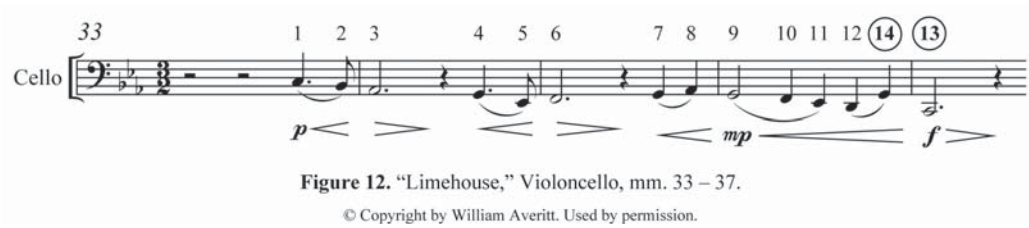


Figure 12. "Limehouse," Violoncello, mm. 33 – 37.

© Copyright by William Averitt. Used by permission.

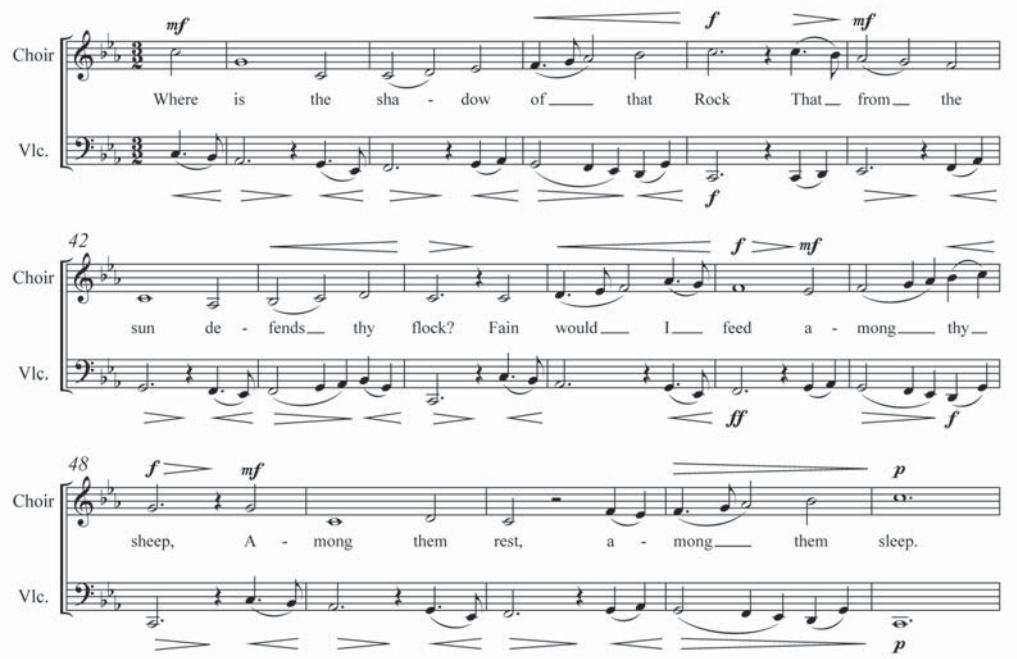


Figure 13. "Limehouse," Unison Choir and Cello, mm. 37 – 53.

© Copyright by William Averitt. Used by permission.

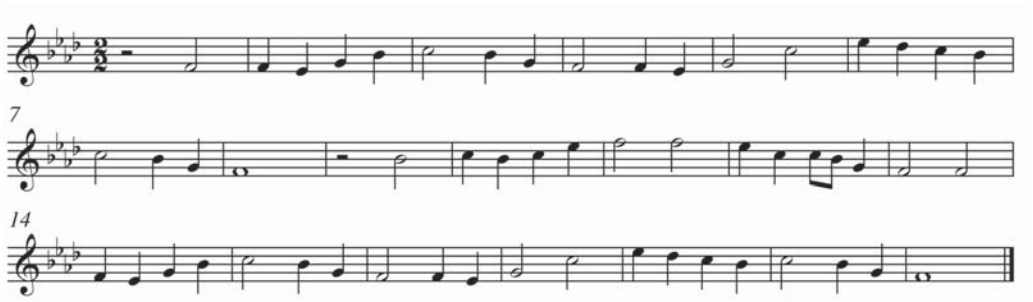


Figure 14. "Wondrous Love," Original Melody, mm. 1 – 20.

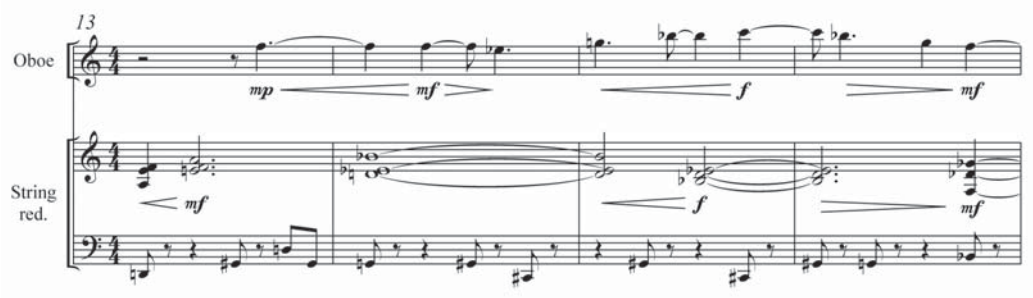


Figure 15. William Averitt, *St. Matthew Passion,* "The Crucifixion," mm. 13 – 16.

© Copyright by William Averitt. Used by permission.

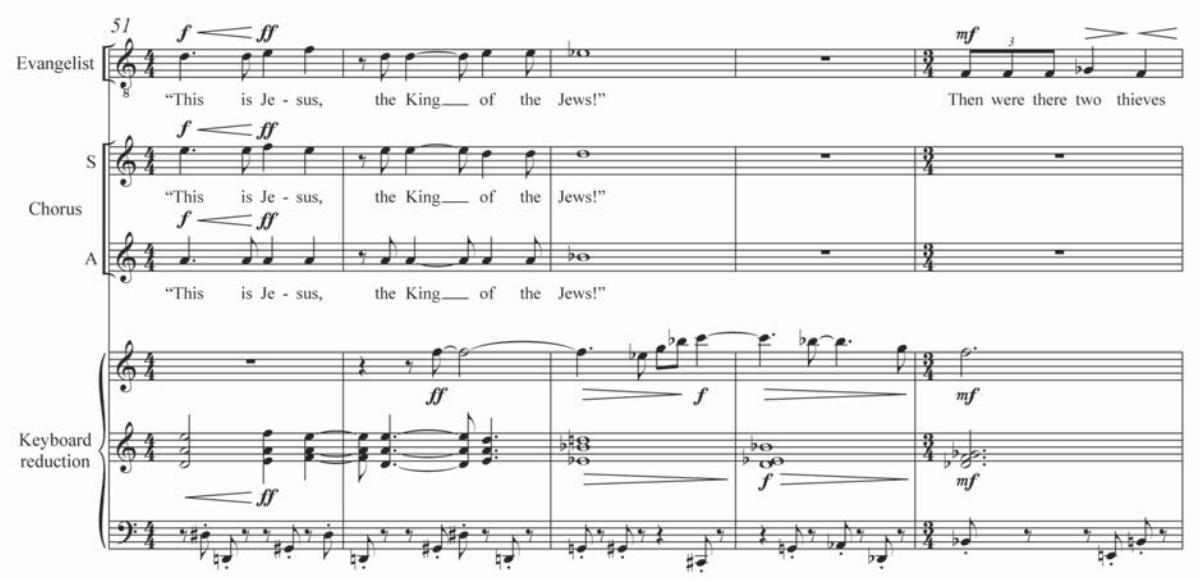


Figure 16. William Averitt, *St. Matthew Passion,* "The Crucifixion," mm. 51 – 55.
Evangelist, Chorus, and Keyboard reduction

© Copyright by William Averitt. Used by permission.

ter the crowd mocks him by challenging him to beg God's deliverance from the cross; and, finally, as Jesus makes his last cry and dies. When combined, these quotes constitute a complete statement of the original hymn melody.

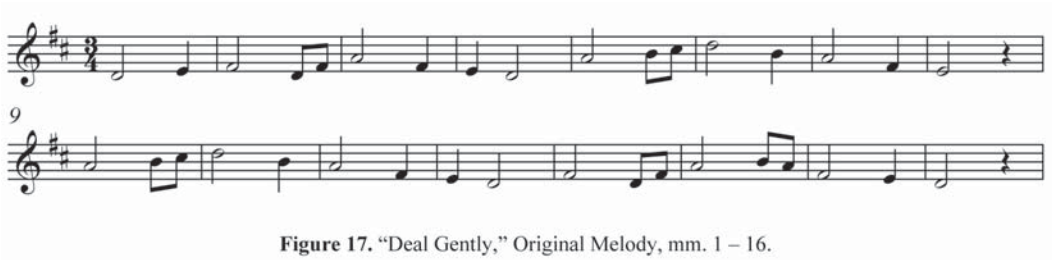


Figure 17. "Deal Gently," Original Melody, mm. 1 – 16.

The somber final scene, "The Burial," precedes the hymn "Deal Gently" (Figure 17), which—as one of the work's two hymns in a major mode—concludes the *Passion* with a suggestion of optimism. In another contrast to the typical scene and hymn pairing, Averitt overlaps this scene into the hymn, which then appears in its original harmonization. After the narrator has sung his final phrase of the scene, the orchestral texture continues, carrying remnants of the scene's pitch center and tritone harmonies on G-sharp and D. As the G sharps fall away, the orchestra settles into the work's tonic—D—accompanied by the celesta and bells in overlapping statements of the impending shape-note hymn (Figures 18 and 19).



Some Historical Context

One cannot regard any Matthew passion setting can be regarded outside the legacy of Bach's crowning achievement of 1727, which is not only the gold standard of the genre but is also one of the greatest works in the Western concert canon. Remembering the Bach Passion, we see that although Averitt's use of shape-note hymns is unique—in particular, it is in spirit a contemporary and local expression of the same function fulfilled by Bach's chorales. Whereas only the hired cho-

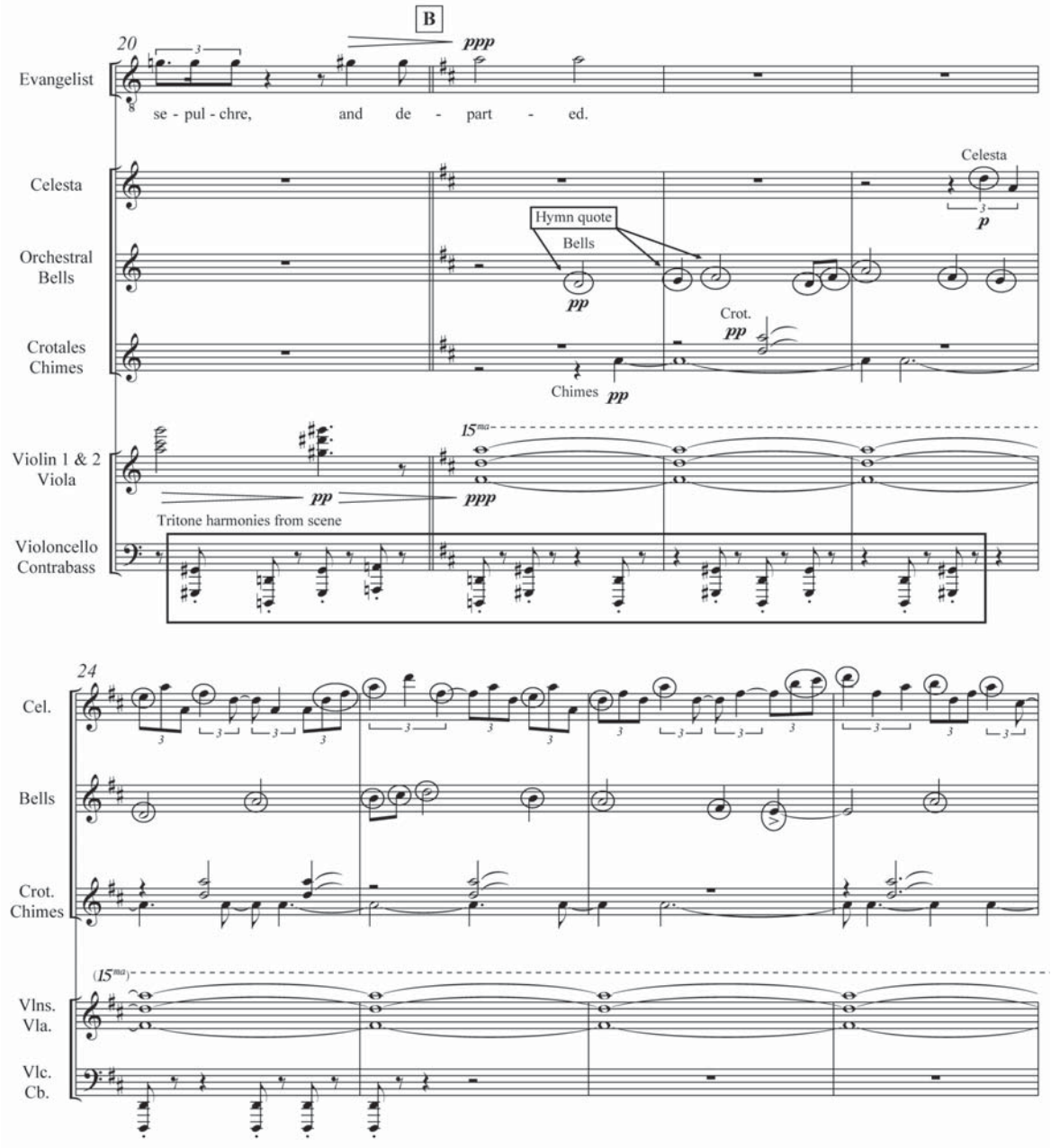


Figure 18. William Averitt, *St. Matthew Passion,* "The Burial," mm. 20 – 27.

© Copyright by William Averitt. Used by permission.

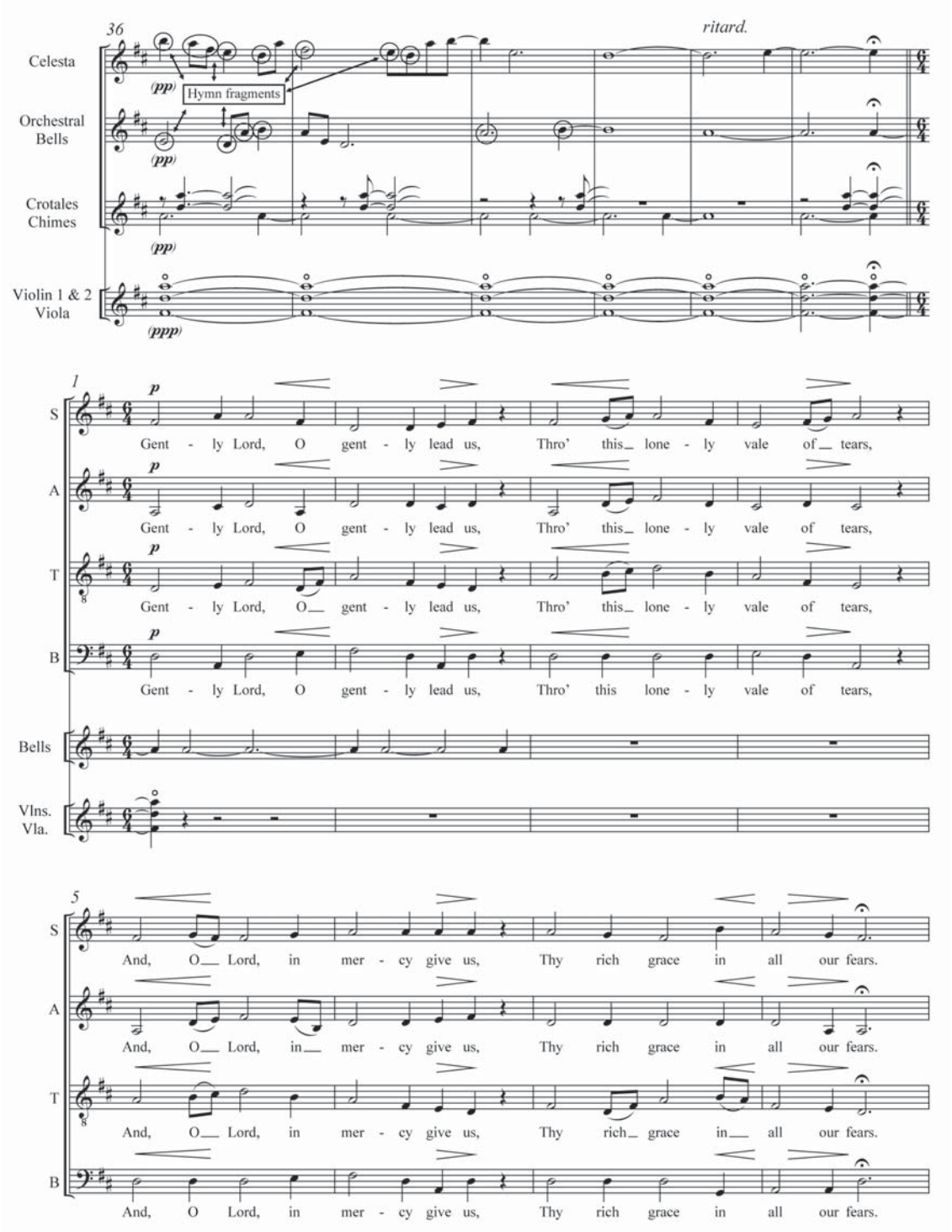


Figure 19. William Averitt, *St. Matthew Passion,* "The Burial," mm. 36 – 41 into "Deal Gently," mm. 1 – 8.

© Copyright by William Averitt. Used by permission.

risters sang the "higher" liturgical music, the common German Lutherans sang these popular tunes, strategically inserted into the *Passion* to inspire the congregants' active reflection on the lessons of the unfolding story. Indeed, the congregation was expected to join in singing the chorales, whose texts thrust their singers into the drama with their first-person pronouns ("Ich/mich" "wir/uns"). Shape-note hymnody is a similarly participatory form. Popularized circa 1800 in social-religious community meetings of the rural United States east of the Mississippi, it is practiced nationwide today in large, regional gatherings open to any aficionados of the style. As with Bach, Averitt has imbued his *Passion* with melodies that are culturally relevant and accessible to his intended audience members.

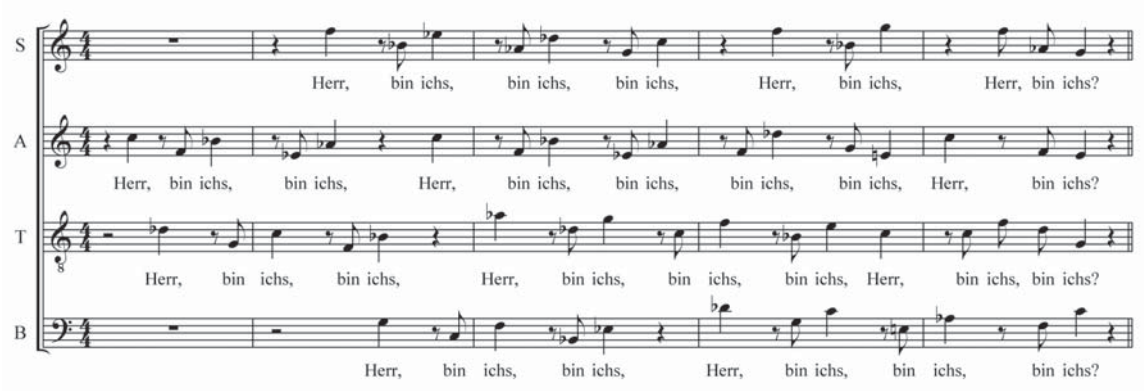


Figure 20. J. S. Bach, *St. Matthew Passion,* Chorus 9e, Vocal Parts, mm. 1 – 5.

Putting aside this general comparison of the use of preexisting melody in the Passions of Bach and Averitt, one finer point invites discussion. The book of Matthew is the only Gospel in which at the Last Supper Judas asks—separately from the musings of the remaining eleven disciples—whether it is he who will betray Jesus. When Bach wrote his *St. Matthew Passion,* he wrote only eleven complete statements of *Herr, bin ichs?*—"Lord, is it I?" (Figure 20).

Averitt also devises musical means to leave Judas symbolically out of the question. From the entrance of the Evangelist through the choir's iterations of "Lord, is it I?" (Figure 21) until after Jesus has responded to Judas's question, all pitch classes are present except for one: A♯/B♭. This exclusion of one note from a system of twelve represents Judas's separation from the other eleven disciples.

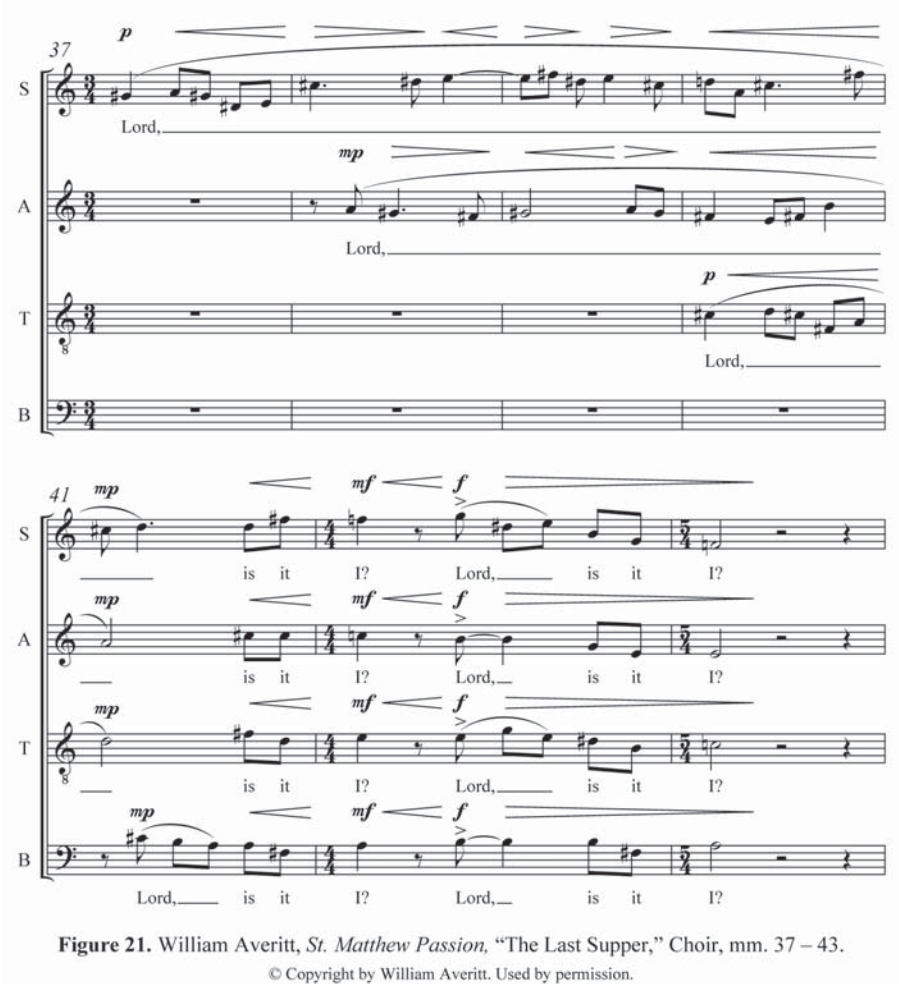


Figure 21. William Averitt, *St. Matthew Passion,* "The Last Supper," Choir, mm. 37 – 43.

© Copyright by William Averitt. Used by permission.

Conclusion

Because of the incorporation of traditional American hymns, Averitt calls his composition a "folk hymn" Passion. When compared to other American passion settings of the twentieth and twenty-first centuries, including Daniel Pinkham's *St. Mark Passion* (1965), Randall Thompson's *Passion According to St. Luke* (1964–65), and Robert Kyr's *Passion According to Four Evangelists* (1995), the Averitt stands out as the only work to incorporate non-biblical texts. The composer's careful structural planning is seen in unifying characteristic devices such as the hymn quotes in the scenes and the systematic use of his unique succession of chords. Taken as a whole, Averitt's *Passion* is an effective and evocative piece worthy of adoption into the modern choral repertoire.

NOTES

[1] Hereafter, referred to as the *St. Matthew Passion.*

Bibliography

Adam, Jennifer, William Averitt and Larry Wyatt. "The Genesis of William Averitt's *St. Matthew Passion*." Conference session, 2010 American Choral Directors Association Southern Division Convention, Memphis, TN, March 11, 2010.

Averitt, William. "Biography." http://www.williamaveritt.com/ (accessed February 10, 2010).

-----. E-mails to author, March 10, 2009 through February 15, 2010.

-----. Interviews with author, October 11, 2009, January 7, 2010, and January 22 – 23, 2010.

-----. Personal notes, compositional sketches and manuscript of *St. Matthew Passion,* 3 inches, 1997–2009.

Bach, Johann Sebastian. *St. Matthew Passion*. Libretto from Biblical texts and Picander. Kassel: Bärenreiter, 1999.

Davis, James A. *Positivistic Philosophy and the Foundations of Atonal Music Theory.* PhD diss., Boston University, 1993.

Eskew, Harry, and James C. Downey. "Shape-note Hymnody," *Grove Music Online*. http://www.oxfordmusiconline.com (accessed February 20, 2010).

Funk, Joseph. *The Harmonia Sacra,* 25th Edition. Intercourse, PA: Good Books, 1993.

Leeuw, Ton de. *Music of the Twentieth Century: A Study of its Elements and Structure*. Translated by Stephen Taylor. Amsterdam University Press, 2005.

Mansfield, Rev. D. H. *The American Vocalist,* Red. ed. Boston: W. J. Reynolds, 1849.

Perle, George. *Twelve-Tone Tonality.* Berkeley: University of California Press, 1996.

Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians*. 2nd Ed. London: Macmillan, 2001. s.v. "Passion" by Axel Helmer.

Schuijer, Michiel. *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts.* Rochester, NY: University of Rochester Press, 2008.

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

Straus, Joseph N. *Introduction to Post-Tonal Theory.* 3rd Ed. Englewood Cliffs, NJ: Prentice-Hall, 2005.

Straus, Joseph. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition.* Cambridge, Mass: Harvard University Press, 1990.

Strimple, Nick. *Choral Music in the Twentieth Century.* Pompton Plains, New Jersey: Amadeus Press, 2002.

White, B. F. *The Sacred Harp*. Carrolton, GA: Sacred Harp Publishing Company, 1991.

Wyatt, Larry. Interviews with author, January 13, 2010 through March 3, 2010.

AMERICAN CHORAL DIRECTORS ASSOCIATION

A SELECT INVITATION
to those who have sung
in ACDA Division or
National Honor Choirs

ACDA's National Honor Youth Choir

Inaugural performance tour in

LONDON • July 2012

Under the artistic direction of

Simon Carrington



Britain™ You're invited

Perform alongside the pageantry of the
Queen's Diamond Jubilee and in the
year of the 2012 Olympic Games

Register interest today!

KIconcerts.com/ACDA-Registration/

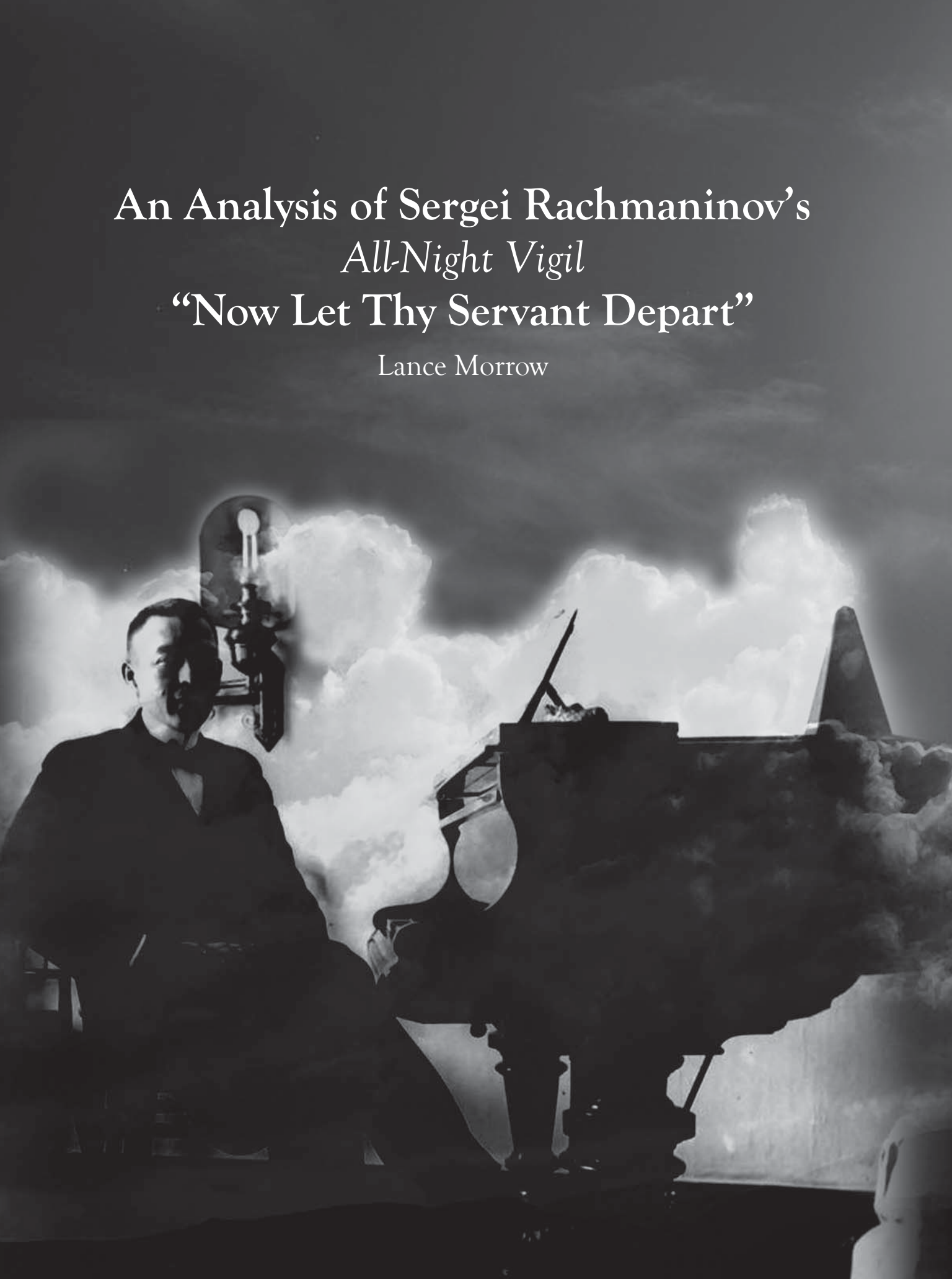
KIchoirs.com • info@KIconcerts.com

A world of Music KI CONCERTS



An Analysis of Sergei Rachmaninov's *All-Night Vigil* "Now Let Thy Servant Depart"

Lance Morrow





Lance Morrow is music director at Salem United Methodist Church and an adjunct faculty member of the Department of Music at Austin Peay State University, both in Clarksville, TN. He holds choral music and conducting degrees from the University of North Alabama and Austin Peay State University morrowl@apsu.edu

Introduction

In the years just prior to 1915, Sergei Rachmaninov toured the United States, Austria, and Poland. He returned to Russia just before the enforcement of traveling restrictions due to the Great War. In only two weeks in early 1915 (almost thirty years before his death), he completed his *All-Night Vigil*, now considered a masterpiece of choral literature. This was the last of a few sacred settings in a small body of choral works, and Rachmaninov dedicated it to the memory of Stepan Vasilyevich Smolensky, the respected church music historian, who had introduced him to Orthodox sacred music.

In the Russian Orthodox tradition, the *All-Night Vigil* is the Saturday-evening service preceding major feast days and includes Vespers (or Great Compline, depending on the occasion), Matins, and the First Hour. Originally, the All-Night Vigil stretched throughout the night, hence its title; however, most modern parishes simply use the Nunc Dimittis, from the Vespers service, as one of the last readings before lying down to sleep.

Also called the "Canticle of Simeon," the Nunc Dimittis [Now Let Thy Servant Depart] originates in Luke 2:29–32 of the New Testament. This prayer to "depart in peace" correlates with a tranquil death—a serene decline—an idea musically represented in this movement. Table 1 shows the prayer, in Church Slavonic, along with its translation.

An Analysis of Sergei Rachmaninov's *All-Night Vigil*

Table 1

Text and Translation

Ныне отпущаеши раба Твоего	Now let Thy servant depart in peace,
владыко, по глаголу Твоему, с миром	according to Thy word, O Master,
Яко видеста очи мои спасение Твоё	For mine eyes have seen Thy salvation
еже еси уготовал	Which Thou hast prepared
пред лицем всех людей	before the face of all peoples,
Свет во откровение языков	A light of revelation for the nations
и славу людей Твоих Израиля	and the glory of Thy people Israel.

The Orthodox Church set forth strict rules requiring certain movements to derive from ancient chants.[1] Setting the Nunc Dimittis requires composers to base the melody on Kievan chant, a simplified Ukrainian variant of Znamenny chant. This article explores Rachmaninov's methods for creating a powerful, multi-voiced structure on the basis of these melodic phrases.

The composer evokes the sense of descent associated with the prayer in a tight fabric woven from a handful of devices—melodic and harmonic—that, based on the

CARNEGIE HALL
Weill Music Institute

YOUNG PEOPLE'S CHORUS of NEW YORK CITY



Application Deadline: October 1, 2011 | carnegiehall.org/ChoralInstitute | ypc.org | 212-903-9625

interval of a third, interact to reinforce the movement's pitch center of B♭. Rachmaninov remarked after completing the *All-Night Vigil*: "My favorite number in the work…is the fifth canticle, 'Lord, now lettest Thou Thy servant depart in peace' [Luke 2:29]. I should like this sung at my funeral."[2]

Form via Texture

Set for unaccompanied SATB chorus and tenor soloist, this movement exhibits changes in texture to delineate its formal sections, which occur according to divisions of clause and phrase in the text. Each such grammatical unit bears a unique melody, with the same cadential figure acting each time as punctuation. Broadly, the piece's form is ABA, with the text of lines four and five (see Table 1) set to B material.

Two measures into the opening material, the tenor soloist begins the first melodic phrase, "Ныне отпущаеши раба Твоего владыко" [Now let Thy servant depart in peace] against a choral backdrop of tenors and altos on an augmented version of the same text. The second melodic phrase, "по глаголу Твоему, с миром" [according to Thy word, O Master], found in measures 7 through 10, begins one tone higher than the previous phrase and its accompanying material that also begins higher in pitch. As the A material continues in measure 11, the soloist begins one tone higher yet again with the phrase, "Яко видеста очи мои спасение Твоё" [for mine eyes have seen Thy salvation]. Soprano voices join at measure 11, paraphrasing the first melodic phrase to function countermelodically against the soloist. This opening A section extends gently upward with each entrance of a new melody.

The bass voice begins the B material in measure 17 on "еже еси уготовал" [which thou hast prepared]. All other choral voices imitate this theme in polyphony. At measures 21 and 22, "пред лицем всех людей, [before the face of all peoples], all voices align homosyllabically. The soloist is absent in this unique section, which will be discussed in detail later in this article.

The melody-dominant homophony of the A material returns at measure 24, as the soprano voices deliver "Свет во откровение языков" [a light of revelation for the nations]. The soloist re-enters in measure 29 on "и славу людей Твоих Израиля" [and the glory of Thy people Israel], finishing three bars from the end. Formally, the last three measures function as a codetta; the bass voice undertakes its infamous descent into the depths, reaching a low B♭ to end the movement. In contrast to the opening section, the return of the A material presents an overall descent, through the use of downward shifts in the accompanying voice parts and a deepening expansion of texture.

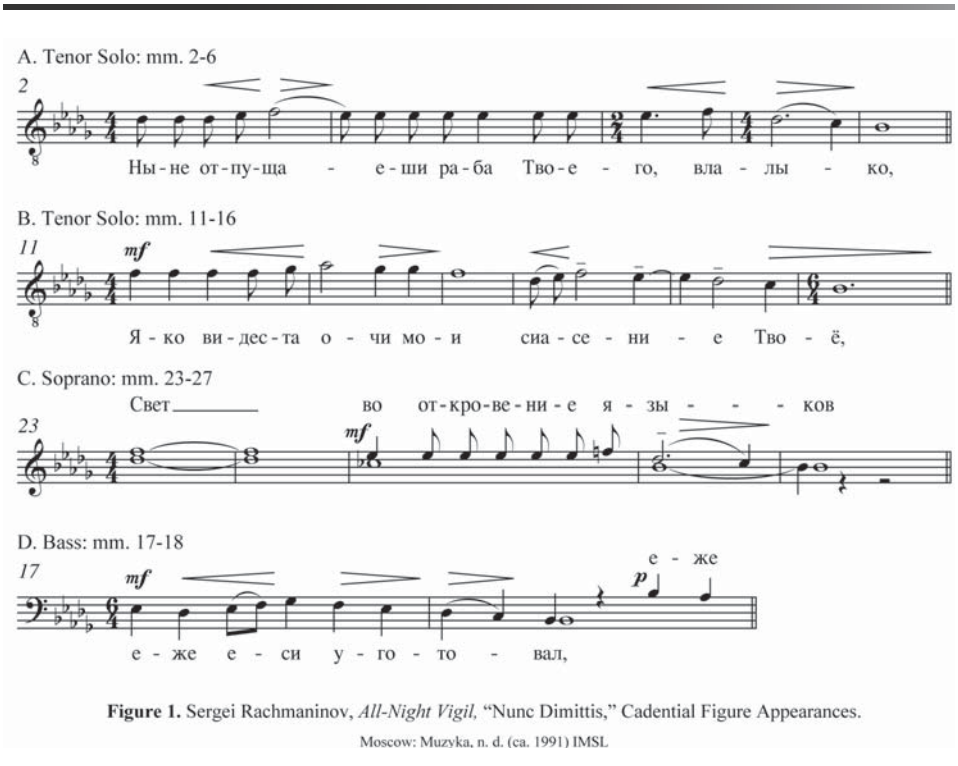


Figure 1. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," Cadential Figure Appearances.
Moscow: Muzyka, n. d. (ca. 1991) IMSL

Cadential Figure

As mentioned, the melodies discussed find their origins in Kiev chant. As a characteristic of Kiev style, each melodic statement ends with the same cadential figure, which functions as a phrasal or sectional conclusion. This figure occurs seven times throughout the movement (Figure 1). This is the central figure and an important structural component in the piece: it ends musical phrases or sub-sections, and it generates related musical material. This linear figure spans a descending melodic third, which this analysis will show to be a structural interval in the piece. Melodically, the figure proceeds to B♭, the movement's pitch center. In short, the descent from D♭ to B♭ that ends the source melodies in the piece influences motion at several other levels as well. Notice the cadential figure, al-

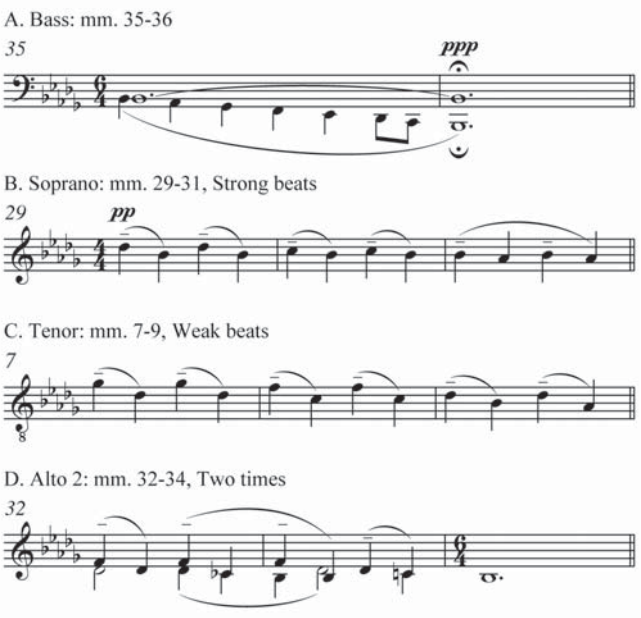


Figure 2. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," Cadential Figure Permutations
Moscow: Muzyka, n. d. (ca. 1991) IMSL

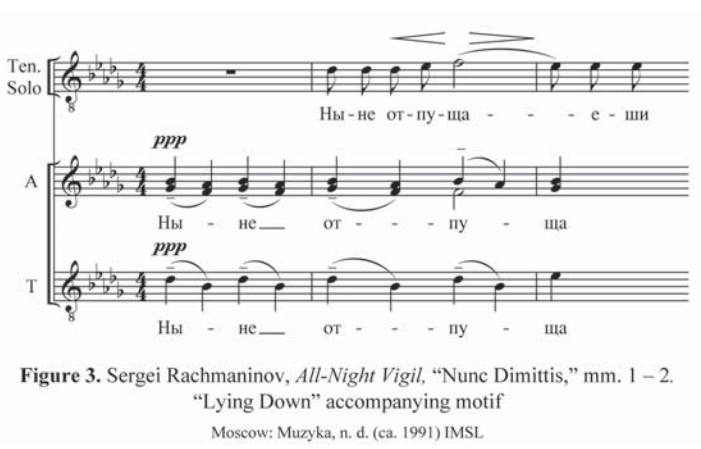


Figure 3. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 1 – 2. "Lying Down" accompanying motif
Moscow: Muzyka, n. d. (ca. 1991) IMSL

beit disguised, in several non-melodic voices (Figure 2).

Accompanying Voices: "Lying Down" Motif

Examining this piece's melodies has revealed that their shared cadential figure supplies several organizing components that recur in various guises. Often they appear in the similarly unified accompanying material where these recurrences are found, producing a general shape of descent and reinforcing a B♭ pitch center. One also sees the structural importance of the third at the very outset of the accompanying material.

All harmonizing parts in the A material are generated from a single motif: a descending slur over two quarter notes in which the first note is stressed. This pervades the music with a sense of downward reaching, even as the first section's tessitura gently rises.

At the piece's opening, all three entering voices participate simultaneously in this "lying down" motif. The most prominent of these, the first alto, begins on B♭, while the second alto follows in parallel thirds. The tenor part begins on D♭ and descends by a third to B♭ (Figure 3).

In every bar through measure 16, these voices of the chorus support the solo melody in permutations of this motif. For example, in measures 14 and 15, the tenor G♭ and alto B♭ act as anchors, while the unstressed syllables undertake a stepwise journey further downward each time from the planted notes (Figure 4).

When these voices reappear at the return of the A material in measure 24, they gradually accumulate the participation of the six other choral parts in a collective, motivic descent beginning in measure 28 to the end (Figure 5).

In the contrasting textures of the B section, this motif only sparsely appears, until it returns to undergird the climax in measure 22, which will be examined in detail later in this essay.

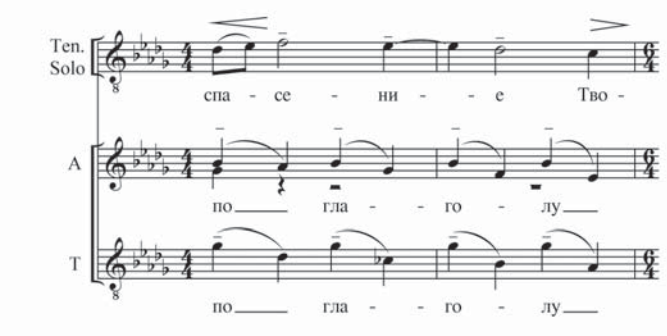


Figure 4. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 14 – 15. "Lying Down" accompanying motif
Moscow: Muzyka, n. d. (ca. 1991) IMSL

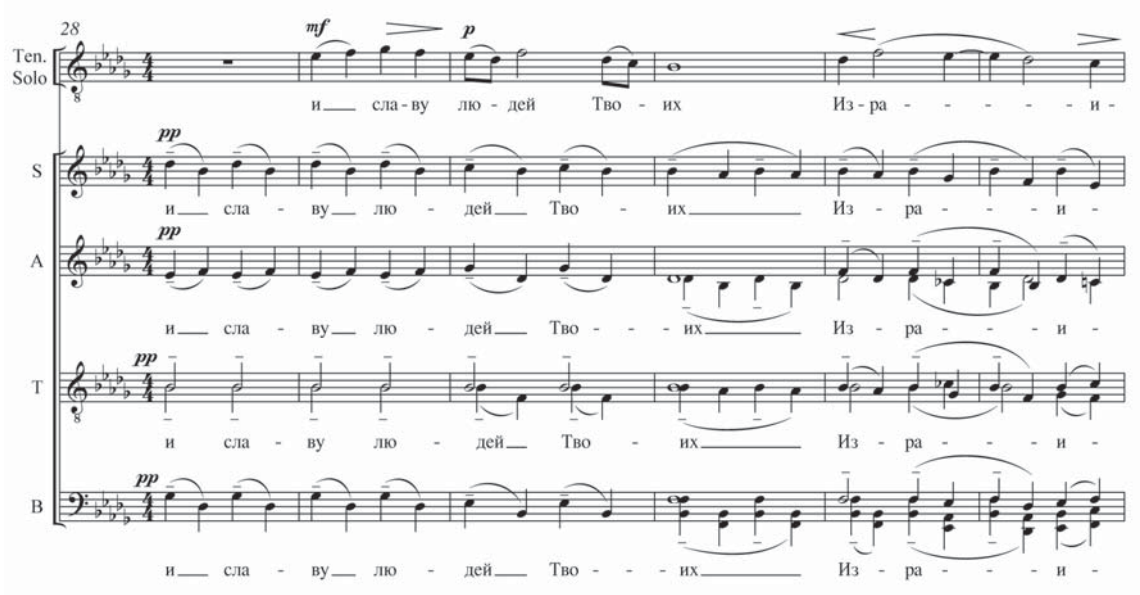


Figure 5. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 28 – 33.
"Lying Down" accompanying motif
Moscow: Muzyka, n. d. (ca. 1991) IMSL

Call For Papers

ACDA Research and Publications Committee is inviting research papers to be presented at the National Symposium on American Choral Music, June 29–30, 2012, Washington, DC. This event is intended to showcase the American Choral Music website hosted by the Library of Congress. The 2012 symposium will also focus on the current search for an American musical style by choral composers.

ACDA invites interested scholars to present proposals for paper presentations at the symposium. Those proposals (2–3 pages) should address American choral music at the turn of the twentieth century (the subject of the LOC website) or the choral works of American composers writing at the turn of the twenty-first century. The papers will be included in the published proceedings of the symposium.

Send paper proposals to Dr. John Silantien, Department of Music, University of Texas at San Antonio, One UTSA Circle, San Antonio, TX 78249. Electronic submissions can be e-mailed to John.Silantien@utsa.edu. The proposal evaluation committee will consist of Dr. Silantien, Dr. David DeVenney, and Dr. N. Lee Orr. **The deadline for submissions is August 15, 2011.**

An Analysis of Sergei Rachmaninov's *All-Night Vigil*

ChorTeach

www.acda.org/publications/chorteach

A great resource for choral directors at all levels. New articles appear quarterly.

A smaple of the articles currently posted on ACDA's Web site.

A Choral Director's First Task

Beginning Part Singing in Middle School

Beyond the Bass-ics in JH MS Programs

Choir Lite: Less Time, Still Fulfilling

Collaborative Rehearsals

Cultural Awakenings in a Diverse World

Discipline in the Classroom

How Music Affects the Brain

Inclusion of Special Needs Students in Choirs

Keeping the Main Thing the Main Thing in Schools

Mix it Up –You Won't' Believe What Happens

Music Teachers & Vocal Health– How's Your Voice Doing?

New Bridges to Multicultural Choral Music

Programming is an Art

Repertoire Search Strategies

Rhythmic Integrity in Choral Rehearsals

Serenity for the Middle School Director

Taming the Text

The "Call" – Teaching singers to Project

The Best Things in Life Are Free, Especially Choral Music

Where Have All the Altos Gone?

Where the Wild Things Are– MS/JH Boys!



Figure 6. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 16. Long stepwise descent, Alto

Moscow: Muzyka, n. d. (ca. 1991) IMSL

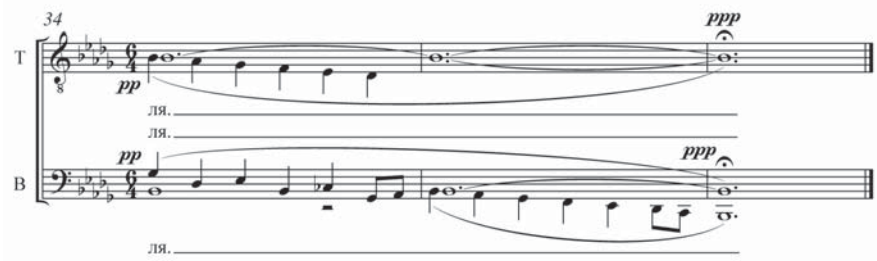


Figure 7. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 34 – 36. Long stepwise descent, Tenor 2 and Bass 2

Moscow: Muzyka, n. d. (ca. 1991) IMSL



Figure 8. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 24 – 25. Modified stepwise descent, Alto 1

Moscow: Muzyka, n. d. (ca. 1991) IMSL

Stepwise Descent

There are also the more obvious examples of descending, linear motion, most notably the well-known stepwise descent to B♭ in the bass voice (see Figure 2A) that ends the piece. This descent is prefigured in measure 16 where the altos, in a chain of three "lying down" motifs, make a descent from B♭ (Figure 6).

Each of these long descents functions to close the A material, whether medially, as at m. 16, or terminally, in the last measures. Both of these figures connect end to end, when the descent from B♭ appears again in a different voicing; here the second tenors lead into the final bass descent (Figure 7). There is also an allusion to these long descents at the return of the A material in mm. 24–25 (Figure 8).

These descending figures are concentrated expressions of the general trend in the last section of the piece. Notice the cascading descent over the entire return of the A material, beginning with F in the sopranos and falling to the final, low B♭ (Figure 9).

Harmonic Relationships

This movement's avoidance of traditional Western progressions makes it harmonically

unique. Here, harmonies revolve around the central B♭ pitch, relating to it and to one another by thirds.

The piece seemingly begins in G♭ Lydian, which is based a third away from the B♭, and whose tonic triad incorporates both B♭ and D♭, the structurally crucial pitches of the cadential figure.

A recurring B♭ pitch overshadows the strength of the opening G♭ in almost every chord through the first melodic phrase, though it is not until measure 11 that B♭ minor finally gains credential for its tonality.

By the close of the first A section, E♭ minor has taken prominence. Notice that these first three stable harmonies relate to one another by way of triadic kinship: their roots form a triad, and together they use the pivotal B♭ in all triadic positions—root, third, and fifth.

After more explorative harmonies in the B section, to be discussed presently, the return of the A material features familiar negotiations among the first three tonalities, finally settling conclusively in B♭ minor.

Climactic Section

In the starkly contrasting middle section, Rachmaninov brings the piece to its highest point. The text of the B section reads, "еже еси уготовал, пред лицем всех людей" [which Thou hast prepared before the face of all peoples]. The solo voice is absent as is the choral fabric of

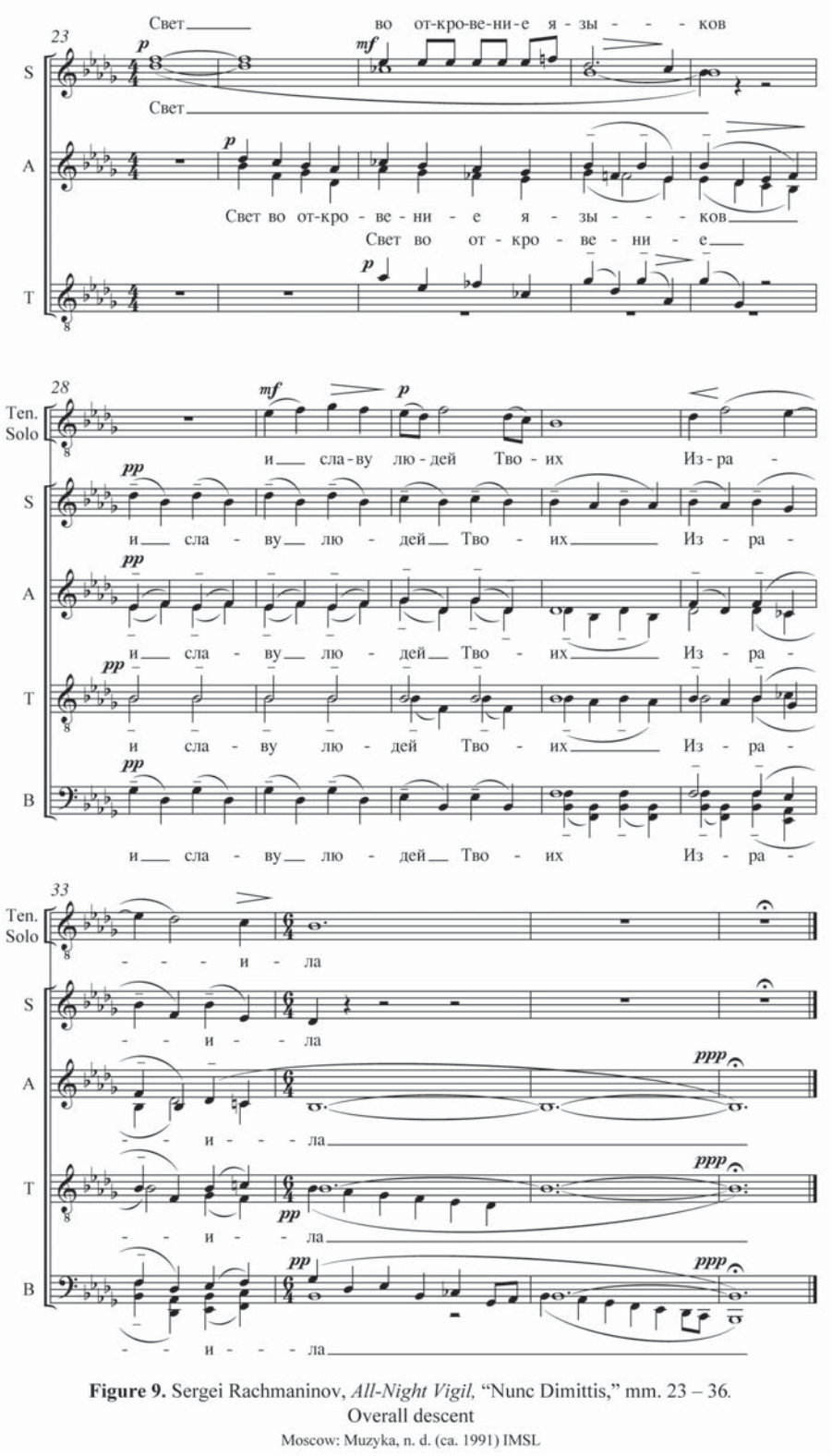


Figure 9. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 23 – 36. Overall descent
Moscow: Muzyka, n. d. (ca. 1991) IMSL

Valiant MUSIC SUPPLY
RISERS, FOLIOS, BOARDS & MORE @ DISCOUNT PRICES!
FREE MUSIC PRODUCTS CATALOG
1-800-280-4070
www.valiantmusic.com

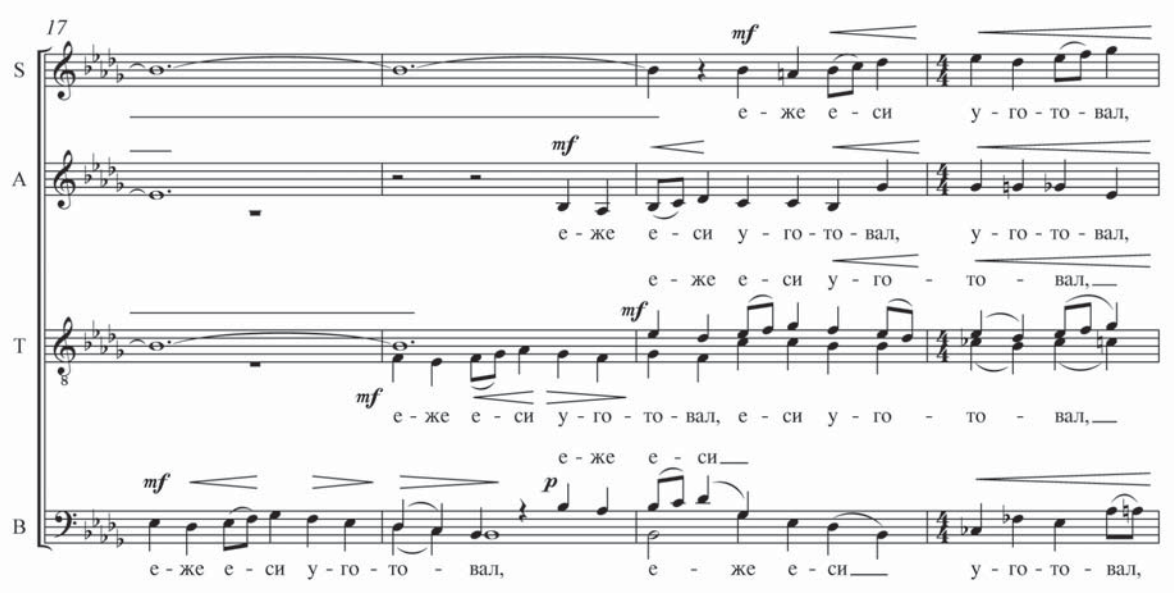


Figure 10. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 17 – 20.
B section
Moscow: Muzyka, n. d. (ca. 1991) IMSL

motivic slurs. Instead, a new choral voice enters as the basses begin a passage of imitative polyphony. The composer layers voices in a general ascent and in accelerating time intervals. The following shows the first four bars of the B section, beginning in measure 17 (Figure 10).

This section also emphasizes new harmonies. The strong presentation of the theme in E♭ minor soon shifts to a visit in measure 20 to C♭ major, the harmonic moment most distant from the piece's central pitch.

The presence of the cadential figure in the middle section is very scarce. It appears somewhat intact at the end of the first statement of the theme, in the bass line, though the imitating voices turn away from its gravitational pull. However, a closer examination reveals the figure disguised by a technique of inversion and slight diminution, such as at each setting of the word "еси" [Thou]. In these appearances, the figure muscles upward in an atypical motion through six bars. This device helps the B section to transcend the sense of descent of the other sections. In the next three measures, shown below, Rachmaninov tightly combines many structural features to create a strong sense of climactic arrival (Figure 11).

By the downbeat of measure 21, all voices have joined in a polyphonic ascent in rising tessitura and strengthening dynamics. Here, to prepare the climax, all voices coalesce on the text for the first time, homosyllabically declaiming the phrase, "пред лицем всех людей" [before the face of all peoples]. This occurrence leads to the climax of the movement, at measure 22, on the word "всех," meaning "all."

At the climax, all voice parts are marked *fortissimo,* and the soprano voices have reached their apex. The harmony arrives at D♭ major, the most stable major chord in the piece, which also relates to the B♭ center by a third, as its relative major. Observing the root of this chord in the bass voice, one sees that Rachmaninov reinserts the piece's two structurally generative components into this climactic moment: where the downward slurring motif makes an emphatic return, stated three times in sequence, the first notes of each iteration recapitulate the pitch classes of the inherited cadential motif. In this same measure, the alto voice also carries a permutation of the cadential three-note descent, at the same time concluding with the slurring motif.

In only two measures, Rachmaninov has combined his structurally crucial elements at the dynamic and ambital pinnacle—and at the only thoroughly homosyllabic section of the piece—to give firm emphasis to the word "all," referring to salvation's availability to all people.

The impact is as short-lived as it is concentrated. The measure quickly decreases in dynamics and, with its last chord of F major, implies a return to the minor tonality. However, in measure 23 most voices drop out, leaving a hanging third—D♭ and F—in the soprano voices, on the word "Свет" ["light"]. This unique measure acts as a bridge to the return of the A material: the sonority may

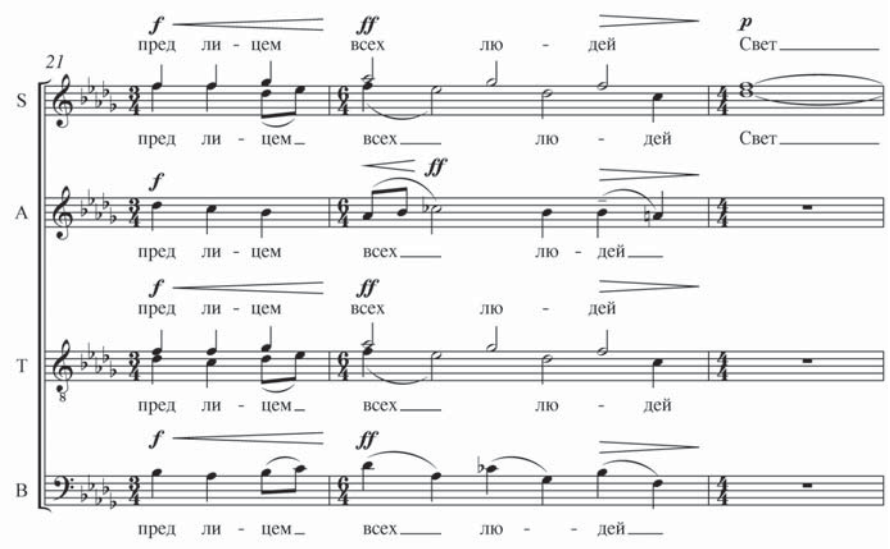


Figure 11. Sergei Rachmaninov, *All-Night Vigil,* "Nunc Dimittis," mm. 21 – 23. Climax

Moscow: Muzyka, n. d. (ca. 1991) IMSL

be viewed as the root and third of the climactic D♭ major triad just achieved or as the third and fifth of the B♭ minor triad in which the piece began and to which it could be predicted to return. And so this single ray of "light" vibrates through four white beats of uncertainty, until the dark notes of the motivic fabric return in the altos, who slip a B♭ under the hanging third to define the music's tonal destination.

Conclusion

Though Rachmaninov briefly highlights the text's reference to the glory and the light of salvation, he retains awareness of a more modern liturgical function of the Nunc Dimittis: to send people peacefully and prayerfully home to bed. Coupled with this daily "lying down" is the prayer's reference to the final "lying down," the death that Simeon declares he can now accept in peace, having seen the promised Jesus. In Rachmaninov's choral texture, the community of singers, representing all believers, rejoices in receiving its shared promise of salvation for all; but it is the human experience of descent that dominates the music, for the worshippers are still on this side of the death they must first face. Taking his cue from the arc of the Kiev chant's cadential figure, Rachmaninov weaves a tight construction of descending gestures, making his point most palpably in the basses' long, final descent to B♭—appropriately marked *perdendosi.* When challenged on the practicality of finding singers to execute this line, he replied: "I knew the voices of my countrymen and I well knew what demands I could make upon Russian basses."[3]

The composer's shifting relationships among the voices, his tight control and integration of motivic material, and his lateral harmonic reinforcements of a central pitch characterize what is for good reason one of the best-known choral works of the twentieth century. Through his understanding of Orthodox liturgy and his adoption of chant formulas, Rachmaninov has crafted the piece of musical genius that is "Ныне отпущаеши" from *Всенóщное Бдéние.*

Nota Bene: The author would like to thank Kristina Boerger, a member of the editorial staff, not only for the help she provided with this article but also and more importantly, her dedication to the choral art. Thank you, Kristina.

NOTES

1 Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music,* (Bloomington and Indianapolis: Indiana University Press, 2001), 312.

2 Bertensson and Leyda, 191.

3 Ibid.,

Bibliography

Bertensson, Sergei and Jay Leyda. *Sergei Rachmaninoff: A Lifetime in Music.* Bloomington and Indianapolis: Indiana University Press, 2001.

Norden, N. Lindsay, "A Brief Study of the Russian Liturgy and Its Music," *The Musical Quarterly,* Vol. 5, No. 3, (July 1919): 426–50.

Taft, Robert. *Liturgy of Hours in East and West.* The Order of St. Benedict, Inc.: Minnesota, 1993.



Matthew Harris's *Shakespeare Songs* The Bard's Lyrics Meet American Popular Music

John M. Petzet

John M. Petzet is assistant professor of choral activities at Louisiana State University in Baton Rouge, Louisiana, where he conducts the Schola Cantorum and teaches courses in undergraduate choral conducting. jpetzet@lsu.edu



Matthew Harris's *Shakespeare Songs*
The Bard's Lyrics Meet American Popular Music

Introduction

American composers of choral music have produced an innovative body of work over the last century. From Randall Thompson's adaptations of European models in direct contrast to Charles Ives's eclecticism; from Aaron Copland's lean neo-classic works to Leonard Bernstein's emotionally charged sacred expressions; these and many other works reveal a diverse and colorful palette of American choral music.[1] This genre has largely ignored its own styles of blues, country, and folk. Matthew Harris's *Shakespeare Songs* explore these American popular music styles through the medium of the Bard's lyrics.

American musicologist and composer Matthew Harris (b. 1956) is from North Tarrytown, New York, and studied at the Juilliard School of Music. He received numerous grants, fellowships, commissions, and prizes. He taught at Fordham University and Kingsborough College, City University of New York (CUNY) and has composed choral, orchestral, chamber, and solo vocal works. Undoubtedly, Harris's most successful compositions are his *Shakespeare Songs,* which have been recorded by the Phoenix Bach Choir,[2] the New Amsterdam Singers,[3] and Chicago *a cappella.*[4] The *New York Times* describes the songs as "smart and harmonically pungent music."[5]

In 1982, the *News and Daily Advance* of Lynchburg, Virginia, published a feature article about Matthew Harris.[6] It mentioned the composer's dual interests in popular and classical music. In 2006, Franklin B. Tucker wrote an article for the Vocal Area Network, discussing Harris's willingness to use inspirational popular melodies from his youth.[7]

Explaining his motives, Matthew Harris writes: "After all, the songs in Shakespeare's plays were in the popular style of the day, sung by actors, not classical singers. Shakespeare's lyrics are consequently a lot simpler than his poetry and are sprinkled with fun-to-sing nonsense words (e.g., Hey nonny, nonny), just like many lyrics in popular music."[8]

Matthew Harris's *Shakespeare Songs* represent a perfect blend of the raw and the refined, the popular and the academic. These songs embrace multifarious styles, including blues, country, doowop, and folk. Harris's collection teems with graceful tunes that resound in the memory long after the performance. The variety, sonority, and craftsmanship found within these pieces deserve extended study. The eighteen songs are arranged into five separate "books." Harris combines artistic construction with various styles of American popular elements to create forty minutes of exceptionally innovative choral music.

Despite the aforementioned recordings of three professional American ensembles, there exists no study that focuses solely on this collection of pieces. Joseph Ohrt's dissertation, *The Choral Music of Matthew Harris,*[9] University of South Carolina, 2003, is an overview of Harris's choral output. The intent of this article is to introduce the choral community to this collection through exploration of four selected songs, offering interpretive approaches suggested by the union of text and music.

I. "Who is Silvia?"

Textual Analysis

"Who is Silvia?," the third song in Harris's Book 1, originates from Act IV, Scene ii, of *Two Gentlemen of Verona.* Silvia is the daughter of the Duke of Milan. Several men, vying for Silvia's love, sing this song describing her virtues. All the countrymen love Silvia, for she is fair, wise, and holy. The musicians sing that heaven has bestowed grace upon her. They continue to extol her beauty and kindness, proclaiming that any man who sees her will immediately fall in love. The final stanza salutes this fine lady and instructs all men to lavish her with garlands. The rhyme scheme appears in Table 1.

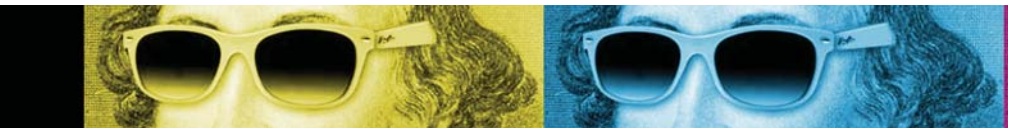
Table 1
"Who is Silvia?" Rhyme Scheme and Text[10]

Line	Rhyme scheme	Text
1	a	Who is Silvia? What is she,
2	b	That all our swains commend her?
3	a	Holy, fair and wise is she;
4	b	The heaven such grace did lend her,
5	a	That she might admired be.
6	c	Is she kind as she is fair?
7	d	For beauty lives with kindness.
8	c	Love doth to her eyes repair
9	d	To help him of his blindness,
10	c	And, being helped, inhabits there.
11	e	Then to Silvia let us sing,
12	e	That Silvia is excelling;
13	e	She excels each mortal thing
14	e	Upon the dull earth dwelling.
15	e	To her let us garlands bring.

Musical Analysis

This song showcases the composer's first unique employment of an American popular music style. Doowop is a form of vocal rhythm and blues that flourished commercially from the late 1940s through the 1950s. The genre most often featured a solo singer backed by a vocal trio or quartet and an instrumental unit. The name "doowop," which derives from the nonsense syllables commonly sung by the backup vocalists was applied to the genre long after its popularity had passed.[11]

The song is in the key of D♭ major and employs a strophic form, outlined in Table



2. The three-measure introduction begins on a cluster chord. This cluster moves to an A♭ major chord that uses a 4–3 suspension to lengthen the unresolved dominant harmony (Figure 1).

The composer makes economic use of musical material. The entire melody—sung by an alto or tenor soloist—consists of virtually three notes: C♭, D♭, and F♭. Additionally, the bass line in each stanza takes the form of an *ostinato*. A drone also appears in the first two stanzas, in the alto and tenor voices, respectively.

Although this part-writing is not particularly conducive to traditional harmonic analysis, it produces a tuneful result. The choral accompaniment in D♭ major contains many F♮s throughout the piece. The soloist sings F♭s concurrent with these F♮s, causing many cross-relations (Figure 1). This technique of placing a minor-third over a major-third is also typical in popular music. The minor-third pitch is called a "blue note."[12]

In the next section, a melodic fragment repeats itself, while the text is limited to "Who is Silvia?" The soloist sings an octave leap in measure 24, preparing a repeat of the introduction. The 4–3 suspension in

Table 2
"Who is Silvia?" Strophic Form

Form	Lines	Measures
Introduction	1	1–3
Stanza 1	1–5	4–9
Stanza 2	6–10	10–15
Stanza 3	11–15	16–21
Coda	1	22–27

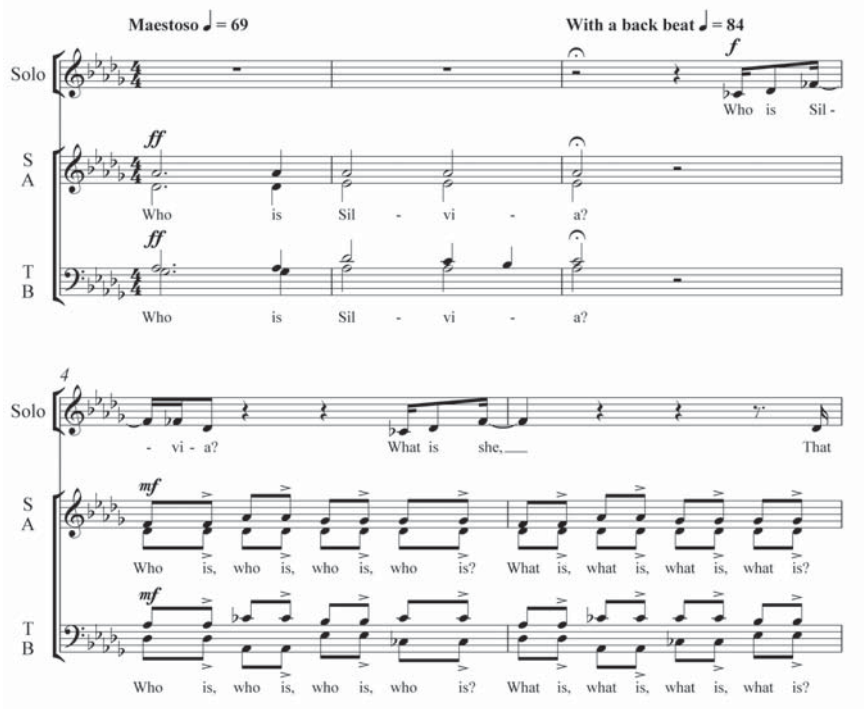


Figure 1. Matthew Harris, *Shakespeare Songs*, Book 1, "Who is Silvia?," mm. 1 – 5.

Copyright © 1989 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

THE
CHORAL JOURNAL
INDEX IS
NOW AVAILABLE
ONLINE

THOUSANDS OF
ARTICLES HAVE BEEN
CATALOGUED,
ANNOTATED, AND
CROSS-REFERENCED

FREE
TO ACDA MEMBERS

FIND IT AT
WWW.ACDA.ORG
UNDER THE
"PUBLICATIONS"
TAB

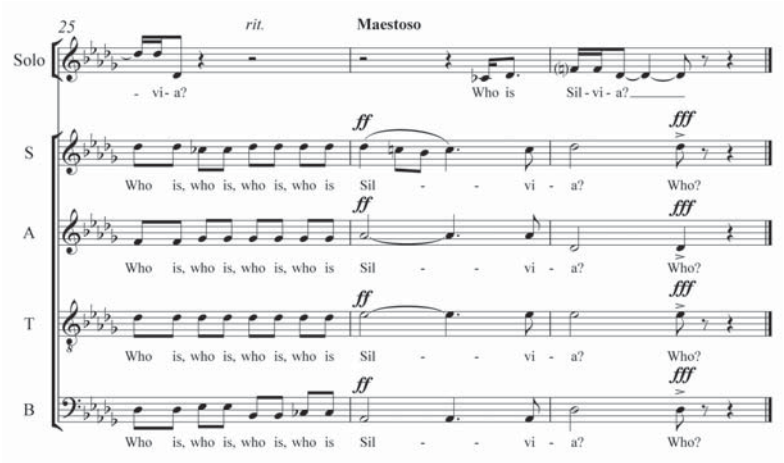


Figure 2. Matthew Harris, *Shakespeare Songs*, Book 1, "Who is Silvia?," mm. 25 – 27.

Copyright © 1989 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

conjunction with the soloist's utterance of F♮ results in a firm D♭ major tonality. The chorus completes the piece by singing the operative word "who" at a dynamic of triple *forte* (Figure 2).

Integration of Text and Music

The opening question, "Who is Silvia?," is answered by the rest of the lyrics; therefore, it is worthy of some dramatic treatment. The fortissimo dynamic, long note values, and 4–3 suspension accentuate these three words (Figure 1).

Popular music is typically strophic; therefore, opportunities for word painting are limited. The first two stanzas are similar in their construction. The soloist sings the text while the choir accompanies with text fragments. The simplicity of the melody communicates the simplicity of the message, that of Silvia's eloquent and amiable nature. The bass-line *ostinato* mirrors this quality. The third stanza emphasizes important text using the soprano voice to parallel the soloist on selected words. The cadence at measure 21 is marked *molto ritardando,* highlighting the praise of Silvia (Figure 3).

The ending includes another dramatic statement of "Who is Silvia?," utilizing the same techniques as the beginning and thus creating a satisfying symmetry. Moreover, the soloist finally sings an F♮, again, drawing attention to Silvia's richness and beauty.

YOU.CULTURES.AUDIENCES.EXPERIENCES.


CONNECT
Your choir with unforgettable venues, exciting destinations, and international cultures


CONNECT
With Witte and together we will develop a custom-designed concert tour based on your performing and sightseeing goals


CONNECT
With the leader in performance tours for over 35 years

WITTE TRAVEL & TOURS
Performance TOUR DIVISION
800-GO WITTE
groups@wittetravel.com
wittetours.com

II. "Sigh No More, Ladies"

Textual Analysis

This text, set as the third song from Book 3, comes from Act II, Scene iii, of *Much Ado About Nothing*. Benedick has watched his friend Claudio become enamored with Hero, a lovely young lady. He ponders Claudio's behavioral conversion from a rugged bachelor to a silly lover. Although Benedick doubts he will ever endure the same transformation, he finds himself attracted to Beatrice. Claudio and his friends devise a plot to lure Benedick into love with Beatrice. They stage a conversation that describes the intense, concealed love that Beatrice has for Benedick. Hiding in the garden, Benedick overhears them speaking. After he hears the news, he casts off his aspirations of eternal bachelorhood and devotes his life to Beatrice. Before the staged treachery begins, the servant Balthasar sings a song that serves



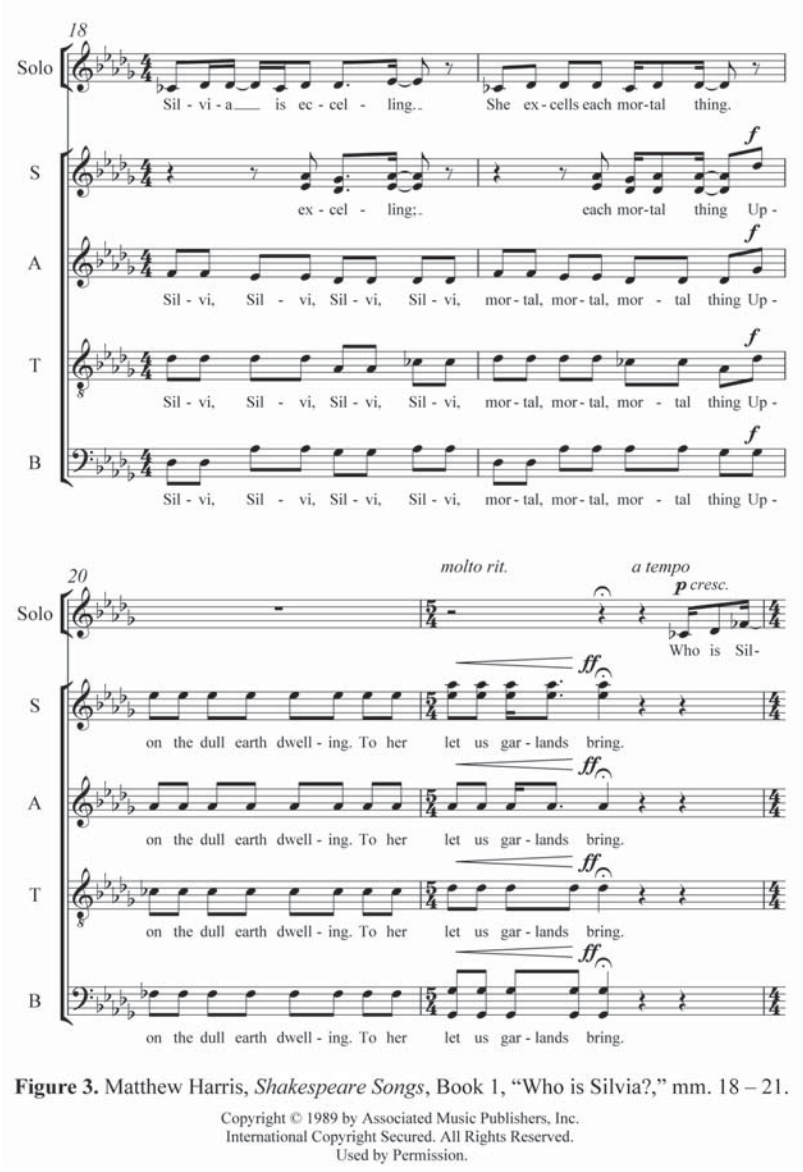


Figure 3. Matthew Harris, *Shakespeare Songs*, Book 1, "Who is Silvia?," mm. 18 – 21.

Copyright © 1989 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Table 3
"Sigh No More, Ladies"
Rhyme Scheme and Text[13]

Lines	Rhyme scheme	Text
1	a	Sigh no more, ladies, sigh no more.
2	b	Men were deceivers ever,
3	a	One foot in sea, and one on shore,
4	b	To one thing constant never.
5	c	Then sigh not so, but let them go,
6	d	And be you blithe and bonny,
7	c	Converting all your sounds of woe
8	d	Into hey nonny, nonny.
9	a	Sing no more ditties, sing no more
10	e	Of dumps so dull and heavy.
11	c	The fraud of men was ever so
12	e	Since summer first was leafy.
13	c	Then sigh not so, but let them go,
14	d	And be you blithe and bonny,
15	c	Converting all your sounds of woe
16	d	Into hey nonny, nonny.

as commentary.

Later, Don John and his cronies lead Claudio to a scene in which it appears that Hero is making love to another man, while in reality, the participants are Hero's servant girl and her lover. The outraged Claudio vehemently accuses Hero of infidelity, disgracing her family's reputation.

This song refers to the use of deception in these two relationships: Beatrice and Benedick, and Hero and Claudio. Claudio and his friends use deception to convince Benedick that Beatrice loves him. Moreover, the same kind of dishonesty works against Claudio when he is tricked into thinking that his beloved Hero has been unfaithful.

This text urges women to "sigh no more," or not to worry about the actions of deceptive men, who have "one foot in sea, and one on shore." Men have behaved this way "since summer first was leafy," or since the dawn of time. Women should ignore such corrupt behavior and live happy and carefree lives. This song offers a glimmer of hope for restoration of Hero's family name, which does happen at the end of the play. Table 3 is an illustration of the rhyme scheme.

Table 4
"Sigh No More, Ladies" Strophic Form

Measure	Line	Musical Form	Textural Form
1–10	1–4	A	Stanza 1
11–23	5–8	B	Refrain
3–10	9–12	A	Stanza 2
11–23	13–16	B	Refrain
24–25	1	A	Coda

Musical Analysis

"Sigh No More, Ladies" is in the key of A minor and is written in a blues/rock style. Table 4 contains the information about its strophic musical form. This song begins (Figure 4) with gender-specific duets of parallel intervals based on the A-minor pentatonic scale (A, C, D, E, G). These duets alternate between fourths and fifths in a rhythmic syncopation that masks the meter.

The B section contains a more homophonic texture and smaller note values for an implied tempo change (Figure 5). The bass line ascends while the other voices remain static. The tenor and soprano lines are a major second apart, creating a constant dissonance between the notes C and D. This dissonance intensifies the chromaticism in the other two voice parts. During this momentary tonicization of D, F♯ sounds against F♮, causing a blue-note.[14] The women's voices in measure 14 sing a G, A♭, and D simultaneously while the basses sing an F♯. This use of three chromatic pitches results in a very dissonant sonority.

The sopranos sing a C♮ against the bass C♯ in measure 15. Their accent mark accompanies this dissonance, amplifying its effect. The pitches of the parallel fourths in the women's voices recapitulate the A minor pentatonic scale from the opening section (Figure 6).

The syncopation intensifies just two bars later, where the aforementioned women's accent precedes an accent on beat two in the bass voice. In addition, the basses begin singing wide, quick leaps of fifths and octaves. These intervals combined with such jerky rhythms create a cacophony of sound.

The sudden conclusion begins as the sopranos chant the opening melody, originally sung by the tenors (Figure 7). Although the sopranos hold their last note, the other three voices cackle a final cadence in parallel fourths and fifths on the word "A-ha."

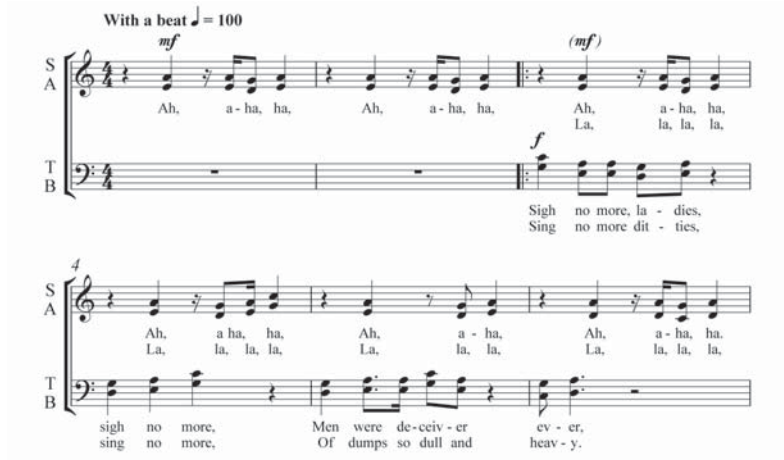


Figure 4. Matthew Harris, *Shakespeare Songs*, Book 3, "Sigh No More, Ladies," mm. 1 – 6.

Copyright © 1993 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

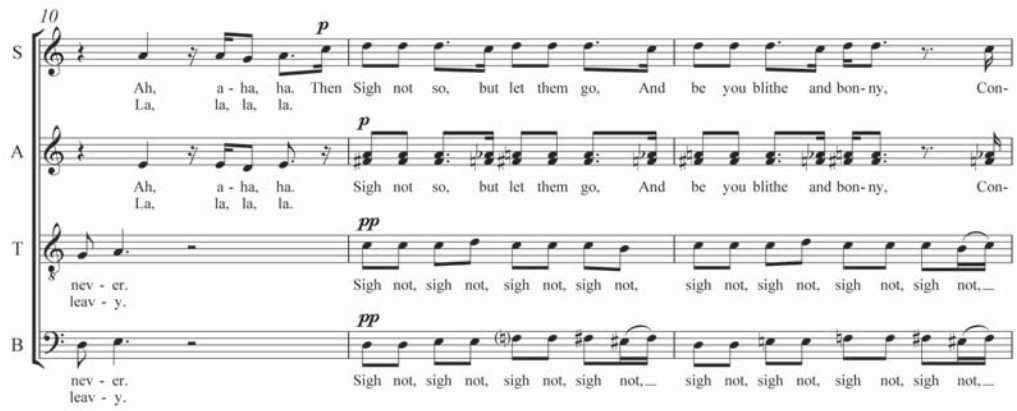


Figure 5. Matthew Harris, *Shakespeare Songs*, Book 3, "Sigh No More, Ladies," mm. 10 – 12.

Copyright © 1993 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Integration of Text and Music

The piece opens with text not found in the play: "Ah, a-ha, ha." Matthew Harris explains that "Ah" and "aha" are sighing sounds and "La la la" represents singing, as per the text. Composers can write background



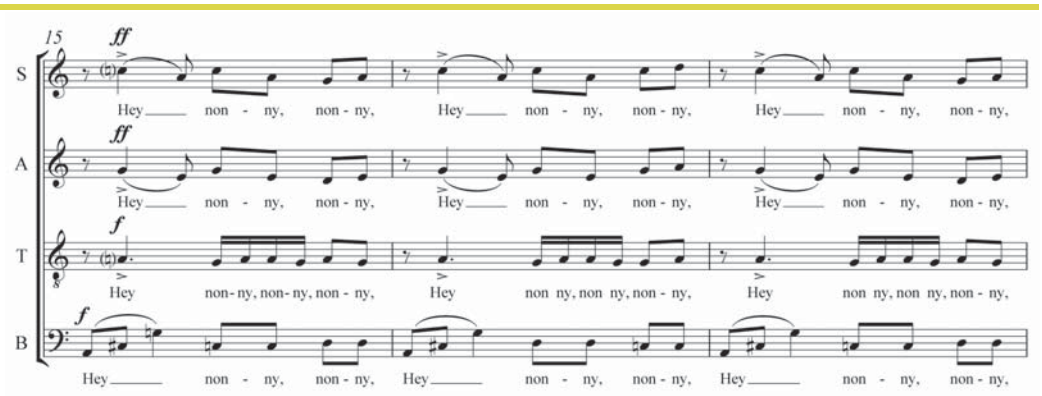


Figure 6. Matthew Harris, *Shakespeare Songs*, Book 3, "Sigh No More, Ladies," mm. 15 – 17.

Copyright © 1993 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

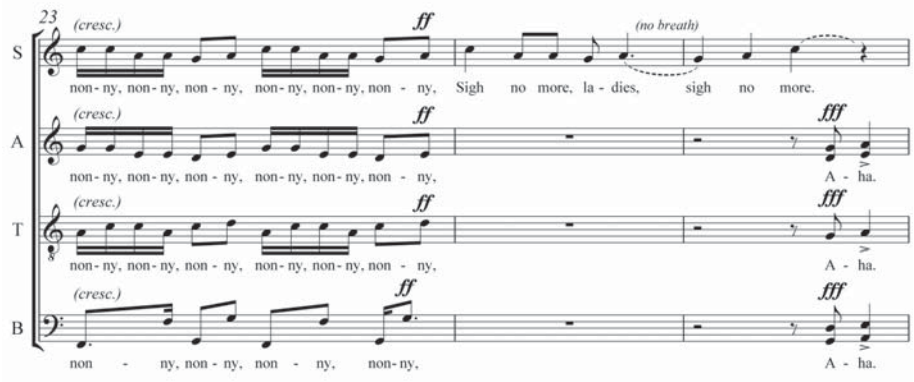


Figure 7. Matthew Harris, *Shakespeare Songs*, Book 3, "Sigh No More, Ladies," mm. 23 – 25.

Copyright © 1993 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

harmonies with "ah," "ooh," "la," etc.. This practice does not add text, rather it provides nonsense syllables to sing. In this case, the non-text syllables actually do convey relevance to the text."[15] These are exclamatory sounds of sarcasm toward the men (Figure 4). The syncopation of the initial vocal entrances is deceptive to the ear, representing the deception of the men. Meanwhile, the composer represents the men's ruggedness in open fourths and fifths and in the use of the striding, half-step-less pentatonic scale.

Jerky rhythms, dissonant harmonies, and syncopated accents pervade the B section. The composer depicts two moods here. Measures 11 through 14 employ a soft dynamic, suggesting the ladies' blitheness; however, from measure 15 the music grows louder, conveying a much more rowdy and dissonant tone, reflecting the reckless behavior of men.

III. "When Daffodils Begin to Peer"

Textual Analysis

This text, set as the third song from Book 4, comes from Act IV, Scene iii, of *The Winter's Tale*. King Leontes suspects an affair involving his wife, Hermione, and his friend, King Polixenes. Leontes jails his wife, attempts to poison Polixenes, and abandons his baby daughter in the wilderness. Before Leontes's daughter, Perdita, is found, she falls in love with Polixenes's son, Florizel. The first three acts of the play take place in winter. Acts IV and V occur sixteen years later in the summertime. This song opens Act IV, effectively depicting this change of season. In addition, this song personifies the stark contrast between King Leontes's jealous anger and Florizel's unbounding love.

At the beginning of the scene, Autolycus, an itinerant thief, sings this song before he picks a clown's pocket. He describes the fancies of his traveling lifestyle: flowers and prostitutes. Autolycus believes that "red blood," or life, will always reign over the cold of winter, the season of the preceding acts. This statement foreshadows the triumph of good at the end of the play.

He says "the white sheet bleaching on the hedge…doth set my pugging tooth on edge." As this robber walks the countryside,



Table 5
"When Daffodils Begin to Peer" Rhyme Scheme and Text[16]

Line	Rhyme scheme	Text
1	a	When daffodils begin to peer,
2	b	With hey, the doxy over the dale,
3	a	Why then comes in the sweet o'the year,
4	b	For the red blood reigns in the winter's pale.
5	c	The white sheet bleaching on the hedge,
6	d	With hey, the sweet birds O how they sing!
7	c	Doth set my pugging tooth on edge,
8	d	For a quart of ale is a dish for a king.
9	e	The lark that tirra lirra chants,
10	f	With hey, with hey, the thrush and the jay,
11	e	Are summer songs for me and my aunts
12	f	While we lie tumbling in the hay.

he is tempted to steal even the sheets that hang on the line. These he can sell for "a quart of ale…a dish for a king." He describes the sounds of his lifestyle, particularly the lark's "tirra lirra chants." The chants serve as music for his carefree philandering with his "aunts," or mistresses. Table 5 shows the rhyme scheme. Table 6 defines the text's antiquated terms.

Musical Analysis

"When Daffodils Begin to Peer" is in the key of A major. Table 7 illustrates its ternary musical form. The composer bases his opening melody on an A major pentatonic scale (A, B, C♯, E, F♯. The alto and tenor voices sing patter rhythms that repeat parallel fifths while supporting the melody (Figure 8). These parallel intervals are characteristic of a "country" musical style.[18] Again, Harris uses flatted, "blue" thirds against major triads. The first of many such occurs in measure four between the alto C♯ and the soprano C♮.

The first refrain begins in measures 8 and 9 with a voice exchange in the bass and soprano voices that prepares fortissimo exclamations of "hey" in the soprano voice. In stanza two, the tenors sing the





melody accompanied by the choir in a much lighter texture (Figure 9). The other voices sing "ah" on long-note values. On either side of the melody, the bass and soprano voices provide a drone on the tonic pitch. The second refrain includes imitation of the soprano melody in the alto voice.

In the B section, the basses sing octaves and fifths in support of the tenor melodic line (Figure 10). This melody is similar in contour to the opening melody, but its tonality is minor rather than the opening major mode. The opening chord progression, which vamps as a ground for fifteen bars, follows the circle of fifths (C, G, D, A). Ascending scalar lines add to the texture, driving to the cadence in measure 48. The scales overlap in quarter-note and eighth-note values in the bass, tenor, and alto voices. During the repetition of the chord

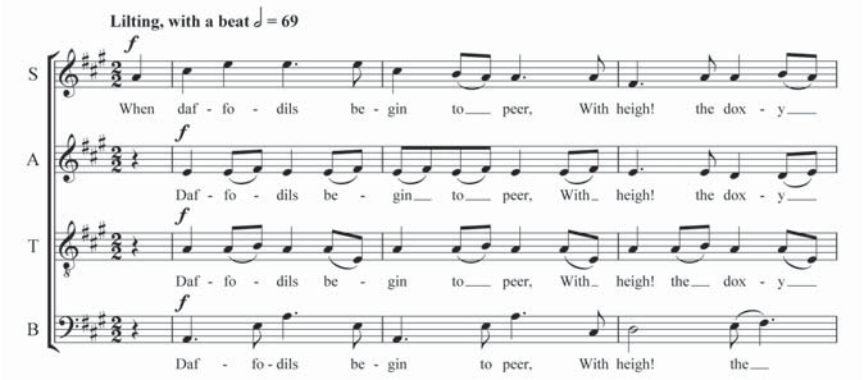


Figure 8. Matthew Harris, *Shakespeare Songs*, Book 4, "When Daffodils Begin to Peer," mm. 1 – 3.

Copyright © 1996 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

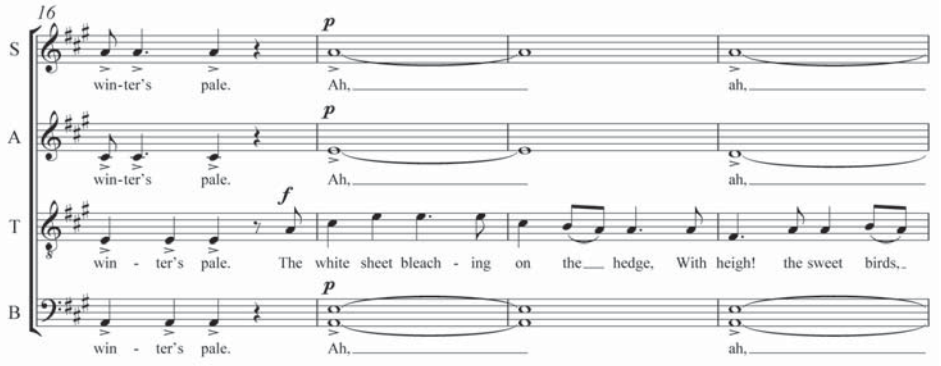


Figure 9. Matthew Harris, *Shakespeare Songs*, Book 4, "When Daffodils Begin to Peer," mm. 16 – 20.

Copyright © 1996 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Table 6
"When Daffodils Begin to Peer"
Antiquated Terminology[17]

Number	Term	Definition
1	heigh	an exclamation of exultation
2	doxy	prostitute
3	dale	valley, vale
4	pale	bleakness
5	pugging	thieving
6	tirra-lirra	bird sounds
7	thrush	songbird
8	jay	noisy, mischievous bird

Table 7
"When Daffodils Begin to Peer"
Ternary Form

Form	Line	Measure
A	1–4	1–16
A	5–8	17–32
B	8	33–47
A′	9–12	48–77

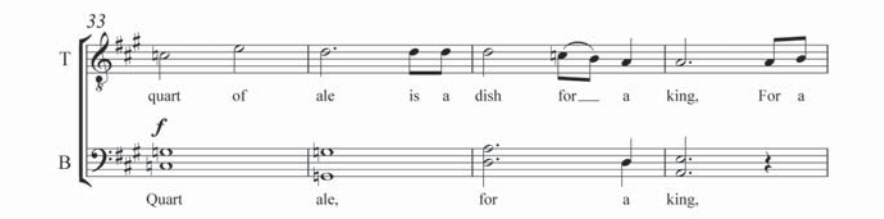


Figure 10. Matthew Harris, *Shakespeare Songs*, Book 4, "Daffodils Begin to Peer," mm. 33 – 36.

Copyright © 1996 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

progression, the soprano 2 voice echoes the tenor melody from Figure 10 (Figure 11).

The third stanza includes a soprano solo supported by women's voices singing patter rhythms in parallel fourths. The tenors join the ensuing, long *crescendo,* which leads into the final refrain. A tenor solo alternates with the choir during a threefold repetition of the final phrase (Figure 12), "while we lie tumbling in the hay."

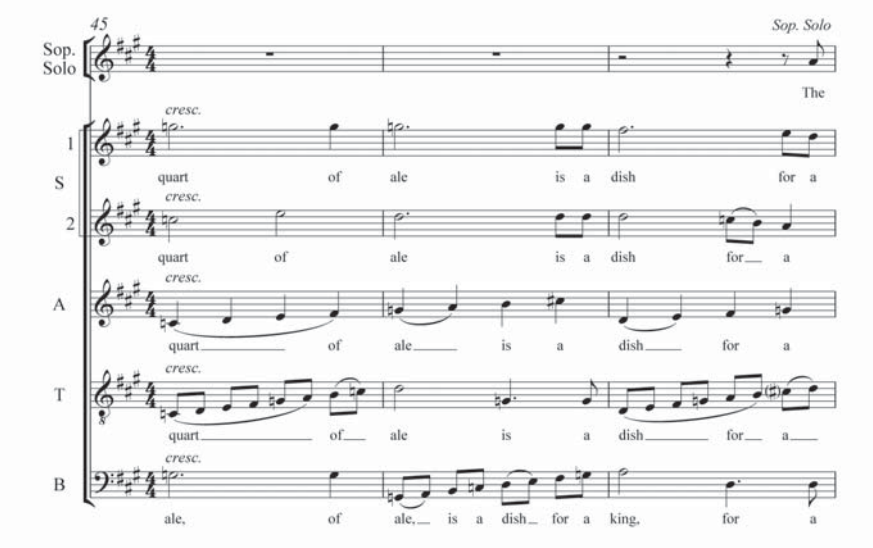


Figure 11. Matthew Harris, *Shakespeare Songs*, Book 4, "When Daffodils Begin to Peer," mm. 45 – 47.

Copyright © 1996 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

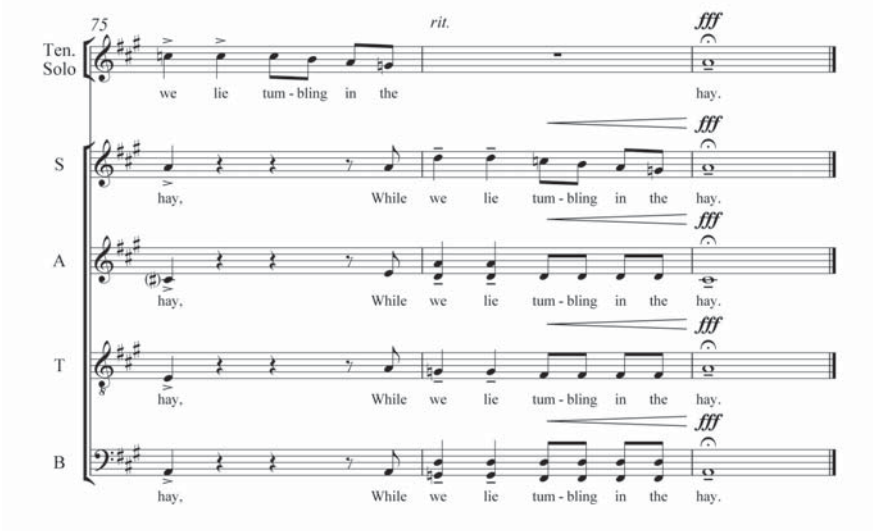


Figure 12. Matthew Harris, *Shakespeare Songs*, Book 4, "When Daffodils Begin to Peer," mm. 75 – 77.

Copyright © 1996 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Integration of Text and Music

The key of A major exudes a brightness that effectively reflects the change of season at the beginning of Shakespeare's Act IV. The composer uses the American popular music style of country to set this peddler's walk in the countryside. The pentatonic melody, "blue notes," and parallel intervals contribute toward a country style that paints the text (Figure 8). In measures 8 and 9, the voice exchange, parallel octaves, and the soprano exclamations of the word "hey" show Autolycus's excitement for the new season. The imitation of the soprano line in the alto voice transmits Autolycus's enthusiasm for the birdsongs in measures 26 and 30.

Stanza three contains the "tirra lyra chants" in the women's voice parts that support the soprano solo. This vocal duet lightly depicts the sounds of the lark. The tenors join the birdcalls as the music becomes louder, intensifying toward the refrain. Repetition emphasizes the fun of "tumbling in the hay," with a text-painting descent in the melody.

IV. "When That I Was and a Little Tiny Boy"

Textual Analysis

This text, set as the fourth song in Book 5, comes from Act V, Scene i, of *Twelfth Night.* The song presents an overview of the role of the hapless Malvolio—steward to the countess Olivia, secretly in love with her, and the butt of pranks played on him by other members of her expansive household. Sung at the close of the play, just after Malvolio storms offstage, the song's text employs the first person, representing the voice of Malvolio.

His troubles begin when he reprimands housemates Toby and Andrew for drunken and disorderly behavior in the middle of the night. In revenge, the derelicts conspire with Maria, one of Olivia's ladies in waiting,



to deceive Malvolio with a fake love note from Olivia. Malvolio's behavior in response to the letter convinces Olivia that he is insane, for which she confines him to a dark room for twenty-four hours.

The *Twelfth Night* Christmas celebration is a joyous feast, and so this play is a comedy, but life is not so funny from the perspective of Malvolio, the only one in the play whose desires go unfulfilled. The song closes the play on a depressed and serious note, struck by the ubiquitous refrain about relentless wind and rain and by Malvolio's musings on his trials and tribulations. He starts by recalling his untroubled youth, before he became so jaded. Now a knave in adulthood, he commands no more respect than thieves. He fails to woo Olivia ("But when I came, alas, to wive/By swaggering could I never thrive"), nor can he can find peace in sleep ("But when I came unto my beds/With tosspots still had drunken heads").

Table 8 shows the rhyme scheme. It contains five quatrains, each consisting of two new lines and two refrain lines. The refrain lines—"With hey, ho, the wind and the rain/For the rain it raineth every day"—repeat throughout the entire song. The only antiquated term is "tosspots," meaning drunken fools.[20]

Musical Analysis

"When That I Was and a Little Tiny Boy" is in the key of D minor. The folk-like tune, which begins in the tenor voice (Figure 13), is based on a D minor pentatonic scale (D, E, F, A, C). Throughout the piece, the melody moves between the tenor and the soprano voices and sometimes appears in both simultaneously. A static refrain accompanies each new line of text.

Table 9 shows the composer's distribution of lines between the A and B sections of this ternary form. In the A sections, the composer alters verse lines with refrain lines, just as they appear in the original text. Contrast in the B section arises when verse lines appear uninter-

Table 8
"When That I Was and a Little Tiny Boy"
Rhyme Scheme and Text[19]

Line	Rhyme scheme	Text
1	a	When that I was and a little tiny boy,
2	b	With hey, ho, the wind and the rain,
3	a	A foolish thing was but a toy,
4	b	For the rain it raineth every day.
5	c	But when I came to man's estate,
6	b	With hey, ho, the wind and the rain,
7	c	'Gainst knaves and thieves men shut their gate,
8	b	For the rain it raineth every day.
9	d	But when I came, alas, to wive,
10	b	With hey, ho, the wind and the rain,
11	d	By swaggering could I never thrive,
12	b	For the rain it raineth every day.
13	e	But when I came unto my beds,
14	b	With hey, ho, the wind and the rain,
15	e	With tosspots still had drunken heads,
16	b	For the rain it raineth every day.
17	f	A great while ago the world begun,
18	b	With hey, ho, the wind and the rain,
19	f	But that's all one, our play is done,
20	b	And we'll strive to please you every day.

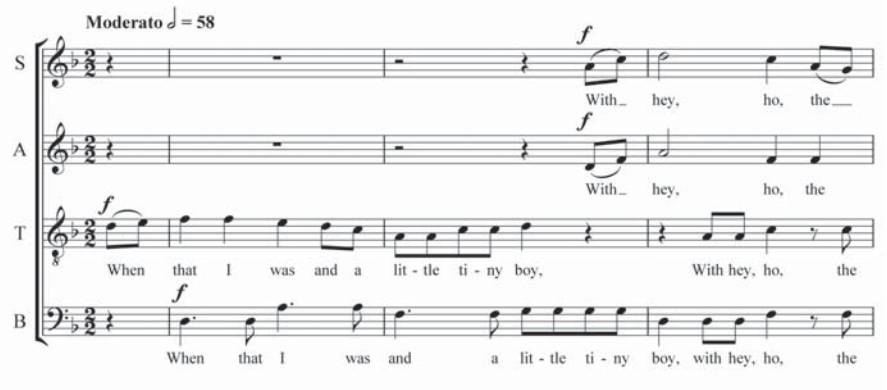


Figure 13. Matthew Harris, *Shakespeare Songs*, Book 5, "When That I Was and a Little Tiny Boy," mm. 1 – 3.

Copyright © 2004 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Table 9
"When That I Was and a Little Tiny Boy"
Ternary Form

Form	Line	Measure
A	1–4	1–10
	5–8	11–20
B	9–16	21–30
A′	17–20	31–42
Coda	2, 4, 20	43–70

rupted in the soprano, alto, and bass voices while the tenors simultaneously declaim the refrain; hence, the phrases in the B section cover their textual ground in half as many measures.

In the B section (Figure 14), the melody moves to the soprano voice. This portion is much more chromatic, complete with a cross-relation in measure 28 on the last eighth-note pulse (alto G♮ against the bass G♯). In fact, the B section uses all twelve pitches with the exception of D♯/E♭. In addition, the texture becomes thicker, the dynamics become louder, and the rhythm becomes more active.

This section ends with a very interesting chord resolution: a second-inversion D dominant-seventh chord resolves to a D minor chord. The bass note A of the first chord is the dominant of D. Even though the root note of these two chords is the same, the ear hears a dominant to tonic relationship.

Rhythmic augmentation prepares the coda (mm. 41–70) (Figure 15). The music

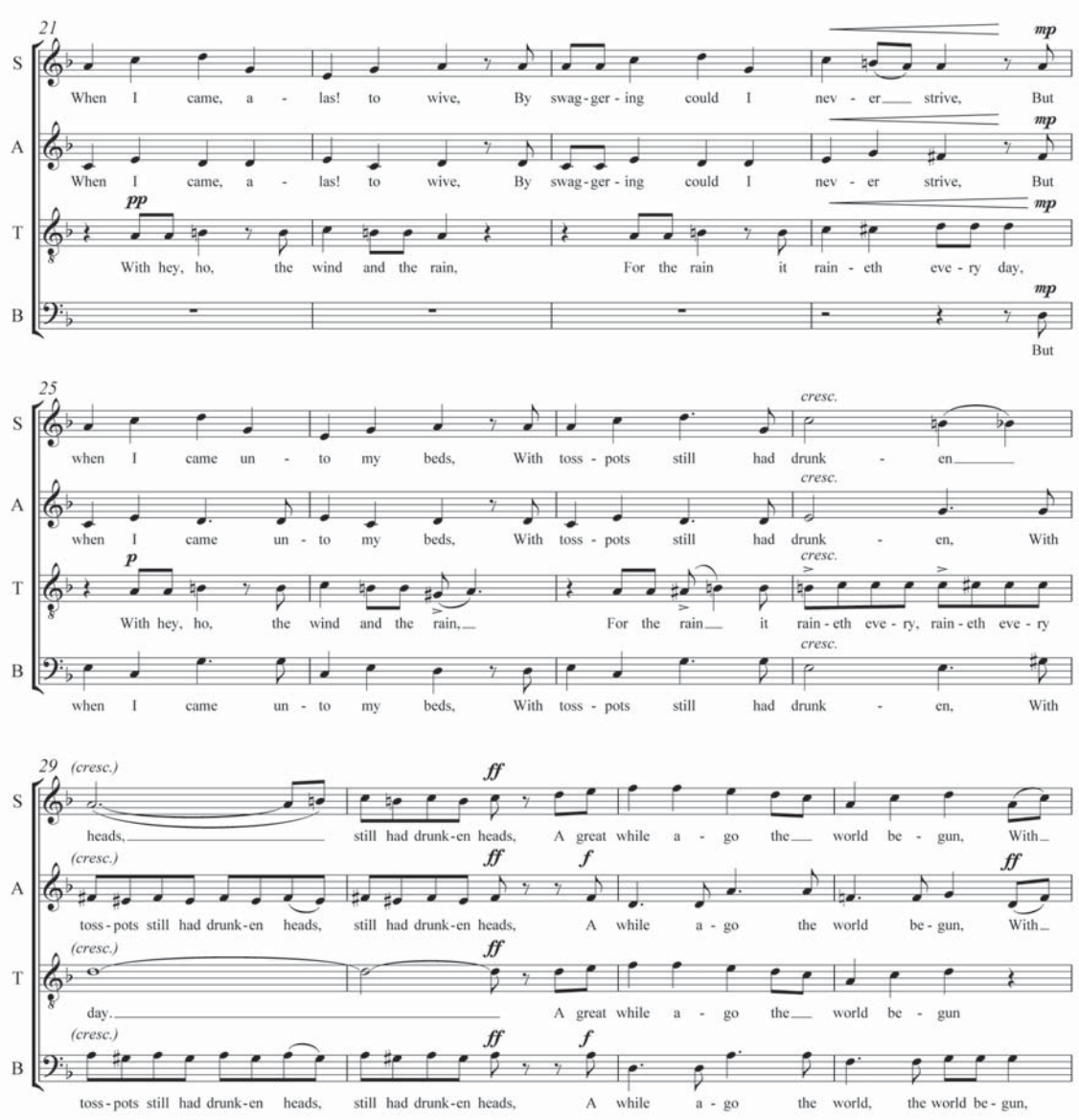


Figure 14. Matthew Harris, *Shakespeare Songs*, Book 5, "When That I Was and a Little Tiny Boy," mm. 21 – 32.

Copyright © 2004 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.



begins a trance-like, two-measure chord progression (D minor, F major, C major, G major) that repeats until the final *fermata.* The gradual entrance of sixteen individual voices results in a strikingly unique texture (Figure 16). Many neighbor tones are present, producing an ambiguous aural effect. The dynamics begin at *pianissimo* and gradually increase one level every four measures to a resounding *fortississimo* at the cadence. The final sonority (D, A, C) creates a hollow, mystical, and conclusive effect.

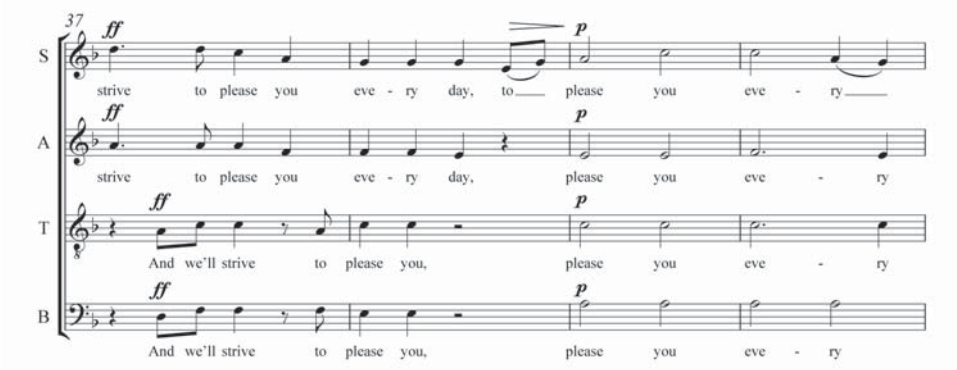
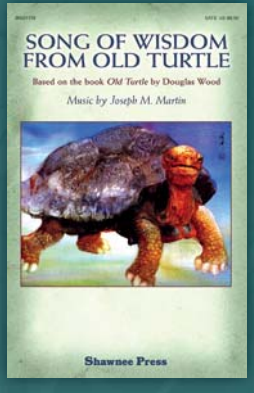


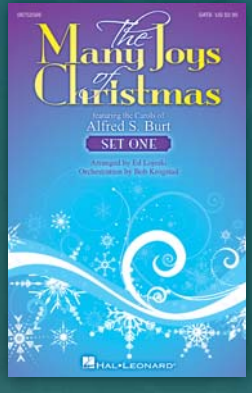
Figure 15. Matthew Harris, *Shakespeare Songs*, Book 5, "When That I Was and a Little Tiny Boy," mm. 37 – 40.

Copyright © 2004 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

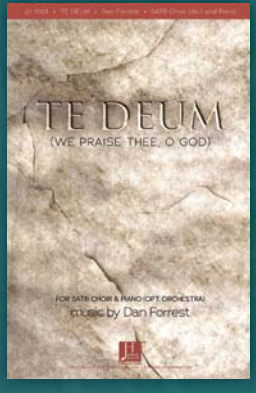
WORKS FOR CHOIR AND ORCHESTRA



SONG OF WISDOM FROM OLD TURTLE
Joseph M. Martin
SATB divisi
35021179 $8.95



THE MANY JOYS OF CHRISTMAS
Featuring the Carols of Alfred S. Burt
Ed Lojeski (arr.)
08752566 SATB $2.95



TE DEUM
(We Praise Thee, O God)
Dan Forrest
SATB divisi
08753272 $7.95

Visit **www.halleonard.com** to view score pages and listen to sample audio for these and many more outstanding choral publications.
These and other selections available from your favorite choral retailer.

HAL•LEONARD®

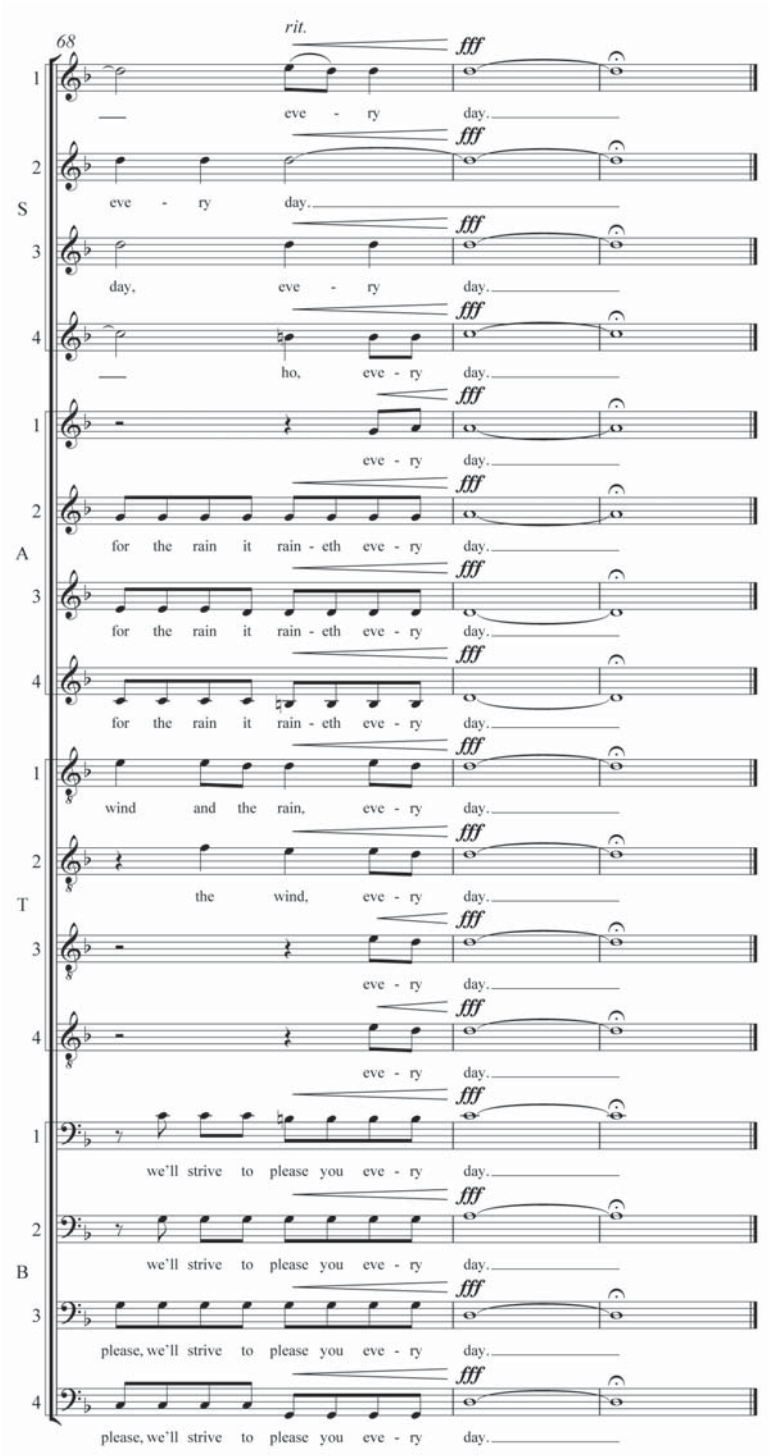


Figure 16. Matthew Harris, *Shakespeare Songs*, Book 5, "When That I Was and a Little Tiny Boy," mm. 68 – 70.

Copyright © 2004 by Associated Music Publishers, Inc.
International Copyright Secured. All Rights Reserved.
Used by Permission.

Integration of Text and Music

The B section contains new lines of text presented simultaneously with the refrain text. When the poem speaks of taking to bed at night, the music is quiet and lacks one voice. But as the "tosspots" enter with their "drunken heads" to disturb the night's peace, the full chorus sings, the dynamics increase from *pianissimo* to *fortissimo,* rhythmic activity intensifies, and heavy chromaticism appears. These musical effects suggest the effects that alcohol might have on human behavior. The final harmony in measures 30 and 31 declines to resolve conventionally; nevertheless, the dominant-to-tonic bass voice does facilitate an aural resolution. This quasi-transition containing copious half-step movement serves as an analogy for the state of drunkenness.

The coda is most effective at sending the aforementioned melancholy message. It combines the repeating chord progression (Figure 13) at the beginning of each A section with the simultaneous layering of texts in the B section. Specific groups of voices carry specific textual excerpts, as both refrains coincide with the final line (Figure 16). Amplified by the rhyme scheme, a most dramatic effect results. The closing chord (D, A, C), consists of an open fifth with a minor seventh. This tonal ambiguity produces a sense of ambivalence and bitterness. The growing dynamics, minor key, and repetitive nature suggest the powerful spiraling rut in which Malvolio finds himself. The sixteen voices of the choir act as a chorus telling him, particularly on the last words, "everyday," that any attempt to change his future is futile. Malvolio is summarily frustrated by the world in which he lives. The "wind and the rain" dominate his life.





Conclusion

This article has analyzed only four of the *Shakespeare Songs*. Some of these pieces owe more to American popular music styles, others feature a choral style that employs more traditional part writing, and others lie somewhere in between. The sheer quantity and variety of pieces facilitates various themes of programming, such as love, sadness, and death. Any grouping of these pieces is effective. In addition, the *Shakespeare Songs* can be programmed with other musical settings of the same texts to showcase their uniqueness.

Matthew Harris has carved a niche in the choral music domain, and yet he remains virtually undiscovered within the context of the global choral community. Nevertheless, his talent for the choral miniature, his minimalistic compositional style, and especially his role in the conflation of American popular music and Shakespearian lyrics has proven his worthwhile contribution to choral music. These fresh and accessible settings of Shakespearean lyrics can provide enjoyment for all who perform, analyze, or hear them. The future seems bright for this American composer. He will undoubtedly continue to make valuable contributions in the field of choral music.

NOTES

[1] John H. Dickson, e-mail message to author, May 23, 2006.

[2] Matthew Harris, *Shakespeare in Song,* Phoenix Bach Choir, Charles Bruffy, Chandos compact disc, 5031.

[3] Matthew Harris, *American Journey,* New Amsterdam Singers, Clara Longstreth, Albany compact disc, 108.

[4] Matthew Harris, *Shall I Compare Thee?,* Chicago a cappella, Jonathan Miller, Cedille compact disc, 90000 085.

[5] Anthony Tommasini, "Jesus' History, Leonardo's Mind," *New York Times,* May 21, 2005.

[6] Pat Rice, "Classical composing is more challenging." *News and Daily Advance,* July 11, 1982, sec. E.

[7] Franklin B. Tucker, "An outsider finds a muse: Matthew Harris's new work explores women in love," *Vocal Area Network,* May 30, 2006, www.van.org.

[8] Matthew Harris, Liner notes to *Shakespeare Songs Book 1*, (New York: Associated Music Publishers, Inc.,1989), inside cover.

[9] Joseph Ohrt, "The Choral Music of Matthew Harris," (DMA diss., University of South Carolina, 2003).

[10] William C., Carroll, ed., *The Two Gentleman of Verona,* (London: Thomas Learning, 2004), 241.

[11] *The New Harvard Dictionary of Music,* 1st ed., s.v. "doowop."

[12] Harvard Dictionary, s.v. "blue-note." In Afro-American music, especially in blues and jazz, the lowered third, seventh, and sometimes fifth scale degrees of the otherwise major scale.

[13] Sheldon P. Zitner ed., *Much Ado About Nothing,* (Oxford: Clarendon Press, 1993).

[14] See footnote 10.

[15] Matthew Harris, e-mail message to author, February 5, 2007.

[16] Stephen Orgel, ed., *The Winter's Tale,* (Oxford: Clarendon Press, 1996), 163.

[17] Ibid.

[18] Harvard Dictionary, s.v. "Country musical style." This style consists of scooped pitches, "blue notes," a belted vocal style, and the use of stringed instruments, such as basses, banjos, dobros, and mandolins, guitars, and pedal-steel guitars. The texts usually describe the loss of someone/something important, drinking alcohol, or silly rhymes.

[19] Warren and Wells, *Twelfth Night,* 220–21.

[20] Webster's, s.v. "tosspots."

Bibliography

American Journey. New Amsterdam Singers, Clara Longstreth, conductor. Albany Records – Troy 108, 1993. Compact Disc.

Carroll, William C., ed. *The Two Gentlemen of Verona.* London: Thomson Learning, 2004.

Harris, Matthew. *Shakespeare Songs.* Book 1. New York: Associated Music Publishers, 1989.

Ohrt, Joseph. "The Choral Music of Matthew Harris." DMA diss., University of South Carolina, 2003.

Orgel, Stephen, ed. *The Winter's Tale.* Oxford: Clarendon Press, 1996.

Randel, Don, ed. The New Harvard Dictionary of Music. Cambridge: Belknap Harvard Press, 1986.

Rice, Pat. "Classical composing is more challenging." News and Daily Advance, July 11, 1982, sec. E.

Shakespeare in Song. Phoenix Bach Choir, Charles Bruffy, conductor. Chandos Records Ltd. – CHSA 5031, 2004. Compact Disc.

Shall I Compare Thee?. Chicago a cappella, Jonathan Miller, conductor. Cedille Records - CDR 90000 085, 2005. Compact Disc.

Tucker, Franklin B. "An outsider finds a muse: Matthew Harris's new work explores women in love." Vocal Area Network, May 30, 2006, www.van.org.

Warren, Roger, and Wells, Stanley, eds. *Twelfth Night or What You Will.* Oxford: Clarendon Press, 1994.

Zitner, Sheldon P., ed. *Much Ado About Nothing.* Oxford: Clarendon Press, 1993.



Middle School/Junior High Conference

presented by

American Choral Directors Association

&

Cambiata Institute of America for Early Adolescent Vocal Music

Host Site: Booker T. Washington School for the Performing and Visual Arts

February 29, 2012

Preceding: Southwestern American Choral Directors Conference
February 29 - March 3, 2012
Dallas, Texas

A National Conference
Representing all ACDA Divisions

Featuring

Nine Junior High/Middle School Classroom Choirs

Outstanding Presenters
Kari Gilbertson, Rollo Dilworth, Patrick Freer, Mary Jane Phillips, Judy Bowers, Rebecca Reames, Alan McClung and more!

Junior High/Middle School Research Poster Presentation
Judy Bowers and Jessica Napoles (Submission Deadline: December 1, 2011)

Cambiata Composition Initiative & Contest
Laura Farnell and David Childs

Fee: SWACDA 2012 Conference attendees - $10.00
In-service teachers' day rate - $40.00
Pre-service teachers' day rate - $10.00

Gretchen Harrison, National ACDA R&S Chair for Middle Schools/Junior High Schools
Alan C. McClung, Director, Cambiata Institute of America at University of North Texas
Margie Camp, President, Southwestern American Choral Directors Association

Email: ms.jh.conference@unt.edu **Website: www.music.unt.edu/cambiata**



Revisiting Schubert's *Mass No. 6 in E-flat Major,* D. 950

by

Sean M. Burton

> This great work shows such a depth of subjective thought…that no sensitive listener can fail to be deeply moved.[1]
>
> —Eva Badura-Skoda

Introduction

The chance to reconnect with former mentors and attend myriad events at ACDA's 2011 Chicago National Convention rekindled this author's interest in revisiting some beloved choral/orchestral masterpieces first discovered during graduate studies. Opportunities to program one work in particular, Franz Schubert's *Mass No. 6 in E-flat Major,* D. 950, continue to present themselves but paradoxically this conductor has not chosen to do so yet. Inspired by the complete magnificence of Schubert's *Mass in E-flat,* this article serves to provide a practical introduction to the work,[2] explore the piece's performance history by selected professional symphonic organizations in the United States, and urge colleagues to consider programming what is perhaps an overlooked masterwork.

Sean M. Burton, DMA, is assistant professor of music, director of choral activities, and division chairperson of arts and humanities at Briar Cliff University in Sioux City, Iowa. He earned his BM in music education, *summa cum laude,* from The Hartt School—University of Hartford, his MM in conducting from Boston University, and his DMA in choral conducting from the University of Nebraska-Lincoln.
sean.burton@briarcliff.edu

Mass No. 6 in E-flat Major, D. 950

Franz Schubert (1797–1828) composed the *Mass in E-flat* during the summer months of 1828.[3] While the work enjoys acclaim for its "Romantic concern for sublimity,"[4] and as an opus of "artistic maturity,"[5] which, according to the late Robert Shaw, offers "page after page of extraordinary beauty and textual illumination,"[6] uncertainties belie its genesis. The *Mass in E-flat* may have been composed for the Minorite church in Vienna, as indicated by Otto Erich Deutsch[7] and subsequently Ronald Stringham,[8] or for the church of the Holy Trinity in Alsergrund, as mentioned by Brian Newbould[9] and John Reed.[10] Nick Jones cites another impetus, namely, the composer's potential application for a vacant appointment at the Imperial court as assistant to the *Kappellmeister.*[11] Newbould sums it up best:

> It is not known what prompted Schubert to compose his *Mass in E-flat* in the summer of 1828 less than six months before his death. Nor do external reasons for its composition have to be sought. The inner compulsion to compose accounts for a weighty fraction of the life's work, and a mass was by now as credible an outlet for that urge as was a symphony, a sonata or song. He had shown his commitment to the genre by his extended labours on the *Mass in A flat,* and through that work had brought the mass into that group of media in which he could reveal his mature creative personality as truly—if in different directions—as in the orchestral, chamber, keyboard and other vocal genres that excited his pen.[12]

Schubert scored his *Mass in E-flat* for SATB choir, SATTB soli, and an orchestra comprised of two oboes, two clarinets, two bassoons, two trumpets, two horns, three trombones, timpani, and strings without flutes or organ (Table 1). Badura-Skoda asserts the composer's decision to dispense with the organ does not corroborate any theory eschewing overt secular influence, refuting that perspective as follows:

> One can read in an otherwise commendable book [Walter Vetter's *Schubert,* Potsdam, 1934] that Schubert's last Mass reveals its secular character through the simple fact that he renounced the organ. This idea is characteristic of the Protestant view. The North

Europeans considered the organ indispensible for church music, an attitude not necessarily prominent in the Catholic South during the Classical era. Conversely, the idea that sacred music implies the use of polyphony was clearly fixed in Schubert's mind: He introduced more contrapuntal devices in his E-flat Major Mass than he did in any other work.[13]

Table 1
Orchestration Chart of Schubert's *Mass No. 6 in E-flat Major,* D. 950

	Kyrie	Gloria	Credo	Sanctus	Benedictus	Agnus Dei
Oboe I/II	X	X	X	X	X	X
Clar. I/II (B♭)	X	X	X	X	X	X
Bassoon I/II	X	X	X	X	X	X
Tpt. I/II (B♭/C)		X		X (in E♭)		X
Hn. I/II (E♭/B♭)	X	X	X	X	X	X
Trombone I/II	X	X	X	X	X	X
Trombone III	X	X	X	X	X	X
Timpani		X	X	X		X
Violin I	X	X	X	X	X	X
Violin II	X	X	X	X	X	X
Viola	X	X	X	X	X	X
S soloist			X		X	X
A soloist					X	X
T soloist*			XX		X	X
B soloist					X	X
S chorus	X	X	X	X	X	X
A chorus	X	X	X	X	X	X
T chorus	X	X	X	X	X	X
B chorus	X	X	X	X	X	X
Violoncello	X	X	X	X	X	X
Contrabass	X	X	X	X	X	X

*a fifth soloist, Tenor II, appears briefly during the "Et incarnatus est" of the *Credo*.

Be that as it may, while the considerable size of the orchestra requires substantial funds to produce a performance of the *Mass in E-flat* with professional instrumentalists, the additional absence of tuba, contrabassoon, percussion, and other auxiliary instruments places it in a somewhat affordable category for many performing organizations.

In concert with his conservative orchestration, Schubert employs vocal soloists sparingly throughout the *Mass in E-flat,*[14] but without ever compromising his unique compositional craft. Strimple agrees, praising the solo passages which imbue "the easygoing naturalness of his lieder,"[15] especially "the 'Et incarnatus est' trio for soprano and two tenors … the only instance where Schubert varies the SATB solo configuration."[16] (A noteworthy aside, Johannes Brahms himself anonymously edited the first edition of the vocal score for Breitkopf and Härtel.)[17]

Performance Context

For the most part, the choral writing in the *Mass in E-flat* is straightforward though compelling. Shaw describes the *Kyrie* as bearing witness to "the sweet and gentle sorrows of human existence."[18] Further, he highlights "the startling emotional effect" of the composer's harmonic modulations throughout the first movement as "quieting, ruminative, somehow inward and retrospective."[19] Note Shaw's employment of the word "retrospective" verses "introspective" and the essence of elegiac heroism encountered in the *Kyrie* (Figure 1). Likewise, the extroverted settings of "Quoniam" and "Cum Sancto Spiritu" in the *Gloria,* fervent declarations in the *Credo,* majesty of the *Sanctus,* sprightly "Osanna" fugues in the *Sanctus* and *Benedictus* movements, and the fugato that commences the *Agnus Dei* (Figure 2) unite to exploit the full drama inherent within the liturgical text.

Similar to some of his other Mass Ordinary settings, Schubert chooses to omit specific texts in the *Mass in E-flat.* Concerning the ramifications of these alterations specific to the Mass, Newbould states:

As usual, the reference to 'unam



sanctam catholicam Ecclesiam' in the Credo is gone. So is 'Patrem omnipotentem', 'genitum, non factum', and 'consubstatialem Patri'. These deviations—whether the result of religious conviction, oversight, or artistic strategy—have caused more problems for ecclesiastical posterity than they probably did in the liberal atmosphere known to Schubert in Biedermeier Vienna. At any rate, they did not stand in the way of a church performance at Holy Trinity in the Viennese suburb of Alsergrund within the year after Schubert's death.[20]

In his landmark volume *Choral Repertoire,* Dennis Shrock calls attention to this anomaly, germane to text-setting encountered in Schubert's masses, in a more general sense:

> [P]ortions of the Gloria and Credo texts in all the masses are varied: individual words are repeated, the standard order of phrases is interchanged, and most striking, some words and phrases are deleted. The deletions … are intriguing and inexplicable. Scholars conjecture that they were oversights, local liturgical traditions or reflections of Schubert's beliefs (or lack thereof). The first two suppositions are unlikely in that Schubert made textual deletions in all his masses, and no masses by other composers of the time delete any text. The idea that Schubert deleted certain phrases because he did not believe in them has merit…[21]

In spite of the strengths and apparent controversies surrounding Schubert's *Mass in E-flat,* an archival survey[22] of the work's performance history by selected professional symphonic organizations in the United States reveals a scattered reception (Table 2). This researcher designated more than twenty-five reputable symphonic organizations from different regions in the United States, including Alaska and Hawaii, for the

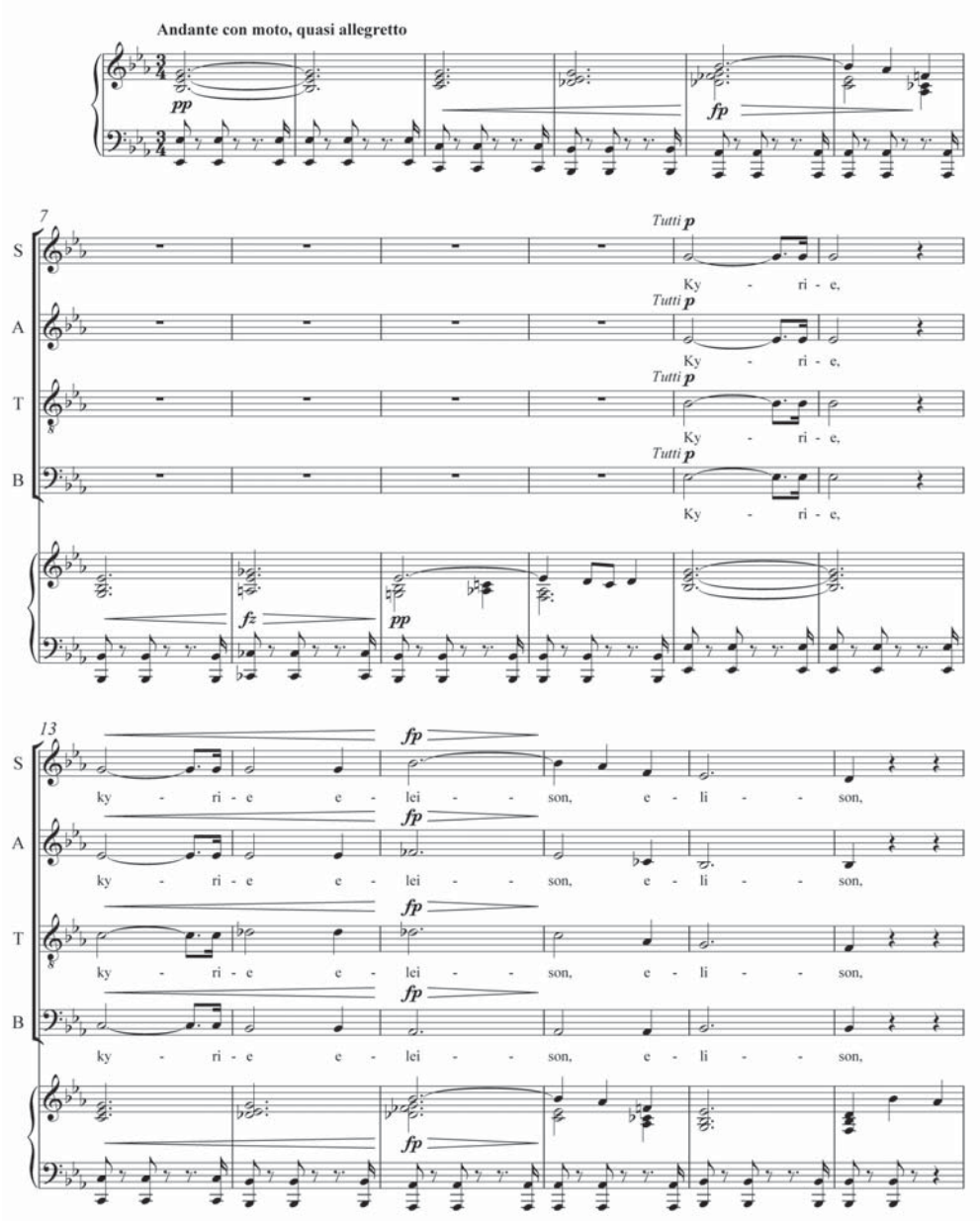


Figure 1. Franz Schubert, *Mass No. 6 in E♭ Major,* "Kyrie," Vocal Score, mm. 1 – 18.

© 2006 by Michael Gibson, distributed under terms of the CPDL License.

study. Large, predominantly long-established, and generally recognized symphonic organizations were chosen, as distinct from college or community choral organizations, primarily due to availability of reliable archival information. Another rationale for surveying symphonic organizations exclusively lies in the composer's conception of the musical material itself within Schubert's *Mass in E-flat.* Newbould concurs, insisting:

> It has to be said from the start that anyone who has been introduced to this work through membership of a choral society which performed it with organ or piano accompaniment is at a singular disadvantage. The choral writing can only 'breathe' through its orchestral setting, which is the core of the work's being as much as anything else is. That truism applies to most music for choir and orchestra, of course, but what is at risk in this mass is exceptional. Parts of the work, including its opening, can sound sentimental, and others can fall flat, if the sonic panoply that was in Schubert's ear is not transmitted to the listener's. Even an E-flat chord is something specially vibrant with the mix of orchestral and choral sound he could impart to it.[23]

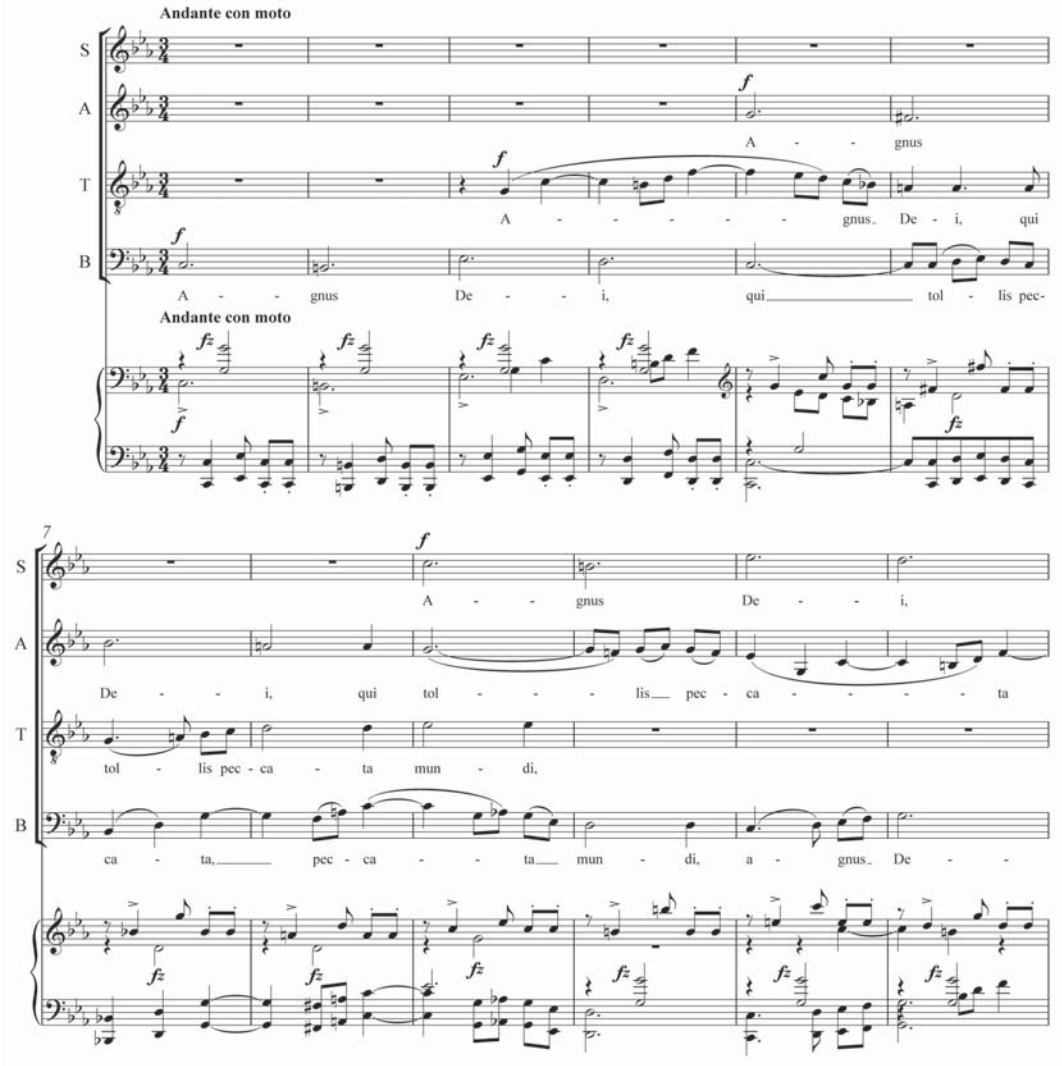


Figure 2. Franz Schubert, *Mass No. 6 in E♭ Major,* "Agnus Dei," Vocal Score, mm. 1 – 12.

© 2006 by Michael Gibson, distributed under terms of the CPDL License.

Performance History in America

The somewhat mixed results of the study yield intriguing insight into the work's American performance history. First, while three of the organizations surveyed, the Dallas Symphony Orchestra, Hartford Symphony Orchestra, and Seattle Symphony Orchestra, strongly indicate an account of zero performances of Schubert's *Mass in E-flat,* definitive records were unavailable, therefore, none of these three organizations is listed in the final summation (Table 2) due to the lack of verifiable data. Likewise, the Honolulu Symphony Orchestra's recent demise precludes inclusion of any Hawaiian perspective.

In terms of the survey results, thirteen of the twenty-five re-



Table 2
Performance history of Schubert's *Mass No. 6 in E-flat Major,* D. 950
by selected symphonic organizations in the United States

Organization	Dates Performed	Conductor
Anchorage Symphony Orchestra	None	N/A
Atlanta Symphony Orchestra	April 20, 21, 22, and 23, 1978	Robert Shaw
	February 23, 24, and 25, 1989*	Robert Shaw
Baltimore Symphony Orchestra	None	N/A
Boston Symphony Orchestra	July 10, 1964**	Erich Leinsdorf
	July 23, 1989**	Charles Dutoit
Charlotte Symphony	None	N/A
Chicago Symphony Orchestra	April 3, 4, and 5, 1975	Carlo Maria Giulini
	July 3, 1980***	James Levine
Cincinnati Symphony	May 20, 1977****	James Levine
Cleveland Orchestra	March 19 and 20, 1930*****	Nikolai Sokoloff
	April 10 and 11, 1997	Garath Morrell
	April 12 and 13, 1997	Robert Shaw
Detroit Symphony Orchestra	None	N/A
Florida Orchestra	November 3, 4, and 5, 2006	Stefan Sanderling
Houston Symphony Orchestra	November 7, 8, and 9, 2008	Hans Graf
Los Angeles Philharmonic	None	N/A
Louisville Orchestra	None	N/A
Milwaukee Symphony Orchestra	None	N/A
Minnesota Orchestra	None	N/A
Nashville Symphony	None	N/A
National Symphony Orchestra	February 14, 15, 16, and 19, 1985	Erich Leinsdorf
New Haven Symphony Orchestra	None	N/A
New York Philharmonic	None	N/A
North Carolina Symphony	November 16, 17, and 18, 2006	Grant Llewellyn
Philadelphia Orchestra	October 9, 10, 11, and 14, 1997	Wolfgang Sawallisch
Phoenix Symphony	None	N/A
San Diego Symphony	February 11, 12, and 13, 2011	Jahja Ling
San Francisco Symphony Orchestra	June 10, 11, 12, and 13, 2009	Michael Tilson Thomas
St. Louis Symphony Orchestra	March 9 and 10, 1984	Robert Shaw
	October 22 and 23, 2010	Nicholas McGegan

*These performances immediately preceded recording sessions on February 27 and 28, 1989 for the Atlanta Symphony Orchestra's 1990 Telarc compact disc
**Performance for the Tanglewood Music Festival
***Performance for the Ravinia Festival
****Performance for the Cincinnati May Festival
*****Kyrie and Gloria only for a performance on tour in Hamilton, Ontario

spondents cited in Table 2 have performed Schubert's *Mass in E-flat.* Only two organizations (Cleveland Orchestra and Philadelphia Orchestra) produced performances in 1997, the bicentennial year of Schubert's birth, a particularly unexpected twist from the vantage point of this researcher. Finally, a number of performances have occurred within the last decade (Florida Orchestra, Houston Symphony Orchestra, North Carolina Symphony, San Diego Symphony, San Francisco Symphony Orchestra, and St. Louis Symphony Orchestra), suggesting a collective renewed interest in the piece.

Certainly, the majority of ACDA members reading this article likely do not possess the full resources of a major symphonic organization at their disposal on a regular basis, however, many of us engage in frequent choral/orchestral collaborations with ensembles at all levels and Schubert's *Mass in E-flat* merits our consideration. With a total duration of less than one hour, an abundance of program pairings exists. Further, Badura-Skoda reminds us that the standard practice in Austria during the eighteenth and nineteenth centuries of excerpting selected movements from the Mass Ordinary, "especially the *Gloria,* but also the *Kyrie* or the *Agnus Dei*"[24] is an acceptable custom. Another programming possibility is the eclectic mass compilation approach, which incorporates a mix of historical and stylistic periods by several composers with movements unified by harmonic relationships.

Conclusion

To close, as James Keller proclaims, "the finest moments of Schubert's *Mass in E-flat* embody greatness absolutely."[25] Some of the modern era's most eminent artistic figures, including Claudio Abbado, Charles Dutoit, Carlo Maria Giulini, Erich Leinsdorf, Helmuth Rilling, James Levine, Robert Shaw, and Michael Tilson Thomas, have programmed, conducted, or commercially recorded (Table 3) Schubert's *Mass in E-flat.* When celebrated musicians of that echelon find value in this masterpiece, then we can as well.

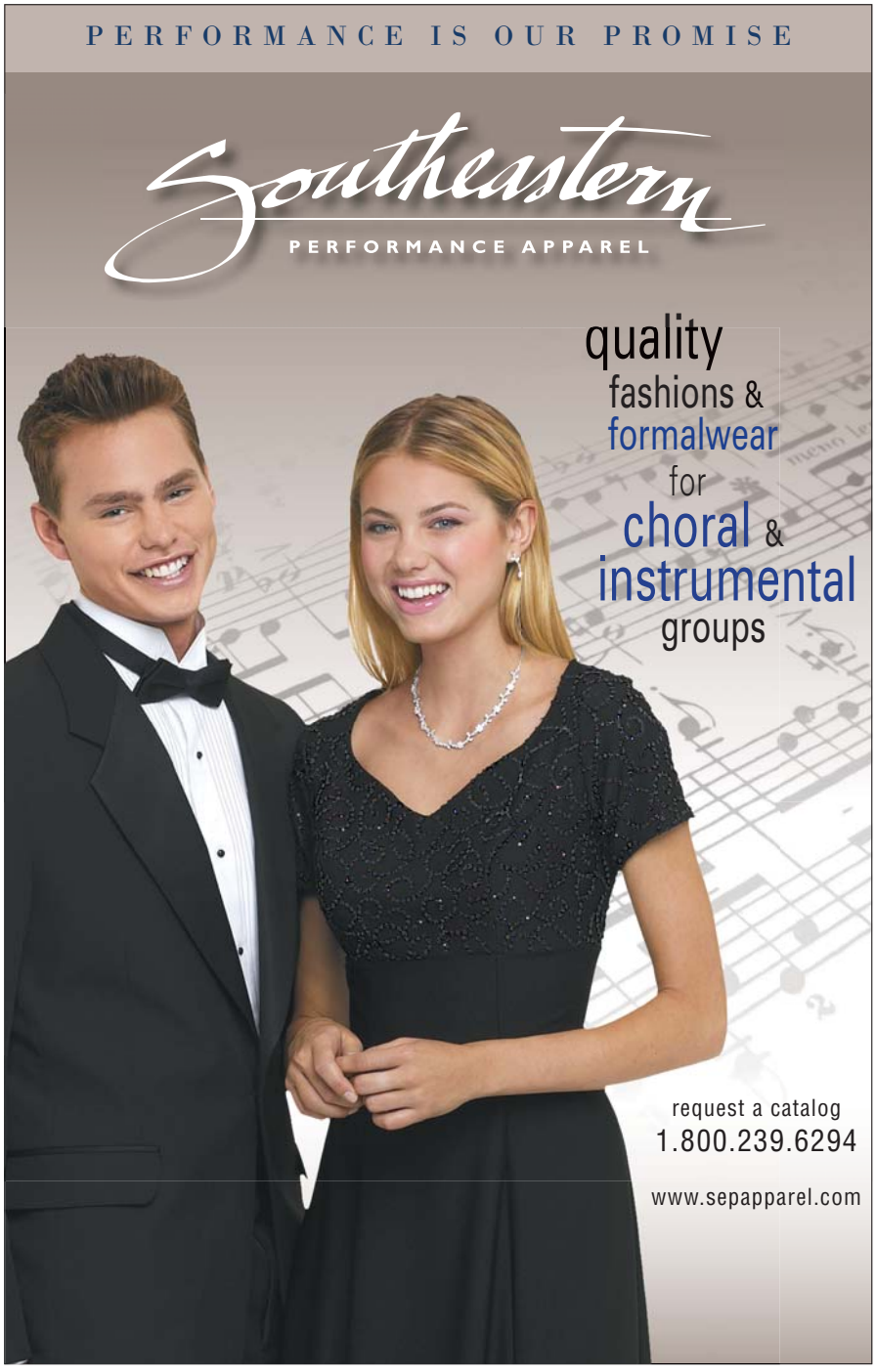




Table 3
Model commercial recordings of Schubert's *Mass No. 6 in E-flat Major,* D. 950

Ensemble	Conductor	Label	Year
Atlanta Symphony Orchestra	Robert Shaw	Telarc	1990
Collegium Musicum 90	Richard Hickox	Chandos	2008
Gächinger Kantorei Stuttgart/ Bach Collegium Stuttgart	Helmuth Rilling	Hänssler	1998
Vienna Philharmonic	Claudio Abbado	Deutsche Grammophon	1988

NOTES

[1] Badura-Skoda, Eva. "On Schubert's Choral Works," in *American Choral Review.* April-July 1982, 87.

[2] CJ readers seeking detailed analytical material about the work may consult: Knott, Joseph, "A Conductor's Analysis for Performance of Franz Schubert's *Mass in E-flat Major,* D. 950" (DM diss., Indiana University, 1988) or Stringham, Ronald, "The Masses of Franz Schubert" (Ph.D. diss., Cornell University, 1964).

[3] Winter, Robert and Maurice J. E. Brown with Eric Sams (work-list). "Franz Schubert" in Sadie, Stanley ed. *The New Grove Dictionary of Music and Musicians,* Volume 22. London: MacMillan Publishers Limited, 2001, 674.

[4] Reed, John. *Schubert.* New York: Oxford University Press, 1998, 167.

[5] Strimple, Nick. *Choral Music in the Nineteenth Century.* Milwaukee, WI: Amadeus Press, 2008, 33.

[6] Blocker, Robert, ed. *The Robert Shaw Reader.* New Haven, CT: Yale University Press, 2004, 317. The quote comes from a letter written by Shaw to the Atlanta Symphony Chorus dated January 25, 1989.

[7] Deutsch, Otto Erich. *The Schubert Thematic Catalogue* (an unabridged, corrected republication of *Schubert: Thematic Catalogue of All His Works in Chronological Order by Otto Erich Deutsch in collaboration with Donald R. Wakeling,* originally published by W.W. Norton & Company Inc., New York, n.d. [ca. 1951?]). New York: Dover Publications, Inc., 1995, 467.

[8] Stringham, 266.

[9] Newbould, Brian. *Schubert: The Music and the Man.* Berkeley, CA: University of California Press, 1997, 284.

[10] Reed, 168.

[11] Jones, Nick. CD Notes to "Schubert: *Mass No. 2 in G Major,* D. 167 and *Mass No. 6 in E-flat Major,* D. 950," Atlanta Symphony Orchestra and Choruses, Robert Shaw, conductor. Cleveland, OH: Telarc International Corporation, 1990, 5.

[12] Newbould, 285.

[13] Badura-Skoda, 88.

[14] Jones, 5.

[15] Strimple, 33.

[16] Ibid.

[17] Deutsch, 467.

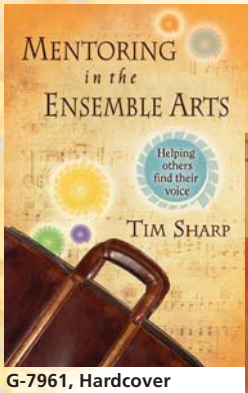
[18] Blocker, 319.

[19] Ibid.

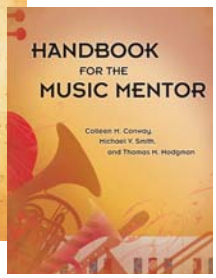
[20] Newbould, 285.

[21] Shrock, Dennis. *Choral Repertoire.* New York: Oxford University Press, 2009, 383.

[22] The author wishes to publicly acknowledge and thank Darleen Fernandez of the Anchorage Symphony Orchestra, Rebecca Beavers and Ken Meltzer of the Atlanta Symphony Orchestra, Mary Carroll Plaine of the Baltimore Symphony Orchestra, Bridget Carr of the Boston Symphony Orchestra, Tanya Davis of the Charlotte Symphony, Frank Villella of the Chicago Symphony Orchestra, Christina Eaton of the Cincinnati Symphony, Deborah Hefling of the Cleveland Orchestra, Karen Schnackenberg of the Dallas Symphony Orchestra, Tina Murdock of the Dallas Public Library, Cynthia Korolov of the Detroit



G-7961, Hardcover



G-7762, Spiralbound

Mentoring in the Ensemble Arts
Helping Others Find Their Voice
Tim Sharp

Handbook for the Music Mentor
Colleen M. Conway, Michael V. Smith, and Thomas M. Hodgman

Exceptional resources for anyone who is passionate about mentoring and teachers, and its critical impact on the lives of ensembles and their conductors.

GIA Publications, Inc.
(800) GIA-1358 or (708) 496-3800
www.giamusic.com

Symphony Orchestra, Ella Frederickson of the Florida Orchestra, Grant Meachum of the Hartford Symphony Orchestra, Terry Brown of the Houston Symphony Orchestra, the Los Angeles Philharmonic Archives, Lindsay Pummel of the Louisville Orchestra, Patrick McGinn of the Milwaukee Symphony Orchestra, Paul Gunther of the Minnesota Orchestra, Jonathan Marx of the Nashville Symphony, Marcia Farabee of the National Symphony Orchestra, Marvin Warshaw of the New Haven Symphony, Mitchell Brodsky of the New York Philharmonic, Deborah Nelson of the North Carolina Symphony, Darrin Britting of the Philadelphia Orchestra, Kevin Kramer of the Phoenix Symphony, J.D. Smith of the San Diego Symphony, Joe Evans of the San Francisco Symphony Orchestra, Megan Shand of the Seattle Symphony Orchestra, and Eddie Silva of the St. Louis Symphony Orchestra.

[23] Newbould, 286.

[24] Badura-Skoda, 89.

[25] Keller, James. Program Notes to "Schubert: *Mass No. 6 in E-flat Major,* D. 950," San Francisco Symphony Orchestra, June 10–13, 2009, Michael Tilson Thomas, conductor: http://www.sfsymphony.org/music/ProgramNotes.aspx?id=38770 (Accessed March 25, 2011).

Selected Bibliography

Badura-Skoda, Eva. "On Schubert's Choral Works," in *American Choral Review.* April–July 1982.

Blocker, Robert, ed. *The Robert Shaw Reader.* New Haven, CT: Yale University Press, 2004.

Deutsch, Otto Erich. *The Schubert Thematic Catalogue* (an unabridged, corrected republication of *Schubert: Thematic Catalogue of All His Works in Chronological Order by Otto Erich Deutsch in collaboration with Donald R. Wakeling,* originally published by W.W. Norton & Company Inc., New York, n.d. [ca. 1951?]). New York: Dover Publications, Inc., 1995.

Jones, Nick. CD Notes to "Schubert: *Mass No. 2 in G Major,* D. 167 and *Mass No. 6 in E-flat Major,* D. 950," Atlanta Symphony Orchestra and Choruses, Robert Shaw, conductor. Cleveland, OH: Telarc International Corporation, 1990.

Keller, James. Program Notes to "Schubert: *Mass No. 6 in E-flat Major,* D. 950," San Francisco Symphony Orchestra, June 10-13, 2009, Michael Tilson Thomas, conductor: http://www.sfsymphony.org/music/ProgramNotes.aspx?id=38770 (Accessed March 25, 2011).

Knott, Joseph, "A Conductor's Analysis for Performance of Franz Schubert's *Mass in E-flat Major,* D. 950" (DM diss., Indiana University, 1988).

Newbould, Brian. *Schubert: The Music and the Man.* Berkeley, CA: University of California Press, 1997.

Reed, John. *Schubert.* New York: Oxford University Press, 1998.

Schubert, Franz. *Mass No. 6 in E-flat Major,* D. 950, ed. Michael Gibson. Choral Public Domain Library: http://www3.cpdl.org/wiki/index.php/Mass_No._6_in_E_flat_major,_D950_%28Franz_Schubert%29 (Accessed March 25, 2011).

_____. *Masses Nos. 5 and 6 in Full Score* (a new compilation of two works from the Breitkopf & Härtel Critical Edition of 1884–97). New York: Dover Publications, 1995.

_____. *Messe Nr. 6 in Es-Dur: Faksimile der autographen Partitur und der überlieferten Entwürfe, mit einer Einleitung von Walter Dürr.* Kassel: Bärenreiter, 1996.

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

Strimple, Nick. *Choral Music in the Nineteenth Century.* Milwaukee, WI: Amadeus Press, 2008.

Stringham, Ronald, "The Masses of Franz Schubert" (Ph.D. diss., Cornell University, 1964).

Winter, Robert and Maurice J.E. Brown with Eric Sams (work-list). "Franz Schubert" in Sadie, Stanley ed. *The New Grove Dictionary of Music and Musicians,* Volume 22. London: MacMillan Publishers Limited, 2001.

In Memoriam

Lauretta Graetz

1936 - 2011



Lauretta Graetz shared her gift of music with thousands of people over the years and took a special interest in mentoring new teachers. She taught vocal music in public schools for 40 years. In 1994, she coordinated a special event commemorating 25 years of musical theater presentations at Independence High School. Upon her retirement from teaching in Iowa, she moved to Burnsville, Minnesota, and joined the staff at Apple Valley High School where she taught private voice and choir from 1997–2003.

Her musical gifts were shared with the community as well. While in Independence, she played organ for church services and taught music at the Mental Health Institute Cromwell Children's Unit. She also directed the Chancel and Handbell Choirs at First Presbyterian Church in Independence. For over 30 years she was the music director of the Independence Ladies Musical Society choruses. While attending Prince of Peace Lutheran Church in Burnsville, Minnesota, she directed the Hand Bell Choir from 1996–2011 and assisted in directing the Senior Choir from 1996–2006.

Lauretta was a member of the Iowa Choral Directors Association (ICDA) and served as its President from 1989–91. For 13 years, she utilized her humor and creativity as Social Activities Chair for Summer ICDA Conferences. She also served as President of the ACDA North Central Division from 1996–98. Lauretta was the recipient of ICDA's Robert McCowan Award, which is presented for outstanding achievements in choral music. She was also a member of the Steering Committee for the Sixth World Symposium on Choral Music, which was held in Minneapolis during August 2002.


Sing lighter.



Choralex™ Compact comes with 10 cords to hold your scores. Double cords and removable rings optional.

Strong. Resilient. Every folder from MUSICFOLDER.com – including our classic Black Folder, new RingBinder or 385-gram Choralex™ Compact – is crafted to carry you effortlessly through a soaring aria while holding up through many seasons of use. You can get a feel for them and for our many other singing essentials online or by calling one of the numbers below. Dealer inquiries also welcome.

MUSICFOLDER.com
The world's best choral folders. Since 1993.

Small World MUSICFOLDER.com Inc. Toll-free (Canada and USA): 1-877-246-7253 • Telephone and Fax: +1 604.733.3995


Jazz Stand


Collapsible Smart Easel


XtraFlex Duet 2


Handy Gig Bag


iPad performance case



The Gene Brooks Collection

by

Craig Zamer

The Organizational History Subcommittee of the ACDA Research and Publications Committee for several years has provided *Choral Journal* readers with information about the contents of the ACDA International Archives for Choral Music. The goal of this committee is to "serve as an advocate for creation of new knowledge in the vocal-choral world and to disseminate knowledge, especially information and material not available from other sources." Recent articles on R. Wayne Hugoboom, Walter Collins, and the ACDA Past-Presidents interviews are a result of that goal. This article seeks to continue those efforts.

Four years ago, ACDA lost Gene Brooks (1936–2007), ACDA Executive Director from 1977–2007. He was a constant in convention planning for over thirty years. He saw ACDA through harsh economic times and persevered in a job which was demanding, both mentally and physically. His personal relations skills aided him in securing large financial gifts resulting in the construction of the National Headquarters in Lawton and Oklahoma City as well as the McMahon International Museum of Choral Music. ACDA was his life's work and we owe a great deal to him.

A comprehensive historical investigation of Brooks's contributions recently has been completed.[1] However, at that time the ACDA Archives collection was in transition from Lawton to Oklahoma City. The materials were packed in unlabeled boxes in no particular order, making them virtually unusable. With the generous help of former ACDA Archivist, Christa Prucha, some materials were found concerning Brooks, but significant numbers of documents and artifacts were not available. Therefore, a good deal of that research relied on interview data. The present article seeks to revisit that research by offering a brief glimpse into Brooks's life and contributions, and by providing a general overview of the Gene Brooks Collection, which now is fully accessible.

Leslie Gene Brooks

Gene Brooks grew up on a farm in southwestern Oklahoma, nine miles from Rush Springs, the nearest town. At an early age, Brooks's parents noticed his interest in the family piano, which they had purchased for fifty dollars. So they found him a piano teacher, Katherine Denton, who became Brooks's first musical influence.

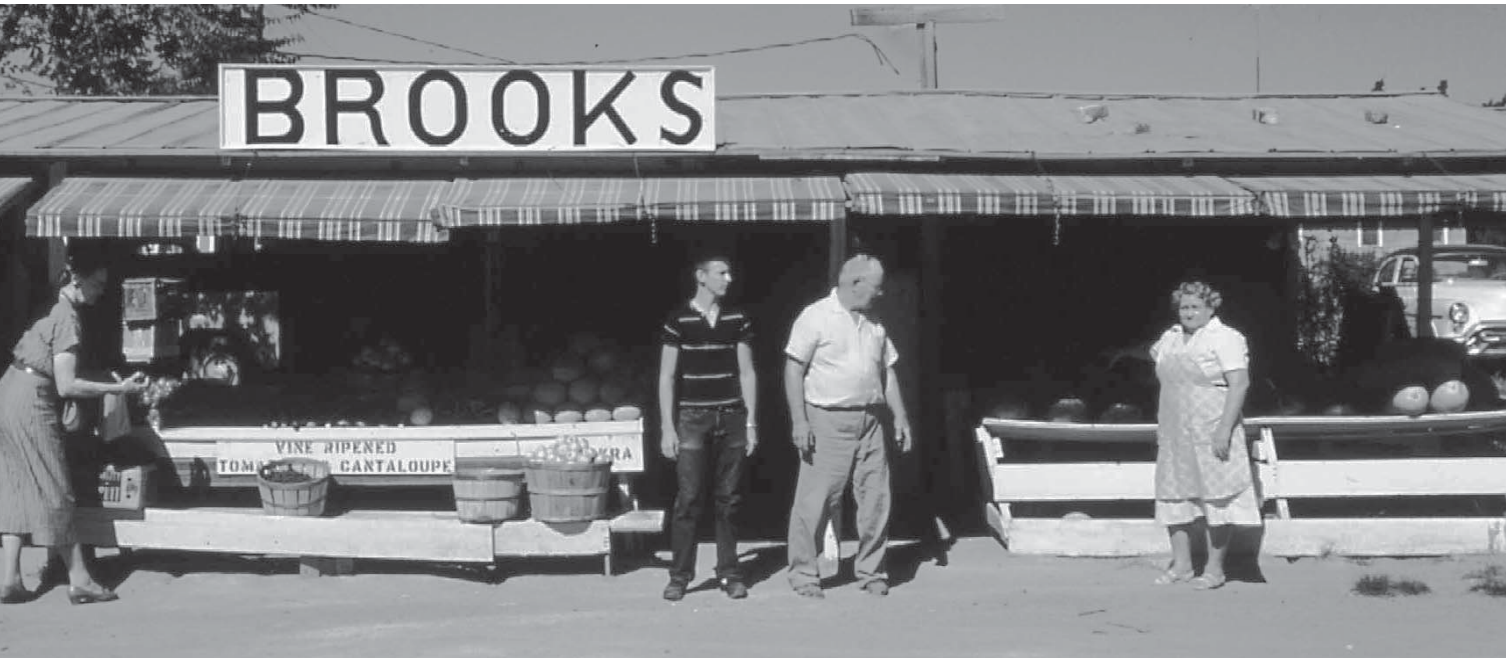
The piano became Brooks's primary focus throughout school, however, not surprisingly, he found himself accompanying and singing in several choirs, both at Fletcher Public School and Rush Springs High School. According to Brooks, both high school choral directors shaped his early interest in choral music. Late in his schooling a defining moment in Brooks's musical life occurred when he participated in the Thanksgiving Choral Festival at Oklahoma State University. Charles Hirt was the guest conductor. Brooks recalled that he sang with three thousand other participating students.

During that time Brooks began a friendship with Louise D. McMahon, a piano teacher and well-known philanthropist in Lawton. She frequented the Brooks produce stand. He recalled that, on one occasion, Mrs. McMahon asked him about his life's ambitions, to which he replied, "[Become] a concert pianist." The McMahon Foundation, which funded various projects and causes in Oklahoma, helped Brooks through college and eventually became a significant source of funding for ACDA initiatives.

Brooks matriculated at Cameron College, which at the time was a 2-year college—now Cameron University, a four-year institution. After Cameron, he continued his studies at the University of Oklahoma, but ultimately completed his teaching degree at Oklahoma Baptist University.

Brooks's teaching career began in 1959. He taught elementary music in Lawton at two different elementary schools for the children of parents at Fort Sill Army Base. He also directed youth choirs at Cameron Baptist Church and the Fort Sill Soldiers Chorus. In Brooks's third year, Superintendent John Shoemaker asked him to fill in for the Lawton High School choral director, who had fallen ill. Brooks gained visibility in the community through his exceptional choral performances and in the fall of 1962 was invited by the Dean of Instruction at Cameron College to apply for the choral

ACDA ARCHIVES



Brooks family produce stand in Lawton, Oklahoma, c. 1960

director position.

Brooks was appointed in 1962 and after only a year became Chairman of the Music Department. It was a busy time for Brooks. He administered a growing music program, maintained his teaching responsibilities, and completed a Masters degree at the University of Oklahoma. He held the position until 1969.

Significantly, during these years in Lawton, Brooks maintained a friendship with Louise McMahon. The choir from Cameron College performed on numerous occasions at the McMahon Foundation Building. Brooks said that often after performances he went to the upper living quarters to visit with Mrs. McMahon. By that time she was bedridden. In 1966, when Cameron College became a four-year institution, the McMahon Foundation donated $600,000 to construct a new fine arts building. It was dedicated to the memory of Louise D. McMahon.

University officials suggested that Brooks pursue a doctorate and offered him a one-year leave of absence to begin his studies. He started a degree at the University of Colorado under the mentorship of Warner Imig, but returned to the University of Oklahoma and completed the degree with

UNIVERSITY MUSIC SERVICE
P.O. Box 354 • Hershey, PA 17033
Ross W. Ellison, Ph.D., Owner and Manager
20% Discount on Choral Music
• Prompt, professional service
• Friendly, knowledgeable staff
• Specialists in choral music
Phone: (800) 858-3000 Fax: (888) 858-8289
www.UniversityMusic.com e-mail: Sales@UniversityMusic.com
"Serving the choral profession since 1979"

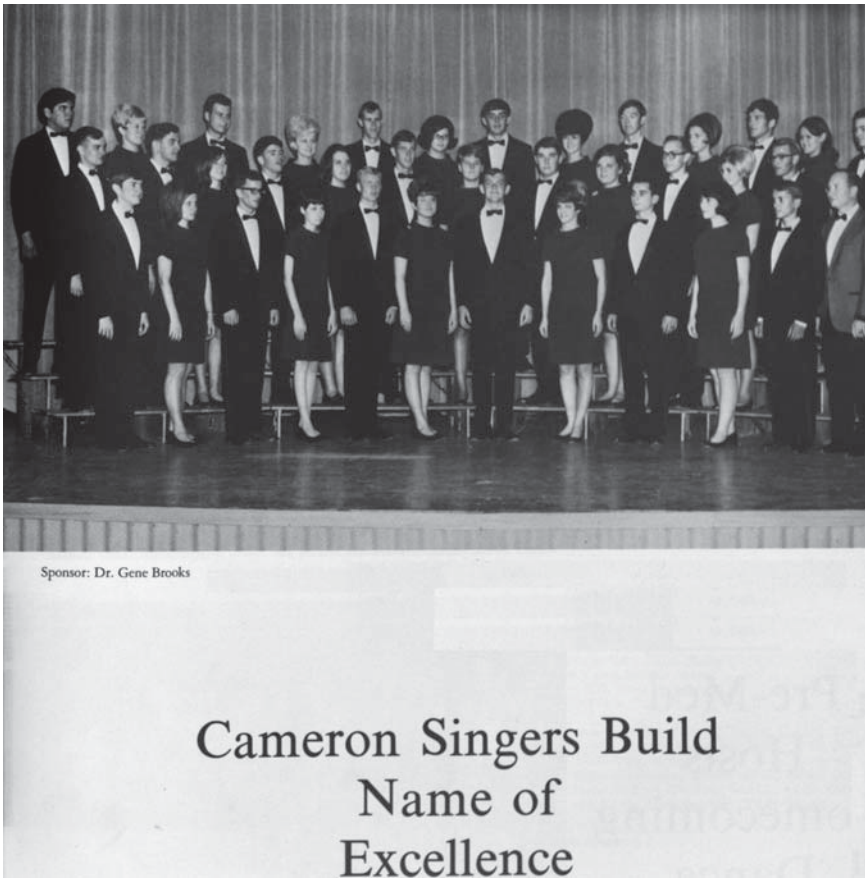
Russell Mathis. After Brooks returned to Cameron in 1967, his choirs performed for the National Convention of the Music Teachers National Association and the Oklahoma State Music Educators Association. In 1968 the Cameron Singers were invited to sing for a teacher's organization at Midwestern State University in Wichita Falls, Texas.

Brooks left Cameron for Midwestern State University in Wichita Falls, Texas, in the fall of 1969. He remained there for the next six years where he coordinated the choral program and eventually became Chairman of the Department of Music. Notable choral performances during his tenure at Midwestern State included a concert with the New York Oratorio Chorus at Carnegie Hall and a performance at the 1974 MENC National Convention in Anaheim, California. His choir also participated in the third ACDA Vienna Symposium in 1971.

Early ACDA Involvement

Brooks first joined ACDA in 1965 while working on a Masters degree at the University of Oklahoma. His first administrative involvement occurred in 1973 when ACDA President-Elect Russell Mathis, one of his OU professors, asked him to serve as program chair for the second ACDA National Convention. According to Mathis, Brooks was the "easy choice," because as a student Brooks appeared to be confident, thoughtful, and thorough. He seemed to possess the qualities needed to plan a convention.[2] Following the convention, in the summer of 1973, Brooks received a phone call from President Morris Hayes, who asked him if he would be willing to be nominated for election to ACDA Secretary-Treasurer. Brooks won the election and served as Secretary-Treasurer from 1974–77.

In 1976 R. Wayne Hugoboom announced his retirement as ACDA Executive Secretary. This announcement was a concern to the ACDA Executive Committee because Hugoboom had been such an integral part of ACDA since its inception. ACDA conducted a nationwide search to find a replacement



Cameron Singers, c.1968





Gene Brooks in front of Lawton National Headquarters, 1981

for Hugoboom. At a special meeting during the ACDA Bicentennial Celebration in Interlochen, Michigan, the ACDA Executive Committee appointed Brooks as second ACDA Executive Secretary. The appointment was to be effective July 1, 1977, but Hugoboom's poor health lead to his passing on April 2, 1977 and Brooks began his duties a few months early.[3]

Brooks's first responsibility was to find a new space for a national office. The ACDA Executive Committee wanted a place that was located somewhere in the central United States. Because of his connection to the McMahon Foundation in Lawton, Brooks was able to contact the current chair of the foundation, which through a stroke of serendipity was Brooks's previous superintendent, John Shoemaker. After personally presenting his proposal to the McMahon Foundation board, the foundation granted ACDA $100,000 for the construction of a national office with the provision that the headquarters be located in Lawton.

Brooks previous connections with Cameron University also proved fortunate. ACDA purchased a piece of property on the outskirts of the campus for $1,500. That site served as the location of the national office, which ACDA occupied until it again moved in 2006 to the current space in Oklahoma City. Bids for construction costs came in totaling $200,000. Due to the shortfall in funding to cover the additional cost, Brooks approached the McMahon Foundation again and secured the additional $100,000 needed to complete the construction. Construction began in the summer of 1977 and the building was completed in September of 1978.

In the thirty years that Brooks served as

Gladde Music Publications
The Choral Music of Bradley Nelson
Choir with Organ or Full Orchestra
Arise, Shine; For Thy Light Is Come
www.gladdemusic.com/arise.htm
~ See the score and hear a recording ~



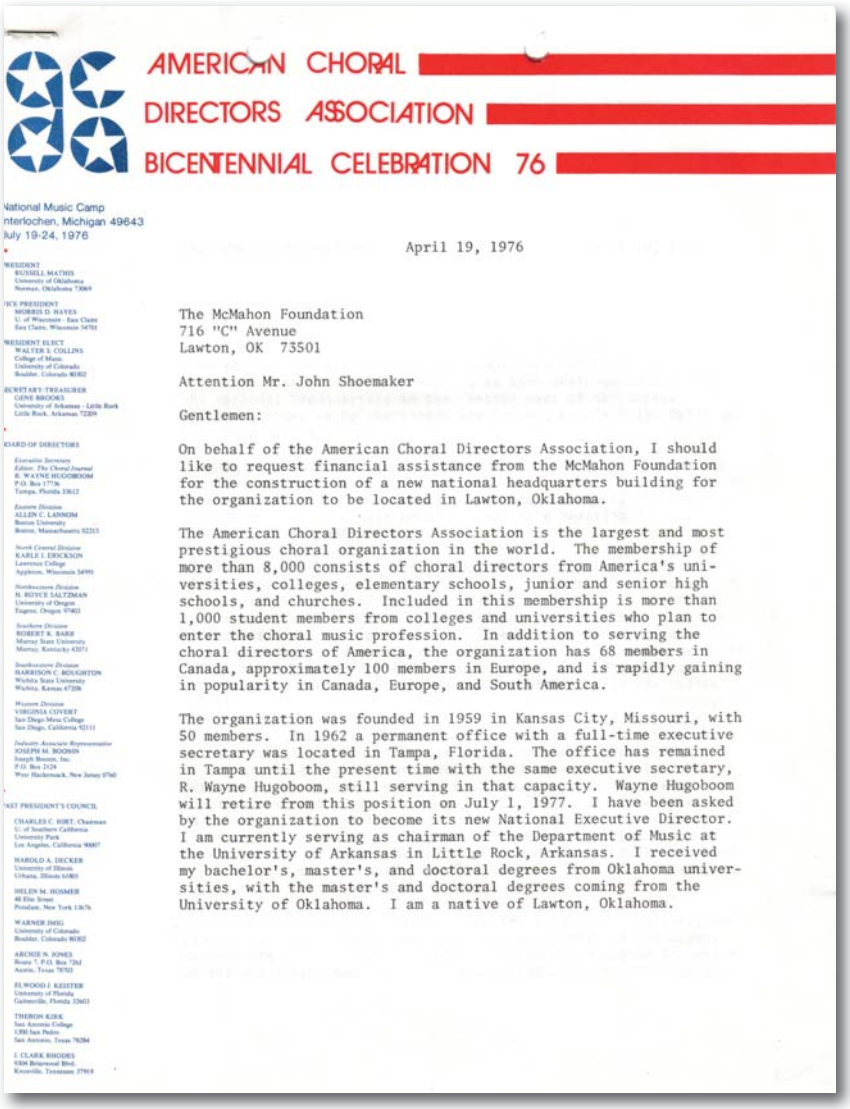
ACDA Executive Secretary he made other financial requests of the McMahon Foundation. For example, in 1985 the McMahon Foundation gave an additional $100,000 toward an expansion of the headquarters in Lawton to include more office space, a reception area, library, listening room, and a space for the Archives.[4] In the 1990s the McMahon Foundation contributed $300,000 toward a world choral communication and resource center and a historical museum of American choral music. These funds eventually were used in the construction for the current national headquarters in Oklahoma City where the McMahon International Choral Music Museum resides. The McMahon Foundation's donations to date total over $600,000.

The Gene Brooks Collection

The Gene Brooks Collection is currently contained in two large storage boxes. Box number one holds a variety of items including Brook's yearly planners from years 1988–1990 with his hand written appointments, travel plans, adjudication contracts, and some flyers, letters, and photographs from his travel. During these years Brooks traveled to Monaco, Winnipeg, Singapore, Istanbul, Paris, Australia, Tokyo, and South Africa. Box one also includes 1979–80 financial reports from North Central, Western, South Western, and Eastern Divisions, a 1980 Division Convention program and some tentative drafts for the program.

Other documents of interest include newspaper clippings from the dedication of the ACDA National Office in Lawton and documents from the leadership retreat that was conducted in tandem with the 1979 dedication ceremony. Copies of original invitations that were sent out about the ceremony, completed evaluation forms from the 1979 retreat, and various concert programs from a Gregg Smith Singers performance in the McMahon Auditorium are also a part of this collection.

Other interesting items in box number one include a copy of the 1991 State of the Association speech delivered by President Diana J. Leland at the ACDA National Convention in Phoenix, Arizona; attendance cards from the 1977 Convention in Dallas, Texas; and newsletters and concert programs from selected state chapters.



AMERICAN CHORAL
DIRECTORS ASSOCIATION
BICENTENNIAL CELEBRATION 76

National Music Camp
nterlochen, Michigan 49643
July 19-24, 1976

April 19, 1976

The McMahon Foundation
716 "C" Avenue
Lawton, OK 73501

Attention Mr. John Shoemaker

Gentlemen:

On behalf of the American Choral Directors Association, I should like to request financial assistance from the McMahon Foundation for the construction of a new national headquarters building for the organization to be located in Lawton, Oklahoma.

The American Choral Directors Association is the largest and most prestigious choral organization in the world. The membership of more than 8,000 consists of choral directors from America's universities, colleges, elementary schools, junior and senior high schools, and churches. Included in this membership is more than 1,000 student members from colleges and universities who plan to enter the choral music profession. In addition to serving the choral directors of America, the organization has 68 members in Canada, approximately 100 members in Europe, and is rapidly gaining in popularity in Canada, Europe, and South America.

The organization was founded in 1959 in Kansas City, Missouri, with 50 members. In 1962 a permanent office with a full-time executive secretary was located in Tampa, Florida. The office has remained in Tampa until the present time with the same executive secretary, R. Wayne Hugoboom, still serving in that capacity. Wayne Hugoboom will retire from this position on July 1, 1977. I have been asked by the organization to become its new National Executive Director. I am currently serving as chairman of the Department of Music at the University of Arkansas in Little Rock, Arkansas. I received my bachelor's, master's, and doctoral degrees from Oklahoma universities, with the master's and doctoral degrees coming from the University of Oklahoma. I am a native of Lawton, Oklahoma.

Letter from Brooks to McMahon Foundation, 1976

Box number two is more organized than box one and appears mostly to be in chronological order. The earliest year represented is 1977 when Brooks took office as Executive Secretary. It holds materials that date through 2007. For unknown reasons there is no folder for 2002. Materials from some years include more correspondence than others. The contents of the various letters range from historically important to more commonplace topics, such as his correspondence with members concerning their dues.

The gradual transition during these years from handwritten letters to printed facsimiles and e-mails was particularly noticeable. The change occurs around 1996

when the copies of e-mails are substantial. Unfortunately for historians, collection of archival copies of communications diminished rapidly after 1996, likely due to the advent of e-mail. Notably, in the years 2006–07, messages sent to Brooks were usually not accompanied by responses unless Brooks's son Steven had written them. Steven Brooks often acted on his father's behalf during these years.



Representative Documents

During the process of sorting and discovery, several documents were selected as exemplary of what researchers might find in the collection. Naturally, these examples represent only a small portion of the sizable collection:

- April 19, 1976: Copy of original proposal sent to the McMahon Foundation, requesting funding for a new national headquarters.
- Letter from Colleen Kirk to Robert Shaw, August 9, 1979 inquiring about a performance at the 1981 National Convention in New Orleans.
- January 15, 1981: Election results from CPA Eulonda D. Alkim, announcing that Maurice Casey was elected President-Elect and Julie Morgan was elected Treasurer.
- November 18, 1982: 41st annual OSU Thanksgiving Choral Festival program: Gene Brooks guest conducting. Includes a schedule of events for the day and several scores conducted on the concert by Brooks with rehearsal markings.
- September 1, 1983: Copy of original proposal sent to the McMahon Foundation requesting funding for the expansion of the national headquarters in Lawton.
- March 9, 1984: Personal letter to a friend from OBU, discussing his life as Executive Director. Brooks calls his job "rewarding and one I thoroughly enjoy, however, it is a very time consuming position."



- June 13, 1989: Letter from Raymond Brock to Gene Brooks expressing encouragement and empathy for the challenges facing the organization during that time.

- September 20, 1989: Letter from Kenneth Cox with words of encouragement and appreciation for Brooks's continued service. "You are the essence of ACDA and what it stands for."

- September 23, 1989: Telegram from Colleen Kirk to Brooks: "Your sacrifice during the past two years has made the difference between survival and extinction for our organization."

- June 1, 1990: Letter from Raymond Brock to the National Board members, past presidents, division, and state presidents informing them of Gene's second heart condition and catheterization.

- January 18, 1991: Letter from Theron Kirk informing Brooks that Oxford agreed to publish his arrangement of *O For a Thousand Tongues to Sing* which was performed at Brock's funeral, and unofficially is the first Raymond Brock commission piece.

- July 11, 1993: Letter from Morris Hayes to Brooks discussing the current state of ACDA. It reaffirmed that when Russell Mathis nominated Brooks to Executive Director in 1976 that he agreed Brooks was "the one for the job."

- August 2, 1994: Letter from Brooks to Moses Hogan inviting the Moses Hogan Chorale to perform at the National Convention in Washington, D.C. in 1995.

- March 4, 1997: Letter from President Bill Clinton to the ACDA membership—joining in the congratulations to Gene Brooks for twenty years of service.

- December 11, 2006: E-mail from Ferenc Gall, former member of the Fort Sill Soldiers chorus and Cameron University to Gene Brooks via Steven Brooks. Expressing well wishes for Brooks's return to good health and a wealth of feeling for the impact that Brooks had on his life.

- Eleven Ampex 1.5 mil. Reel to reel magnetic recording tapes. Many of these are unlabeled. There is no player that exists at the Headquarters to listen to these tapes, but it is believed that some of the recordings are of Brooks's choirs. One tape is labeled: "Gene Music History," another "Cantata #93 by J. S. Bach" along with several other works. The only other tape that is labeled says "Cameron Chorale April 30, 1966".

Conclusion

Gene Brooks, through his thirty years of service to ACDA, played a prominent role in the organization's financial stability, growth of the membership, evolution of convention planning, and the overall growth of choral music in America. Though a great deal of research has focused on his early life, his years as a music educator, and time as ACDA Executive Secretary, numerous topics remain that could be explored by perusal of the Gene Brooks Collection. Those subjects include ACDA organizational history from 1980–2011, countless biographical investigations, ACDA national conferences, ACDA's influence on the development of choral pedagogy generally, ACDA as a force internationally, the status of choral research, and ACDA R&S committees to name only a few. Brooks loved choral music and ACDA and his important collection could well serve to heighten an awareness and quality of both.

NOTES

[1] Craig Zamer, Gene Brooks and His Contributions to the American Choral Directors Association" (Ph.D. diss., The Florida State University, 2007).

[2] Russell Mathis, personal interview with author, November 11, 2006.

[3] "American Choral Directors Association Bicentennial Celebration," Interlochen, Michigan, 1976, program, ACDA International Archives for Choral Music.

[4] "Minutes of a Meeting of the Board of Trustees of the McMahon Foundation," April 1, 1985, McMahon Foundation Archives.

Tempowatch.com



Know Your Tempo As It Happens

Toll Free

1-888-803-6287

AllThingsMusical.com

"The Music Education Yellow Pages"

Sign-up for Your FREE Choral E-Newsletter, Choral Resource Packet & CD-Rom



Starting a Music Biz?

MusicBusinessOwner.com

Learn How to Start & Grow Your Music Business

Get FREE Music Marketing Calendar

Email: MusicBizOwner@aol.com

In Memoriam

John Stirling Walker
1962 - 2011



John Stirling Walker was born in Denver in 1962 and was educated at Cornell University, where he met composer David Conte. The two artists collaborated on many works, including *The Nine Muses,* the 2007 ACDA Raymond Brock Memorial Commission. Walker was also the founder of the Institute for Hypostatic Science, the Brotherhood Project, and Third Threshold Ministering, three initiatives deeply influenced by the philosophy of the Austrian spiritual scientist Rudolf Steiner. Walker lectured widely on Steiner in the United States and Europe, and his poetical writings reflect his deep study of Steiner.

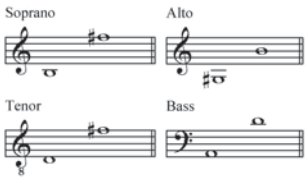
In addition to *The Nine Muses,* Walker wrote the texts for a series of memorial choral pieces for Conte: *Elegy for Matthew* in memory of Matthew Sheppard (1999); *September Sun* in memory of the victims of 9/11 (2002); and *The Homecoming: In Memoriam Martin Luther King Jr.,*(2008), which was commissioned by Chanticleer. The musical settings of Walker's poetry have been the subject of DMA theses by Michael Conran of the University of Arizona and Marlen Dee Wilkins of the University of Northern Colorado.

Daniel Hughes, Jr. wrote of *September Sun* in the *Choral Journal:* "It is a complicated and thoughtful work, and a poignant reconciliatory response to the inexplicable events of that day … it is exquisitely written." Walker's last completed text for music is an opera libretto, "Stonewall," to be composed by Conte and produced by the University of Northern Colorado in 2012.

Choral Reviews

Paul Laprade, Editor choralreviews@acda.org

L'Ultima Canzone
Francesco Paolo Tosti (1846–1916)
Randy Haldeman, arr. (2010)
SATB, piano (5')



Colla Voce, 39-20135, $1.80
e-address: www.collavoce.com
score: www.collavoce.com/index.php?option=com_zoo&task=item&item_id=1919&Itemid=188
text: www.recmusic.org/lieder/get_text.html?TextId=3831
source/language: secular, italian:
Francesco Cimmino (1862–1938)
R&S Areas: HS, 2Yr, Col/U, Comm

Originally published in 1905, *L'Ultima Canzone* is a well-known *romanze* for solo voice and piano by Francesco Paolo Tosti. Most of the great tenors of the last century have recorded it. Francesco Cimmino's text is "The Last Song" of one singing to a former lover who is soon to be someone else's bride, and in it he recalls the sweetness of their love and the time they had together. The music reflects the mood shifts of the text, alternating sections in D minor with contrasting areas in D major. Although the original text is not a dialogue between the two former lovers, listeners may get that impression due to the alternation between men's and women's voices now found in this arrangement. Nonetheless, these contrasting timbres effectively underscore and highlight both the shifting moods of the text and the expressive arc of the song.

Randy Haldeman has directly transcribed the original form and piano accompaniment of the solo version into this arrangement. The D-minor stanza begins with tenors singing the first two phrases over a bass harmony line. The next two phrases are sung by soprano with alto harmony; soprano *divisi* in the second phrase creates a three-part treble texture. The subsequent cadential phrase is divided, with the first two measures sung by the three-part treble, and the last two by the tenor and bass. Haldeman's added voices introduce well-placed dissonances to intensify the tension and resolution that shapes this aria's expressive melody.

A short piano introduction moves to a contrasting D-major section in four parts. The piano introduction is also the transition to the second strophe. This time, there is a four-part setting of the opening two phrases, followed by the same treble voicing of the next two phases (as in the first strophe); the cadential phrase is divided as before. The D-major section returns, with new text and final cadence. The coda of the original solo version states three progressively quieter five-note melodic turns, on "ah." In this version, each turn is assigned to a different voice, with an fourth turn (originally found in the piano accompaniment) now stated by the alto voice. Tosti's aria ends with an expressive, single-note sung on "ah"; Haldeman tastefully substitutes a beautifully ascending six-part *pianississimo* D-major chord to conclude his arrangement.

Certain characteristics of the part writing warrant attention. Occasional doubling of some of the melody notes between soprano and tenor may require some sensitive balancing (examples: measures 48, 64, and 89). A few parallel seconds or sevenths between voices (examples: measure 66, soprano and alto) and some unusual melodic intervals may require some rehearsal attention (examples: bass, measures 11–12: F^3–D^3–$C^{\sharp 3}$–F^3–D^3). In measures 25 and 78 there is an apparent cross-relation between the soprano 2 and alto: the alto enters after the fourth beat on F^4, yet the soprano 2 is singing $F^{\flat 4}$ on beat three and the first half of beat four. The alto ended on F^4 in measure 24, but a courtesy accidental would clarify if the alto note is to be F or $F^{\flat}$. The context would allow either, though the F seems intended. Overall, the partwriting is straightforward and uncomplicated.

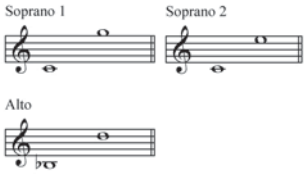
Only the Italian lyrics appear in this edition; however, the editor includes an idiomatic English translation is printed in the score above the top vocal line. Playing some of the many available recordings within a rehearsal setting will help choruses learn of the expressive liberties allowed and expected in this style. In doing so, the director could develop a sense in the choir of the expressive nuance and phrasing that are characteristic of this genre. This arrangement may work particularly well when sung by a smaller ensemble, but could find a place on many programs by high school ensembles, community choirs, or collegiate groups. Programming this setting would allow the chorus to experience one of the great Late-Romantic Italian songs in a setting much like that of the original solo version. Its performance may be a rare opportunity for listeners to hear this beautiful song.

Keywords: D Minor, Italian, romantic, Art Song, *romanze*, lost love, Tosti, Cimmino

Steven Szalaj
Crystal Lake, Illinois
Illinois R&S Chair for Community Choirs

Choral Reviews

Gentle Nature
Eleanor Daley (b. 1955; 2009)
SSA, piano (4')



Alliance Music Publications, Inc.,
AMP 0741, $1.70
e-address: www.alliancemusic.com
score sample: www.alliancemusic.com/images/products/GentleNature.pdf
source/language: secular; Mark Lofichenko, english
R&S Areas: Wmn

Gentle Nature, commissioned by ORIANA Women's Choir, is an effective example of how simple poetry and music can interweave to create a highly expressive work of art. Canadian church musician and composer Eleanor Daley chose the deeply insightful writing of Mark Lofichenko, a fourth grade student at Grenoble Public School (Toronto, Ontario), as the text of this composition: "Stars, shine to your people and remind them the way to freedom….Stone, remember to tell the people not to use you for evil." Daley sets the poem into a modified ABA composition.

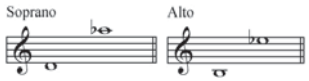
The piece begins in E♭ major, but modulates several times throughout the score. A number of phrases begin with unison voicing, divide into two parts, and then progress to three-part writing. The flowing, legato melody is conjunct; paired voices often move in parallel thirds and sixths. Each of the soprano parts approaches upper register pitches by stepwise ascent; the alto part remains in a very comfortable and resonant area of the voice. Flowing sixteenth-notes, interspersed throughout the accompaniment, provide symbolic representation of words in the poem such as "freedom," "fly," and "waves." The composer provides many directions to help the choir achieve a musically expressive performance; successful high school and college performances will articulate this meaningful poem through careful attention to the many expressive markings and musical nuances (particularly that of rubato and dynamics) indicated in the score.

LuAnn Holden
Cleveland, Tennessee

Connections: *performance* by the Oriana Women's Choir: www.alliancemusic.com/mp3/GentleNature_excerpt.mp3
Keywords: Daley, stars, gentle, nature, stars, children, Canadian, Lofichenko



For the Beauty of the Earth
René Clausen (b. 1953; 2009)
SA, piano (3')



Roger Dean, 15/2722R, $1.95
e-address: www.lorenz.com
score: www.lorenz.com/Med/Pages/15_2722R.pdf
text: www.hymnsite.com/lyrics/umh092.sht
source /language: sacred; Folliot Pierpoint; english
R & S Areas: Ch/Yth, Wmn

It is rare to find a piece written for children's choir that is also challenging enough to hold the attention of groups of older singers. René Clausen's setting of the Folliot Pierpoint poem *For the Beauty of the Earth* is such a piece; it possesses not only a captivating and lyric melodic shape, but also is replete with challenges of line and of range that would be equally engaging for middle or even high school choirs.

Commissioned by the Ames Children's Choir, this piece is written for two-part choir, with the exception of one area in three-part *divisi.* The melody, while lyrical, requires stamina to master the performance of its full range and length; the conductor must take care in order to maintain *legato* lines as the phrases, while striking, are quite extended in scope. The *tessitura* is on the high side, and the ending finds the two voice parts singing in octaves that lead right up to the final chord—a three-part "Amen" which starts at *mezzo piano* and then softens to its release.

This song has three stanzas. In its second stanza, altered chords provide added harmonic interest, but these also demand a high degree of sensitivity: the alto line in particular will need to adjust carefully to these new sonorities in order to maintain good intonation. The piece modulates from G major to A♭ major for the final stanza, which contains even more variety in harmonic language. The voice leading is masterful but angular; fur-



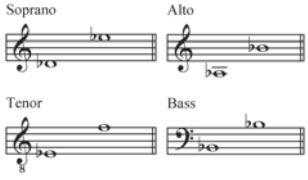
ther challenges to intonation abound in the variety and relative complexity of melodic intervals. In contrast, the rhythmic content of this piece, while interesting, is not difficult.

The most challenging aspect of this work is its juxtaposition of a gentle, simple, and child-like musical aesthetic with quite demanding passages. Yet this juxtaposition is what makes *For the Beauty of the Earth* so intriguing. Rather than a common, simple, and easily sung work for a developing children's choir, Clausen has instead composed a piece requiring advanced musical skills for effective performance. This characteristic, along with this work's beauty, makes the piece useful not just for advanced children's choirs but also for older singers.

Keywords: sacred, beauty, Clausen, Pierpoint

Mark Rohwer
Flower Mound, Texas

Exaudi Domine
Giovanni Pierluigi da Palestrina
(ca. 1525–1594: 1563)
ed. Patrick M. Liebergen (1987)
SATB (2'44")



National Music Publishers
(Emerson Music, agent),
RCS-107, $1.60
e-address: www.emersonenterprises.com/NationalMusic/
score: www.emersonenterprises.com/NationalMusic/RCS107.pdf
text: www.cpdl.org/wiki/index.php/Exaudi_Domine_(Giovanni_Pierluigi_da_Palestrina)
source/language: sacred; Daniel 9: v. 17, 19; latin
R&S Areas: Col/U, SrHgh, 2Yr, Wrshp

Palestrina is best known today in this country for motets such as *Sicut cervus,* but it is worth the effort to find some of his lesser-known works. *Exaudi Domine* is a fine example of such a "forgotten" gem. According to editor Patrick Liebergen, settings of this text ("Hear, O Lord, the prayer of your servant") were intended to be sung at the dedication of a church.

The piece is entirely polyphonic in texture, save for a brief, mostly homophonic section on the text "*et propitious intende populum istum*" ("and extend mercy to/look kindly on this people")—a common mid-late Renaissance device that helps define an important bit of text that otherwise might be lost in polyphony. The original motet is in E Phrygian, although, in this edition, Liebergen has transposed it up a minor second. Liebergen also halved the original note values and placed the voices in modern clefs. He gives some bracketed suggestions for dynamics as well.

Although Liebergen has based his version upon two critical editions, there are some discrepancies in *musica ficta* between his edition and the Scalera edition of 1939. The most glaring difference is in the alto part between mm. 25–35 (the numbers are Scalera's, not Liebergen's), where Liebergen leaves the G♭s entirely alone rather than raising them to G♮ ascending and returning to G♭ when descending. Liebergen also does not raise the seventh scale degree in the tenor in the antepenultimate measure of the piece, while Scalera does.

However, these editorial decisions do not detract from Liebergen's edition, as *musica ficta* generally raises great debate in any piece of the period. The score is clean and easy to navigate, and the editorial dynamic and articulation markings are good for inexperienced singers of early music. However, these markings and modern bar lines may be distracting for ensembles who are accustomed to singing music of this period. The English version which Liebergen added is unnecessary, but at least it is located underneath the Latin and not above. His transposition is helpful for younger altos, who might otherwise sing too heavily on the lower notes, and the tessitura of the other three parts is very comfortable.

Exaudi Domine is a counterpoint-driven piece; syllabic stress and phrase contour are of the utmost importance in shaping its performance. It would be most helpful to the singers to determine the inner rhythmic groupings of twos and threes, which can also show syllabic stress, and to identify long phrases and cadential points.

For inexperienced audiences, Renaissance music can be challenging to listen to, and, in general, a smaller ensemble with fewer members on a part can interpret the piece more clearly than a large group. The sacred aspect of the piece should be put in a historical perspective for students. Discussing what was happening in the church politically at the time and the concept of the church as one of the main employers of musicians, explains to students why there is such a wealth of sacred music from the medieval and Baroque periods. This motet is not well-suited for a festival setting but rather would shine in a concert with a historical theme or in a performance by an early music ensemble. It also would be lovely if used for its original purpose, as part of a dedication for a church.

Patrick Liebergen excels at making music of the Renaissance, Baroque and Classical periods accessible to all singers. With a bit of research into the history and technique surrounding this work and its style, *Exaudi Domine* can be a vehicle for ensembles looking to obtain a positive experience with the performance of early music.

Janet McCumber
Charleston, Illinois

Connections: *performance* by Coro Ferdinando PAER: www.youtube.com/watch?v=OtesTp53_EO
Keywords: Palestrina, Liebergen, Exaudi Domine, Renaissance, clefs, modes, Counter-Reformation, latin, Daniel 9, mercy

ACDA Advocacy Resolution

WHEREAS the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts, and

WHEREAS serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country,

BE IT RESOLVED that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

Article Submission Information

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions generally consist of ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end- notes. Any artwork and a one- to two-sentence professional identification of the author should also be included. Complete writer's guidelines can be found on the ACDA Web site at <www.acda.org/choral_journal/writer%27s_guidelines>. Articles submitted via e-mail attachment should be sent to <hharmon@acda.org>.

Book and music publishers and compact disc distributors send books, octavos, and discs for review to:

Choral Journal
545 Couch Drive, Okla. City, Oklahoma 73101
Telephone: 405/232-8161

Choral Reviewers

Members wishing to review choral music should contact:

Paul Laprade
815/921-3347,
choralreviews@acda.org

Book Reviewers

Members wishing to review books about choral music should contact:

Stephen Town
660/562-1795,
stown@nwmissouri.edu

Compact Disc Reviewers

Members wishing to review compact discs should contact:

David Castleberry
304/696-2963
Castlebe@marshall.edu

Advertisers' Index

All Things Musical	67	Piedmont Choirs	66
Carnegie Hall	26	Regency Cap & Gown Company	48
Cultural Tour Consultants	63	Small World MUSICFOLDER.com	60
GIA Publications	57	Sound Byte Studios	41
Gladde Music Publications	64	Southeastern Performance Apparel	56
Hal Leonard Publishing Corporation	47	Tour Resource Consultants	BC
Hawaii Music Festivals	70	University Music Service	62
Herff Jones/Collegiate Apparel	42	Valiant Music	31
Nat'l Assn of Teachers of Singing	18	Witte Travel & Tours	38
Oxford University Press	13	World Choir Games	IBC


World Choir Games
2012
cincinnati usa
www.worldchoirgames.com

American Choral Directors Association
545 Couch Drive
Oklahoma City, Oklahoma 73102
<www.acda.org>

Tour Resource Consultants Thanks You

for making TRC the Number One Choice of Performance Tour Companies on ChoralNet!



Unforgettable Performance Venues



Ideally Located Accommodations



Great Value & Flexible Staff



Concerts in Charming Villages with Local Choirs for Full Audiences!

Check out all of the tour companies reviewed at ChoralNet.org under Tour Organizers and Composers!

TRC Performance Tours

"TRC delivers genuine cultural experiences in a shared language: Music"

TOUR RESOURCE CONSULTANTS www.TourResource.com +1-913-538-5524

Contact us now for a customized 2012 or 2013 proposal