

THE SONG OF THE VINEYARD

MUSIC FOR ORCHESTRA, CHOIR, BOYS CHOIR

A COMPENDIUM OF ASPECTS, PROBLEMS, AND PROCEDURES

by

JAMES ROBERT RAHTJEN

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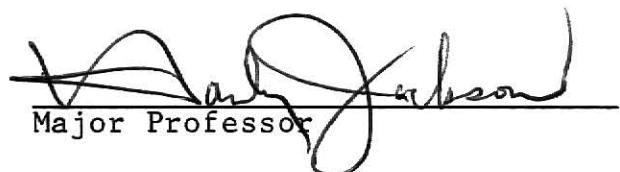
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PREFACE

This Compendium is a companion to the composition The Song of the Vineyard, (1984) a large work for chamber orchestra, mixed chorus, boys choir, and electronic tape. It is submitted in partial fulfillment for the degree Master of Music in composition. My objective in writing this work was to create a large-scale work combining contemporary techniques with a programmatic setting of the last days of Christ and His Resurrection.

The purpose of this report is to discuss some of the procedures, aspects, and problems connected with the composition of The Song of the Vineyard.

I am very grateful to my major professor, T. Hanley Jackson, whose patience, understanding, advice, and concern were instrumental in the preparation of this Compendium and the completion of The Song of the Vineyard.

I. TITLING OF THE WORK

The process of choosing a suitable title for a work of this size is sometimes a difficult task. The work is a survey of the last days, death, and Resurrection of Christ. Many passages are based on prophetic scripture; therefore, it seemed interesting to use a title that would in some way refer to one of these prophecies.

The movements were not written in consecutive order; in fact, the first movement was completed last. A difficulty in the original text led to some compositional problems regarding the first movement. This movement was to be a setting of the parable of the vinegrower and the evil tenants, (Luke 20:9-20). Setting a parable of this length is problematic in itself, and the difficulty is compounded if the lengthy text is utilized in the first movement. Normally, the opening movement is one that sets the overall mood of the work and should not be bogged down with cumbersome texts.

The answer to the problem gave inspiration for the eventual title. The book of Isaiah contains a passage that conveys a similar message in a concise manner, more appropriate for the first movement. The Good News Bible (Today's English Version), had a subheading for the passage entitled "The Song of the Vineyard." Interestingly, the man who unknowingly named this work is Dr. Bruce D. Rahtjen,¹ the composer's father.

¹ Dr. Bruce D. Rahtjen was one of the translators of the Good News Bible for the American Bible Society. His translation of the first eighteen chapters of Isaiah includes the passage entitled The Song of the Vineyard.

II. PROGRAM AND PROGRAMMATIC STUDIES

Inspiration for The Song of the Vineyard came originally from the twentieth through twenty-fourth chapters of the book of Luke. As research progressed, so grew the amount of material considered for text. The adopted text is a compilation of many existing translations of the Bible. It was felt that some translations were more accessible in certain situations than others; therefore, no one translation is used exclusively.

The large form of the work programmatically is a chronological progression following the last days of Christ's ministry as a man. This is accomplished in seven movements, with interludes between movements. Formally, the interludes tie the seven movements into one cohesive work without a break in musical activity. Programmatically, the interludes add cohesion to the story line. All interludes are based on Gregorian chant and sung in Latin. Each interlude is taken from a passage (usually Old Testament) that is a direct prophecy of the following movement, thus serving the purpose of unification from section to section. Aesthetically, the chant interspersed between the twentieth-century techniques of the various movements gives a sort of timeless quality to the story. The Christ story is not new, and is as relevant today as it was during the time of first-century Christians.

Unlike the Passions of Schütz, Bach, Penderecki, and other important historical composers, the highpoint of drama does not occur at the death on the cross and resurrection. Rather,

a view of the common man is taken. The followers of Christ believed that He was the Messiah; but their understanding of the true Messiah was limited. They did not comprehend the importance of death on the cross for atonement of sins; they assumed their Messiah was able to cheat death. Therefore, the death of Christ was a point of confusion. Had they wasted their time following Him? After all, He didn't come down off the cross when the skeptics commanded Him to; rather, He pitifully remained on the cross and cried out to God. The common man did not realize the beauty of the Resurrection until the road to Emmaus. The two men walking to Emmaus were confronted with the risen Christ. Their eyes were shielded to who He really was. He talked with them, shared the scriptures with them, and came to stay with them. All the time they were oblivious to His identity. It was only after He broke the bread that their eyes were opened and they understood that Christ had kept His promise by rising again.

Imagine a cathedral famous for its beautiful stained glass windows. A person can stand outside of the cathedral, look at the windows and truthfully say that he has seen the famous stained glass. But it is not until he goes inside and experiences the rays of sun illuminating the colored glass that he can really understand the beauty that has made those windows famous. By the same token, the men walking to Emmaus had followed the Christ. They knew Him to be the Messiah, the Son of God, but it was not until He returned to them that they could see the beauty of God's plan.

Because this work follows the common man's understanding

of the Resurrection, the musical highlight comes in the seventh movement, the road to Emmaus. The death is portrayed in the sixth movement along with a very simple, short Resurrection, building towards the climax of the seventh movement.

All Latin excerpts excepting those from Psalms are from the Vulgate translation of St. Jerome, 382 A.D. For the Psalms, there is another Latin version done in 1945 specifically for liturgical use. It is much more fluid and metrical than the Vulgate.² The following is an account of the program of each movement, the texts used and the sources of the translations used.³

The first movement is the Good News translation of Isaiah 5:1,7. Regarded as the "Song of the Vineyard" passage, this refers to the vineyard of the Lord of Hosts as the house of Isreal, and the People of Judah as the vines. It discusses the relationship of Christ to God, and refers to the prophecy that the Son of God will suffer sacrifice and yet rise again.

The second movement is a dramatic statement of the prayer on the Mount of Olives. The text is taken from the King James Version of Luke 22:42. The verse, "Father, if Thou art willing, remove this cup from me. Yet not my will, but Thine be done," is often passed over quickly. However, it was probably not all said in the same breath. This movement sets up the first sentence, and then builds tension as inner conflict obviously

² The numbering of the Psalms is different in the Vulgate. The Vulgate follows the Greek Old Testament (Septuagint) but the English Bible follows the Hebrew text. In all examples of Psalms, the Vulgate numbering will be given in parenthesis.

³ The complete text can be found in Appendix A: Text.

ran through the mind of Christ; because of His divine nature, He was committed to doing the will of God. Yet because He was a human in the face of grave adversity, He asked God for a pardon. After weighing the decision and contemplating the importance, He took the ultimate step of faith and said, "yet not my will but Thine be done." At that time an angel of the Lord came down and strengthened Him.

The third movement is a setting of the denial of Christ by Judas. The text is a conglomeration of the King James and the New American Standard Versions. The passage is Luke 22:47-48 and Luke 22:52-53. The drama was built as Judas entered the presence of Jesus. Christ in obedience acknowledged Judas and asked him if he was betraying the Son of Man with a kiss. A scuffle then occurred between the guards and the followers of Jesus, and a disciple reached out and cut off one of the guard's ears. Jesus healed the man and calmed the crowd. He then spoke softly, explaining that although He spent much time in the temple praying and teaching these very people, they left Him unharmed. But with the hour and the power of darkness on their side, they prevailed and overtook Him.

The fourth movement is a setting of the denial of Christ by Peter. The text is taken exclusively from the King James Version, covering Luke 22:54-62. Sound mass techniques are used in this section to portray the tension that must have been building inside Peter. The text of the preceding interlude is Jesus' statement that Peter would deny Him before the cock crowed three times (Matthew 26:34b). The tension mounts with

each denial until the third time, the tension is broken by the sound of the cock crowing . . . the prophecy fulfilled.

The fifth movement changes scene twice. The trial of Christ is seen in the presence of Pontius Pilate, the court of Herod, and again in Pilate's chamber. The text is a compilation of New American Standard and original conjecture on the conversation in the court of Herod (absent, of course, from scripture). This is basically Luke 23:8-23. The dramatic effect is heightened by a speaking chorus throughout the sections pertaining to Pilate. A baritone speaks the part of Pilate through a microphone to cut through the angry crowd. The fifth movement opens when the crowd was demanding to have Jesus killed. Pilate, after questioning the crowd and Jesus, found out that Christ was considered a Galilean. A Galilean would not have been under Pilate's jurisdiction; therefore, he sent Christ to Herod. When Herod first met Jesus, he was genuinely sincere in his wish to see Christ perform a miracle. Christ, however, stood silent. Soon Herod's mood changed from one of sincerity to contempt. The longer Christ stood silent, the more outraged Herod became. He found no guilt in Him, however, and sent Him back to Pilate.

One thing is clear--Pilate did not want to condemn Jesus. He was well aware that to do so would be to betray that impartial justice which was the glory of Rome. He made no fewer than four attempts to avoid passing sentence of condemnation. He told the Jews to settle the matter themselves (John 19:6-7). He tried to refer the whole case to Herod. He tried to persuade the Jews to receive Jesus as the prisoner granted re-

lease at Passover time (Mark 15:6).⁴ He tried to effect a compromise, saying he would scourge Jesus and then release Him. It is plain that Pilate was coerced into sentencing Jesus to death.⁵

The sixth movement is largely instrumental and portrays the inner struggles that Christ went through on the cross. The only text that is used comes from Matthew 27:46 in the New American Standard translation. Christ was constantly in prayer in His time on the cross, seeking strength, guidance, and reassurance. As scripture indicates (Luke 23:44) darkness fell upon the earth from about the sixth hour to the ninth hour. It was at the end of the ninth hour that He cried out in agony "Eli, Eli lama sabachthani," or "My God, my God, why have you forsaken me?" It has been suggested that the hours of darkness were not necessarily literal absence of light, but the time that God actually turned His back on Jesus and allowed Him to take on the sins of the world. During those hours, Christ felt the absence of God's presence for the first time in His life. Certainly in this time of agony Christ was justified in crying out to God asking why He had been forsaken.

The seventh movement is another conjecture on the thoughts, truths and obvious confusion concerning the followers of Christ.

4 The actual scene of Barabbas was probably even more dramatic than described in the Bible. Barabbas was somewhat of a hero to the people, not unlike the Robin Hood character. His full name was Jesus Barabbas. The tension was probably heightened as Pilate asked the question, "Shall I release Jesus Barabbas or Jesus of Nazareth?" For a detailed discussion of this, see William Barclay, The Gospel of John, Vol. 2 (Philadelphia: Westminster Press, 1956), pp. 289-290.

5 There is substantial evidence that Pilate was forced to sentence Jesus in order to keep his job, due to his past treatment of the Jews. Refer to William Barclay, The Gospel of John, (Philadelphia: Westminster Press, 1956), pp. 280-281.

The final statement of the text in the work is known as the "great commission," (Matthew 28:19-20) in the King James Version. The prophecies now fulfilled, Christ gives the commandment to go out into the world preaching the gospel and making disciples of all nations.

III. STYLE AND INFLUENCES

The Song of the Vineyard amasses a wide range of influences. Numerous compositions were influential in the constructive, formal, textural, and harmonic concepts employed throughout.

Three composers were influential in the construction of the overall work. One was Krzystof Penderecki and his St. Luke Passion. He very effectively deals with the large-scale work, blending carefully the orchestra and chorus to give each equal weight. Another influence was Benjamin Britten's War Requiem. Britten's use of boys choir to unify the movements into one cohesive unit was imitated in The Song of the Vineyard. In addition to Britten and his unification of movements with continuous music, the study of Alban Berg's Wozzeck became very important. Berg incorporates scene change music throughout the opera. He is a master at changing the mood of the scene without an interruption in the music.

In terms of the textural and harmonic concepts used throughout The Song of the Vineyard, the music and writings of Paul Hindemith were influential. In particular, the Ludas Tonalis was studied with regard to contrapuntal writing in a twentieth-century idiom.

The electronic music of Hanley Jackson was important in conceptualizing sound potential for the electronic tape, for dealing with notation of the electronic score, and for the entire process of incorporating the electronic medium into the orchestral framework.

IV. INSTRUMENTATION AND NOTATION

The instrumentation of The Song of the Vineyard calls for a chamber orchestra. The strings comprise the largest section, and violins are required at times to divide into twelve parts. The violas and cellos must be prepared to divide into four parts each, and the double basses divide into two parts occasionally.⁶

Care was taken to produce an orchestra that would be easily accessible in most collegiate music departments. The electronic tape is used in the sixth movement. The tape is generated from both analog and digital synthesis and was realized in the electronic music studio at Kansas State University. The function of the tape will be further discussed in section VII of this paper.

Traditional means of notation have been employed almost exclusively in The Song of the Vineyard.⁷ After studying the scores of Penderecki and Ligeti in reference to their notational devices in dealing with sound mass techniques, it seemed that the clearest form of notation and the most consistent form would be the traditional notational systems. The sound mass effects in the fourth and fifth movements are therefore written out and divided up in the string sections (much like Ligeti's Atmospheres) rather than relying on the improvisational notations of Penderecki.

⁶ For a listing of instrumentation, refer to appendix B. Instrumentation Chart.

⁷ Refer to appendix E, Notations, Abbreviations and Symbols.

V. HARMONIC THEORIES AND IMPLICATIONS

Following the lines of Josquin Desprez and J. S. Bach, soggetto cavato was employed to spell various words in the composition. Originally, this was to be of minimal importance to the work, just a device used to find interesting motivic structures with which to work. Because of some stunning findings, the soggetto cavato led to some of the integral parts of the harmonic structure of the work.

By placing the musical alphabet end to end underneath the standard alphabet, words may be translated to the musical alphabet:

Figure 5.1 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGABCDEFGABCDEFGABCDEFG

Spelling out God with this system produced the pitches G-A-D. When placed on a staff, these pitches reveal a Hindemithian quartal sonority. All intervals in the structure are perfect intervals.

Figure 5.2



Interestingly, if the pitches are used as the roots of major triads, they spell a perfect authentic cadence in the key of D major. Soggetto cavato was applied to the spelling of Jesus. Literally J=C, E=E, S=E, U=G, S=E; reduced, it is a C major triad.

The following analogy was applied to the overall harmonic structure using the concept of God relating to the quartal sonorities, and Jesus relating to the key of C major. The beginning piano student knows very little about music. Keys with sharps or flats, and music theory for the most part are confusing. Therefore, the student learns on the white keys. His first chord is the C major triad. Through practice and study, he learns to apply the concepts of the C major scale to other key areas. With the present system, he will only gain an understanding of quartal harmony after he has become familiar with traditional theory and harmony. This is like the Christian in many ways. Like the piano student's key of C, the Christian comes to the Kingdom through faith in Christ. Jesus is immediately accessible when a life is yielded to Him as Lord. He meets the sinner at his level and goes from there. Through trusting the Holy Spirit, and growing personally, the Christian learns more aspects of the Christian life. As the musician came to quartal harmony through a sound understanding of the fundamentals, the Christian came to God only through Jesus Christ.

The harmonic structure does not stick to this theory exclusively. Instead of relating Christ solely to the C major triad, the generalization of relating Christ to tertian harmony was applied in some sections. A look at the sixth movement may help to clarify the application of this harmonic process to The Song of the Vineyard. While Christ was on the cross, He was certainly in prayer, devoting His faith completely to God. From the sixth hour to the ninth hour, however, the

darkness fell over the earth and God in effect turned His back on Christ. In the sixth movement, the music portrays Christ in communication with God three times.⁸ From bars 1 to 19, the harmony is basically tertian as Christ struggles with His fate and turns to God. Bars 20-24 are written in quartal harmony, the reassurance of God. There is no text here; just as the common man does not actually hear God's voice, neither does Christ. But the harmonic aspect implies the Godly presence. Bars 25-39 are much the same as 1-19; tension mounts as Christ comes nearer to death, but the harmonic aspect is still tertian. Bars 40-43 again are the reassurance of God, quartal harmony with more dissonance than before. From bar 44-62 again there is resemblance to previous passages. In bar 63, however, God has turned His back on Jesus; therefore, there is no quartal harmonic passage. The expected quartal harmony is replaced by electronic tape. In this same manner, many passages throughout the work that deal directly with Jesus will be in a form of tertian harmony. Likewise, many passages that deal with God, either textually or musically, will be based on quartal harmony or quartal melodic structures. In some cases (as will be seen in the later discussion of the sixth movement) the melodic structure is a combination of both quartal and tertian ideas. In many cases this will not be apparent to the audience, but it proved important in the creative process of the composition.

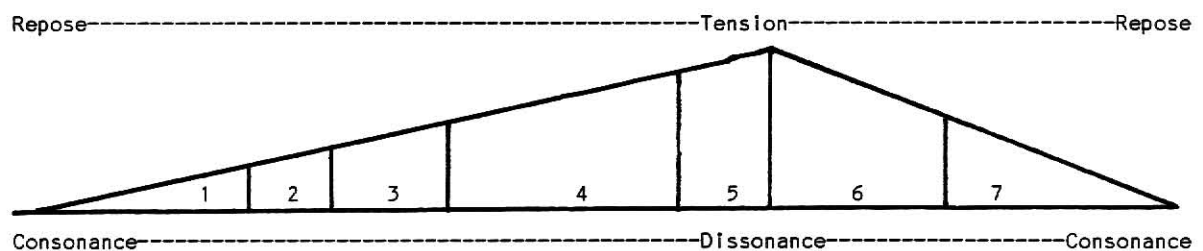
⁸ It should be noted here that this communication with God is not mentioned in the Scriptures as such, this is simply conjecture on the part of the composer.

VI. LARGE FORM

Programmatic considerations dictated the form for The Song of the Vineyard. Many musical ideas were generated from the mental pictures painted through reading and studying the program. Unification is achieved as various themes recur in a cyclic fashion. A sense of unity is also achieved through the use of chant between movements.

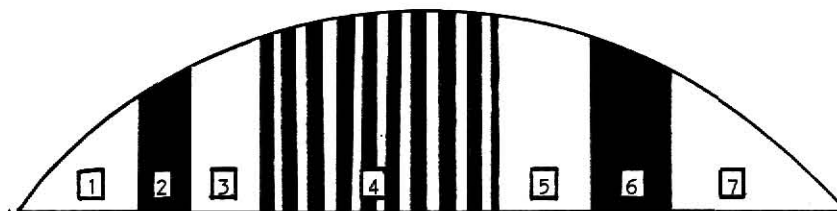
The movements are positioned according to chronological order. The dramatic curve of the seven movements tends to start on an optimistic note, head towards tension, and reach a climax of drama in the fifth movement. The death (sixth movement) is still full of drama and tension, but somewhat less than that of the fifth movement. The seventh movement tends to round out the arch with an extremely optimistic ending. The same type of arch applies to the scheme of consonance and dissonance in harmonic structure. Opening on a very consonant, tonal note, each movement tends to become progressively dissonant. Again the climax is reached at the fifth movement; the sixth and seventh movements head toward consonance.

Figure 6.1



Movements one and seven are very similar. They share much of the same thematic material and have the same light mood. Movements II and VI are both basically instrumental in concept and very much contrapuntally oriented. Movements III and V both take a homophonic plan, both are very much color oriented. Movement IV stands on its own as the center of the arch, dictated by the text using a harmonic language characteristic of Penderecki's sound mass and the Viennese free atonal style.

Figure 6.2



VII. SECTIONAL FORM

As mentioned before, the form of each movement was generated by textual considerations and flow of the program. Within those confines, attempts were made to give each movement forms other than "through composition." This in addition to themes of cyclic nature would give the composition cohesion that may have otherwise been absent. This chapter is by no means a style analysis of each movement, nor will it necessarily deal with the harmonic and melodic characteristics of each section. It will, however, give explanations as to the general characteristics, cyclic nature, and dramatic concept of each movement.

1. SONG OF THE VINEYARD

This movement is important in setting the mood of the overall composition. A long instrumental introduction introduces two themes important to the first and seventh movements. This introduction is in a simple ABA form. Theme 1 (see appendix D) is obviously quartal in construction, and is used when the text of this movement refers to God.⁹ Theme 2 is slower and evokes more tension. After the introduction the chorus introduces the text. This section is in ABA'B' form.

⁹ It should be pointed out that themes such as theme 1 are not really used in the same sense that a leitmotive would be used, rather; the themes are the generating force behind melodic considerations of that particular section. Theme 1, for example, is only associated with God in the first movement. When it returns in the seventh movement it is used solely as a device to unify the first movement with the last.

As stated before, the generating force of the A and A' section is theme 1. The B section states theme 2, while the B' is a retrograde form of theme 2.

2. PRAYER OF FAITH

The form of the almost completely instrumental second movement would best be described as ABC. The three-part form of the program dictated this structure. In part one, Christ confronted with His imminent betrayal, asks God for a pardon. Instrumentally, this is portrayed by solo oboe, followed by an oboe and bassoon duet, all in a freely-atonal style. Care is taken to avoid proper resolution of dissonances, as the sometimes biting sonorities depict the inner struggle that must have prompted the request for God to remove the cup of adversity from Him. In part two, Christ contemplates His situation, fighting between His divinity and humanity. The tension is achieved through fugal procedure. Theme 3 (refer to appendix D) is taken through various developmental procedures in the section. Again with concern towards symbolism, the struggle which is eventually rectified through Christ's act of faith is written predominantly in $\frac{7}{8}$ time. In part 3, Christ declares that He will abide by the will of God. He is then strengthened by an angel of the Lord. This is another cyclic section, to return in the sixth movement. Theme 4 is quartal in construction, and directly relates to the harmonic theory explained earlier. As Christ is strengthened by God, the predominant harmonic function is quartal.

3. BETRAYAL

The beginning of this movement uses muted brass, and short unconnected splashes of color to set the tense atmosphere. The form is dictated by the text and not really suited to a conventional mold. One important figure occurs in the brass and reappears several times throughout the work; this will be called theme 5. This is a harsh polytonal structure, simultaneously using two triads that are a half step apart (example, a B-flat major triad and an A major triad), setting up biting dissonances. This occurs in the third movement as the disciples rebel against the Roman guards, and occurs cyclically in times of severe adversity.

4. DENIAL

This is the movement that shows the clearest influence of Penderecki and Ligeti. Again the form of this movement would be difficult to tie down into any conventional shape. The movement is far more dissonant than previous movements, relying on sound mass technique to build dramatic tension. The perspective is based upon Peter's point of view. He followed Christ into the courtyard obviously to help out, and he knew that giving away his identity as a disciple of Christ would not be advantageous to the situation. Therefore, every time he is accused of knowing Jesus, sound mass technique in the orchestra builds tension. The tension is resolved after Peter denies the Christ, each time momentarily pacifying the accuser. With each consecutive accusation, the tension

reaches a higher plateau until after the third denial, there is no comfort for Peter. Vocally, the actual accusations gain intensity through the use of speaking chorus repeating the accusation at random speed, growing constantly in volume. The sound of the cock crowing after the third denial is achieved with Harmon muted trumpets playing the following figure:

Figure 7.1



The movement proceeds directly from there into the chant for the next movement.

5. TRIAL

As discussed in the section concerning "large form," the height of dissonance is reached in this movement. Like the fourth movement, many similarities to the music of Penderecki and Ligeti can be found here. This movement makes use of clusters in the strings and splashes of color from the brass and woodwind sections. The form would be roughly an ABA', with A and A' being the confrontations with Pilate, and B being the dealings with Herod. All of the parts pertaining to Pilate use the clusters in the string section. The monotonous drive to the rhythm signifies the monotony of misunderstandings surrounding the ministry of Christ; no matter how clearly he tried to explain Himself to the Jews and Gentiles, they could only view Him through their twisted preconceptions of the Messiah. Their understanding of who the Messiah would

be and what He would represent was drastically different from the real thing. Therefore, they constantly misconstrued His messages, and blinded themselves to the fulfillment of prophecies through Jesus Christ. The B section uses an ostinato in the bass and cello to represent the same thing. In the court of Herod, the basses sing the part of Herod, and the rest of the chorus portrays the members of Herod's court.

The height of drama occurs at the end of the fifth movement. The speaking chorus has been answering to Pilate, and the chant of "Crucify, crucify, crucify . . ." becomes increasingly prevalent. Soprano, alto, tenor, and bass parts all repeat different rhythmic variations of the chant. The sopranos begin to sing fortissimo on random pitches, and all the while the clusters in the strings have been gaining in dissonance and increasing in intensity. They are all joined by the woodwinds and brass in harsh clusters. Finally Pilate gives in to the crowd and chimes in on the final unison, "Crucify!" Out of this massive sound and confusion, the chant which connects the fifth movement to the sixth is sung. Unlike the other chants, this is sung by one solo boy rather than the entire boys choir. Also unlike the other chants, this one is sung in English. The effect is very dramatic; the full orchestra and speaking chorus in the height of dissonance and volume suddenly cut off as one innocent voice pleads, "Father, forgive them, they know not what they do."

6. CRUCIFIXION

Like the second movement, this is largely instrumental.

The chorus does sing, but it is used as added instruments rather than relayers of text. The entire text is "Eli, Eli, lama sabachthani;" the cry from Christ asking God why He had been forsaken. As Christ was on the cross, He obviously reflected on His life and ministry on earth. During the movement, all themes of importance to this point are recalled in some fashion. Many themes are interwoven contrapuntally with other themes. Counterpoint plays an important part in the construction of this movement. This is the movement that requires the electronic tape. As explained in the section on harmonic theory and implications, Christ relies on God for His strength on the Cross. However, from the sixth hour to the ninth hour, during the time of darkness, God is not there to answer the prayers of Christ. Rather than portray this "darkness" or absence of God's presence in conventional orchestral terms, the electronic tape captures some colors and ideas that provide powerful mental images. The tape starts at bar 63 with a hushed segment of white noise. The wide palette of sounds from which to choose makes for some interesting interpretations of the dark hour. Combinations of instruments with the tape lead to exciting coloristic effects. After Christ has endured the time of darkness, He shouts out His cry, and the tape comes to an end. The tape is coordinated with the percussion II part and gives the percussionist time to move to the tape machine and operate it without any technical problems.

After the cry of Christ, a seven-second period of silence precedes the Ascension into heaven. As mentioned before, the

Ascension is not a great climactic event, but is a short three bar ascending theme. It is a very simple application of the soggetto cavato explained earlier. Theme 6 (see appendix D) uses the spellings of God (G-A-D) and Jesus (C-E-G). It represents the completed process, as Christ was with God, then a man, then with God again.

7. THE ROAD TO EMMAUS

The seventh movement could be considered an ABC form. The first part takes short fragmented sections of theme 7 and breaks them up among the four vocal parts. The text and the fragmented theme portray the confusion of the followers of Jesus; they have all the facts, but still do not see the significance of His death. The second part (the B section) takes the fragments and molds them into theme 7 in its unaltered state. This is, of course, the clearing up of the confusion. The section culminates in Christ's statement "I am the Bread of Life." After the breaking of the bread, the men on the road to Emmaus make the connection of who He is. Theme one returns, and in a glorious recapitulation of the first movement the chorus closes with a statement of the great commission (Matthew 28:19-20). The boys choir joins in this finale.

CONCLUSION

The Song of the Vineyard is a cyclic, programmatic work which employs various twentieth-century techniques to portray the events of the Resurrection story. The work uses various harmonic theories to portray different characters and ideas. The piece is written to be performed as one continuous work; the seven movements are tied together through the use of chant-like interludes.

The Song of the Vineyard was written for the collegiate level chamber orchestra. Care was taken in scoring of the work to avoid technical difficulties above the level of the average collegiate performer.

The form of each movement was dictated by the program itself. In most movements the program is easy to follow, since the plot unfolds through the revelation of the text. In some movements, however, the program is told through extended sections devoid of text. It will therefore be necessary to include extensive program notes in any public performance of the work.

APPENDIX A: TEXT

I. THE SONG OF THE VINEYARD

CHORUS: (Isaiah 5:1,7)

Let me now sing of my beloved, a song of truth concerning His vineyard. Let me now sing of my beloved, a song of love concerning His people. Israel, the vineyard of the Lord of Hosts is the house of Israel. The people of Judah are the vines. Jesus, the Son is sacrificed, but will rise again.

INTERLUDE

BOYS CHOIR: (Psalm 25:17,19,20)

Alleva angustias cordis mei, et de anxietatibus meis erue me. Respice inimicos meos; sunt enim multi, et odio violento oderunt me. Custodi animam meam et eripe me ne confundar quod confugi ad te.

[The troubles of my heart are enlarged; bring me out of my distresses. Look upon my enemies, for they are many; and they hate me with violent hatred. Guard my soul and deliver me; do not let me be ashamed, for I take refuge in Thee.]

II. PRAYER OF FAITH

JESUS: (Luke 22:42)

Father, if Thou art willing remove this cup from me. Yet not my will but Thine be done.

INTERLUDE

BOYS CHOIR: (Psalm 41:9)

Etiam amicus meus cui fisus sum, qui panem meum comedit,
contra me calcaneum movit.

[Even my close friend, in whom I trusted, who ate my bread,
has lifted up his heel against me.]

III. BETRAYAL

CHORUS: (Luke 22:47-48, Luke 22:52-53)

While He spoke behold a multitude. The one called Judas
approached Jesus to kiss Him.

JESUS:

Judas do you betray the Son of Man with a kiss? When I
was daily with you in the temple, you stretched forth no
hands against me. Swords and clubs you now bring as though
I'm a robber, this hour and the power of darkness go with
you.

INTERLUDE

BOYS CHOIR: (Matthew 26:34b)

Amen dico tibi, quia in hac nocte antequam gallus cantet,
ter me negabis.

[Truly I say to you that this very night, before a cock
crows, you shall deny me three times.]

IV. DENIAL

CHORUS: (Luke 22:54-62)

Then they took Him, led Him, brought Him into the High Priest's house. Peter followed from afar. And when they had kindled a fire in the midst of the hall, and were set down together, Peter sat down among them. But a maid beheld him as he sat by the fire.

MAID:

This man was also with Him.

PETER:

Woman, I do not know Him.

WOMAN:

You are one of them?

PETER:

No I am not!

MAN:

This man is from Galilee!

PETER:

No, no, no, I know not what you say!

INTERLUDE

BOYS CHOIR: (Isaiah 53:7)

Oblatus est quia ipse voluit et non aperuit os suum; sicut ovis ad occisionem ducetur, et quasi agnus coram tondente se obmutescet, Et non aperuit os suum.

[He was oppressed and He was afflicted, yet He did not open His mouth; like a lamb that is led to slaughter, and like a

sheep that is silent before its shearers, so He did not open His mouth.]

V. TRIAL

CHORUS: (Luke 23:8-23)

This man says He's the King of the Jews.

PILATE:

I find no guilt in this man.

CHORUS:

He stirs up the people teaching all over Judea. All over Judea He has caused trouble, starting in Galilee and now He has come here.

PILATE:

A Galilean is a matter for Herod, let Herod deal with your king.

BASSES (Herod):

Jesus, where have you been? I have heard so many good things about you. Jesus, King of the Jews, show me a miracle. Jesus, why are you silent? This is your chance, help me believe you, show me a miracle. Jesus, what are you scared of? Have you no tricks for me? Have you no spine? Oh your Majesty, you're so courageous! Surely you are a king!

CHORUS:

Hail King of the Jews. This man says He's the King of the Jews. How could He be king? Caesar is our king. This man says He's the Christ. He is misleading us, He forbids us to pay taxes to Caesar. Crucify Him, put Him to death. . .

PILATE:

You brought this man to me as one who incites the people to rebellion, and behold, having examined Him before you, I have found no guilt in Him regarding the charge you make against Him. No nor has Herod, for he sent Him back to us; and behold, nothing deserving death has been done by Him. . .
I will therefore punish Him, and release Him.

CHORUS:

Take Him away, He is not our king. Crucify Him. Release Barabbas.

PILATE:

What shall I do with Jesus who is called the Christ?

CHORUS:

Crucify. . .

PILATE:

What evil has this man done?

CHORUS:

Crucify. . .

PILATE:

I have found no guilt in Him demanding death. I will punish Him and release Him.

CHORUS AND PILATE:

Crucify!

INTERLUDE

SOLO BOY: (Luke 23:34)

Father forgive them, they know not what they do.

VI. CRUCIFIXION

JESUS: (Matthew 27:46)

Eli, Eli, lama sabachthani.

INTERLUDE

BOYS CHOIR: (Exodus 33:14)

Facies mea praecedet te, et requiem tibi.

[My presence shall go with you and I shall give you rest.]

VII. ROAD TO EMMAUS

CHORUS: (Luke 24:25, Matthew 28:19-20)

We thought He was the Christ. Jesus the Nazarene was a prophet. Was He a man? Mighty in the sight of God. This is the third day. Was He a man? Was He just a man?

JESUS:

Oh foolish men and slow of heart to believe, I am the bread of life.

CHORUS AND BOYS CHOIR:

Go ye therefore and teach all the nations baptizing them in the name of the Father and the Son and the Holy Spirit. Lo I am with you always, even unto the end of the age.

APPENDIX B: INSTRUMENTATION

1 Flute (Fl.)
 1 Oboe (Ob.)
 1 Bb Clarinet (Bb Clar.)
 1 Bb Bass Clarinet (Bs. Clar.)
 1 Bassoon (Bsn.)

4 F Horns (F Hrn.)
 2 Bb Trumpets (Bb Tpt.)
 2 Trombones (Tbn.)
 1 Tuba

Percussion--Two players¹⁰
 Celeste
 Electronic tape

Tenor solo (Christ)
 Baritone Solo (Peter)
 Spoken Baritone Solo (Pilate)

Mixed Chorus
 Soprano 1
 Soprano 2
 Alto 1
 Alto 2
 Tenor 1
 Tenor 2
 Bass 1
 Bass 2

6 Violin I (Vln. 1)
 6 Violin II (Vln. II)
 4 Violas (Vla.)
 4 Violoncellos (Cello)
 2 Double Basses (D.B.)

¹⁰ Refer to Appendix C: Percussion Identification Chart.

APPENDIX C: PERCUSSION IDENTIFICATION CHART

Throughout The Song of the Vineyard, percussion charts are labelled Percussion I or Percussion II, (Perc. I or Perc. II). Care has been taken to attain maximum efficiency in instrument distribution. This allows each percussion player to assemble the instruments he needs around him, thus minimizing his movement from one instrument to another. There is no doubling of any instrument between Percussion I and Percussion II.

PERCUSSION I

28" Timpani
25" Timpani
Bell Tree
Vibraphone
Tambourine

PERCUSSION II

Chimes
Snare Drum
Orchestra Bells (soft sticks)
Cymbal
Suspended Cymbal
Tom-toms
Electronic Tape

APPENDIX D: THEMATIC MATERIAL

Theme 1. Movement I, meas. 5-7, B-flat trumpet.¹¹



Theme 2. Movement I, meas. 30-32, soprano.



Theme 3. Movement II, meas. 21-24, oboe.



Theme 4. Movement II, meas. 39-42, B-flat trumpet.



¹¹ All transposing instruments are written at concert pitch in this appendix. The full score itself has properly transposed parts.

Theme 5. Movement III, meas. 34.

ff

ff

ff

Theme 6. Movement VI, meas. 95-97, flute.

p

Theme 7. Movement VII, meas. 57-59, F horn.

f

APPENDIX E: NOTATIONS, ABBREVIATIONS AND SYMBOLS


Throughout The Song of the Vineyard, various notations, symbols and abbreviations are used. They are as follows:


L.V. - (Percussion) Let vibrate

N.V. - (Strings) No vibrato

S.V. - (Strings) Slow vibrato


R.W.R.-(Vocal parts) Repeat text rapidly, at random, at the indicated dynamic level

 - (Vocal parts) Spoken at the indicated dynamic level

 - (Vocal parts) Spoken, vocal inflection is raised like a glissando at the end of the appropriate word

(oo)——(ah)——(oh) - (Vocal parts) Gradual melting of one vowel sound into another

+ - (Horn) Stopped horn

 - (Strings) Glissando

The electronic tape part makes no attempt to indicate every sound on the tape. The score is designed to give the conductor guideposts to follow. A time line is given, indicating the real time of the tape. The time line starts at time-zero (:00) and proceeds from there. The tape is continuous, avoiding problems of cueing up sections; once the tape has been started, it is not stopped again until the part is finished.

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THE SONG OF THE VINEYARD

MUSIC FOR ORCHESTRA, CHOIR, BOYS CHOIR

A COMPENDIUM OF ASPECTS, PROBLEMS, AND PROCEDURES

by

JAMES ROBERT RAHTJEN

B. M. E., KANSAS STATE UNIVERSITY, 1982

AN ABSTRACT OF A MASTER'S REPORT

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requirements for the degree

MASTER OF MUSIC

Department of Music

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This Compendium is a companion to the composition The Song of the Vineyard, a seven movement work for chamber orchestra, mixed chorus, boys choir and electronic tape. It is submitted in partial fulfillment for the degree Master of Music in composition. My objective in writing this work was to create a large-scale work combining contemporary techniques with a programmatic setting of the last days of Christ and His Resurrection.

I. THE TITLE

The work is a survey of the last days, death, and Resurrection of Christ. Many passages are based on prophetic scripture; therefore, it seemed interesting to use a title that would refer to one of these prophecies. One of the prophetic passages is Isaiah 5:1,7; The Good News Bible (Today's English Version), had a subheading for the passage entitled "The Song of the Vineyard." This became the eventual title of the work.

II. PROGRAM AND PROGRAMMATIC STUDIES

Inspiration for The Song of the Vineyard came originally from the twentieth through twenty-fourth chapters of the book of Luke. This section takes an in depth look at the biblical passages used as text in each of the seven movements.

III. STYLE AND INFLUENCES

The Song of the Vineyard amasses a wide range of influences.

Krzysztof Penderecki, Benjamin Britten, and Alban Berg's scores were important in the construction of the overall work. Paul Hindemith's Ludas Tonalis was studied with regard to contrapuntal writing in a twentieth-century idiom. The electronic music of Hanley Jackson was important in conceptualizing sound potential for the electronic tape.

IV. INSTRUMENTATION AND NOTATION

The instrumentation of The Song of the Vineyard calls for a chamber orchestra of 39 players, mixed choir, boys choir, soloists, and electronic tape. Care was taken to avoid the use of any special or rare instruments which, if unavailable, might hinder a true realization of the work at the collegiate level.

V. HARMONIC THEORIES AND IMPLICATIONS

Following the lines of Josquin Des Pres and J. S. Bach, soggetto cavato was employed to spell various words in the composition. Originally, this was to be of minimal importance to the work, just a device used to find interesting motivic structures with which to work. Because of some interesting findings, the sogetto cavato led to some of the integral parts of the harmonic structure of the work.

VI. LARGE FORM

Programmatic considerations dictated the form for The Song of the Vineyard. The movements are positioned according to chronological order. Unification is achieved as various

themes recur in a cyclic fashion. A sense of unity is also achieved through the use of chant between movements. The overall form could be classified as a loose arch.

VII. SECTIONAL FORM

Although the form of each movement was generated by textural considerations and flow of the program, attempts were made to give each movement something other than a "through composed" form. The form of each movement is examined in this section.