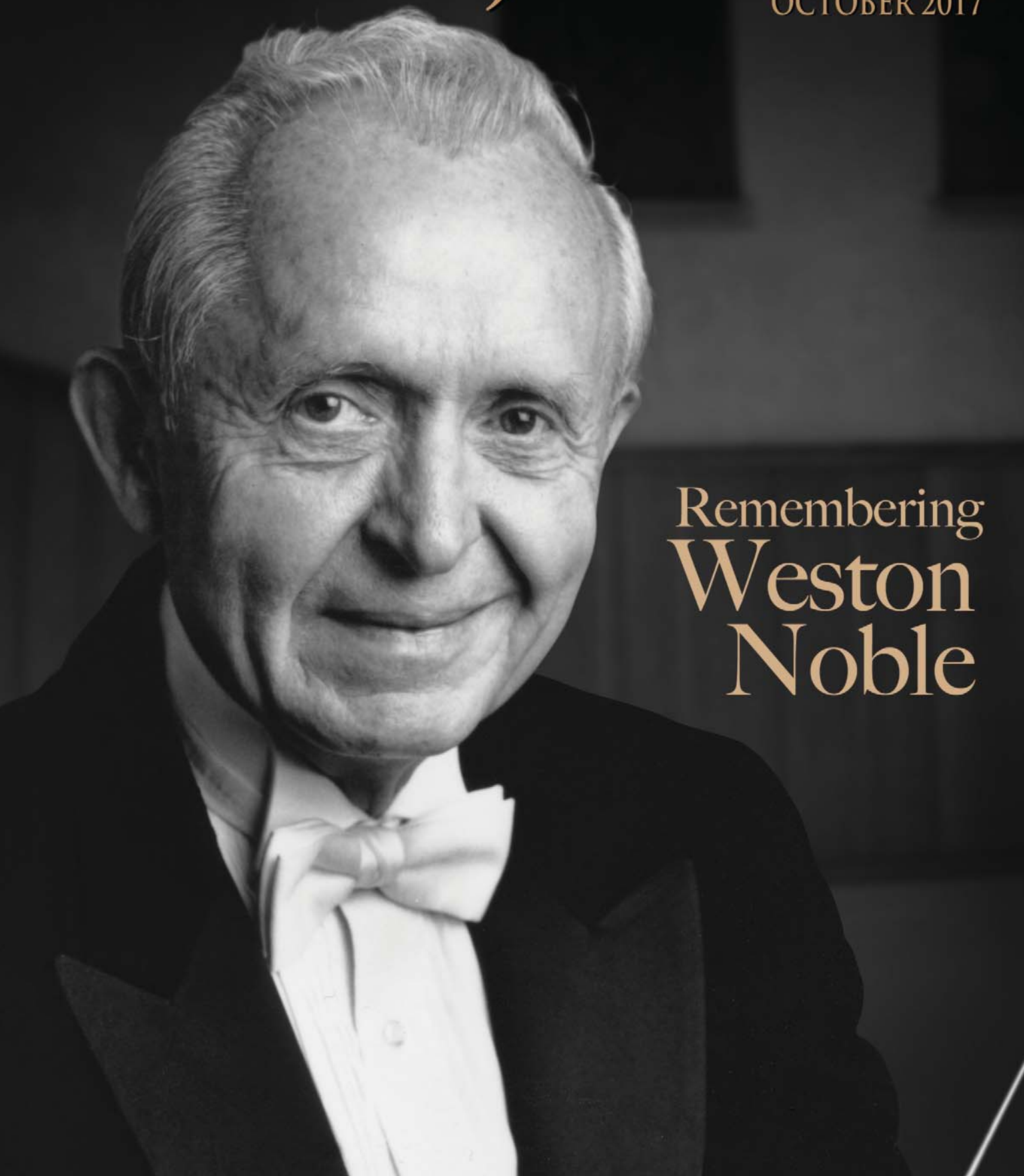


CHORAL JOURNAL

OCTOBER 2017



Remembering
Weston
Noble

DCINY 10

2008-2018

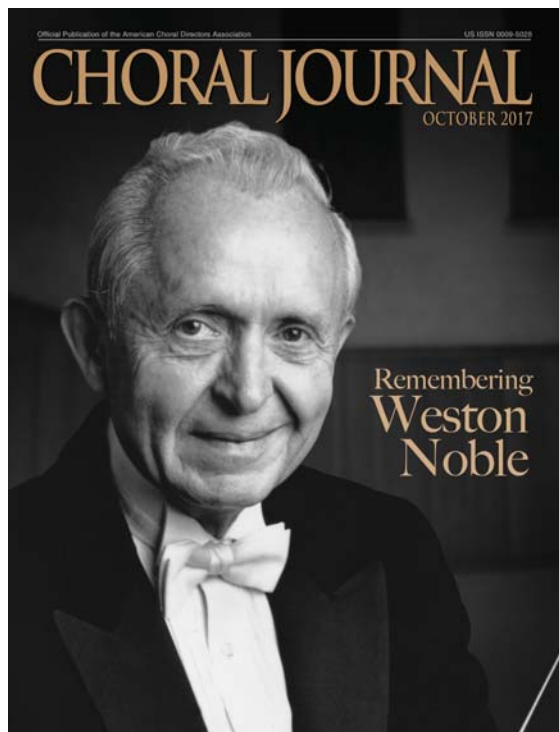
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On the Cover This month's cover is a tribute to Weston Noble. The stage from his named recital hall is displayed in the background, courtesy of Luther College.

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Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January issue previews each year's regional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efraín Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>. Copyright 2017

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ADVOCACY STATEMENT

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 the country;

Be it resolved that all citizens of the United States of America actively voice 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.

From the EXECUTIVE DIRECTOR



Tim Sharp

This summer at the International Federation for Choral Music (IFCM) General Assembly held during the World Choral Music Symposium in Barcelona, I was nominated and elected to the Executive Committee and to the role of vice president. Emily Kuo Vong from Shanghai, China, was elected president of IFCM, and we began our four-year term of service after this election. ACDA has advanced its longstanding relationship with IFCM and our sister choral associations around the globe as I take on this position. As your representative, I sit on the Board of Directors for IFCM as a result of ACDA's position as a Founding Member of this world choral organization, representing choral music education and performance worldwide.

My new role for IFCM will only accelerate the communication, resources, opportunities, and benefits of our world choral organization to all ACDA members. Many of the innovations introduced to the work of ACDA will find a place now in IFCM, and my desire is to jettison the incredible opportunities and discoveries awaiting us throughout the choral world to immediate accessibility by our membership. I hope to do my choral part in bringing new sounds, new literature, expanded programming, and other choral ideas to all of our members.

As you have attended our conferences and read our *Choral Journal* articles over the last few years, you are aware that the sounds of the world are more and more available to us and are expanding our ears, eyes, and outlook. With my direct involvement in the decision-making process of IFCM, my desire is to

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THE 12 PURPOSES OF ACDA

bring ACDA more to IFCM, and to bring IFCM more to ACDA.

Much of this expansion will be accomplished through technology as we work diligently to deliver content, programs, and performances on a regular basis through mobile possibilities. I am pleased to say that newly elected President Emily Kuo Vong is a person of vision, a successful businesswoman, and a vocal musician. ACDA insiders will know that Emily has been hard at work for the good of ACDA since 2013 and the impressive Asia-Pacific Showcase she provided our membership at our National Conference in Dallas. To put it simply, Emily gets things done. I am excited to add the support of ACDA to her vision, along with our aggressive and exemplary new International Activities Standing Committee, chaired by T. J. Harper, who was also elected to the IFCM Board at this year's General Assembly, further assuring our connection to all of IFCM's initiatives.

I look forward to what we will accomplish on behalf of choral music education, performance, composition, and advocacy through IFCM over the next few years, and I know we will have accomplished part of our mission as we make the choral world a smaller place, not only for those who travel abroad, but for our entire membership. You can look forward to becoming more and more a part of the global choral citizenry through your membership in ACDA.



sharp@acda.org

- 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 encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
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- 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 cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

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WHAT'S ON TIM'S DAYTIMER?



- Oct 8-9 NDSU Choral Festival
Fargo, ND
- Oct 14-16 Cantabile Youth Singers
Palo Alto, CA
- Oct 17-19 IFCM Executive Committee
Lisbon, Portugal
- Oct 26-28 Illinois ACDA Fall Conference
Chicago, IL

WHAT'S ON TIM'S IPAD?



- Make Your Bed:*
Little Things That Can Change Your Life
William H. McRaven
- The Handmaid's Tale*
Margaret Atwood

WHAT'S TIM'S LATEST APP?



Zombies, Run!

WHAT'S TIM LISTENING TO?



Passion and Resurrection: Part II
Eriks Esenvalds
Portland State Chamber Choir
Ethan Sperry

Psalms 8 ; Domine, Dominus noster
Hildegard Von Bingen
Tiburtina Ensemble
Barbora Kabátková

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From the PRESIDENT



Tom Shelton

“No one is born hating another person because of the color of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.”

—Nelson Mandela

Even though this is the October Issue of the *Choral Journal*, I have to submit my article in August. This has been a difficult month. Across the world, unfathomable attacks happen frequently, and right here at home we are dealing with a political divide that is tearing us apart. Yet I am reminded of the beautiful quote above by Nelson Mandela. We are not born with hate in our hearts. It is taught, and we can teach love. No matter what your political beliefs, religion, race, gender, or sexual identity, we can all still find middle ground. We can find things that we have in common. We can appreciate our differences and treat each other with respect.

I taught middle school choral music for many years. This is a pivotal time in life, and even though I was the “chorus teacher,” I was teaching respect and character education every class period of the day. I tried to impart upon my students the value of human life—of every human life. We don’t all have to like each other, but we can find commonalities and shared interests. We can listen to each other. We don’t have to agree, but we can disagree in a respectful manner and appreciate that someone else has a different viewpoint. Some things are just wrong. Any time another person is made to feel less than—for any reason—it is wrong, plain and simple. I’m saddened by the way I see adults treat each other. I hope we can all strive to treat each other with respect and appreciate the gifts that each person brings into this world. Let’s be role models for others.

Fortunately, we have a special gift: music. It really is a universal language and has the ability to bring people together. During these difficult times, let’s work to change this world—one note, one measure, and one song at a time. Each of us has the opportunity to make positive change.

Recently I was part of a conference call with a committee that is looking at diversity within the ACDA organization. I am excited about next month’s issue of *Choral Journal*, which will be a focus on Diversity Initiatives. You will continue to hear more from this new standing committee over the coming months.

October has always been my favorite month! I love the change of seasons, the vibrant colors, the crisp air, the arrival of fall. Let’s use this time of renewal to make a positive musical impact on the world.

From the EDITOR



Amanda Bumgarner

Choral Journal readers need no introduction to the person featured on the cover of this October issue. Weston Noble, renowned choral conductor, passed away on December 21, 2016. He is perhaps best known for his fifty-seven-year tenure at Luther College in Decorah, Iowa, but he also guest-conducted over nine hundred all-state

bands, orchestras, and choirs across the country and around the world. Weston Noble was also a longtime ACDA member, active in attending conferences well into his retirement years. Diana Leland's article includes quotes from those who knew him and worked with him and is a tribute to this choral legend.

December 2017 marks the fifth anniversary of the shooting at Sandy Hook Elementary School in Newtown, Connecticut. Lisa Graham's article introduces readers to Steven Sametz's oratorio *A Child's Requiem*, written in response to this tragic event to, as the introduction states, "offer healing to the families of Newtown while asking this difficult question: how can we keep our children safe in a culture of violence?" Along with a discussion of compositional background and analysis of the movements, the article contains suggestions for performance considerations.

This October issue also features Hallelujah, Amen, the quarterly section of *Choral Journal* devoted to music in worship. Readers will find religious music reviews and an article written by Zebulon Highben and David Rayl. The June/July 2016 issue of *Choral Journal* was a focus on sacred music and the first installment of this ongoing series. For those interested in contributing to this section, email Terre Johnson at tjohnson@hbu.edu.

This issue also includes Recorded Sound reviews and another article for the "Choral Conversations" series. This column series began in February 2016 and includes interviews with conductors Joan Catoni Conlon, Paul Aiken, Bill Dehning, Robert Page, and now Carol Beynon.

The *Choral Journal* is a benefit of membership in ACDA and a way in which we can share news and association updates along with the articles you read each month. Readers are also encouraged to visit our online community, ChoralNet (www.choralnet.org) for announcements, classifieds, and daily blogs. If you are interested in becoming a blogger for ChoralNet, contact ACDA's director of membership and communications: Sundra Flansburg at sflansburg@acda.org.

I am excited to be working with ACDA's standing committee on Diversity Initiatives for a special focus issue, which you can look forward to in next month's issue.

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REMEMBERING
Weston Noble
(1922-2016)



The world of choral music lost a very special colleague and friend, Weston Noble, on December 21, 2016.

A music-filled celebration of his life was held at Luther College on May 13, 2017.

The following tribute is a collection of memories from a few of those who knew and loved Weston Noble.

COMPILED BY DIANA J. LELAND



Luther College Archives; Decorah, Iowa

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Weston Noble's Life Story

Weston Noble was born in Riceville, Iowa, on November 30, 1922, the second of seven children of Ruth (Lappin) and Merwin Noble. He was raised on a 160-acre dairy farm and often helped his father with milking the cows. At the age of five, Weston began taking piano lessons, which commenced his musical career. Recognizing his talent, his aunt Ruby and uncle Aldy Duntton paid him ten cents for each hour he practiced the piano. His formal education began in a one-room country schoolhouse, and he then attended Riceville High School, where he played in the high school band, sang in the choir, and performed clarinet solos at state music contests. After graduating from high school as valedictorian at the age of sixteen, he enrolled at nearby Luther College in Decorah in 1939. Although he was majoring in history, Noble began leading rehearsals for the choral ensemble, Schola Cantorum, during his second year at Luther. He completed his student teaching at Decorah High School.

In February 1943, Weston Noble answered a different call. During the spring semester of his senior year, he was called to active duty with the United States Army. Luther College arranged for Noble and his fellow classmates to accelerate their studies and complete their final semester prior to commencement; he graduated magna cum laude. After receiving military training stateside for about a year, he landed in Normandy, France, with the 750th Tank Battalion in September 1944, fought at the Battle of the Bulge, and was part of the main Allied attack on Germany in 1945. According to Weston, he was one of the first Americans to visit the bunker of Adolf Hitler after the war ended.

Upon being discharged from the Army in 1946, Noble returned to Iowa, where he taught history at Lu Verne High School and directed the school's music program. After teaching for two years, he began graduate studies in music at the University of Michigan. In 1948, Luther College asked Noble to fill a one-year faculty interim appointment as director of the band and choir while the college searched for a permanent replacement. Since Weston was only twenty-five years old and had no advanced degrees, this was a very special offer. This "temporary" appointment became permanent in 1950.

At Luther he conducted the Concert Band for twenty-

five years, the Nordic Choir for fifty-seven years, and he led the college's annual performance of Handel's *Messiah* for more than fifty years. He also founded and directed the Dorian Music Festival at Luther College in 1950. Since its inception, Dorian has expanded from a one-day band event to festivals for choral and instrumental members as well as summer music camps. He truly put Luther College on the map for choral music.

During Noble's nearly six-decade acclaimed tenure at Luther, he was one of the most highly respected conductors in the United States. His legacy as a musician is truly beyond compare. He was the only director to conduct all-state choruses and bands in all fifty states and at more than 900 music festivals around the world. Most recently, he conducted the Pacific Summer Music Festival of Guam, Korea National Choir in Seoul, and the International Schools Festival in Kuala Lumpur, Malaysia.

Luther College formally honored and recognized Noble in 2002 when it renamed Jenson Hall of Music, the building where he had taught and nurtured the musical talent of many students, as Jenson-Noble Hall of Music. That same year the college opened and dedicated the 325-seat Weston H. Noble Recital Hall. Luther College established the Weston Noble Choral Award in 2004, which recognizes distinguished achievement of Luther College's music alumni who continue the legacy of Weston Noble.

Noble became a charter member of ACDA, when the organization began in 1959, and was an elected member of the American Bandmasters Association. He spent his entire career in the Midwest, and yet musicians from around the country and the world continue to mourn his loss. His esteemed and revered legacy is so much more than all those inspirational years of beautiful choral singing. His gifts were truly of the spirit. Weston Noble served as a role model for selfless, determined, and compassionate service to the choral art. He also frequently admonished us as musicians to be open and vulnerable to one another in our music making and in our daily lives.

In addition, throughout the years Weston Noble presented many concerts with Luther College's Nordic Choir and gave special lectures at numerous ACDA state, division, and national conferences. In March 2016, at the age of ninety-three, he led a choir for the very last



*Weston in Larsen Hall as a Luther student in 1939.
Luther College Archives; Decorah, Iowa*

time at the ACDA Southwestern Division conference in Kansas City as they sang his signature piece, “When I Survey the Wondrous Cross” by Gilbert Martin.

One of his favorite topics to address at ACDA conferences was vulnerability. During a Minnesota Public Radio interview in 2015, Noble said, “*Vulnerability* really is the secret to life itself... And music allows vulnerability to come so beautifully... And when you reach a certain point of vulnerability, that’s when you enter the garden of trust. Isn’t that a gorgeous thing to say? You’ve entered the garden of trust.”

Noble was truly humble but yet quietly very proud of the many awards and honors bestowed upon him. He was the first person to be named the Outstanding Music Educator of the United States by the National Federation of State High School Associations (1989), the first recipient of the North Central Division of the American Choral Directors Association’s Weston H. Noble Award for Lifetime Achievement in the Choral Art (1994), and the first non-Mormon to receive the Distinguished Service Award from the Church of Jesus Christ of Latter-day Saints (2006).

Other distinguished honors included receiving honorary doctorates from Augustana College (South Dakota), St. Olaf College, Westminster Choir College of Rider University, Carthage College, and Wartburg College. Noble was awarded the St. Olav’s Medal from King Harald V of Norway for his contributions to Norwegian-American relations and the Robert Shaw Choral

Award from the American Choral Directors Association in 1999, which is national ACDA’s highest accolade.

In 2013, Weston Noble was inducted into The American Classical Music Hall of Fame as an educator and conductor. Founded in 1996, the Hall of Fame seeks to build and sustain enthusiasm for classical music in America by celebrating diverse facets of classical music excellence.

In November 2015, Noble was the recipient of a Lifetime Achievement Award from the Iowa High School Music Association for his fifty plus years of service as a conductor and music educator. This award was presented collectively on behalf of the Iowa Music Educators Association, the Iowa Choral Directors Association, the Iowa Bandmasters Association, and the Iowa String Teachers Association. The Iowa Choral Directors Association also established the Weston Noble Endowment Fund in his honor, that welcomes donations that fund scholarships that are awarded to young choral directors in Iowa. Following his retirement from Luther College in 2005, Noble accepted year-long interim teaching residencies at Carthage College, Wartburg College, and Augustana College (South Dakota), and he also worked part time for the Luther College Development Office.

A Reflection from Jason Rausch

The following reflection was printed in the February 2017 issue of ICDA’s Sounding Board and in the NorthCentral ACDA’s Winter 2017 issue of Melisma.

Since Weston Noble passed away on December 21, 2016, at the age of ninety-four, many have shared stories about the legacy of this musical giant. My experience with Weston Noble is slightly different. I not only had the privilege of singing for him at Luther College in the Nordic Choir, but I also spent the last nine and a half years living in the same community as him. In our community, I am the choral director at Decorah High School and director of an adult community choir, The Decorah Chorale.

Being a student of Mr. Noble’s was exciting. In choir, you were always ready for a question to be directed your way. The questions he would ask were to help us engage



Weston conducting his beloved Nordic Choir. Luther College Archives; Decorah, Iowa

our imaginations. “Why did the composer set this in a triple meter?” “What color do you see in this passage?” “Why does the melody line go up here?” In rehearsal, it was less often about the technique required to sing the piece and more about bringing out the emotion. When calling on us in rehearsal he wouldn’t call us by name but rather by our hometown. For, you see, he spent hours and hours each year calling and writing hundreds of prospective high school students. He first knew us as people from a certain town. It was easier for him, and it helped the choir learn more about our fellow singers. It was common in rehearsal for Mr. Noble to choose a student to stand and sing a phrase. He would even ask a quartet or octet to sing in front of the choir and demonstrate phrasing. This gave the other voices in the choir a chance to learn by listening.

Mr. Noble’s love for choral music and the history of its development in the United States was joyfully shared in choral conducting and choral methods courses. Weston had great respect for the traditions of Fred Waring, John Finley Williamson and the Westminster Choir, the St. Olaf Choir and F. Melius Christiansen, and his hero, Robert Shaw. From these influential people, Weston had a singular knowledge of their practices. Hearing his firsthand accounts was a unique experience for us as students. In fact, talking about Robert Shaw was almost

a daily occurrence, as his influence on Weston was the most profound of all. This passion taught us to respect the traditions that have come before us. From them, we learned to form our ideal choral sound for which to aspire.

Being on choir tour with Weston Noble and Nordic Choir was like nothing else I have experienced. The amount of respect Weston received as he walked onto stage at each concert was incredible—often standing ovations before we even sang a note. I sang with him during his forty-ninth and fiftieth years of teaching at Luther, and his reputation preceded him greatly. We were so proud to be his choir and to be led by this musical giant. Behind the scenes, Weston Noble could be quite silly, going along with our tour shenanigans of daily awards given at our pre-concert dinner. One night he had the “honor” of receiving the “Bus-head Award,” given to the person who had the messiest hair after taking a nap on the bus. The award was a special red plastic helmet one had to wear the next day and later present with a song or skit that cajoled the next recipient. He understood that the choir experience was more than performing excellent concerts. The bonding of the singers was very important. It unified what we could achieve as a performing unit, and it took us beyond the music and text on the page.

As I transitioned into my teaching career, Weston continued to mentor me. He often told me to go to graduate school and keep learning. He was the best example of someone who was a lifelong learner and wanted that to be his students' goal. You would often see him taking notes at various ACDA conferences, trying to better himself as a teacher. After several years of teaching, I went to graduate school. Following those two years of graduate school, I landed in Decorah, home of Luther College and Weston Noble, teaching at the high school.

“ BEING A STUDENT OF MR. NOBLE’S WAS EXCITING. IN CHOIR, YOU WERE ALWAYS READY FOR A QUESTION TO BE DIRECTED YOUR WAY. THE QUESTIONS HE WOULD ASK WERE TO HELP US ENGAGE OUR IMAGINATIONS.

— JASON RAUSCH

I remember the trepidation of having Weston at my high school choral concerts in my early years. However, I am not sure why I was nervous, as he was always complimentary and encouraging. He even came and worked with one of my choirs a few years later. During the clinic, my students were starry-eyed and later told me they understood why this man is special—it only took a forty-five-minute rehearsal.

During that clinic, Weston stood next to me as I conducted the choir and would stop me and ask me questions such as, “Why did I stop you?” “What should you have shown the choir with your gesture to make that line musical?” “Why are you looking down at your music during the piano introduction? Connect eyes with the students.” I don’t think he was there to work with the choir; I think he was there to work with me! The singers loved seeing me be the one who was the student. We all had fun with it, but I was pretty exposed in front of the choir! Throughout his later years he continually preached vulnerability, and this was a good example of that.

Two weeks before Weston passed away, he attended

my concert with the Decorah Chorale. He told me a week before that he would be there, but on the night of our concert it was snowing quite a bit. I feared Weston would try to come in the questionable weather. Yes, indeed, as soon as I walked in I saw him near the front of the church with a big smile on his face. Following the concert, as was typical, he waited for me to come see him at his seat so he could talk with me and give me a hug. This time was extra special. It was almost as if he knew this would be the last concert of mine he would attend. He gave me a very long embrace and had a few tears running down his face. Weston told me he was so proud of me and that he led the standing ovation, something he said he rarely ever does. Our time ended with another strong embrace. I will treasure this final moment for the rest of my life.

I will remember Weston Noble as the ultimate cheerleader for Luther College, his former students, the Decorah community, and for me. Thank you, Weston, for impacting my life in ways I will never fully realize. Your legacy lives on in the thousands of lives changed forever by your presence.

Memories from Weston Noble’s Colleagues and Students

Ann Howard Jones

*Boston University School of Music, Professor Emerita
Long-time associate of Robert Shaw, with the Robert Shaw
Institute and the Atlanta Symphony Orchestra Choruses*

The legacy of Weston Noble’s excellence, generosity, and professional and personal integrity will stay with Luther College forever. His impact on that little college was indelible and unforgettable. Many of us remember the ACDA convention in Minneapolis when Mr. Noble was nearly pulled off his chair as Robert Shaw released a flurry of little pieces of paper from his pockets when he pulled out his handkerchief to stifle a fake cough. We learned that Weston took personal responsibility for tidying up the campus of Luther College. Stray pieces of paper had no chance on the campus or on the ACDA conference stage.

Who could forget the Salt Lake City convention when Luther College’s venerable Nordic Choir sang Lars Ed-

lund's "Gloria" with dancers in bright blue stretchy fabric gyrating all over the stage? What would Weston do to surprise us next? Generations of singers sang in choruses that he conducted all over the country and the world. All were inspired by his musical insights and his personal commitment. Thousands of us learned from him at conferences.

The last time I saw him was December 2016 during the college's "Christmas at Luther" programs. I passed him on my way to and from the podium, and his face was wet with tears. As we hugged, all he could say was, "It was so beautiful." All I can say for all of us is "Thank you."

Craig Jessop

*Dean of Caine College of the Arts, Utah State University and
Former Director of the Mormon Tabernacle Choir*

Weston Noble was one of the giants of choral music in America. His choirs sang with a beauty, musicality, and spirituality that transformed audiences and his singers. His abilities as a conductor were celebrated not only by the choral world but extended to the band and orchestral worlds as well. His love of God, humankind, and music were defining factors in his life. From Luther College, he reached out to the entire world with excellence, passion, and love through his music. He was a friend to everyone he met and led with integrity and beauty. He will never be replaced but will live on in the lives of his students and colleagues forever.

Milburn Price, ACDA National Past President

Samford University School of Performing Arts, Emeritus Dean

The performance of Weston Noble's choir at the first ACDA National Convention in Salt Lake City, Utah, remains one of the highlights in my memories of our national gatherings. His gentle and self-effacing demeanor belied the enormous talent he displayed on the podium. He will be long remembered in our profession.

René Clausen

Conductor of The Concordia Choir

As I ruminate about the life and work of legendary choral conductor Weston Noble, I am transported back a number of decades to the spring of 1966, when I was in seventh grade. I recall that my primary interest at that time was baseball and the Minnesota Twins. It was also the same spring that my parents brought me to O'Shaughnessy Auditorium in Minneapolis on a Sunday afternoon to see a man named Weston Noble conduct the Lutheran Brotherhood Choir in a performance of *Messiah*. I remember it vividly and can still see him on

“

FROM LUTHER COLLEGE, HE REACHED OUT TO THE ENTIRE WORLD WITH EXCELLENCE, PASSION, AND LOVE THROUGH HIS MUSIC. HE WAS A FRIEND TO EVERYONE HE MET AND LED WITH INTEGRITY AND BEAUTY.

—CRAIG JESSOP

the podium. On the drive home, I said to my parents, "Maybe I don't want to be a baseball player. I might want to be a person like Weston Noble." Just a few years ago I told that story to Weston, and we both teared up and warmly embraced. Weston, I still want to be like you.

Richard Messenger

Irvine High School, California, retired choral director

During my first year of teaching, I accepted an invitation to take a quartet of students to the Luther College Dorian Festival. At that festival in January 1970, I timidly introduced myself to Weston Noble. At the Dorian Festival a year later, to my great surprise, Weston called



Luther College Archives; Decorah, Iowa

Anton Armstrong
Conductor of The St. Olaf Choir

Weston was a dear friend and respected colleague for over thirty-five years. He was an inspiration to me in many ways, but most of all for his constant admonition for each of us as musicians to be open and vulnerable to one another in our music making and our daily living. As I have striven for this in my own teaching and conducting, I have been immensely blessed! *Soli Deo Gloria!*

Andrew Last
Incoming director of the Luther College Nordic Choir
Luther College graduate, '97

The “visible” impact of Weston Noble can be seen by every former, current, and prospective student who walks on the Luther College campus...the music building is partially named in his honor and our recital hall is dedicated to him. However, his legacy is in the culture he created. Weston’s contribution to the Lutheran college choral tradition is that *all* were welcome! Whether it be the performances of *Messiah* that celebrated the collaboration between students, faculty, staff, and community members each Christmas or that Luther’s music department involves 1,000 student musicians each year, Weston believed that in this community there was a place for future career musicians, scientists, mathematicians, artists, writers, philosophers, and those who were still unsure of what career was calling them. Everyone had a place at this table.

He is famous for his leadership with the Nordic Choir and the Luther College Concert Band; but five other choirs, two other bands, three orchestras, two jazz ensembles, a handbell ensemble, an active keyboard program, a thriving opera program, and over fifty music faculty members exist because Weston didn’t just say “welcome” to a handful of select high school musicians. Weston reminded us that there was always room for another.

me by name and so began a musical and spiritual mentorship that turned into a lifelong friendship. Weston influenced me in life-changing ways: In 1976, he urged me to move to California to study with Howard Swan. He told me about a book (and then sent me a copy) where he had learned to say “Thank you, God” when something upset him; I remember this every time I’m late for an appointment and that stoplight turns red just as I get to the intersection. He urged me to memorize Philippians 4:6-7 over forty years ago and cited those verses again in a note he wrote just a month before he died.

Weston was truly humble yet quietly proud of honors he was justly awarded. Every Nordic Choir tour was, in handwritten notes from him, “possibly the best ever!” He was for so many of us a caring teacher, a sensitive and insightful musician, and especially, a friend.

Sandra Peter

*Stetson University, Associate Director of Choral Activities
Luther College choral music faculty (1991-2013)*

I taught with Weston Noble from 1991 to 2005 at Luther College. I saw him on a daily basis, and his legacy for me has to do with his firm belief that everyone is of value. Each singer who walked into first-year choir auditions was someone special. He was truly glad they were there and that they came to Luther. He cared about how each person felt and made sure no one walked out feeling that they weren't cared for. The bottom line always came down to freedom. He trusted me and the others he worked with. He helped set people free.

Dale Warland

Founder and Artistic Director of the Dale Warland Singers

The most distinctive remembrance I have of Weston Noble is his incredible, unmatched memory for people and names. Each time we would meet, invariably he would retell the story of the exact summer day in 1957 when we first met in the Minneapolis Auditorium while observing a rehearsal of Rock Island's Augustana College Choir. I have never met a musician who even comes close to Weston's memory for people and names.

The second indelible remembrance that comes to mind is Weston's gentle spirit—deceptive from the outside, because on the inside there existed a “dynamo.” He was a gentle spirit who was never without “fire in his belly” for the music at hand. Weston Noble was the very model for every would-be choral conductor. He exuded impeccable musicianship, an unmatched passion for the choral art, a love of people, and a certain spirituality that invariably took both singer and audience to the very core of every piece of music he conducted.

Timothy Peter

*Stetson University, Director of Choral Activities
Luther College choral music faculty 1991-2012
and Luther College graduate, '86*

I was fortunate to be a student of Weston Noble and later a faculty colleague at Luther College for many years. His concern for the student experience at each rehearsal still influences me today. I recall the effort he put forth to make the first rehearsal of a semester in a Luther choir, an honor choir, or an all-state ensemble to be vitally important. He knew how to establish joy and how to inspire everyone in the room during the first rehearsal.

“ HE KNEW HOW TO ESTABLISH JOY AND HOW TO INSPIRE EVERYONE IN THE ROOM DURING THE FIRST REHEARSAL. HE ALSO KNEW THE POWER OF POSITIVE REINFORCEMENT AND ITS EFFECT ON EACH SINGER. HE WOULD SEEK OUT SINGERS WHO DID THINGS WELL AND NOT ISOLATE SINGERS WITH NEGATIVE COMMENTS.

—TIMOTHY PETER

He also knew the power of positive reinforcement and its effect on each singer. He would seek out singers who did things well and not isolate singers with negative comments. This approach affected the warmth and freedom of his choral sound that was unique and genuine. I know that I share this experience with thousands of musicians. *Soli Deo Gloria!*

Edith A. Copley

Director of Choral Studies at Northern Arizona University

I was blessed to be one of the thousands of students Weston Noble taught and mentored over the years. We

learned so much about music, and we learned even more about life. Mr. Noble walked his faith, and you could see it shining through him each and every day. He would always remember your name, no matter how many years had passed, and he would be genuinely interested in how you were and what you were doing. He was an inspiration in rehearsal and in concert, always gently guiding us to something beautiful that we would never forget. Weston Noble will live on in our hearts and memories and in our music making. The overwhelming feeling now is one of gratitude—I'm so very grateful.

Vance Wolverton
Chair emeritus, Department of Music,
at California State University, Fullerton

When I was teaching choir at Harlan (Iowa) High School, I was fortunate to have many of my students selected for the Iowa All-State Choir. Inevitably, the week after the all-state concert, my seniors who had participated would come to my office and share with me that Weston Noble had called to congratulate them and, naturally, to plug Luther College as a great place for them to continue their career in choral singing. Weston's commitment to those young people, Luther College, and the special world of choral music was unparalleled.

Weston's Guardian Angels

As Weston aged, George and Kathleen Gentes (both Luther College graduates) of Schaumburg, Illinois, pledged to help Weston continue his professional life. They assisted him so that he was able to make presentations at ACDA, NAfME, and Midwest Band Clinic gatherings. George served as Weston's valet and chose clothes, packed the suitcase, served as a sounding board for the presentation and facilitated technology. Kathleen became Weston's personal attendant and arranged for travel, meals, healthcare, events, and assumed many other administrative duties. They truly served as Weston's guardian angels during the last decade of his life.

A Reflection from George Gentes
Luther College graduate 1971
Hoffman Estates High School, Illinois, retired choral director

Weston used the rhythm principles he learned from Robert Shaw and employed with every music ensemble he conducted—band, choir and orchestra. Principles of rhythmic phrasing that encompasses the concept of leading weak to strong beats in every musical phrase were certainly vintage Weston. Many Nordic Choir alumnae can recall singing “My God How Wonderful Thou Art” standing in a line of tenors, altos, sopranos, or basses



George and Kathleen Gentes with Weston on his 94th birthday in November 2016.

and looking around guessing just where and who we were going to sing with next. Weston's voice placement techniques with the choir were indeed legendary and copied by conductors everywhere.

Weston also believed that using your imagination created wonderful humanity in choral tone. The myriad expressions that his students saw on his face encouraged us to recall our own life experience to color and shape the choral tone of the ensemble. The impact of Weston's faith and spirituality on his life and music making is difficult to measure other than to say: it was everything! All of us who sang or played under his direction can picture moments where his eyes closed and his hands stopped and yet the ensemble sang or played with such uniformity of expression, precision, and intensity that we almost dared not breathe. The spirit of God was clearly in him and emanated to us and the audiences the choir touched.

Weston had a strong work ethic. His dedication to recruiting music students for Luther is legendary. Every evening after rehearsals and on Sunday afternoons and evenings he would make numerous calls (on the Luther WATS line) to many potential students until about 8:30 pm and then go home to make his evening meal! One time when Weston was visiting our home, Kathleen prepared fresh beets, which she thought would be a special treat. She asked him if he liked beets. Weston replied, "Well, they are good for you, aren't they?" Weston was a master at stating a negative in a positive way.

Part of Weston's singular focus on growing Luther's music department and his love and care for his alma mater were a result of his being a single, unmarried man. He was forever proud of Luther College and his students—his "children." Weston, during his very last days, could remember the names of students and their hometowns. He could recount the itineraries of tours for both band and choir, recall moments in specific concerts, and retell the antics demonstrated on those tours with laughter until he had tears streaming down his face. Weston mentored and steered countless young people to new directions and cared about everyone.

The Holy Spirit was present in the body, mind, and spirit of Weston Noble. Many musicians can envision a time when they just wanted to be close to Weston, to lis-

ten to his conversations, to simply be in his presence, and take it in. He had a way of using imagination to make the complex simple. He could relate to and reach out to individual students on a real and personal level that left us thinking, "Of course!"

In late 2015, Kathleen was looking to replace the medical alert device that Weston's care team wanted him to wear for his own safety while still living in his condo. In setting up the new device, Kathleen and Weston called the company and were given instructions by the president, who spoke directly with Weston for a few minutes to help him understand the procedures he would follow in case of a fall or other medical emergency. In early January 2017, after Weston's passing, Kathleen called the company to discontinue the service. The receptionist asked her to hold, as Weston's account had a note indicating the call needed to be transferred.

A voice came on the line saying, "My name is Sandy and I am the president of this company. I am so sad to learn this news! I have never met Weston Noble in my life, but when you signed up for this service I was so drawn in by my conversation with him. I later looked up Weston Noble on the internet and was so intrigued by what I learned that I ordered all his books, CDs, and DVDs to learn as much as I could about him." She went on to say, "Just yesterday, I was feeling kind of low and I put on a Nordic Choir CD to lift my spirits." Sandy finished the conversation, as she struggled with emotion, by saying, "I want you to know that I have never met Weston Noble but he has had a huge impact on my life—and I loved him." This is the Weston we celebrate! Weston Noble was given the extraordinary gift of music to use as a vehicle to share God's love with all those he touched.

A Reflection from Kathleen Gentes

Luther College graduate 1972

District 54, Schaumburg, Illinois

Retired junior high choral and instrumental director

While attending Dorian Music Camp at Luther College at age thirteen, I met Weston Noble and knew then that I wanted to major in music at Luther. As a student,



Weston with the helicopter pilot and Kathleen Gentes on the glacier in Alaska, 2015.

I worked in the Luther College music office, which afforded me the opportunity to become very close to Mr. Noble. Since my father had died when I was only seven, I looked to Weston as my dad. In 1973, when this Luther Band French horn player married a Nordic Choir tenor (George Gentes), I had the honor of having Weston walk me down the aisle at our wedding.

Even after a mild heart attack and several mini-stroke incidents, Weston enjoyed traveling and learning. At age ninety-two, Weston mentioned that he would really like to visit Alaska. After conducting his final Weston Noble Alumni Choir concert, we flew to Vancouver to start our Alaskan cruise, which included extra days to explore Denali National Park. He made friends with the pilot of the helicopter as we enjoyed a trip to a glacier on a day with beautiful blue skies! He loved the afternoon of whale watching. His only disappointment on the trip was that he didn't get to hike Mount McKinley! With a wink and a smile, I shared with Weston that we couldn't find the trail for people using walkers!

Weston moved to the Aase Haugen nursing home in Decorah in July 2016 after experiencing a significant stroke. He continued to read, listen to music, entertain

friends and family, and to correspond with friends and colleagues while also taking on the responsibility of visiting and spreading cheer to other nursing home residents on a daily basis.

During the first weekend of December 2016, Weston celebrated his ninety-fourth birthday and also attended all the Christmas at Luther concerts. Following those concerts, he wanted to have a discussion to review the details of style, phrasing, intonation, and nuances of conducting for each musical selection in the concert. He never stopped being a conductor and lifelong learner seeking perfection. After he died, I reflected on how meeting this man fifty-three years ago changed my life. I concluded that besides his obvious gift of music, Weston genuinely radiated love through his faith to those he met. After meeting Weston Noble as a young teenager, I wanted to be close to him. That insatiable desire to be near him lasted until the day he died. Like so many other friends, students, and colleagues, I feel blessed to have had my life so significantly influenced by the extraordinary gifts of music and faith shared by Weston Noble.

Finale: A Reflection from Diana J. Leland

*Past President of ACDA National,
ACDA North Central Division, and ACDA of Minnesota
Edina High School, Minnesota, retired choral director*

While serving as Minnesota ACDA's state president in 1979, I met Weston Noble for the first time while attending the Iowa Choral Directors Association's Summer Symposium in Mason City, Iowa. In August of that summer, I attended the Choral Arts Seminar of the Rockies in Granby, Colorado, where Weston was a choral clinician. Many ACDA members from Iowa and Minnesota were camping at that event, so I collected two dollars from each person and purchased hot dogs, buns, and marshmallows for a late-evening campfire gathering on that mountain. Iowa choral directors Weston Noble, Dale Grotenhuis (Dordt College) and Jim Fritschel (Wartburg College) were with us as we gathered under a beautiful clear sky with a full moon shining upon us. At midnight we asked Weston to conduct us all in singing

“ WESTON NOBLE'S DEDICATION, JOY, AND PASSION FOR MUSIC WERE LIKE A MAGNET. HIS UNSURPASSED COMMITMENT TO THE CHORAL ART HAS LED TO COUNTLESS HUMAN BEINGS EXPERIENCING THE TRANSFORMATIONAL POWER OF MUSIC.

—DIANA J. LELAND

the “Hallelujah Chorus.” As a young choral director, I will always remember that truly unforgettable and most memorable mountain-top experience with Weston Noble conducting his dear ACDA colleagues. Even though he was one of the greatest teachers, mentors, and role models of the twentieth century, Weston was always “one of us” and fully understood how to make everyone feel welcome, special, and accepted.

Weston and I shared similar backgrounds. Both of us



Weston Noble with Diana J. Leland, 2008.

grew up on Midwestern dairy farms and were exposed to a very strong work ethic. We also both attended one-room country schoolhouses and played woodwind instruments as high school students. Weston often shared stories with me of how he would rush through milking the cows on a Saturday night so that he could get in the farmhouse to eagerly gather at the radio to listen to a program that featured the famous conductor, Fred Waring, directing the Pennsylvanians. As a young boy, Weston was in awe of the musical sounds he heard on the radio, and he aspired to experience something like that during his lifetime!

In the years that followed, Weston and I became very good friends. We both attended numerous ACDA conferences together and many World Symposia on Choral Music throughout the world. In 2008, I was honored and humbled to receive Weston Noble's Award for Lifetime Achievement in the Choral Art. Since then, I served as his assistant in creating his personal citation for each subsequent recipient and making the award presentation. Over the years, Weston frequently called when he needed my help, emailed me copies of his presentations, and sent me personal notes.

Weston Noble's dedication, joy, and passion for music were like a magnet. His unsurpassed commitment to the choral art has led to countless human beings experiencing the transformational power of music. His memory and beautiful legacy will live on for generations. On behalf of the thousands of choral directors, singers, and

students who knew or met Weston Noble, I offer gratitude for the life of a faithful servant who left an indelible impression upon us all. Weston walked his faith daily, by example, and let it shine upon us every day of his life.

Personally, I have been very blessed to have had Weston Noble as a dear colleague and friend—a gift I could not have ever imagined when we first met in 1979. I already miss his heartfelt phone calls, emails, and handwritten notes.

In his biography of Noble, “Warmly, Weston: A Lutheran College Life,” Wilfred F. Bunge wrote: “Some of those who emerge from this common story move out into the larger world to do uncommon things. Weston Noble is one of those persons. He has become a legend at the height of his working life. How does one write the story of a legend? Behind the legend lies the common

place, not so different from any one of us. Weston’s story is more interesting than that of most of us because of his unusual gifts and accomplishments. But reflection on his life is a way for all of us to reflect on our own lives. His life is interesting for its patterns—rising out of the commonplace to distinction, and yet retaining the common touch of his origins.”

Weston Noble will continue to live on in the hearts and memories of many singers and choral directors forever. His most significant legacy is the life-changing impact he had on the thousands of singers who were fortunate to work with him. He truly was a servant of the music. We will always remember and appreciate Weston Noble’s dedication, warmth, kind spirit, faith, wisdom, beautiful choral music, and his love for everyone. *Soli Deo Gloria!* ☐



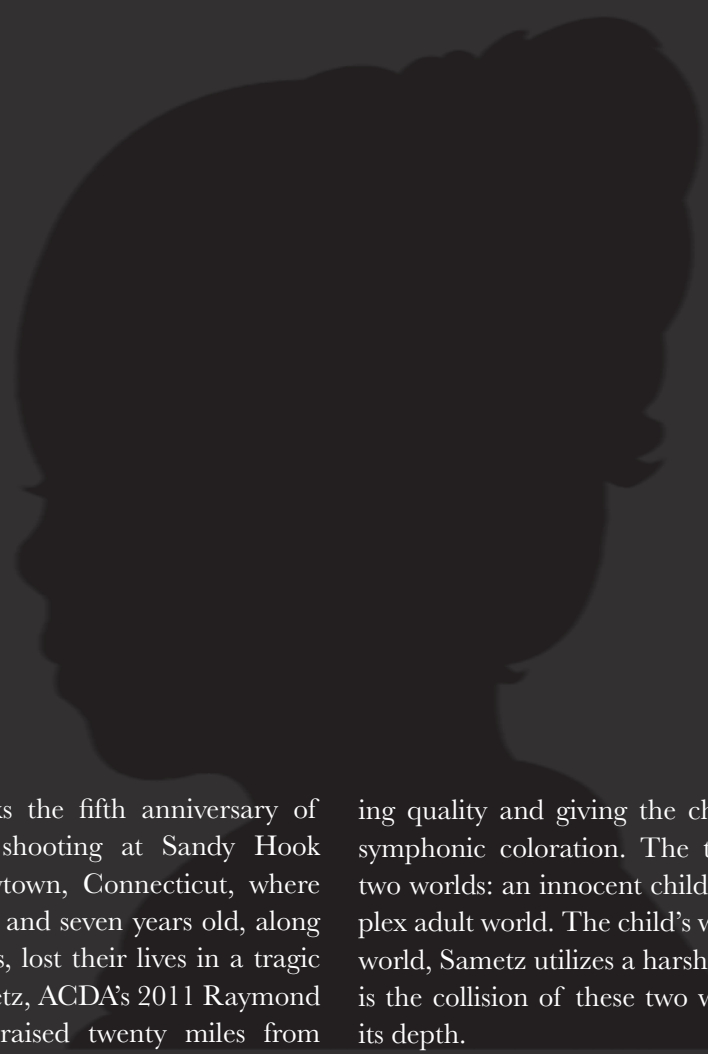
STEVEN SAMETZ'S
A Child's Requiem

GRACE OF INNOCENCE
IN THE FACE OF TRAGEDY

Lisa Graham



Lisa Graham
Evelyn Barry Director of Choral Music
Wellesley College
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The year 2017 marks the fifth anniversary of the December 14, 2012, shooting at Sandy Hook Elementary School in Newtown, Connecticut, where twenty children between six and seven years old, along with six adult staff members, lost their lives in a tragic act of violence. Steven Sametz, ACDA's 2011 Raymond W. Brock composer, was raised twenty miles from Newtown and wanted to do something in response. In 2013, he submitted a proposal for the Raymond and Beverly Sackler Music Prize, administered through the University of Connecticut. He was awarded the prize to write a major work that would offer healing to the families of Newtown while asking this difficult question: how can we keep our children safe in a culture of violence? The result was an oratorio titled *A Child's Requiem*, a work of great musical value and depth.¹ I conducted the Metropolitan Chorale in a performance of Sametz's work in May 2017 for its Boston premiere and had the opportunity to discuss *A Child's Requiem* with him and his experience composing the piece.

The ten-movement, fifty-minute work is scored for soprano, treble, and tenor soloists, children's choir, adult choir, child speakers, and chamber orchestra. The orchestral scoring includes a core of six instruments—flute, clarinet, French horn, piano/toy piano, harp, and percussion—and strings. Like Britten's *War Requiem*, the six core instruments are often used separately to accompany the more intimate solo sections of the work. The core instruments also use a digital delay, adding a haunt-

ing quality and giving the chamber ensemble a more symphonic coloration. The ten movements juxtapose two worlds: an innocent child's world and a more complex adult world. The child's world is tonal; for the adult world, Sametz utilizes a harsher octatonic vocabulary. It is the collision of these two worlds that gives the work its depth.

Compositional Background

For Sametz, *A Child's Requiem* was a unique compositional journey. He says, "The compositional process is usually private: the composer, a pencil, a piano. But I knew from the outset that I wanted to give voice to the peer group most affected at Sandy Hook. So very early on, the process went public as I reached out to elementary schools across the country asking for children's responses to tragedy and loss. I was aided in this by a number of inspiring school teachers, administrators and parents."²

The process quickly went public when, in December of 2013, CBS Evening News picked up the story along with the Associated Press.³ Sametz remembered his response to such early attention to the work: "I found myself on national news, talking about a piece I hadn't written a note of. It was a little uncomfortable, but I could acknowledge the generosity of children, parents, and teachers who had sent me texts. I just hoped I was going to write a good piece!"

Sametz completed a residency at the prestigious Yaddo Artist Colony in Saratoga Springs, New York, in February and March of 2014. He shared his reaction upon arriving at Yaddo to work on *A Child's Requiem*: "It was an honor to be where Copland and Bernstein had composed, and a little daunting. It was February and I was assigned a small studio with all white walls. It was snowing almost continuously. I felt like I was in some psychology experiment with nothing but white to look at. So I put up about 500 children's drawings on the wall and it was like I was suddenly in a kindergarten classroom. It was a perfect place to write.

"I thought I'd spend the three weeks just sorting through texts and hoped to come up with a libretto. That was my expectation. For whatever reason, the libretto came together in about three days. When it was done, I was a little taken aback: the words of the children, in combination with the American poets, were so strong. I wondered if I could write a piece as strong as the words.

"I had ridden up to Yaddo and stopped at Newtown on the way. I visited the site of Sandy Hook Elementary School, which has been razed. As I drove out of the town, I had the realization that, while I had been considering that this piece was going to be about Newtown, it was not. It was much more universal than that. This incident, while it happened in Newtown, could have happened anywhere. And that opened up the piece in a very different way."

One of the ways the piece opened up was to include a broader discussion of children who live in a culture of violence. One of the schools that contributed much of the text for *A Child's Requiem* was the Hamilton-Disston School in inner-city Philadelphia.

Sametz says: "I set words from eleven students at Hamilton-Disston. I'd been greatly aided by the music teacher there, Katherine Young, who also sings in my professional ensemble, The Princeton Singers. Katie was able to get responses from all grade levels at Hamilton-Disston, and their responses were very powerful. These are kids who have seen their relatives shot in the street and have learned to get in the bathtub when they hear gunshots, as that's the safest place to be."

Analysis of the Movements

Sametz's program notes⁴ indicate his thinking as he began the work: "On December 14, 2012, images of the Sandy Hook Elementary School shootings in Newtown, Connecticut, dominated the news. Chief among them was the photograph of a line of children being led out of the school to the nearby fire station. From the time I considered writing a piece to commemorate these children and their teachers, three lines suggested themselves and haunted me, recalling that picture:

'Stay in line...'

'Hold hands...'

'Keep your eyes closed...'

I knew these would be the first intoned words of *A Child's Requiem*."

After a short orchestra prelude introduces the "Sandy Hook" motive, which permeates the work (taking musical notation from the letters of Sandy Hook S [Es/E^b]-A-D-H [B[♯]]), Sametz's opening chorus is divided into twenty-six parts, representing the twenty-six victims.

At the outset of this opening chorus, the audience hears off-stage sounds of a children's music room, the normal sounds you might expect with Orff toys and children singing. The orchestral texture opens with an ominous, prolonged tam-tam roll under the sounds of the children's play, ultimately drowning them and leading to an orchestral "shot" as the children's world is shattered. It is only then that the children file on stage, dressed in school clothes, whispering three lines for the entire opening chorus: "stay in line; hold hands; keep your eyes closed." The adult choir enters with aleatoric murmuring on the first of twenty-six segments written by children in response to tragedy (Figure 1):

*When you first hear, your heart disappears in a sad world
And you're just a little boy or a little girl.
You start to cry cause you didn't get to say goodbye
And you wonder that happened
How did they die
And you ask yourself "why"?*

The words of the adult choir are never distinct in the

GRACE OF INNOCENCE IN THE FACE OF TRAGEDY

- Tremolo indicates freely repeated text
 - indicates "fluttertongue" (tip of the tongue, back of top teeth) on the neutral [nΛ] syllable

41

S How did they die?

[Alto repeat pattern at random on given pitches, non-unison]

A How did they die? How did they die? How did they die? How did they die?

T *pp* n.n.n.n. . . *mp* How did they die? *pp* *p*

B *pp* n.n.n.n. . . *mp* How did they die? *pp* *p*

Fl. Cl. randomly repeated patterns (pattern continues)

Str.

Red. *p*

44 [4] [4] [4] [4]

S And you ask yourself "why?"

A And you ask yourself "why?"

T *unis.* n.n.n.n. . .

B *div.* n.n.n.n. . .

Fl. Cl.

Str.

Red. *p*

Figure 1. Steven Sametz, *A Child's Requiem*, 2. Introit: Voices, mm. 41–48.

Used by permission of the composer.

STEVEN SAMETZ'S *A Child's Requiem*

opening chorus. The initial murmurs rise to a full fortissimo on the text “You wonder why/God had to end their lives” and then subsides. The movement also contains the first of three musical quotes Sametz uses in his work. The French horn with the toy piano, later joined by digitally delayed flute and clarinet, intone the Gregorian Requiem chant as a layer in the opening texture.

Of this opening chorus, Sametz commented: “In live performance, the combination of the visual component of the children entering whispering and the gradual rise

of the adult chorus has been chilling.”

The third movement introduces the tenor solo—the character of the father, who is both angry and grieving. He is accompanied only by the six core instruments, singing to lines from Ralph Waldo Emerson’s *Threnody*, which Emerson wrote about the death of his son in 1842: “This most beautiful and sweet / Of human youth has left the hill / Born for the future / To the future lost!” (Figure 2).

The musical score for Figure 2 consists of nine staves. The top staff is for Bb Cl. (B-flat Clarinet), starting at measure 9. The second staff is for Harp, starting at measure 9. The third staff is for Solo Tenor, starting at measure 8, with lyrics: "This most beau - ti - ful and sweet Of hu - man youth has left the". The fourth staff is for Alto Fl. (Alto Flute), starting at measure 12, with lyrics: "hill". The fifth staff is for Bb Cl. (B-flat Clarinet), starting at measure 12. The sixth staff is for Horn (in F), starting at measure 12. The seventh staff is for Mar. (Maracas), starting at measure 12, with a delayed entry. The eighth staff is for Harp, starting at measure 12. The ninth staff is for Solo Tenor, starting at measure 12, with lyrics: "Born for the fu - ture... To the fu - ture lost!". Performance markings include *p*, *mp*, *mf*, *fl*, and *Z (thunder)*.

Figure 2. Steven Sametz, *A Child's Requiem*, 3. Hearts' Love, mm. 9–15.

Used by permission of the composer.

The writing for tenor is reminiscent of Benjamin Britten's *War Requiem* (1962). At the close, a male chorus enters offering consolation, again with the words of Emerson: "Hearts are dust / Hearts' love remains / Hearts' love will meet thee again" (Figure 3).

The conflicted figure of the father is answered by a solo for treble, setting lines of Emily Dickinson: "If I can stop one heart from breaking, I shall not live in vain." The light accompaniment reminds listeners of

the second movement of Leonard Bernstein's *Chichester Psalms*, using harp, piccolo, and light percussion. This is the most intimate soliloquy in *A Child's Requiem*. As will occur again in the eighth movement, it is the voice of the departed child offering consolation to the grieving parent (Figure 4).

The fifth movement, "A Gift," is what Sametz calls "the heart of *A Child's Requiem*." The words were written by an eighth grader who said he wanted to refocus the

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STEVEN SAMETZ'S *A Child's Requiem*

43 $\text{♩} = 56$

Alto Fl. *colla voce*
p *pp*

Bb Cl. *ppp* [delay] *colla voce*
p

Horn (in F) *ppp*

Harp *p* *gliss.*

Solo Ten. *p*
 For this los - ing is true - dy - ing

T. *p molto sost., consoling*
 Hearts' love re - mains. Hearts' love will meet thee a -

B. *p molto sost., consoling*
 Hearts' love re - mains. Hearts' love will meet thee a -

48 $(\text{♩} = \text{♩})$

Mar. *pp semplice*

Solo Ten. *p dolce*
 For this los - ing is true - dy - ing - Star - by - star -

T. *pp < p*
 gain - Hearts - are dust, Hearts' love re - mains. Hearts' love - will

B. *pp < p*
 gain - Hearts are dust, Hearts' love re - mains. Hearts' love - will

Figure 3a. Steven Sametz, *A Child's Requiem*, 3. Hearts' Love, mm. 43–52.
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GRACE OF INNOCENCE IN THE FACE OF TRAGEDY

53 (♩ = ♩) ♩. = ca. 46

Alto Fl. *pp* *ppp* *dim. al niente*

B♭ Cl. *pp*

Horn (in F) *pp* *ppp*

Mar. *pp* *dim. al niente*

Harp *pp* *ppp*

Solo Ten. his world re-sign-ing... *dim. al niente*

T. meet thee a-gain. *dim. al niente* *n*

B. meet thee a-gain. *dim. al niente* *n*

Cb. [play if needed to reinforce choral Basses] *pp* *dim. al niente*

Figure 3b. Steven Sametz, *A Child's Requiem*, 3. Hearts' Love, mm. 53–55.

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STEVEN SAMETZ'S *A Child's Requiem*

tragedy of Sandy Hook to remember the gifts the children made during their short lives.

*a tree is tall.
a branch is small.
a heart is huge of joy and love.
don't grieve for the lost, love what they left*

Sametz has set these words for children's chorus over the well-known C-major prelude from the first book of Bach's *Well Tempered Clavier*. The combination of the children's voices and prelude played on toy piano create a world of innocence as a centerpiece of the *Requiem* (Figure 5).

As the consoling solo voice of the child is heard in

The musical score is divided into three systems. The first system (mm. 1-5) is marked **Moderato** with a tempo of $\text{♩} = 72$. It features a **Treble Solo** part with lyrics: "If I can stop one heart from break - ing, I shall not live in vain; If I can ease one". The **Harp** part is marked *p warmly* and *mf*. The second system (mm. 6-10) is marked **lyrically** with a tempo of $\text{♩} = 80$. It features a **Tr.** part with lyrics: "life the ach - ing, Or cool the pain, Or help one faint - - - ing". The **Picc.** part is marked *p*. The **Harp** part is marked *pp*. The third system (mm. 11-15) features a **Tr.** part with lyrics: "rob - in Un - to his nest a - gain". The **Picc.** part is marked *p*. The **Harp** part is marked *loco* and *mf*.

Figure 4. Steven Sametz, *A Child's Requiem*, 4. If I Can Stop One Heart From Breaking, mm. 1–15.

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Children's Chorus

$\text{♩} = 66$ *unis. p (simply and sustained throughout)*

S
A
A tree is tall, a branch is small. A heart is huge of joy, of joy and love. Grieve not for the lost, grieve not for the lost. love, love what they left, love what they left.

Toy Piano

4
8
12
16

p *mf* *p* *più p* *p* *mp* *p*

Figure 5. Steven Sametz, *A Child's Requiem*, 5. A Gift, mm. 1–19.

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"The Gift," so we hear a communal voice of grieving in the sixth movement, "When You Were Gone" (Figure 6). Beginning with a ghostly reminder of the Sandy Hook motive, the adult choir is given opportunity to voice its grief, singing words penned by a child: "When you were gone, I couldn't breathe anymore."

"It was important to me that the child in the adult be present in the piece," said Sametz. "We grieve for those slain, and for a loss of innocence we all share." The movement concludes with a textless quote from movement four, "If I Can Stop One Heart From Breaking," now played in the major by a solo violin.

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GRACE OF INNOCENCE IN THE FACE OF TRAGEDY

13 $(\text{♩} = 56)$ *pp* *p* *pp* *p* *poch. rall.* *a tempo, moving forward* *pp*

S When you were gone I could-n't breath an - y - more, You took one step in -

A *pp* *p* *pp* *p* *pp* *div.*

A When you were gone I could-n't breath an - y - more, an - y - more, You took one step in -

T *pp* *unis.* *p* *pp* *p*

T When you were gone I could-n't breathe an - y - more. You took one

B *pp* *p* *pp*

B When you were gone I could-n't breathe an - y - more.

17 $(\text{♩} = 66)$ *poco f* *unis.* *rall.*

S to my life, And now you're gone, you are

A *poco f* *unis.* *rall.*

A to my life, And now you're gone, you are

T *poco f* *mp*

T step in - to my life, in - to my life, and now you are, now you are

B *p* *poco f* *mp*

B You took one step in - to my life, you are, now you are

20 *(rall.)* *pp* **Tempo I** $(\text{♩} = 56)$ *moving forward* $(\text{♩} = 66)$ *mp*

S gone. So now it's diff' - rent for us all, You were there for

A *pp* *mp*

A gone. So now it's diff' - rent for us all, You were there for

T *p* *pp* *a little more urgently* *mp* *mf*

T gone, now you are gone, So now it's diff' - rent for us all,

B *p* *pp* *a little more urgently* *mp* *mf*

B gone, now you are gone, So now it's diff' - rent for us all,

Figure 6. Steven Sametz, *A Child's Requiem*, 6. When You Were Gone, mm. 13–22.

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STEVEN SAMETZ'S *A Child's Requiem*

The figure of the father returns in the seventh movement, now paired with the treble solo. Setting up a contrast, the tenor presents lines from H. D.'s *A Tribute to Angels*: "Not in our time, O Lord / The ploughshare for the sword..." which is answered by a simple prayer from the child in a heartbreaking juxtaposition: "Now I lay me down to sleep, I pray the Lord my soul to keep" (Figure 7).

The language of the treble solo is, for the first time, octatonic. It is as though the child, in uttering this simple prayer about safety through the night, is encountering and navigating the complex world outside. Tenor and treble answer each other three times, and the movement ends in a knife-like angular solo in the bass clarinet. The worlds are not resolved.

This segues to the eighth movement, a lament and a lullaby for solo soprano and children's choir, "Child of Song." In reflecting on this movement, Sametz said:

"When I thought about the mother's response to the loss of a child, I considered what was the most 'maternal' music I could think of, and my mind turned to the fifth movement of Brahms's

Ein Deutsches Requiem. In the Brahms, we hear in the soprano solo the voice of consolation. Here, the idea is inverted and it is the voice of the child—personified in the children's chorus singing very faintly—offering consolation to the mother that she will see her child again in her dying hour."

This, with the Gregorian chant in movement two and the Bach Prelude in movement five, constitute the three musical quotations used in *A Child's Requiem* (Figure 8).

As the opening two movements introduced the conflict of the adult and children's worlds, the ninth and tenth serve as a resolution. "I didn't want the work to be only about tragedy and mourning," said Sametz. "It was important that the idea of a traditional requiem, the 'In Paradisum' be somehow present." The ninth movement combines the children and adult choirs to set Emily Dickinson's "Will There Really Be A 'Morning'?" This is a move toward transfiguration, though asked in terms a child, or "little pilgrim," might use to ask about an afterlife.

The image shows a musical score for Figure 7. It consists of two systems of music. The first system starts at measure 20 and ends at measure 23. It features a Treble Solo line and a Piano accompaniment. The Treble Solo line has the lyrics: "Now I lay me down to sleep, I pray the Lord my soul to keep,". The Piano accompaniment includes a Harp part. The second system starts at measure 24 and ends at measure 25. It also features a Treble Solo line and a Piano accompaniment. The Treble Solo line has the lyrics: "An - gels crowd - ing 'round my bed, faith - ful - ly watch - ing o - ver - head...". The Piano accompaniment includes a Viola part. The score is marked with "Tempo II ♩ = 84" and "mf semplice".

Figure 7. Steven Sametz, *A Child's Requiem*, 7. Not In Our Time, O Lord (Now I Lay Me Down To Sleep), mm. 20–25. Used by permission of the composer.

GRACE OF INNOCENCE IN THE FACE OF TRAGEDY

13 (*p*)
Sop. Solo
Child I held held now be - yond all

19
Sop. Solo
care.

Children's Chorus Soprano (*half singing words, half humming*) "*You have only sorrow*"
Chld. Chor. Sop.
pp espr.
Ihr habt

25
Sop. Solo
p cresc. poco a poco
Child I

Chld. Chor. Sop.
mum Trau - - - rig - - - keit,

31 (*cresc.*) *mf*
Sop. Solo
held, oh hold me

(*cresc.*) *mf*

Figure 8. Steven Sametz, *A Child's Requiem*, 8. Child of Song, mm. 13–34.

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STEVEN SAMETZ'S *A Child's Requiem*

Will there really be a "Morning"?
 Is there such a thing as "Day"?
 Could I see it from the mountains
 If I were as tall as they?

Oh some scholar! Oh some Sailor!
 Oh some Wise Men from the skies!
 Please to tell a little Pilgrim
 Where the place called "Morning" lies!

will tell us where that eternal 'morning' lies" (Figure 9).

For the final movement, Sametz used a text from a ten-year-old and says, "I could not have predicted the synergy between the child's text, looking up a hill to the stars, and Emerson's text used earlier."

From my window there is a hill to the stars
 The hill is not that high, but the stars are not that far
 for some reason nobody sees it but me

The child, who is joined by the adult choir, asks, "If some scholar, some sailor, some wiseman from the skies

—Adam Y., age 10

The musical score for Figure 9 consists of several systems. The first system (measures 13-16) features a vocal line for Child and Chorus with lyrics: "Will there real - ly be a 'Morn - ing?' Is there_ such a thing as_". The second system (measures 17-21) continues the vocal line with lyrics: "'Day?' Could I_ see it from the_ moun - tains_ If_ I were tall as_ they? Has it". The third system (measures 22-25) continues with lyrics: "feet like Wa - ter_ li - lies?_ Has it_ fea - thers like_ a Bird? Is it". The fourth system (measures 26-29) continues with lyrics: "brought from fa - mous_ coun - tries_ Of which I have nev - er_ heard?_". Below the vocal lines, there are staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics: "Oh some" and "Oh some". The Tenor and Bass parts have lyrics: "Oh some". The score includes dynamic markings such as *mp* and *mf*, and various musical notations like slurs and phrasing slurs.

Figure 9. Steven Sametz, *A Child's Requiem*, 9. Will There Really Be a "Morning?", mm. 13–29.

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GRACE OF INNOCENCE IN THE FACE OF TRAGEDY

...of this
 [the] most beautiful and sweet
 Of human youth has left the hill...
 and
 Was there no star that could be sent,
 No watcher in the firmament...

—Emerson

He says, “This text was a great gift. The child is ready to go up the hill that Emerson described, going to the stars that Emerson appeals to, to a realm, however, that only the child can see. ‘From My Window’ works exactly as an ‘In Paradisum’ does, with an apotheosis up the stars.” This final movement knits together the opening lines of Emerson, the mother’s lament, and the choral motto “Hearts are dust,” ending quietly on the child’s last lines, “now I lay me down to sleep” (Figure 10).

The musical score for 'From My Window' (measures 70-81) is presented in three systems. The first system (measures 70-73) features a Tenor Solo part with lyrics 'Star... by...' and a Children's Chorus part with lyrics 'From my win - dow there is a hill to the stars'. The second system (measures 74-77) includes a Treble Solo part with lyrics 'Now I lay me down to sleep', a Tenor Solo part with lyrics 'star... his world re - sign - ing.', and a Chorus part with lyrics 'Hearts are... Hearts are...'. The third system (measures 78-81) features a Tenor Solo part with lyrics 'I pray the Lord my soul to keep, Now un - til the dawn's first light' and a Chorus part with lyrics 'dust, Hearts' love re - mains, Hearts' love will meet...'. The score includes various musical notations such as dynamics (p, mp, ppp), articulation (rall., dolce), and performance instructions (Tenor Solo, Treble Solo, Children's Chorus).

Figure 10. Steven Sametz, *A Child's Requiem*, 10. From My Window, mm. 70–81.

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Premiere

A Child's Requiem premiered March 5, 2015, with the University of Connecticut Choir (Jamie Spillane, director) and the Chorus Angelicus children's choir (Gabriel Lofvall, director). It has subsequently been performed and recorded by The Princeton Singers with the Princeton Girlchoir under the direction of the composer.⁵

CBS News covered the story, including Sametz's follow-up visit to Hamilton-Disston in April 2014 to speak with the children about the piece they'd helped write.⁶ During such an emotional time, Sametz endeavored to acknowledge their contribution and their grief.

"Nobody had told their stories," he says. "It was a very difficult time, but it may have been an opening for the kids as well. They all came to the performances in Stamford, Connecticut, and later at Lehigh University. One of them told me 'Dr. Sametz, I want to be a filmmaker when I grow up.' Another one told me she

wanted to be a poet. This was a transformation from the kids I'd seen shut-down a few months earlier. And, in a remarkable note I received later, an eight-year-old who'd seen his father shot wrote me after the premiere and said 'this makes it so I can talk about this now.' If nothing else happens, this constitutes success in a way I couldn't have predicted for the piece."

Performance Considerations

A Child's Requiem is a forty-five- to fifty-minute work for soprano, tenor, and treble soloists; SATB choir; SSA children's choir; child speakers; and chamber orchestra. The use of digital delay is outlined in the score and requires a sound engineer who can run six microphones to apply the delay effect as marked in the score. Additionally, the child speakers should be amplified.

The children's chorus is central to the work. The

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music is accessible to a well-trained children's choir. In addition to musical preparation, the conductor of the children's chorus will want to ensure enough time to thoroughly discuss the content of the libretto. Sametz commented, "The emotional commitment and maturity shown by Chorus Angelicus at the premiere and The Princeton Girlchoir at the recordings were testaments to the time and care the directors had given to introducing their choirs for this new work."⁷

Lighting can be used to highlight the theatrical presentation of the work, but it is not essential. The composer has suggested some lighting changes in the score, highlighting the children's entrance in the second movement spotlighting the children speakers. Sametz conducted the work with "Serenade to Music" of Ralph Vaughan Williams at performances at Lehigh University. Other performances have paired the work with Mozart's *Requiem* or works celebrating childhood. Of the ten sections that make up *A Child's Requiem*, "If I Can Stop One Heart from Breaking" (No. 4. for treble soloist) and "A Gift" (No. 5 for children's chorus), are extractable for separate performance.

A Call to Action

Dale Warland has often stated, "By your repertoire, ye shall be known." Our repertoire choices defines us. We want to put the best of the choral repertoire before our choir. We are also called on at times to challenge our community of singers and audiences when that community is impacted by events around us. There is something immeasurably powerful when a chorus can "give voice" to meaningful issues with the hope of generating positive thought or action. Some subjects may seem unapproachable due to the intensity of emotions they touch. Powerful emotions, however, can be channeled in performance to approach a catharsis that no intellectual approach could afford. There may be valid reasons for not asking your choir to delve into these darker places, but we should consider the position of influence we can have for effecting positive personal and social change, and presenting questions that stay with audiences and singers long after the performances.

While written to commemorate a national tragedy, *A Child's Requiem* can open up a larger conversation about

how our society treats important issues about keeping children safe. Steven Sametz's composition challenges us to confront this tragic event by asking us to turn to the restorative faith in a child's innocence. 

Discography/Videography

A Child's Requiem. Recording by The Princeton Singers and The Princeton Girlchoir, Steven Sametz, director, 2017. Available through www.PrincetonSingers.org

Youtube of the 2015 performance by Lehigh Choral Arts, Lehigh University (Steven Sametz, director) <https://youtu.be/jnIbctJB2sc>

NOTES

- ¹ Many composers have responded to the Sandy Hook tragedy. For more, see Lee, "Responding to Tragedy," Chorus America, <https://www.chorusamerica.org/conducting-performing/responding-tragedy>.
- ² All quotes, unless otherwise noted, are from the author's interview with Steven Sametz, August 30, 2017, with continuing conversation September 20-25, 2017.
- ³ "Children's requiem a message of hope for Sandy Hook families." December 14, 2013, <http://www.cbsnews.com/videos/childrens-requiem-a-message-of-hope-for-sandy-hook-families/>.
- ⁴ Program notes from Steven Sametz, "A Child's Requiem," preface, Notenova, 2016.
- ⁵ The complete libretto, program notes, conductor's guide, and educational classroom materials may be found at <http://stevensametz.com/composer/works/info/a-childs-requiem/>.
- ⁶ See: <http://stevensametz.com/composer/videos/#cbs> and "Sandy Hook 'Child's Requiem' addresses larger issue of gun violence," March 14, 2015. <http://www.cbsnews.com/news/sandy-hook-newtown-childs-requiem-addresses-larger-issue-of-gun-violence/>.
- ⁷ Teacher packets and lesson plans to accompany *A Child's Requiem* are available at <http://notenova.com/catalog/work/a-childs-requiem/>.



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When choral conductors think of sacred choral-orchestral repertoire from the Baroque era, a number of substantial masterworks may come immediately to mind: the *Vespers* (1610) of Monteverdi or Handel's *Messiah*, or perhaps the passion settings of J. S. Bach and his myriad church cantatas. Such works remind us of the aesthetic and pedagogical value of Baroque music for our choirs, congregations, and audiences. It can inspire and challenge both singers and listeners to think differently about phrasing, expressive contrast, articulation, and formal structure.

In an environment of shrinking music budgets, limited access to instrumentalists, and sometimes limited vocal forces, these works can be difficult for many conductors to program. Even assuming a robust budget and an ample array of musical forces, there are other practical realities. For example, church services are shorter than in Bach's day, so a thirty-minute cantata may not be feasible in a worship context (or, for that matter, in some concert settings). A choir largely composed of elderly singers, to take another example, may struggle to sing melismatic passages well enough to feel proud of their performance.

BAROQUE ON A BUDGET

Yet many excellent choral-orchestral pieces from the Baroque are less difficult to perform and do not require the time, forces, or funding of a lengthy oratorio or a passion. In this article, the authors will highlight a number of these pieces—psalm settings, canticles, cantatas, and mass movements—that feature reduced instrumentation, limited voicing, or both. It is our hope that the repertoire discussed will be valuable to conductors of church and community choirs, treble ensembles, high school/collegiate choirs, and any conductor with an interest in exploring Baroque repertoire for chorus and instruments.¹

Italy

What we now call the Baroque era had its beginnings in Italy. From the late sixteenth through the mid-eighteenth centuries, Italian composers from Monteverdi to Galuppi produced an enormous repertoire of liturgical works for chorus and small orchestra that are still readily accessible to choral conductors today.

The concerted vocal music of Claudio Monteverdi (1567-1643) includes a wealth of spectacular music for choirs. Works like the *Gloria à 7* and *Beatus Vir*, both from the 1641 publication *Selva morale et spirituale*, can be performed with only two solo violins and continuo, but the instrumentation can be expanded, per the composer's instructions, by the addition of violas or trombones (four in the *Gloria*, three in *Beatus vir*), which double the lower vocal parts.² Two strong solo violins work well with a smaller choir, but the use of larger sections (three play-

ers per part, with some sections played only by the principal players) is suggested for larger choruses. The continuo group may be expanded by the use of additional instruments; the number and types of these instruments, and their deployment within the piece, can vary depending on the vocal forces. Vocally, both works can be performed with only one singer per part but are equally suitable for choirs with up to fifty singers. The *Gloria* score differentiates between soli and tutti passages, but John Rutter's edition of *Beatus vir* makes no such distinction.³ Conductors should feel free to alter these editorial suggestions to offer more or less focus on the choir.

The *Gloria à 7* (SSATTBB) is a celebratory work with fiery melismatic passages, most likely written for the November 21, 1631, mass of thanksgiving marking the end of a protracted plague that had ravaged Venice for two years and left 40,000 dead out of a population of 140,000. *Beatus vir* (SSATTB), a charming, dance-like setting of Psalm 112, was also likely composed around 1630.

With its mostly syllabic vocal lines, *Beatus vir* places few technical demands on the singers, but the melismatic passages in the *Gloria* present some challenges, more so for the soloists than the chorus. Although these passages look daunting, singers who have mastered the melismas of "And He Shall Purify" and "For Unto Us" in *Messiah* will have no trouble executing them (Figure 1). Ranges lie predominantly on the staff for all voices, although the word painting at "Et in terra pax" requires all voices to sing in their lowest registers.

Much of the appeal of these pieces lies in the variety



284 (Tutti) Solo
 S1 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 S2 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 A (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 T1 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 T2 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 B1 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 B2 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 B3 (Tutti) Solo
 A - men, in glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in glo - ri - a, glo - ri - a, glo - ri - a,
 288 Tutti
 S1 - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 S2 glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 A glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 T1 - ri - a, glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 T2 - ri - a, glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 B1 - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 B2 glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,
 B3 glo - ri - a, glo - ri - a, glo - ri - a De - i Pa - tris. A - men,

Figure 1. Claudio Monteverdi, *Gloria à 7*, mm. 284–290.
 Vocal Parts Only

Ed. Jeffrey Kurtzman. Edition © Carus Verlag. Used by permission.

BAROQUE ON A BUDGET

of affects suggested by the words. Monteverdi creates an ever-changing kaleidoscope of musical ideas by giving each line of text its own distinctive music, then weaving these ideas into a series of short sections that flow from one to the next. He frequently writes for pairs of similar voices, particularly for sopranos or tenors. Although primarily in duple meter, lilting triple-meter sections provide contrast in both works. The constantly changing vocal and instrumental colors sustain the audience's interest, and the return of previously heard material adds additional appeal. Monteverdi gives *Beatus vir* a short, effervescent refrain on the titular text ("Beatus vir") that recurs throughout, and in both works he reprises the opening music near the end.

In recent years, the music written for the young women of the eighteenth-century Venetian *ospedali* has become a staple of the repertoire of treble choruses. But the music written for convents of cloistered nuns in

northern Italy during the seventeenth century remains largely unknown. Unlike the *ospedali* repertoire, which was written by men for women, much of the music for the convents in cities like Milan, Bologna, and Novara was written by nuns for their own communities. Somewhat surprisingly, given their cloistered life, these nuns published their music, though typically in transcriptions for SATB ensembles, making this repertoire available to choirs of mixed or treble voices.

Isabella Leonarda (1620-1704) grew up in a prominent family in the northern Italian city of Novara. She spent her adulthood there in the Ursuline convent of Sant'Orsola, where she wrote nearly 200 extant works in every sacred genre of the era. A significant number of these compositions were published during her lifetime.

Leonarda's *Magnificat* (Op. 19, No. 10), published in 1698, is scored for SATB chorus, two violins, and basso continuo. In appearance it somewhat resembles Monteverdi's works—a series of contrasting sections in which each verse receives a unique musical setting—but its musical language places it near the end of the seventeenth century. The score does not differentiate between soli and tutti, but some passages, particularly those for two voices, lend themselves to solo singing and offer an opportunity to highlight the timbral contrast that was a hallmark of the era. The violin scoring likewise highlights these contrasts, doubling the voices in the tutti sections but alternating with the singers in the soli passages.

Leonarda employs contrasting tempi (*Adagio*, *Allegro*, *Spiritoso*, *Largo*) and, although she writes primarily in common time, includes two extended sections in triple meter. Her music exhibits a conservative approach to harmony—every section begins and ends in D major with brief forays into closely related keys like B minor, G major, and A major. The primary interest derives from the variety and energy of the rhythms within the work, which are always matched to the rhythms of the text.

She creates several striking moments of text painting. On "Ecce enim ex hoc beatam me dicent omnes generationes," she repeats "beatam" five times in succession, providing a vivid picture of all generations calling Mary blessed. Similarly, she sets the text "Deposit potentes de sede" with repeated sixteenth notes on a single pitch and contrasts that immediately with an ascending figure on "et exaltavit humiles" (Figure 2).

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79

Vln. 1

Vln. 2

S

A

T

B

BC

de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, et ex - al -

de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, et ex - al - ta

de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it,

de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it, de - po - su - it,

82

Vln. 1

Vln. 2

S

A

T

B

BC

ta - - - vit, ex - al - ta - - - -

- vit, ex - al - ta - - - vit, ex - al - ta - - -

et ex - al - ta - - - vit, ex - al - ta - - -

et ex - al - ta - - - vit,

Figure 2. Isabella Leonarda, *Magnificat*, mm. 79–83.

Ed. Henry Lebedinsky. Edition © Choral Public Domain Library.

BAROQUE ON A BUDGET

The final section of the work contains an unexpected structural “wrinkle.” Leonarda sets “Et in saecula saeculorum. Amen.” as a strict fugue but follows it with a thirty-five-measure Sinfonia for the instruments alone—the only purely instrumental section in the entire work. She then repeats the fugue to conclude.

Many treble choirs today perform one or more movements of G. B. Pergolesi’s *Stabat Mater*. Surprisingly, the work that served as its model, the *Stabat Mater* of Alessandro Scarlatti (1660-1725), remains unknown to most conductors.

Around 1710, a Neapolitan confraternity, the *Cavalieri della Vergine dei doloris*, commissioned Scarlatti to compose a *Stabat Mater* setting for its Holy Week observances. Sometime prior to 1736 this same confraternity commissioned Pergolesi to write a replacement for the Scarlatti work. The Pergolesi setting was soon recognized as a masterpiece, and its fame and popularity eclipsed the

model upon which it was based.

Nevertheless, the Scarlatti is an exciting and poignant work that deserves performance by treble choirs today. Like the Pergolesi, it was originally written for two soloists, but at least six of the eighteen movements are suitable for chorus. This edition includes the first and last movements. Performed together, they make an interesting addition to a concert or worship service.

The opening of the first movement, “Stabat mater dolorosa,” bears a striking resemblance to Pergolesi’s setting, with searing suspensions in the two violins (later reprised by the two voices) over a walking bass. Scarlatti creates a sense of drama with abrupt shifts between piano and forte and fermatas that suspend the forward motion (Figure 3). The greatest technical challenge lies in sustaining and shaping the long vocal lines.

Scarlatti divides the final movement into two parts: “Quando corpus morietur” and a fugal “Amen.” The



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former, marked *Adagio e piano*, contains plaintive slurs in the upper strings and chromatic melodic lines that brilliantly capture the essence of the text. As with the first movement, shaping the long sustained vocal lines presents a formidable challenge. The “Amen” fugue, with its wide-ranging and quick-moving lines, offers a different kind of challenge, requiring agility and accuracy from the voices. The brilliant contrapuntal writing in both the voices and instruments, combined with an energetic *Al-*

legro tempo, leaves the audience breathless by the end.

The *Crucifixus* for eight voices by Antonio Lotti (1667-1740) has long been a staple on choral concerts, usually as an unaccompanied work. Few conductors realize that the *Crucifixus* is a single movement from a larger work, the Credo in F, which Lotti wrote for the Basilica of San Marco or one of Venice’s other churches. The *Crucifixus* forms the center of an extended concerted work for chorus and instruments.

15

Vln. 1 *p*

Vln. 2 *p*

S Sta - bat Ma - ter do - lo - ro -

A Do - lo - ro -

Cont.

19

Vln. 1 *(p)* *f* *p* *f*

Vln. 2 *(p)* *f* *p* *f*

S *(p)* *f* *(p)* *f*
- - - sa Ju - xta cru - cem la - cri - mo - sa,

A *(p)* *f* *(p)* *f*
- - - sa Ju - xta cru - cem la - cri - mo - sa,

Cont. *(p)* *f* *(p)* *f*

Figure 3. Alessandro Scarlatti, *Two Choruses from Stabat Mater*, Movement I, “Stabat mater dolorosa,” mm. 15–21.

Ed. David Rayl. Edition © Boosey & Hawkes. Used by permission.

BAROQUE ON A BUDGET

The instrumental scoring for two violins, two violas, and basso continuo makes it accessible to ensembles with budgetary constraints. With a choir of twenty to twenty-five singers, solo strings work well. With a larger vocal ensemble, an orchestra of three first violins, three second violins, two first violas, two second violas, two celli, and a bass is more appropriate.

Whereas the early- and mid-Baroque works of Monteverdi and Leonarda tend to be multi-sectional, Lotti divides this work into four distinct movements: 1. *Credo in unum Deum*; 2. *Et incarnatus est*; 3. *Crucifixus*; and 4. *Et resurrexit*.

The first movement, marked *Allegro assai*, opens with two-part counterpoint on the word “Credo.” The chorus sings mostly quarter and eighth notes set syllabically within a homophonic texture, with brief repetitions of text and occasional forays into imitative writing, while the orchestra animates the texture by playing mostly eighth and sixteenth notes. Lotti paints “descendit” with descending lines and expands the musical structure by allowing twenty-three measures for the text “descendit de coelis.”

The simplicity and brevity of the *Et incarnatus est* stand in contrast to the *Crucifixus* that follows. Lotti employs a slower tempo (*Un poco lento*), homophonic texture, *colla parte* strings, and chromatic harmonies that add a sense of tenderness and poignancy to the text’s proclamation of the incarnation.

The third movement, Lotti’s famous eight-part setting of “Crucifixus etiam pro nobis,” forms the centerpiece of the Credo. Those who have performed it may be surprised to find that it is “accompanied” by basso continuo.⁴ Lotti creates a memorable sense of pathos by combining the imitative contrapuntal writing of the Renaissance with the chromatic harmonies available to eighteenth-century composers.

The final movement, *Et resurrexit*, returns to a fast tempo (*Presto*) with a compositional approach mirroring that of the first movement. Lotti again takes advantage of certain words to demonstrate his text painting skills: rising lines and melismas on “Et ascendit” and joyful, dotted rhythms on “cum gloria.” He highlights the text “Judicare vivos et mortuos” with long, sustained notes in the tenor and bass, echoed by the soprano and alto, and a quick drop of all voices into their lower registers at

“mortuos.”⁵ After a return to *Allegro* at “Cujus regni non erit finis,” Lotti concludes with a rather ingenious fugue on “Et vitam venture saeculi. Amen.” in which he breaks the initial subject into two parts and weaves both into the contrapuntal fabric.

Germany

In 1584, the German cantor Hans Leo Hassler moved to Venice to study at the Basilica of San Marco with Andrea Gabrieli; later German musicians such as Heinrich Schütz did likewise with Giovanni Gabrieli. When these composers returned to Germany, they brought the compositional techniques of the “new Italian style” home with them. The use of basso continuo, independent instrumental parts, and *cori spezzati* style became the perfect tools for fresh interpretations of Lutheran chorale tunes. Such new interpretations were valuable since the worship practice of singing chorales—alternating stanzas between congregation, the choir, and various instruments—necessitated a certain level of musical contrast.⁶

Michael Praetorius (1571-1621) was one composer who took these early Baroque developments to heart. His myriad chorale settings, collected in various volumes, range from two and three voices to complex polychoral pieces. Though some were written in an older, Renaissance-style counterpoint, Praetorius was enamored with the new Italian techniques and applied them liberally. In keeping with the desire for variety in the use of chorales in Lutheran worship, Praetorius often arranged respective stanzas of a chorale for differing forces, providing a wealth of possibilities for conductors who don’t mind doing a little detective work to sort through the many extant settings.

One delightful example is his setting of the first stanza of *Vom Himmel hoch* from *Polyhymnia Cadeuceatrix et Panegyrica* (1619). This famous “children’s Christmas hymn” by Martin Luther imagines the angels from Luke 2 telling the story of the nativity to the shepherds. Praetorius’s setting opens with a regal instrumental Sinfonia, playable by strings (two violins, viola) and continuo or continuo alone. The SSAB choir enters with the uppermost soprano singing the first phrase of the chorale, followed by a short, rhythmic reply from the lower voices (Figure 4). This simple call-and-response motive spins out into

buoyant counterpoint over sixteen measures, reminding listeners that the announcing angel was joined by the “multitude of the heavenly host” in the sky. Following a short instrumental interlude in *tripla* mensuration, the voices reenter in imitation with the lowest treble voice leading. Sixteenth-note melismas on the words “singen

und sagen” (sing and speak) accelerate the dramatic motion toward the final cadence.

Practicality in church music is not a modern conception. In his *Syntagma Musicum*, Praetorius described “best practices” in sacred composition for his era and encouraged flexibility in instrumentation and voicing. Thusly,

11

S1 Vom Him-mel hoch da komm ich her, Ich bring euch, ich bring euch, ich bring euch,
From heav'n on high I shall de-clare; I bring you, I bring you, I bring you,

S2 ich bring euch, ich bring euch, ich bring euch, ich bring
I bring you, I bring you, I bring you, I bring

A ich bring euch, ich bring euch, ich bring euch, ich bring
I bring you, I bring you, I bring you, I bring

B ich bring euch, ich bring euch, ich bring euch, ich bring
I bring you, I bring you, I bring you, I bring

12

S1 ich bring euch, ich bring euch, ich bring euch, ich bring euch gu-te
I bring you, I bring you, I bring you, I bring you, I bring you joy-ful

S2 euch, ich bring euch, ich bring euch, ich bring euch, ich bring euch,
you, I bring you, I bring you, I bring you, I bring you

A euch, ich bring euch, ich bring euch, ich bring euch gu-te neu-e
you, I bring you, I bring you, I bring you joy-ful tid-ings

B euch, ich bring euch, ich bring euch, ich bring euch, ich
you, I bring you, I bring you, I bring you, I

Figure 4. Michael Praetorius, *Vom Himmel Hoch*, mm. 11–17.
Ed. Margaret Boudreaux. Edition © Walton Music. Used by permission.

BAROQUE ON A BUDGET

Vom Himmel hoch can be performed with or without upper strings and may be sung by treble voices (SSA) without the bass part, which is doubled by the continuo throughout.⁷

Two generations after Praetorius, church musicians like Dietrich Buxtehude (c.1637-1707) were still approaching composition as a practical craft. Since the available musicians at the Marienkirche in Lübeck could vary, Buxtehude wrote for the forces at his disposal. The result was a body of sacred vocal works diverse in their scoring and difficulty. Here are two chorale-based titles especially appropriate for limited forces.

Jesu, meine Freude (BuxWV 60) is a chorale cantata in seven brief movements for SSB chorus with soprano and bass soloists. It begins with a Sonata scored, like the rest of the piece, for two violins and continuo. Each of the remaining six movements sets a successive stanza of Johann Franck's chorale text.

Stanzas 1, 4, and 6 are scored for chorus and based upon the chorale tune. The vocal writing here is straightforward. Stanza 1 is only mildly ornamented and mostly syllabically set. Stanza 6 is written in a quasi-cantionale style, similar to the way J. S. Bach would later conclude some of his church cantatas. Stanza 4 is the most involved for the chorus, with brief moments of imitation and melismas that text-paint words like "Ergötzen" (delight) and "Leiden" (suffering). Yet this movement, too, is not difficult and could be learned in a minimal number of rehearsals. In all three movements, alternation between choral and instrumental phrases, and the counterpoint of the two violins against the continuo and chorus, generates further musical interest.

Stanzas 2 and 5 are set for solo soprano, while Stanza 3 is set for bass. These movements are more intricate than the choral stanzas and require strong, confident performers—particularly the soprano. The soprano so-



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los do not overtly incorporate the chorale tune (though some phrases are alluded to in both the vocal and the continuo line) and feature only continuo accompaniment until the conclusion of each movement, when the violins return to play a closing ritornello. The bass solo in Stanza 3 employs all the instruments, which imitate the soloist phrase by phrase. Buxtehude couples that imitation with the use of silence to cleverly text-paint the idea of sending death away (“Trotz”). This technique foreshadows Bach’s treatment of the same text in the fifth movement of his *Jesu, meine Freude* motet (BWV 227). In fact, several moments in the piece suggest Bach may have known Buxtehude’s setting and used it as a model.

From a teaching perspective, the cantata is extremely economical. As previously mentioned, the chorus could learn their three movements in a minimal amount of rehearsal time; if soloists sang the choral movements, the whole work could be performed by only seven musicians.

In 1671, Buxtehude composed a setting of Martin

Luther’s chorale paraphrase of the Nunc Dimittis (Luke 2:29-32), *Mit Fried und Freud* (BuxWV 76a), to commemorate the death of the Dutch theologian Menno Hanneken. It was published in 1674, together with a mournful soprano aria in memory of Buxtehude’s father, the *Klaglied* (BuxWV 76b).

Mit Fried und Freud is a haunting work with a fascinating compositional structure. The chorale tune is sung in augmentation, but otherwise unadorned, by alternating treble and bass voices. The odd-numbered treble stanzas (1 and 3) are labeled *Contrapunctus*. In these stanzas the violin doubles the melody while the three lower strings (two violas and cello) weave a florid contrapuntal texture. The even-numbered bass stanzas (2 and 4) are labeled *Evolutio* and cleverly reinterpret the preceding treble stanzas. Stanza 2, for example, is transposed by a fifth (from D to A), and all the strings exchange parts from Stanza 1: The violin plays what was previously the cello part, the two violas switch contrapuntal material,

The image displays two musical stanzas from Dietrich Buxtehude's cantata. The first stanza, titled "Contrapunctus I", features a vocal line in treble clef with the lyrics "In peace and joy I now de - part as". Below the vocal line are three staves for string instruments: Violin 1 (Vla. 1), Violin 2 (Vla. 2), and Violoncello (Vlc.). The second stanza, titled "Evolutio", features a vocal line in bass clef with the lyrics "Christ Je - sus makes the way for me, me". Below the vocal line are three staves for string instruments: Violin (Vln.), Violin 1 (Vla. 1), Violin 2 (Vla. 2), and Violoncello and Basses (Vlc. and Basses). The notation includes various rhythmic values, accidentals, and dynamic markings.

Figure 5. Dietrich Buxtehude, *Mit Fried und Freud*. Comparison of string parts, “Contrapunctus I” (stanza I), mm. 1–3, and “Evolutio,” mm. 1–3.

Ed. Zebulon Highben. English text and edition © Augsburg Fortress. Used by permission.

BAROQUE ON A BUDGET

and the cello now doubles the chorale melody (Figure 5). Stanza 4 employs the same techniques in relationship to Stanza 3 but adds mirror inversion so that each part in Stanza 4 is a literal reflection of its Stanza 3 predecessor.

The long, smooth phrasing of the melody in *Mit Fried und Freud* provides an opportunity for teaching legato, unison singing. The alternation between treble and bass voices makes the piece useful for choirs with an uneven number of treble and bass singers, or for children's choirs, who could perform Stanzas 1 and 3 and invite a bass soloist to sing Stanzas 2 and 4. (The aforementioned *Klaglied* could likewise be performed by a treble chorus rather than a soloist.) An organ transcription of *Mit Fried und Freud* is included with the Augsburg Fortress edition that may supplement or replace some or all of the strings.

No chorale is better known or more often performed than Luther's *Ein feste Burg ist unser Gott*—particularly during this five-hundredth anniversary of the Reformation's beginning. And there is certainly no Baroque setting more beloved than Bach's cantata BWV 80. But if the scope of that work is beyond a choir's ability or budget, the chorale motet *Ein feste Burg ist unser Gott* (TWV 8:7) by Georg Philipp Telemann (1681-1767) is a fine alternative.

This SATB setting is energetic and robust. Like Bach's motets, it can be successfully performed without any instruments, though a performance with basso continuo and *colla parte* strings would be musically more interesting and historically informed. The first movement in F major begins with the alto and bass voices contrapuntally paired against the tenor, which appears to be singing the melody in longer note values as in a Renaissance motet. This is only *vorimitation*, however, and the tenor abandons the melody when the soprano voice enters with its true statement in m. 6. The second movement moves to C major and puts the tune in the bass voice. Here a more strictly imitative counterpoint in the upper voices and a *legato* affect replace the rugged, rhythmic activity and frequent melismas of the first movement. At the conclusion of movement 2, the first movement is repeated but with the chorale text's third stanza. The motet concludes with a homophonic *cantionale* harmonization of the fourth stanza, again in C major.⁸

Note that the *Ein feste Burg* tune is, like many chorales,

in rounded bar form (AAB).⁹ Telemann honors this form in his composition so that each movement retains an AAB structure. This reduces teaching time (since a significant portion of each movement is a repeat of itself) and provides opportunities to experiment with dynamics, articulation, and phrasing in relationship to the changing text. Doing so will create a more nuanced interpretation and add further luster to Telemann's worthy motet.

Of course, German cantor-composers did not focus solely on chorale-based works. Like their Italian models, the Germans made frequent use of concerted psalm settings, canticles, and other liturgical works, composing their own and borrowing pieces from other composers for worship use.

One such work of unknown provenance is the delightful Magnificat in D (BuxWV Anh. 1). This setting was found in an unsigned manuscript in the Düben collection, Stockholm, in the early twentieth century. The Lübeck musician and musicologist Bruno Grusnick edited the first published edition in 1931, where he attributed the piece to Buxtehude.¹⁰ Based on style characteristics, modern scholars believe the piece was more likely the work of Carissimi or one of his students, like Charpentier.¹¹

The Magnificat is scored for five-part chorus and five soloists (both SSATB) with two violins, optional violas, and continuo.¹² A sweet, gentle ritornello in triple meter opens the setting, followed by the two soprano soloists singing Mary's opening line of the canticle, "Magnificat anima mea Dominum." The full chorus responds robustly with the second half of the verse, "et exultavit spiritus meus," and this alternation sets up the call-and-response pattern for the remainder of the piece: Individual soloists or groups of soloists sing a portion of the Magnificat text, to which the chorus responds.

These choral responses, which are themselves a form of word-painting, always occur at points in the text that emphasize universality ("omnes generationes"), strength ("fecit potentiam in brachio suo"), and the like. Mostly homophonic, with limited ranges in all parts, the work could be performed by a chorus as small as fifteen to eighteen voices. Although the solo parts require a light touch and fluency with melismas, they are not overly difficult and could be sung by voices from within the choir.

The two soprano soloists are always paired, while the ATB solos vary, performing as a trio, duet (A and T), or solo (A, B).¹³ The bass solo is the most lengthy and involved, lasting nineteen measures and spanning from A2 to D4.

The instrumental ritornello returns twice, once in the middle of the canticle and just before the Gloria Patri near the end. Depending on the conductor's choice of tempi the entire setting lasts eight to ten minutes, making it long enough to feel like a "larger work" without requiring abundant rehearsal time. It is a lovely and commendable setting and worthy of programming, regardless of its uncertain origin.

France

Despite the increase in scholarly performing editions and historically informed recordings over the past quar-

ter century, the liturgical music of French Baroque composers in general and Marc-Antoine Charpentier (1643-1704) specifically remains largely unperformed by choirs in the United States. His *Te Deum*, H. 146, and *Messe de Minuit*, H. 9, receive occasional performances, but most conductors know little of his vast choral output beyond those two works.

In nativitate Domini canticum, H. 416 (On the Birth of Our Lord, A Song) makes a delightful addition to concerts during the Christmas season.¹⁴ This thirty-minute work, with its accessible choral parts, limited vocal solos, and relatively small orchestra, could be paired with Part I of *Messiah*, Vivaldi's *Gloria*, or one of the cantatas from Bach's *Christmas Oratorio*.

Scholars have labeled this work a "dramatic motet" or a "sacred history," while acknowledging that it strongly resembles the oratorios of Carissimi that Charpentier heard in Rome in the 1660s. He likely wrote it sometime



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between the late 1680s and 1698, to be performed at mass on or around Christmas Day at the Jesuit Church of St. Louis. It unfolds in a series of recitatives, arias or ariosos, choruses, and instrumental movements.

Although Charpentier scores the work for string instruments specific to seventeenth-century France (*violon de dessus*, *violon de haute-contre*, *violon de taille*), the orchestral parts can be played by a modern orchestra of first and second violins (at least three of each), violas (at least two), and cellos (at least two), with a string bass playing in the tutti sections. Charpentier varies the string texture by alternating between soloists and tutti (indicated by *seul* and *tous*). The score calls for two *flûtes*, by which he means recorders, but flutes will work just as well if using modern instruments.

Charpentier presents elements of the Christmas story in three parts. In the first part, the faithful, represented by soloists and chorus, await Christ's coming. The second part portrays the familiar scene of the shepherds in the hills outside Bethlehem to whom the angels proclaim the birth of the Savior. In the third part the shepherds, along with an angel, rejoice in what they have witnessed.

The chorus, scored for SATB, plays the primary role in the unfolding of the drama, including a striking setting of the song of the angels: "Gloria in altissimus Deo." The choral writing tends to be syllabic, often declamatory, requiring elegant and graceful vocalism with a pliable sense of text stress but without the virtuosity that, for example, Monteverdi demands. As in so many Baroque works, high, light tenors (the French *haute-contre*) sang the alto parts. In modern performance, a mix of altos and tenors works well.

The score calls for four soloists: *haute-contre* (alto), *taille* (tenor), and two basses, but these last two can be combined, as they never sing together. The soloists sometimes portray specific characters—an angel or a shepherd, for example. The *haute-contre*, portraying the angel, proclaims the Savior's birth to the shepherds in an extended, 113-measure solo that alternates between recitative and aria-like sections. Each of the bass soloists sings shorter (but still substantial) solos, and the tenor has only a brief recitative and a short solo phrase.

The work contains some striking instrumental writing. The opening Praeludium, with recorders doubling the two upper strings, creates a mood of anxious wait-

ing. The second part opens with successive movements for muted strings—"Nuit" and "Suite de nuit" paint a stunning picture of the sleeping shepherds—and concludes with the charming march that accompanies the shepherds on their journey to Bethlehem.

The third part opens with an extended "Chanson" in which the angel and the chorus encourage all of nature to celebrate the miracle of Christ's birth and concludes with a song of rejoicing led by the bass soloist and affirmed by the chorus.

Magnificat, H. 78, one of ten settings by Charpentier, shares many stylistic similarities with H. 416. It too begins with an instrumental Prélude and then unfolds in a series of short sections for chorus or soloists. The orchestra is identical to that of H. 416: two *flûtes* (recorders), first and second violins, violas, and basso continuo. In the tutti sections the strings tend to double the voice parts; in solo sections they provide a contrapuntal accompaniment. At "Et misericordia eius," Charpentier uses the timbre of muted strings to great effect as they accompany the alto soloist. In the tutti sections both recorders typically double the first violin, but they play separately as obbligato instruments accompanying the alto soloist at "Quia respexit humilitatem." The basso continuo follows the vocal bass or the lowest line in the tutti passages, but in the sections for one, two, or three voices, it plays independently.


Charpentier does not distinguish between sections for soli and sections for chorus as he does in H. 416. The most obvious choice is a performance in which soloists (ATTB) sing the sections for one, two, or three parts while the full chorus sings those scored for SATB. But these solo sections do not demand vocal virtuosity and could, in fact, readily be sung by the sections of a small chamber choir.

As in H. 416, the vocal writing is primarily syllabic, with brief melismas that highlight important words. Charpentier creates delightful moments of word-painting. For example, the alto sings "Ecce enim ex hoc" only to be interrupted with cries of "beatam, beatam" from the chorus. The alto then concludes the verse with "beatam me dicent omnes generationes." Immediately following, Charpentier employs a contrapuntal choral texture to paint the idea of all generations. In another deft touch, a gradually descending soprano line on "Et divites

inanes,” followed by three full beats of silence, provides a striking image of the rich who are sent away empty.

Conclusion

Composers of the Baroque era have provided us with a vast repertoire of vibrant and expressive choral music for chorus and small orchestra, much of it broadly ac-

cessible to choirs of all types. In the past decade, both scores and recorded performances of this repertoire have become more readily available. The authors hope that readers will program some of the works discussed in this article and, more importantly, view the article as a stimulus to explore other works by these composers and their contemporaries. 

Works Discussed					
Composer	Title	Voicing	Orchestration	Approximate Length	Recommended Edition(s)
Buxtehude, Dietrich	Jesu, meine Freude (BuxWV 60)	SSB with SB soli	2 vln, continuo	13-15 min.	Bärenreiter, ed. Bruno Grusnick
Buxtehude, Dietrich	Mit Fried und Freud (BuxWV 76a)	Treble and bass voices or SB soli	1 vln, 2 vla, vc, opt. organ	3-4 min.	Augsburg Fortress, ed. Zebulon Highben or IMSLP/Edition Merseburger, ed. Gottfried Grote
Buxtehude, Dietrich (attr.)	Magnificat in G (BuxWV Anh. 1)	SSATB with SSATB soli	2 vln, 2 vla (opt), continuo	8 min.	Oxford, ed. John Rutter
Charpentier, Marc-Antoine	In nativitatem Domini canticum (H. 416)	SATB with ATBB soli	2 recorders, 2 vln, vla, continuo	30 min.	Bärenreiter, ed. Joel Schwindt
Charpentier, Marc-Antoine	Magnificat (H. 78)	SATTB	2 fl, 2 vln, vla, continuo	15 min.	Carus, ed. Inge Forst and Günter Massenkeil
Leonarda, Isabella	Magnificat (Op. 19 No. 10)	SATB	2 vln, continuo	10 min.	CPDL, ed. Henry Lebedinsky
Lotti, Antonio	Credo in F	SSAATBB	2 vln, 2 vla, continuo	12 min.	Ancient Groove Music, ed. Ben Byram-Wigfield
Monteverdi, Claudio	Gloria a 7	SSAATBB with SSAATBB soli	2 vln, continuo	9-12 min.	Carus, ed. Jeffery Kurtzman
Monteverdi, Claudio	Beatus Vir	SSAATB with SSAATB soli	2 vln, continuo	9-12 min.	Oxford, ed. John Rutter
Praetorius, Michael	Vom Himmel hoch	SSA(B)	strings (opt), continuo	5 min.	Walton Music, ed. Margaret Boudreaux
Scarlatti, Alessandro	Two Choruses from Stabat Mater	SA	2 vln, continuo	6 min.	Boosey & Hawkes, ed. David Rayl
Telemann, Georg Philipp	Ein feste Burg (TWV 8:7)	SATB	Strings (opt), continuo (opt)	8 min.	Carus, ed. Günter Graulich

NOTES

- ¹ The chart at the conclusion of this article provides a list of pertinent data for all works discussed.
- ² Throughout this article, references to continuo/basso assume both keyboard instrument (such as organ, harpsichord, or theorbo) and melodic bass instruments (cello, bassoon, string bass).
- ³ On the other hand, the earlier 1967 Novello edition of *Beatus vir*, edited by John Steele, does include these editorial distinctions.
- ⁴ Lotti wrote the *Crucifixus a cappella* (“in the style of the chapel”). In the Baroque era, this term referred to polyphonic works written in imitation of Renaissance counterpoint. Note that *a cappella* does not mean unaccompanied: Renaissance vocal works were often performed with instruments doubling the voices. Likewise, Baroque works composed in the Renaissance style assumed this practice would be followed, and by the early seventeenth century composers frequently included a written-out continuo part in their *a cappella* choral works.
- ⁵ Those who know the text-setting traditions of Mozart and Haydn will recognize that these two Viennese masters were heavily influenced by their Italian predecessors. Another example is the aforementioned Lotti Credo in E, whose treatment of that word (“credo”) is echoed in Mozart’s *Missa brevis* in F, K. 192 (186f) and “Credo” Mass, K. 257.
- ⁶ See: Zebulon M. Highben, “Reviving Sacred Song: 500 Years of the Lutheran Chorale in its Congregational and Choral Contexts,” *Choral Journal* 58, no. 1 (2017):

- 39-41.
- ⁷ Margaret Boudreaux, editor of the Walton edition, suggests that *Vom Himmel hoch* is also successful when sung by a trio of tenors covering the SSA parts an octave lower. In this instance, the bass part should be left to the continuo alone. See: Michael Praetorius, ed. Boudreaux, *Vom Himmel hoch* (Walton Music Corporation, 2000) WJMS1022.
- ⁸ Since most hymnals print *A Mighty Fortress/Ein feste Burg* in the key of C, it would also be possible to excerpt the second and/or final settings of Telemann’s motet and use them in alternation with congregational singing of the first and third stanzas.
- ⁹ See: Zebulon M. Highben, “Reviving Sacred Song,” 37-38.
- ¹⁰ John Rutter, in a footnote to his edition of the score. See: Dietrich Buxtehude, ed. Rutter, *Magnificat* (Oxford University Press, 1996) OCCO 16.
- ¹¹ Ibid.
- ¹² Ibid. Rutter points out that the violas were not included in the original full score and that the “texture is satisfactorily complete without them.”
- ¹³ Because of this scoring, it is possible to perform the Magnificat with only four soloists rather than five if one voice sang both A and S2. For timbral reasons, however, it is ideal to have five soloists.
- ¹⁴ Charpentier wrote a number of works with this title, including *In nativitate Domini canticum*, H. 314, edited by Daniel Pinkham and published by E. C. Schirmer in 1978. Although this too is a work worthy of performance, it is much shorter and offers less musical variety.



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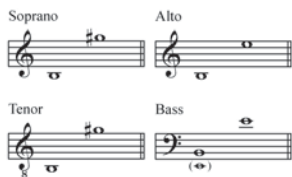
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Sacred Music

Choral Reviews

For Everyone Born

Brian Mann (b. 1979; 2006;),
 Arr. Tom Trenney (b. 1977; 2016)
 text: Shirley Erena Murray
 (b. 1931; 1998)
 SATB, Piano, Cello (5:17)
 MorningStar Music Publishers
 MSM-50-5011
 e-address:
 www.canticleistributing.com



Tom Trenney's arrangement of Brian Mann's setting of Shirley Erena Murray's hymn *For Everyone Born* remains true to the original strophic melodic structure while simultaneously providing an expanded choral treatment. The cello begins the piece with a fragment from the hymn's refrain and continues throughout as countermelody, descant, and musical commentary. The cello part is provided free of charge through PDF download from the publisher.

The piece gently undulates between compound-metered triplets and duple syncopation, and features frequent moments of changing meter. Trenney successfully navigates

these changes with graceful phrase elisions and natural choral echoes. There is little *divisi* in the piece, though the final cadence includes some clustered dissonance. There is no indication of congregational participation in the piece, which makes this setting a true choral arrangement.

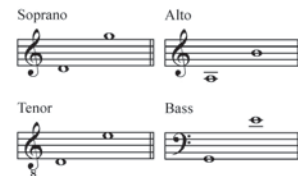
The text is profound and particularly timely. Trenney's sensitive piano writing, along with the lyric cello, brings Murray's poetry and Mann's infectious melody to joyful life. An interior climax on the word "joy" is particularly effective and launches the hymn's final stanza, sung by the altos and basses under tenor and soprano descant. The final statement of "justice and joy" echoes with pointed, purposeful, and prophetic repetition.

Performance demonstration:

<https://www.youtube.com/watch?v=Z2VpVVKIm1E>

Create in Me

Daniel E. Gawthrop (1949; 2017)
 Text: Psalm 51:10-13 (adapted)
 SATB *a cappella* with *divisi* (4:11)
 Dunstan House DH1709
 e-address: www.dunstanhouse.com



Daniel E. Gawthrop's new *a cappella* setting of *Create in Me*, based on a familiar text adapted from Psalm 51, is a quality setting that will be a welcome addition to the church repertoire. The piece features well-crafted voice leading utilizing subtle dissonances that will be familiar to those who have sung Gawthrop's music before. *Create in Me* will be accessible to any church ensemble, but its unique harmonic language and unaccompanied texture will stand in welcome contrast to the many pedestrian settings in existence. Additionally, its text lends itself to general use throughout the church year.

After the opening homophonic introduction in D Major, Gawthrop moves to dominant harmony and delves into counterpoint at the text "restore unto me the joy of thy sal-

Sacred Music Choral Reviews

vation.” The brief foray into fugal writing is transformed into a quick 3/8 meter dance in G Major. The musical material is sung three times before the opening homophonic material in D Major returns. The third repetition introduces *divisi* in the alto part as the section draws to a climax. Gawthrop continues the use of alto *divisi* as he works toward the piece’s conclusion, which features a colorful Neapolitan cadence followed by an iconic, unresolved dissonance on the final chord.

Performance demonstration:
<https://choraltracks.com/create-in-me-a-clean-heart-daniel-e-gawthrop.html>

When I Survey the Wondrous Cross

Amy Lynne Engelsdorfer
text: Isaac Watts,
alt. (1674-1748: 1707)
SAB, Piano (3:15)
Augsburg Fortress
978-1-5064-2220-6
e-address:
<http://www.augsburgmusic.org/>

Musical notation for Soprano, Alto, and Bass parts. The Soprano part is on a treble clef staff with a G4 note. The Alto part is on a treble clef staff with a G4 note. The Bass part is on a bass clef staff with a G2 note.

Quality anthems composed for SAB voices are few and are usually

available only as addendum to popular SATB settings. The specific and appropriate *cambiata* range of middle school and even high school SAB pieces can seem like a limitation for adult singers. Amy Lynne Engelsdorfer’s setting of *When I Survey the Wondrous Cross*, targeted toward an adult baritone section, is a refreshing addition to the repertoire. The baritone range remains mostly within the mid-range, only stretching to a tenth in one climactic moment.

The piece features a hauntingly beautiful *d minor* melody and a supportive, well-written accompaniment. Use of frequent unisons and a relatively limited vocal range will be appreciated by directors of choirs with limited voicings. The text is appropriate for Lent and Holy Week, and throughout the year for general use. *When I Survey the Wondrous Cross* begins with the first verse and melody introduced by the sopranos and altos in unison, followed by the baritones in unison on verse two. The third verse introduces a new melody in “chorus” form. The fourth stanza is in a canon between female and male voices, which builds to a climax on the words “love so amazing, so divine” before ending quietly.

Performance demonstration:
<https://www.youtube.com/watch?v=Tnpz3wvGEtA>

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The Prodigal

Mack Wilberg (b. 1955: 2016)

Libretto: David Warner

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Oxford University Press OUP

9780193413375

e-address: <http://global.oup.com>

Mack Wilberg's stunning new major choral work, *The Prodigal*, is a deeply moving, contemplative modern setting of the story of the Prodigal Son adapted from the Gospel of Luke. Wilberg's frequent collaborator, librettist David Warner, provides a poetic retelling of the familiar story using scriptural fragments and allusions, and new dramatic material.

The piece is available in three versions, making it useful and accessible to choirs of varying budgets and sizes. The SATB-organ version plays directly from the vocal score. Both the full symphonic orchestra version and the chamber orchestra version is available for rental from the publisher. The chamber orchestra setting, which may be of particular interest to church directors, is set for organ, piano, one percussion player, and strings.

The work is easily performed by accomplished church and community choruses and is similar in difficulty to Fauré's or Rutter's *Requiem*. Orchestrally, the piece requires experienced players and a confident

conductor able to navigate syncopated, complicated rhythmic structures that Wilberg often uses to obscure the rhythmic pulse. There are some difficult passages in the choir and tricky harmonic shifts, but unlike some of his popular hymn arrangements, Wilberg refrains from significant *divisi* and confines the texture to either two-part narrative counterpoint or four-part SATB writing. The repetition of material throughout the narrative passages will ease rehearsal time, and the brevity of the work makes it particularly useful within a larger liturgical setting. The pensive, penitential nature of the piece makes it appropriate for the Lenten season or Holy Week.

The Prodigal blurs the lines between a cantata and a dramatic oratorio, though there are no soloists. The choir narrates the story in two-part contrary-motion counterpoint over pedal harmony and then responds or sings the words of the protagonist in more fully orchestrated and composed textures. Wilberg utilizes a minimalistic, modal harmonic language and oft-repeated

triadic, *tintinabulative* motifs, which he explains are inspired by the music of Arvo Pärt, Henryk Górecki, and John Tavener. The sparse texture of the choral narration gives way to lush, emotive outcries when the Prodigal speaks, moments that are infused with deep emotion and instrumental energy, hallmarks of Wilberg's writing.

The Prodigal's crying lament during a period of starvation, sung in exquisite falling suspensions in the soprano and alto, is heartbreaking and profound. Similarly effective is Warner's use of imagery from other parables—the Seeking Shepherd and the Lost Coin—to build to a dramatic climax in which he ties the story of the Prodigal Son metaphorically to the Incarnation of Christ. The choir responds with an extended "Amen" to conclude the piece.

Performance demonstration:
<https://vimeo.com/154949928>

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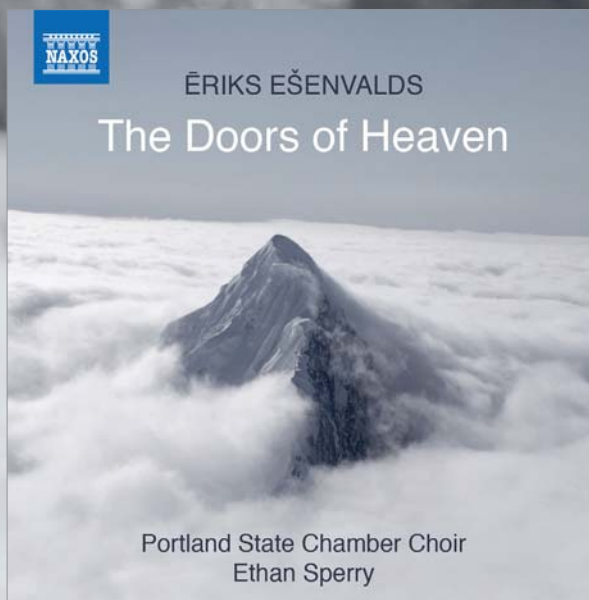
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— review of *The Doors of Heaven*, Robert Levine, Stereophile October 2017

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CHORAL CONVERSATIONS



A Conversation with Carol Beynon

by Jessica L. Allen

Editor's note: This article was originally published on the ACDA Michigan website in January 2017 and is a revised version of an interview that took place after the state's fall 2016 conference.



Dr. Carol Beynon is the founding co-artistic director of the Amabile Boys and Men's Choirs of London, Canada, and is associate professor of music education at the University of Western Ontario. Under her direction, the Amabile Boys and Men's Choirs have performed and competed throughout North America and abroad and most recently won national choral competitions sponsored by Choral Canada. Beynon's research focuses on intergenerational learning through singing, the impact of singing on people with Alzheimer's Disease, and gender issues in music education. She is the first author of the book *Learning to Teach* (2001) published by Pearson Canada and co-editor of *Critical Perspectives in Canadian Music Education* (2012).

Allen: You describe yourself as a lifelong student of learning. Talk about what this means to you and how it has shaped your personal development and teaching.

Beynon: During that period in your life when you are a student, you naively think that you are going to learn all you ever need to know. In your formative years, even though curriculum in western cultures purports to focus on developing critical-thinking skills in learners, students who articulate the "right" answers are the ones who are rewarded; students aren't encouraged to think about the questions. I think it is rare to find educational settings where learners actually have the real power to interrogate the underlying beliefs and ideologies of questions on which they are examined.

But once you have a job and a choir of your own, you suddenly realize that your previous learning leaves you ill-equipped with the strategies and answers for the role you now assume as a professional; and you begin to examine and question your knowledge base, your pedagogies,

and your beliefs. I've been fortunate to have many exceptional teachers, and what I now know is that formal schooling is just a springboard to real learning. It's both exhilarating and frightening to realize you are no longer required to "perform" someone else's beliefs; you must develop your own.

Education does not provide answers; it provides opportunities for questioning. As we grow through our lives and careers, we become an eclectic composite of various diverse ideologies. The longer I work in the formal role of "teacher" or "conductor," the more I realize there is no end to learning; and there is no doubt that I have learned as much or more from my students as they have learned from me.

What I wish for all of my students is to help them find the joy in learning to learn rather than having to learn because there is a test or performance. It's my belief that once we stop learning, we die mentally, emotionally, and physically.

Allen: You are the founding and co-artistic director of the Amabile

CHORAL CONVERSATIONS

Boys and Men's Choirs of London, Canada, and work extensively with men's choirs. Gender identity is one of your research subject areas. As a female conductor, do you address masculine identity in rehearsal settings with male singers?

Beynon: It's interesting that you ask about gender because I was challenged recently, yet again, about being a woman conductor of male choirs. It's definitely not a question that would ever be asked of a man conducting any kind of choir, and it assumes a rigid binary of genders that we now know to be a societal, hierarchical construction.

With respect to masculinities,

focusing on our singers' individual and collective identities is multifaceted and complex terrain. Having a "male-only" choir has actually helped us recruit more boys and men to singing such that I believe we may have the largest community-based, male choral organization in Canada. There is a body of literature that expounds the advantages of single-gender learning, which I won't go into here except to say that in terms of increasing the number of males singing, this model has worked well for us.

While we work with boys and men from age eight and up, masculine identity is not something we talk overtly about; rather, we live it

through our experiences and expectations of singing and travelling together. Character development, for example, is part of our mission, and we promote that in various ways—through repertoire that focuses on aspects like social justice, solidarity, acceptance, inclusion, peace, and cultural diversity, to name a few. Within the choirs, we deconstruct and make explicit texts and musical motifs that help us see the world through different lenses.

We talk about how music can be a powerful form of communication to deal with life's complexities in a shared way. Singing can help us to understand and deal with sensitive topics. We also involve the boys and men in professional workshops on male singing with leading music teachers and conductors; in these sessions, they openly discuss the impact of singing on their sense of self and being; how it impacts not just their musicianship but forces them to question their own values, ideologies, and their ever-changing identity. It's interesting to note that when they perform publicly, the boys and men present a different view of masculinity from the norm to their audiences, and they are often questioned about that.

Allen: What do you believe are the benefits of a multigenerational choir like Primus?

Beynon: A foundational component of our program is the mentoring that occurs from the oldest to the youngest—and sometimes vice versa. There is both interdependent and intra-dependent learning that happens when many generations



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sing together. The boys in the training choir sing often with the treble concert choir and not only learn performance aspects but also the important yet mundane aspects of singing such as deportment while negotiating their own identities through socialization. At times, the treble concert choir sings SATB pieces with the young men's ensemble all the while tacitly examining the teenager sitting beside them. Similarly, the young men in secondary school regularly join forces with the adult men's choir; the learning goes both ways and is far richer and deeper than simply performing more difficult TTBB repertoire.

Allen: What advice do you have for young conductors?

Beynon: The greatest gift a conductor can give herself is to become a sponge. I recommend that all conductors—young and old—observe (or better yet, sing with) as many conductors as possible. Watch everyone, and rather than be critical of what they might be doing, ask yourself what you can learn. If you hear or see something that's exceptional (or not), try to analyze why that is. Question, question, question! Talk to people; talk to yourself! Watch carefully, analyze, question, and open your mind to the informal learning opportunities that surround you each and every day.

For example, the Amabile Choirs bring in outstanding guest conductors at least once a year. The singers think that it's only for them, but really it's frontline professional development for us as conductors. Over the past twenty years, we've had Jim

Papoulis, Francisco Nuñez, Henry Leck, Cristian Grases, Stephen Hatfield, Bob Chilcott, Karen Burke, Anthony Leach, and Mark Sirett, to name a few, and the concomitant learning for all has been remarkable. Many of these guests are also

renowned composers, and we have all learned so much about the interconnectedness of musical creation in and through performance.

Allen: In a previous Choral Conversation column, William Dehning

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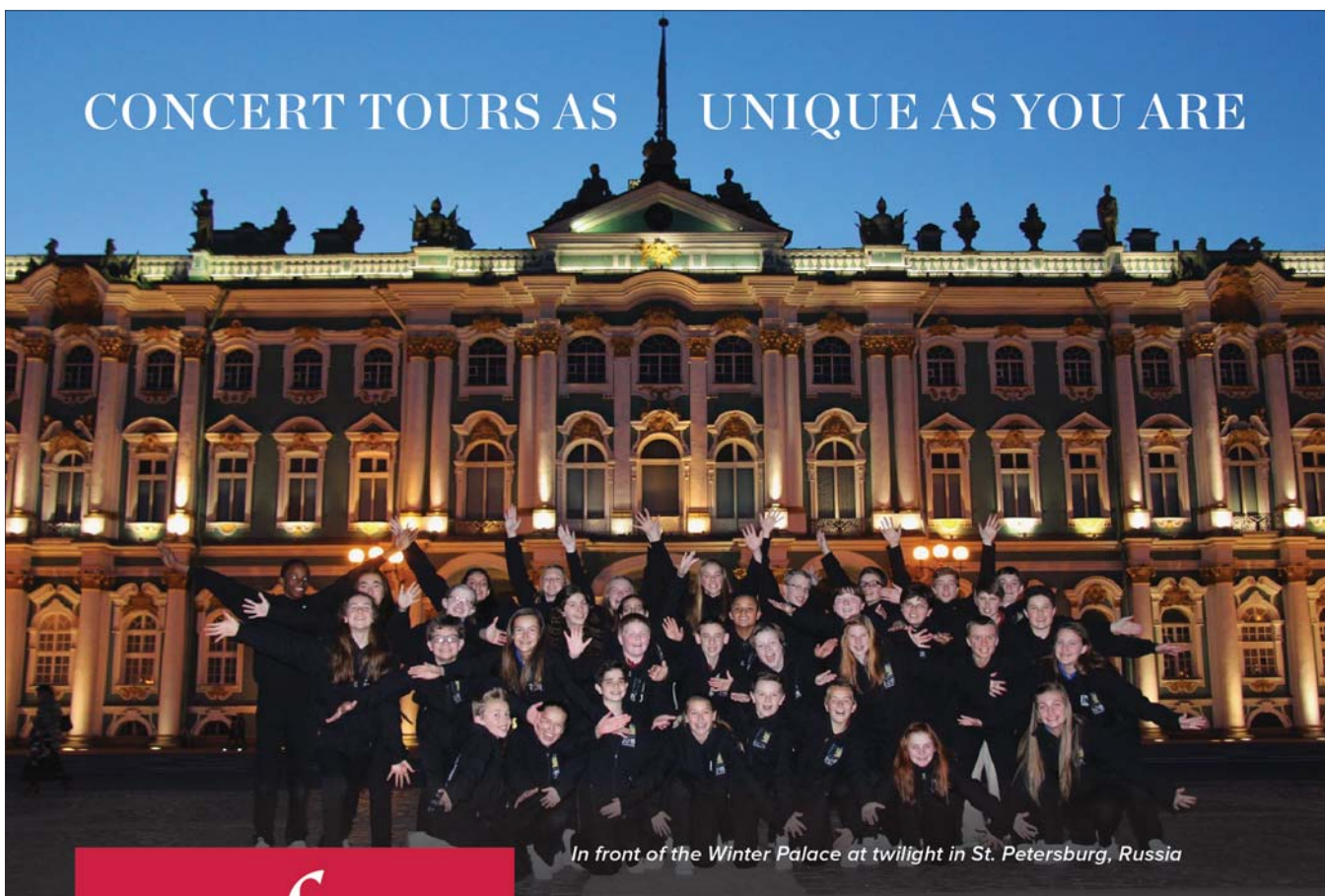
asked, “What is the role of choral music in modern society?” How would you answer that question?

Beynon: That’s a wonderful example of one of those questions I talked about earlier. If I were to answer simply wearing my Pollyanna hat, I would say that choral music has the power to provoke our innermost aesthetic senses to bind us

together toward the common good. We’ve all sung many songs that advocate for peace and social justice, to give a few descriptors, and they stay in our minds and being; however, we also acknowledge that there are just as many songs that promote violence and hatred through their lyrics and musical structures.

For me, it’s not the answer to this question that’s important, even if

one single answer was possible; it’s the multiplicity of further questions that these ten simple words generate. For example, what society do we assume or presume to speak about? How one defines society depends on one’s perspective and life experience. Is it my world—that of a privileged, upper-middle-class white woman living in an egalitarian country where my freedoms are guaranteed



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and women and other minorities are worthy of respect and recognized as equals? Or, is it the world of our indigenous peoples who continue to live a third-class life because of historically systemic oppressive policies and practices, whose singing and dancing are judged as primitive and simplistic by the Eurocentric musical elite?

Even if we were able to accurately define the term “society,” the question also requires us to define choral music. Various dictionaries consistently indicate that choral music is “music written to be sung by a group.” One source simply juxtaposes choral music as an opposite to instrumental music. To much of the world, the term implies mainstream, western, white privileged societal music with its hierarchical norms, values, and ideologies. While I support the need for traditional choral music to be written and performed at the highest artistic levels, I think we need to look deeper at, and appreciate, all forms of group singing—understanding its role in internal communities and the larger society, whether it be Inuit throat singing, Tibetan overtone singing, jazz, reggae, rap, etc. We would be wise to understand how each of these forms of singing plays a significant and often ceremonial role in the “society” of that respective culture and context.

So, for me, the answer is too complex without making it a philosophical discussion. What I would say, however, is that choral music in my own life has shaped me to become who I am as a person, an advocate, a friend, a mother, and now grandmother, a wife, a teacher, and espe-

cially a learner. It has opened my eyes and heart to a better understanding of the world in which we live and brought a deep appreciation of the richness that our sisters and brothers from diverse cultures bring to our fragile world.

Allen: Finally, please provide a question for our next interviewee.

Beynon: It’s a question I continue to ponder daily in my work: How does one capture, reconcile, and balance the conductor’s interpretation with the composer’s vision and intentions of a choral work?

Jessica Allen is the ACDA Michigan Graduate Student Representative and a candidate for the Doctor of Musical Arts degree in choral conducting at the University of Michigan. jessall@umich.edu.

Choral Conversations is an ongoing column series in *Choral Journal*. The editorial board approved the addition of this column during our biennial meeting at the ACDA national conference as a way to highlight conductors outside of a regular feature article. For past installments of Choral Conversations, see the following issues:

February 2016
Joan Catoni Conlon

June/July 2016
Paul Aiken

September 2016
Bill Dehning

November 2016
Robert Page

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optimi* (SATB)

Dr. Shane Lynch: *Joseph and Grace* (SATB)

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Poster Sessions

Ms. Alison Allerton, Univ. of TN–Chattanooga
Toward a New Understanding of H. Distler
on the 75th Anniversary of his Death

Dr. Amanda Huntleigh, Smith College
Choristers' perceptions of Laban-based
conducting gestures

Dr. Dirk Johnson, WV State University
Early Concert Spirituals: Origins and
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Ms. Elizabeth MacIsaac
A Rich Legacy from 18th Century New
France: Motets of the Ursuline Sisters

Dr. Nicholas McBride, The College of NJ
Spaces In-Between: Gay male choral
directors negotiating sexual identity, mas-
culinity and emotion within school spaces

Dr. Andrew Minear, University of Alabama
Grad. Choral Lit. Curricula & Pedagogy

Dr. Andrew Robinette, SD State Univ.
Connections and lineage in the Requiems
of W. Davies, H. Howells, and E. Daley

Dr. Helena von Rueden,
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Mr. Daniel Ryan
Orazio Vecchi's *L'amfiparnaso*: A case for
the great madrigal comedy

Panels

“Considering Gender in Our Choirs”

Dr. Joshua Palkki, CSULB – *moderator*
Dr. Matthew Garrett, CWRU
Dr. Amelia Nagoski, W. New England Univ.
Dr. Jae Saplan, Hamilton College
Ms. Danielle Steele, Earlham College

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Dr. Ann Howard Jones, Boston University
(retired) – *moderator*
Dr. Kimberly Dunn Adams, Western MI Univ.
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RETIREMENT AND THE PROFESSIONAL CHORAL DIRECTOR

BY HARRY MUSSELWHITE



I have recently retired from over thirty years as a collegiate choral director at a small liberal arts college (Georgia's Berry College) in the southeastern United States. For me, there was always a Plan B and C. I began to expand my career beyond classical choral conducting well before my retirement date and became active in the indie film and television profession concurrent with my choral career. It seemed a natural fit.

I began writing and producing short films and feature film screenplays and, to my wonder, began to receive awards and positive feedback from this move into another lyrical career. Why lyrical career? To me the narrative arc of an oratorio (*Messiah*, Faure *Requiem*, etc.) seemed in complete accord with the narrative arc of a motion picture or a television program. Beginnings, middles, and endings all matched the intellectual rigors of preparing an historical choral event.

As a professional opera/opera/concert singer, the aspect of presenting oneself before an audience matched the energies and disciplines of a person who would present one's art before the camera. There are technical aspects that have to be adjusted, but they can be done; and indeed, the skills one acquires on the operatic stage can be transferred to

the film/television arena. Acting is a challenge, and one has to continually repeat the mantra, "Believe in oneself."

I assumed the role of executive director of a film festival and found myself in the center of an exciting world of creative individuals. I am an observer of human nature, and the entry into this world was immediate and welcoming.

At the same time I began a career in writing. I wrote, after ten years of rejections, a critically acclaimed children's music book that has now morphed into a trilogy. This music book brought my skills as a musician, writer, and performer to the fore and opened doors I never imagined. The one book became two, and now three. Who knew? Write. Submit. Repeat.

The usual options for a retired choral director have presented themselves to me: adjudication of choral festivals, presentations at state music events, and more. I chose to stay active and have been rewarded with opportunities to serve. Most importantly, I moved to a geographical center of creative work (Albuquerque/Santa Fe, New Mexico). I engaged personalities of creative opportunity, presented my portfolio of experience, and moved on from there. I have been rewarded with

new friendships, connections, and professional opportunities.

My only problem: not enough hours in the day! It will not find you; one must extend into an artistic world and explore, create, and improvise. After a career in music education and choral performance, each day is a discovery of artistic excitement.

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CHRIS HUTCHINGS *(NEW to Project:Encore)*

Adeste Fideles

- SSAATBB; organ (challenging); English (composer's translation of original Latin).
- 4' 20". Very full concert setting of this familiar text; no musical relationship to traditional tune. Largely 7/8 with frequent tuplet variances. Beginning and ending in D; several key changes within. Very full texture best with large group. Impressive holiday closer. (ProjectEncore.org/chris-hutchings)



MICHAEL KAULKIN

Tumbalalyka

- SATB; a cappella; Yiddish (folksong riddle), vocal syllables in imitation of instruments.
- 2' 20". Fun contribution to Yiddish choral folksong settings. Key changes (as riddle is posed and answered) are manageable for competent singers. Instrumental imitation calls for rhythmic precision and varied styles of articulation. (ProjectEncore.org/michael-kaulkin)



JAMIE KLENETSKY FAY

Seawall

- SATB with some divisi; a cappella; English (composer's text).
- 3' 25". Based on an article about projected seawall construction to protect Lower Manhattan from rising tides/climate change. Expressing of both solitary and collective dilemma. Call to action. Excellent statement piece. Accessible for good HS choirs. (ProjectEncore.org/jamie-klenetsky-fay)



WILLIAM V. MALPEDE *(NEW to Project:Encore)*

Rio de Rosas

- SATB, some div; a cap; English trans & adaptation of Spanish poem (Ricardo R. Garcia).
- 3' 30". Beautiful melodic simplicity with a touch of Mexican folk flavor; yet an art song throughout. Tempo changes; affect changes. Moving life allegory for the faith journey with no sectarian limitations. Accessible for good HS choirs and above. (ProjectEncore.org/william-v-malpede)



DANIEL MEHDIZADEH

Life, a Blessing, Beautiful and Frail

- SSSAATTBB; 1 speaker; a cappella; French (Brandon Wint).
- 5'. Esoteric, speaking to the transitory, yet pervasive nature of beauty. Full presentation of poetry is by speaker, in English translation; choir sings selected lines in French. Not difficult tonally but requires exceptional sustaining ability. Stunning; mystical. (ProjectEncore.org/daniel-mehdizadeh)

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JESSICA RUDMAN *(NEW to Project:Encore)*

Of Equality

- Treble voices, scored as 3 choirs with many options for voicings, including mixed voices; piano makes it doable; optional flute and cello; English (Whitman and the composer).
- 3' 43". Composer's text emerged out of her discussions with commissioning singers. Focus on giving all the blessings we enjoy. Accessible to good children's choirs. (ProjectEncore.org/jessica-rudman)



FAHAD SIADAT *(NEW to Project:Encore)*

The Vast Sea

- SACTBB a cappella; English (composer's text) and non-traditional sounds.
- 8'; 3 movements, describing swift movement, calm, and storm at sea, respectively. Calls for very specific vocal timbres to achieve an effective dramatic result! Requires skilled ensemble; option to use solo sextet for all or part. (ProjectEncore.org/fahad-siadat)



DONALD M. SKIRVIN

Alchemy

- SATB, some divisi; a cappella; English (Teasdale).
- 12' 44" in 4 movements. A series of poetic/musical transformations along life's journey. Lush harmonic palette with gentle hints of jazz harmonies. Requires competent singers; romantic character reminiscent of Barber's *Reincarnations*. (ProjectEncore.org/donald-m-skirvin)



KAREN THOMAS

Beauty is before me

- SATB; a cappella; minimal divisi; English (Navajo prayer).
- 3' 25". Complete contrast to familiar Gregg Smith canonic setting. Sets the complete text. Title phrase is set in a lilting 7/8. Swirling linear pairs suggest complete embrace by beauty. Occasional modulations. Most effective with delicate flexibility. Lovely. (ProjectEncore.org/karen-p-thomas)



Eighteen Scores Endorsed!

In last month's *Choral Journal* (September issue) we presented 9 of the 18 scores endorsed in PROJECT : ENCORE's second 2017 quarter. Here we present the remaining nine scores. As a reminder, the September issue presented scores by Carol Barnett, Rich Campbell, Joy DeCoursey-Porter, Natalie Dietterich, Joshua Fishbein, Luke Flynn, Jessica French, Mario Gullo, and Laurie Betts Hughes. When you find a selection that appeals to you but doesn't fit your current programming, consider exploring the full oeuvre of that composer on his or her website, listed on their P:E composer page.

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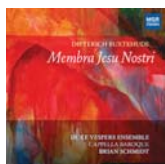
Recorded Sound Reviews

David Puderbaugh, Editor david-puderbaugh@uiowa.edu

Dietrich Buxtehude: Membra Jesu Nostri

Duke Vespers Ensemble and
Cappella Baroque
Brian Schmidt, conductor
MSR Classics MS1530 (2014; 56:14)

Contrary to the Lutheran tradition of using the vernacular language, Buxtehude composed this set of seven cantatas, *Membra Jesu Nostri Patientis Sanctissima* (BuxWV 75), in Latin. Buxtehude begins each cantata with an instrumental sonata and a choral concerto, followed by three solo and/or trio arias and a da capo of the first chorus. The aria texts from the medieval hymn “Salve mundi salutare” use parts of Christ’s crucified body as theological symbols, and Buxtehude frames these heartfelt verses with related Old Testament texts.



Comprised of students and other skilled singers from the Durham area, the Duke Vespers Ensemble breathes life into these choruses with sophisticated shape and attention to rhetoric. In the final concerto of the cantata *Ad pedes* [to the feet], the singers highlight the rhyme and meter of the poetry with gracefully light final syllables (Salve mundi salutare/salve, salve, Jesu care [Hail, salva-

tion of the world/ hail, hail, dear Jesus]). The end of the *Surge, amica mea* [Arise, my love] choral concerto satisfies the listener with an elegant hemiola on *in caverna maceriae* [in the hollow of the cliff]. Although the Amen ending and several other contrapuntal moments lose clarity and blend, these weaknesses are understandable in a live performance, particularly in Duke Chapel’s reverberant acoustic.

The light, clear tone of the Duke Vespers Ensemble’s sopranos and altos suits the introspective character of the text. Still, some listeners may prefer the more soloistic concerto/ripieno versions recorded by Harry Christophers and the Sixteen or John Eliot Gardiner’s Monteverdi Choir. In trio arias such as *Ut te quaeram mente pura* [That I might seek you with a pure mind], the heavier tenor and bass voices do not always match the sopranos and altos in articulation and breath, but the thirteen soloists featured throughout the recording give us an appealing variety of colors; Kyle Jones and Erica Dunkle demonstrate particularly high artistry toward the text.

The instrumental sonata in *Ad latus* [to the side] shows off the bold articulation and dance-like bowing of Cappella Baroque. Throughout the recording, this period ensemble highlights the early-to-mid-Baroque

roots of Buxtehude’s work, particularly with the inclusion of the theorbo. In the cantata *Ad cor* [to the heart], Buxtehude calls for a viol consort to introduce an even more antiquated color. The intonation and timbre are rougher than

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what most modern listeners are accustomed to hearing, but they are intensely stirring in calling attention to the heart and the Song of Songs text *Vulnerasti cor meum* [You have wounded my heart].

This CD is perfect for music-lov-

ers who enjoy listening closely and contemplating the text. In the CD notes, artist Robyn Sand Anderson's watercolors combine abstract qualities of color and texture with the body-part imagery from each cantata. The captivating aural and visual

peacefulness reflects the deeply personal, soul-searching form of religiosity in this work.

Sarah Riskind
Seattle, Washington



FACULTY APPOINTMENT IN CHURCH MUSIC

Perkins School of Theology and Meadows School of the Arts at Southern Methodist University seek a Director of the Sacred Music Program. This is a full-time, tenured position in church music at the rank of Associate or Full Professor (Position #00050995). Responsibilities include teaching in degree programs of Perkins School of Theology (particularly the Master of Sacred Music, Doctor of Pastoral Music, Doctor of Ministry programs), of the Music Division in Meadows School of the Arts (particularly as this relates to the choral program) and, as appropriate, the Graduate Program in Religious Studies; directing the Sacred Music Program, including student recruitment and maintenance of the collaborative relationship between the schools of Theology and Arts; participation in the life and work of Perkins School of Theology, the Meadows School of the Arts and other parts of the University.

Essential qualifications include holding a Ph.D., DMA or equivalent degree; demonstrated achievement as a scholar, practitioner and teacher in the field of church music; demonstrated achievement in choral conducting, hymnology and the practice of congregational song; competence in administrative tasks; demonstrated knowledge of and commitment to working across cultural diversity in church music; knowledge of and commitment to the life of a faith community; commitment to maintain and enrich the relationship between the Sacred Music Program and the church; commitment to the primary objectives of Perkins School of Theology and the Music Division of Meadows School of the Arts; commitment to the primary objectives of the MSM, DPM and D.Min. programs.

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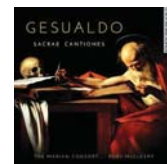
For most complete consideration, applications should be submitted by November 15, 2017. Applications must be submitted electronically at apply.interfolio.com/43478 and have a cover letter, c.v., and names and contact data for at least three references. The successful applicant should expect to begin teaching in the fall of 2018.

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Gesualdo: Sacrae Cantiones

The Marian Consort
Rory McCleery, Director
Delphian DCD 34176 (2016; 60:55)

Carlo Gesualdo da Venosa (1566-1613) may be best remembered for his often hypnotic use of chromaticism or the circumstances surrounding the murder of his wife and her lover. Perhaps less known is that the murder wasn't the only macabre incident in his life: there was Gesualdo's famous mistreatment of his second wife; his self-imposed isolation at his family seat in Gesualdo; and, documented from his final years, a deep dive into masochism and self-flagellation. Even during the penning of the motets in this 1603 collection, Gesualdo was embroiled in the witchcraft trial of a former lover. As the CD notes state, "Against this backdrop, it is perhaps no surprise that Gesualdo chose to set texts expressing hopelessness and desolation in the face of mortal sin and death."



None of these bizarre circumstances should take away from the majesty and glory of these works, however. The motets are beautifully constructed using a polyphonic approach more associated with the works of Palestrina, and a marvelously even-handed use of both melodic

and harmonic chromatic alteration linked to Gesualdo's somewhat unorthodox word-painting techniques. The listener is easily transported away from any controversy about Gesualdo's life and into a world of repentance and intercession.

A good deal of the credit for that transportation goes to The Marian Consort, one of Britain's most outstanding young vocal ensembles. They have collected in this recording nineteen of Gesualdo's motets for five voices, the editions of which were prepared by Rory McCleery, who serves as both director of the ensemble and their countertenor. The Consort has six singers and, according to McCleery, distribute themselves based on the needs of the piece: SSATB or SATTB.

The Marian Consort possesses both a lean vocal delivery and a robust interpretation of the texts. Gesualdo was highly influenced by the *archicembalo* (a harpsichord with numerous extra keys allowing for experimentations into micro-tonality and just intonation), which was invented by Nicola Vicentino in 1555. However, his use of chromaticism in these pieces is restrained and absolutely supports the text; The Marian Consort's handling of these alterations is subtle but effective. This ensemble sings with impeccable intonation and their artistic sensitivity in trading melodic interest exposes the very fabric and texture of this complex polyphony.

Of these nineteen colorful and vibrant pieces, none is longer than four and a half minutes, with most running about three. That makes it fairly easy to program several of them, perhaps pairing the haunting

Ave Regina caelorum with the joyous *Maria mater gratiae*, or grouping the sumptuous *O Crux benedicta* with the penitent *Deus, refugium et virtus*. Any of these pieces would be excellent for college and university choruses and early music groups, and for fine high school ensembles looking for a challenge.

Rich Brunner
North Hollywood, California

**Maximilian Steinberg:
Passion Week**

The Clarion Choir
Steven Fox, Conductor
Naxos 8.573665 (2016; 54:53)

It is a treat when a recording both adds to choral scholarship and demonstrates superb musicianship. The Clarion Choir's recent recording of Maximilian Steinberg's expansive *Passion Week* (1923), stunningly does

both. Recorded over a period of three months, this premiere recording of Steinberg's recently discovered masterpiece contributes to our understanding of Russian choral music at the cusp of revolutionary reforms.

While Steinberg is not regarded among Russia's most notable composers of the New Russian Choral School (i.e., Gretchaninov, Rachmaninov, Chesnokov, Kastalsky), his musical contributions are of high note. Steinberg's compositional style—with its affinity to socialist realism and nationalistic themes of the early Soviet Union—was celebrated mostly among Russia's academics. Unfortunately, Steinberg did not find the same level of success experienced by fellow classmate Stravinsky and other composers of the first half of the twentieth-century.

Sacred choral music is a relatively small piece of Steinberg's *oeuvre*. This is not surprising, given the political

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reality following the Bolshevik revolution. In fact, Steinberg's *Passion Week* was composed between 1920 and 1923—a time beset with social unrest. Soon after its completion, the Bolsheviks issued a ban on all sacred music, so Steinberg relied on his role as a cultural ambassador to disseminate *Passion Week* to Western audiences.

It is apparent from both the formal structure and stylistic qualities of *Passion Week* that Steinberg was continuing the influence of his mentor Rimsky-Korsakov and others of the New Russian Choral School, with its attention to contemporary settings of traditional Orthodox chants. For this composition, Steinberg selected

chants from various services of the Orthodox Holy Week—including Great and Lesser Znamenny chants (as found in Rachmaninov's *All-Night Vigil*) and the “recitative-like” Kievan chants—and created a choral cycle that is intended more for the concert hall than the liturgy.

Steven Fox and the Clarion Choir are perfect conduits in premiering Steinberg's *Passion Week*. Throughout this recording, Fox identifies moments of melodic invention and leads the ensemble nimbly from one musical climax to the next. The seventh track, “The Master's Hospitality,” unfolds with the forward motion expected of a Palestrina motet. Clearly, Fox understands its musical

challenges and the complex lines associated with the Great Znamenny chant on which this movement is based. As expected from a composition written during a period of religious unrest, Steinberg's *Passion Week* exhibits moments of emotional outbursts and quiet piety. The Clarion Choir successfully inhabits both worlds, as demonstrated in the penultimate track, “Arise, O God,” when the choir quickly transitions from grandiose declarations of God's return, to the intimate piano dynamics that ruminate on Christ's sacrifice.

Of special note are the recording's stunning solos. The austerity of Steinberg's masterwork is firmly established at its onset with Philip Cutlip's sonorous cantorial recitation in “Alliluiya.” Estelí Gomez's soaring soprano solo in the seventh track, “The Master's Hospitality,” weaves throughout Steinberg's thick harmonies with ease and momentum. With a perfect mixture of clarity and power, Michael Steinberger's tenor solo in the thirteenth track, “Do Not Lament Me, O Mother,” embodies the assuaging tone of a son comforting his distraught mother.

The accompanying CD notes further assist Western audiences in appreciating the traditions and history associated with Steinberg's *Passion Week*. Vladimir Morosan, the prominent Russian musicologist, leads the listener through the stylistic traits of the New Russian Choral School, details the political reality of composers during the Russian Revolution, and, most importantly, helps the listener to identify these aspects



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in Steinberg's *Passion Week*. It is exciting to see new compositions and composers from a musical tradition foreign to most Western audiences. With cultural ambassadors such as Steven Fox and Vladimir Morosan, we can expect to learn more of this rich heritage. This increased exposure can only be a good thing, as our choral repertoire grows with stunning masterworks such as Steinberg's *Passion Week*.

C. Michael Porter
Boise, Idaho

Vox Clara:
Music by Gabriel Jackson

Truro Cathedral Choir
Christopher Gray, Director
Regent REGCD479 (2016; 75:16)

Around the year 2000, Gabriel Jackson's parents retired to Cornwall. This relocation led to an enduring relationship between Jackson and the local Truro Cathedral Choir, a relationship that has culminated in the latest recording of his choral music: *Vox Clara*. Jackson has heard the sound of this choir develop under its last three conductors, and he is intimately familiar with the architecture of the cathedral. Both factors directly influence his writing, as he states: "I not only hear them as I write but I also see them sitting in their choir stalls or on the concert platform" and "I also see pieces as three-dimensional objects." Jackson has composed no fewer than seven pieces for the choir, five of which are recorded here. This recording celebrates the enduring collaboration between

composer and choir and contains eight premiere recordings.

Several fine recordings have been made of Jackson's music including the critically acclaimed *Not no faceless angel* with Polyphony (Hyperion 2009), *A ship with unfurled sails* featuring the State Choir Latvija (Hyperion 2013), and *Beyond the Stars* with the choir of St. Mary's Cathedral in Edinburgh (Delphian 2012). *Vox Clara* is Jackson's first full-length recording with an all-male choir, one similar to the composition of the Canterbury Cathedral choir he sang in as a boy.

Jackson's writing is unique, instantly recognizable, and exceedingly effective. It offers a refreshingly less sentimental approach to contemporary sacred choral music. His music looks back to move forward, with obvious links to Tudor, *fauxbourdon*, and medieval plainchant traditions presented in new light. *Vox Clara* is full of imaginative works, featuring sections of aleatory, ornate quasi-chant monodies, and three works with saxophone *obbligato*. Jackson's music is challenging to sing but well worth the effort given his exemplary gift for wedding music with text.

The opening piece, *Vox clara ecce intonate*, begins with an ornate flourish by soprano saxophone soloist Joel Garthwaite. Jackson says that he chose the instrument because it is "so loud that it can never be drowned out by the choir." Garthwaite skillfully shifts the tone of his instrument to imitate the boy soloist's voice as they exchange phrases.



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Of the many excellent works on this disc, *That wind blowing and that tide* stands out from the lot. The choristers themselves were involved in the writing of the piece, commissioned to be performed as part of the cathedral's World War I commemorations. The result is a deeply touching setting of Rudyard Kipling's poem, "My Boy Jack." Other notable selections include the sinuous *Cantate Domino*, with its instantaneous shift from a rich, sonorous texture to direct, tender intimacy. Also, a stunningly colorful set of *Seven Advent Antiphons* features symmetry between movements (voicing and dynamic pairings), similar to Arvo Pärt's setting.

In *Vox Clara*, the Truro Cathedral Choir gives a soulful performance of music infused with Mr. Jackson's thorough knowledge of the liturgical texts, and his deep understanding of both the cathedral choral tradition and the unique sound of the Truro choir. The recorded sound is organic and clear and the accompanying booklet,

which includes detailed notes by the composer, is comprehensive and insightful. The singing is uniformly excellent and the trebles are commendable for both their clear, passionate rendering of the text and their ability to sing long, sustained lines. Along with Mr. Garthwaite's sensitive playing, Luke Bond plays brilliantly on the cathedral's famous Father Willis instrument. In conclusion, *Vox Clara* offers a fine review of the most interesting contemporary composers of Britain whose *oeuvre* deserves a closer look on this side of the pond.

Andrew Major and Kirk Aamot
Bozeman, Montana

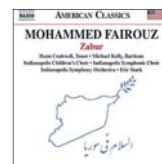
Mohammed Fairouz: *Zabur*

Indianapolis Symphony Orchestra and Symphonic Choir
Indianapolis Children's Choir
Eric Stark, conductor
Michael Kelly, baritone; Dann Coakwell, tenor
Naxos 8.559803 (2015, 55:43)

With the release of *Zabur* (Arabic for "Psalms"), American composer Mohammed Fairouz continues to exert his influence as arguably one of the most significant, and one of the most recorded, composers of his generation. Fairouz has composed in virtually every genre from opera to symphonies; with this CD, he expands his repertoire to the reaches of oratorio. The work was commissioned and recorded by the Indianapolis Symphonic Choir at its debut performance on April 25, 2015.

Like some of his earlier works such as *Symphony No. 4: In the Shadow of No Towers* (2012) and *Sadat* (2013), Fairouz uses social commentary as the backdrop for the oratorio. The story is set in a war-torn city in a shelter under siege. From the opening chord in the orchestra and chorus, which we hear again at the end of the oratorio with the destruction of the shelter, Fairouz draws the audience in and invites them to journey with Dawoūd (David) as he struggles to find his artistic voice while in hiding. His friend and muse, Jabreel (Gabriel), along with the other men, women, and children in the shelter join him in creating the music that will last as their legacy after they have "risen up" to sing their last song.

Even though the title *Zabur* is Arabic, the story is told in English, which makes this work more accessible to a wider audience; only the Psalm texts are sung in Arabic, returning them closer to their original Old Testament lan-



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guage. The Psalms are used as indirect commentary on the action of the story; much like Bach used chorales in a passion or Michael Tippett used spirituals in *A Child of Our Time*. The English text is set with more modern, Western musical language, whereas the Arabic Psalms use plaintive melodies and instrumentations that are more idiomatic to Middle Eastern tonalities.

Since this is a live performance, there are some brief intonation issues in the choir, but the recording quality is comparable to in-studio recordings. The flexibility of mood and style exhibited by the choirs, soloists and orchestra help bring out their desire to tell this new story that reaches beyond community boundaries.

Michael Kelly and Dann Coakwell both prove themselves well suited to portray the solo leading characters in this oratorio. From his first notes, Kelly's delivery of the struggling artist, Dawoūd, brings a depth of passion to this already engaging work. For the music lover on the lookout for new works worth hearing, for the novice wanting to explore oratorio, or for someone in between who is looking for a new compelling story that speaks to the sensibilities of our modern, war-torn world, this recording of *Zabur* from the Indianapolis Symphonic Choir is the one CD to hear.

Steve Danielson
Seattle, Washington

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