

A RECITAL

by

NEAL E. ALLSUP

B. M. E., Wartburg College, 1985

ACCOMPANYING MATERIALS
FOR RECITAL

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

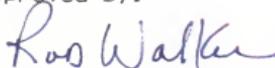
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1988

Approved by:



Major Professor

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Department of Music

Graduate Series
Season 1987-88

presents

NEAL E. ALLSUP, Conductor
B.M.E. Wartburg College, 1985
and the

GRADUATE RECITAL CHORALE
Don Livingston, Accompanist

Wednesday, March 23, 1988 All Faiths Chapel Auditorium
8:00 p.m.

PROGRAM

- Christus factus est *Felice Anerio*
(1560-1614)
- Jesu, Jesu Dulcissime *Johann Georg Reutter*
(1709-1772)
- Fire, Fire My Heart *Thomas Morley*
(1557-1603)
- Ave Maria *Sergei Rachmaninoff*
(1873-1943)
- Ave Verum *Wolfgang Amadeus Mozart*
(1756-1791)
- Lobet den Herrn--Motet VI BWV 230 *Johann Sebastian Bach*
(1685-1750)

INTERMISSION

- Saul *Egil Hovland*
Narrator, Col. Joe Armistead (b. 1924)
- Choral Dances from *Gloriana* *Benjamin Britten*
Time (1913-1976)
Concord
Time and Concord
- Two Love Songs *Robert H. Young*
For Thy Sweet Love (b. 1923)
Sequel
- Hold On *arr. Jester Hairston*
- In Peace and Joy *James Fritschel*
(b. 1929)

presented in partial fulfillment of the requirements
for the degree of Master of Music

GRADUATE RECITAL CHORALE

Sopranos

Beth Bauer
Carmen Benninga
Kathy Blank
Nancy Hill
Deb Huyett
Ginger Martin
Miki Thompson
Kim Voth

Tenors

Kent Bohling
Rob Fann
Don Livingston
Ed Raines
Brian Ruby
Paul Sale
Eugene Thomas

Altos

Michelle Alexander
Joni Allsup
Aliesha Bailey
Sharri Griffith
Kristi Mitchell
Carrie Palmer
Patricia Russell
Katrina West

Basses

Mike Alderson
Scott Fears
J.R. Fralick
Ron Hopkins
Mike Smith
Chris Thompson

Christus factus est

by Felice Anerio

Although Felice Anerio was an important and well-known composer during his lifetime, his popularity quickly faded. Today, he receives only a few lines of recognition in music history texts and his works are seldom performed. Felice Anerio was born in Rome around 1560, spent his entire life in that city, and died in September of 1614. He is the brother of Giovanni Francesco Anerio, who is best known as a Roman madrigalist.

From December 1568 to December 1574, Anerio was a choirboy at St. Marie Maggiore. Nearly half of this time was spent under the direction of Giovanni Maria Nanino. The next five years were spent as a soprano and alto in the choir at Cappella Giulia. It is here that he sang under Palestrina's direction. The years between 1579 and 1584 were apparently spent living with his father and brothers in Rome. During this time, he wrote his earliest known work, choruses and songs for an Italian passion play entitled "Passio di Nostro Signore in verso heroica." In 1584, Anerio became Maestro di Cappella of the "Collegio degli Inglesi" and the "Vertuosa Compagnia de i Musici di Rome." In this same year he began his studies for the priesthood. Shortly after becoming a deacon in 1607, he was ordained. His highest appointment came in 1594 when Pope Clement VIII named him the composer of the Papal Chapel,

succeeding Palestrina. In 1611, Anerio was commissioned by Cardinal del Monte to edit the Roman Graduale. These revisions/editions of the chant, which have been deemed less than satisfactory, can be found in the Edition Medicea.¹

The majority of Anerio's early compositions consist of secular madrigals and canzonets. However, some were spiritual madrigals and canzonets. Several of these works are part of the Diletto Spirituale, a collection of spiritual canzonets and one of the first copperplate engraving examples of music publication.² It is interesting to note that Thomas Morley's canzonets were influenced by Anerio.³

After becoming the composer to the Papal Chapel, Anerio began to concentrate on sacred works. Several Masses, two books of sacred hymns, many of which were written for double chorus, numerous motets, and a couple of magnificats from this time are known to survive.

Although Anerio's style has been characterized as closely resembling that of Palestrina, there are small but noticeable differences. The Masses are the most conservative and most closely follow Palestrina. But Anerio tends to

1 Gerald Abraham, The Concise Oxford History of Music (New York: Oxford University Press, 1985), p. 247.

2 Gustave Reese, Music in the Renaissance (New York: W.W. Norton and Co., 1959), p. 447.

3 Gerald Abraham, The Concise Oxford History of Music (New York: Oxford University Press, 1985), p. 276.

make more frequent use of madrigalisms and "pictorial" devices.

Christus factus est is a beautifully expressive, short, four voice motet which is based on the Biblical book of Philippians, chapter two, verses eight and nine. This text is that which is used in the Gradual for Maundy Thursday and is translated as follows:

Christus factus est pro nobis obediens
 usque ad mortem, mortem autem crucis.
 Propter quod et Deus exaltavit illum et
 dedit illi nomen, quod super omne nomen.

Christ became obedient for us unto death,
 even death on the cross.
 Wherefore God also hath exalted Him, and hath
 given Him a name which is above every name.

This a cappella work lies entirely in moderate, comfortable ranges for all voice parts, never exceeding an octave and a third. The texture is basically homophonic, although not entirely homorhythmic, and contains no major reduced voice sections. Dynamic levels, which would not have appeared in Anerio's score, seem to be most complimentary to the piece when they remain in the piano to mezzo-piano range. There will, of course, be slight changes which occur with the rise and fall (phrasing) of the musical line, which is closely wed to the meaning of the text. There is one deviation from these lower dynamic levels which should occur in the middle section with the

text "Propter quod et Deus." This obvious change in the mood of the text provides more than enough evidence to defend at least a solid mezzo-forte level in this section.

Christus factus est is divided into three sections, the second beginning at "Propter quod et Deus" and the third at "quod est super omne nomen." Parts one and three are in duple meter and surround the triple metered second section. As mentioned above, the text creates an ideal situation for this division. The pulse of the first section, depending on the performance area, seems most comfortable around 65 to 70. The second section calls for slightly faster pulse, around 75 to 80. The final section seems to be most effective and completes the mood of the piece best around 70 to 75, approximately in the middle of the previous two pulse rates.

All the voice parts of this motet have very melodic lines. In the two outer sections the parts contain conservative, subtle, flowing, stepwise movement. Section one appears to have all arch shaped phrases, while section three, with allusion to the text, continues to rise to the very end. The mood of the middle section is one of ceremony and triumph, corresponding to the text of "God hath exalted Him." A more accented articulation, florid passages in the soprano and tenor lines, and a most obvious hemiola at the cadence which leads to the final section, create variety and change of mood within the piece.

Harmonically, Christus is situated in G Dorian or the first mode. But there are portions that create a feeling of tonality. The first section ends with an authentic cadence on C major. When the middle section begins, the C major is repeated but immediately followed by an F major chord, giving the feeling of another dominant to tonic movement. This second section feels like F major right up to the point of transition at the hemiola which leads into the final section. (See Appendix, example A.) The last section returns to G as a tonal center. But the B-flat is eventually turned into a picardy third and an F-sharp also appears, creating a feeling of G major. The most strikingly beautiful aspect of this piece is the way Anerio prepares and resolves dissonance through suspensions and other non-harmonic tones to build and release tension. (See Appendix, example B.)

The two outer sections of this piece can be effectively conducted in two or four. The main determining factor will obviously be the maturity of the choir which is performing it. The middle section is also flexible enough to be conducted in either three or one. Apart from the obvious requirements of correct pitches, rhythms, and pronunciation there are three most important things that must happen in order to present a satisfying performance: (1) the choir must not oversing, but produce a free, "floating" tone, (2) a change of presentation between the outer two sections and

the middle must be apparent, creating a more subtle, flowing approach which contrasts with one of increased articulation, and (3) a particular awareness of phrasing, especially with preparation and resolution of dissonance.

Jesu, Jesu Dulcissime

by Johann Georg Reutter

During the late seventeenth and first half of the eighteenth centuries the name Reutter (also spelled Reitter or Reuter) was quite common in Viennese musical activity. Georg Reutter (1656-1738) was a continuo player in the court at Vienna under Joseph I and Charles VI and also succeeded Fux as first Kapellmeister at St. Stephen's Cathedral. Of his fifteen children, three became musicians. His daughter Theresia became a court singer. Karl Joseph was an organist at St. Stephen's for nearly forty years. Finally, the family member who receives the most notoriety is Johann Adam Joseph Karl Georg Reutter (1708-1772), commonly known as Johann Georg Reutter.

Johann Georg Reutter received his first musical training from his father. Eventually, he studied with Caldara and Fux. The student-teacher relationship between Reutter and Fux was evidently quite strained. So much, that Fux apparently suggested that his pupil go to Italy to study (possibly to try to get rid of him).

Even though Reutter was thought to have been quite talented, his work is not of a consistent high standard. In fact, David Mason Greene calls him "one of the disaster areas of musical history."¹ He was a very prolific composer

¹ David Mason Greene, Greene's Biographical Encyclopedia of Composers (Garden City, N.Y.: Doubleday and Co. Inc, 1985), p. 34.

of both sacred and secular works and at the time of his death, he was second only to Caldara in total output of music for the court. Opera, oratorio, and the Mass were his main areas of concentration although some symphonies, concertos, and keyboard music do exist in manuscript. The stage works were generally occasional, with no less than forty operas to his credit. Caldara was the model and influence of these operas. The rather large amount of church music he produced was, as expected, mostly utilitarian in nature. Somewhere in the neighborhood of eighty Masses and three hundred short sacred works are accounted for at this time. Although none of his compositions were printed during his lifetime, several can be found in Denkmäler der Tonkunst in Österreich, volumes 31 and 88.

Reutter's employment and especially the unfortunate timing of that employment are probably the principle reasons for Greene's statement of Reutter being a "disaster area." In 1738 Reutter officially became first Kapellmeister of the St. Stephen's Cathedral. He replaced his deceased father who had replaced Fux in 1715. While at this post, Franz Joseph and Michael Haydn both served him as choirboys. Reutter is often times castigated for not adequately cultivating the young Franz Joseph Haydn's musical talent as well as the other students under his tutelage. In 1751, full control of the court chapel was

given him in addition to his duties at St. Stephen's. But it was not until 1769 that he received the full title of First Kapellmeister of the Court. As previously mentioned, the timing was not good. Maria Theresa, daughter of Emperor Charles VI, became the Holy Roman Empress in 1745. As Gerald Abraham puts it, "she was not lover of music like her father" and her empire was having financial difficulties resulting from several wars.² The result was an all too familiar scenario, even in today's society; the Arts were the first to go. The Empress called for the decrease in number and funding of the musical establishment in the court. This had an obvious effect on Reutter's capability to perform music of any kind, not to mention his own compositions. By the time he died in 1772, the cathedral choir which had numbered over one hundred with Fux, was down to twenty members.³

Reutter's music occupies that period of transition between the Baroque and Classical periods. Although he was a very capable composer, he lacked enough creativity which would allow music theorists or historians to prescribe any definitely unique characteristics to his music. He was not inventive and tended to be rather simple in his approach.

² Gerald Abraham, The Concise Oxford History of Music (New York: Oxford University Press, 1985), p. 550.

³ Eve Badura-Skoda, "Reutter, Georg," The New Grove Dictionary of Music and Musicians, Sixth edition, ed. by Stanley Sadie (London: Macmillan Publishers, Ltd., 1980), Vol XV, p. 773.

Sequence is most frequent in his work and harmonic progressions are usually simple and straightforward. In addition, chromaticism is not often used to the degree which his contemporaries and immediate successors were beginning to use it.

Jesu, Jesu Dulcissime is a Passiontide motet with a Latin text not found in the standard Roman liturgy.

Jesu, Jesu dulcissime, aromatibus conditus,
et in sepulchro reconditus,
miserere nobis, miserere
nostri Domine.

Jesus, Jesus, most loving Lord, surrounded
by scented flowers and resting
in the sepulcher; have mercy
on us gracious Lord.

The range and tessitura of all voice parts are quite moderate and rhythmic difficulty is non-existent. Movement in every voice line is nearly always stepwise and the general mood of the piece calls for mostly pianissimo to piano level singing. The majority of the piece is in the minor mode. It begins in C minor, moves to F minor by chromatic modulation, and goes to E-flat major. Then, another chromatic modulation takes the key to G minor which is quickly altered to a G major seven chord, acting as a dominant to C minor. The piece ends with a picardy third, gently delivering C major.

Although this motet is not very difficult, there is a beautiful emotional quality that must be emphasized. Reutter's use of chromatics gives the feeling of sorrow and sadness but also hope in the last few bars. However, this work is not completely void of difficulty. Often times, singers find it terribly difficult to sing chromatics with accuracy. And finally, Jesu Dulcissime demands a tremendous amount of vocal, dynamic, and breath control. Some of the most difficult singing a choral musician will ever have to do is to sing long phrases at a pianissimo level and still be understood. The beauty of Jesu, Jesu Dulcissime is very evident when these problems are overcome.

Thomas Morley was one of the true Renaissance men of England's Elizabethan period. Although his diversity brought him notoriety as a writer, editor, theorist, organist, and composer, perhaps his greatest recognition comes from having established the basic style characteristics of the English Madrigalists.

Born in either 1557 or 1558, Morley went on to study with the great and highly respected William Byrd.¹ In July of 1588 he received a Bachelor of Music degree from Oxford University and soon thereafter became organist at St. Giles in London. In 1591 Morley became the organist at St. Paul's Cathedral and a year later, July 24, 1592, he was made a Gentleman of the Royal Chapel. He held this post at the Royal Chapel for nearly ten years until illness forced him to resign. After having been married twice, he died in 1603.

One of the major accomplishments of Morley's life was his publication of music and a book about music. He apparently managed to gain a monopoly on the publication of music, Psalm books, and staff paper which was formerly held by Byrd, by obtaining a patent from the government.² There

¹ Philip Brett, "Morley, Thomas," The New Grove Dictionary of Music and Musicians, Sixth edition, ed. by Stanley Sadie (London: Macmillan Publishers Ltd., 1980). Vol. XII, p. 579.

² Ibid., p. 580.

are eleven publications by Morley which are commonly mentioned. Five of these eleven receive a greater amount of recognition. First, the Canzonets or Short Songs to Three Voyces (1593), which is distinguished as one of the first publications of madrigal style pieces by an English composer. Second, is the First Booke of Madrigalls to Foure Voyces (1594), which is the first English title page to use the work "madrigal". It contains the well-known "April is in my mistress' face." Third, is the First Booke of Ballets to Five Voyces (1595). This publication is largely made of ballet-form works, sometimes called "Fa-las", which are modelled after Giovanni Giacomo Gastoldi's publication of Balletti in 1591. Some of the most recognizable Morley works such as "Now is the month of Maying," "My bonny lass she smileth," "Shoot, false love I care not," "Sing we and chant it," and "Fire, fire my heart" are found in this book. The final two most recognizable publications by Thomas Morley are somewhat different. A Plaine and Easie Introduction to Practicall Musicke (1597) is considered to be the most important book on music theory in the English Renaissance. This book, written as a dialogue between a teacher and student, discusses many aspects of music and music making. In 1601 Morley edited the popular Triumphs of Oriana in honor of Queen Elizabeth. It is a collection of madrigals by twenty-three English composers. Two madrigals in the

Triumphs were composed by Morley.

The tendency toward generality in several short printed histories of music has led many students to erroneous or at least incomplete conclusions about how the madrigal and works of somewhat similar style made their arrival and integration into Elizabethan English society. The early part of the sixteenth century saw a great desire on the part of English society to integrate foreign culture, especially that of the Italian courts, with their own. This fixation with things Italian was especially strong in the areas of the arts, poetry, fashion and music. With regard to the Italian madrigal, it appears that several manuscripts of this genre had reached England as early as the 1530s and by mid-century, Italian madrigalists were employed at the Royal court.³ However, these composers still favored more serious Italian poetry for the text of their madrigals. Perhaps the most influential collection in the genesis of the English madrigal was Nicholas Yonge's Musica Transalpina of 1588. This group of Italian madrigals were translated to English and were most likely quite popular, as a publisher usually would not take a chance on something that would not sell. It is shortly after this time that the importance of Thomas Morley and his effect on the English Madrigals began to be

³ Joseph Kerman, "Madrigal," The New Grove Dictionary of Music and Musicians, Sixth edition, ed. by Stanley Sadie (London: Macmillan Publishers Ltd., 1908), Vol. XI, p. 478.

realized. Although Morley is considered the most Italianate of the English Madrigalists, he was the guiding force in developing and integrating the stylistic characteristics that set the English Madrigal apart from its Italian counterpart which was actually at its height over fifty years earlier. The Italian Madrigal had a tradition of serious, dramatic, and even esoteric poetry supplied by some of the finest poets. As it developed, chromaticism and choral declamation became increasingly important. These Italian works were usually for patrons who employed professional singers to perform them. Partly as a result of Morley's influence on the development of the English Madrigal, it differed in the following ways. First, the English Madrigalists were inclined to use lighter verse, hardly ever by their greatest poets. They almost always wrote diatonic harmonies and melodies while preferring more energetic counterpoint and lightly "tripping" rhythms. Finally, the English Madrigal was published as a popular form, for amateur performance.

Despite the fact that Morley is honored as the founder of the English Madrigal school, it is apparent that he preferred the lighter madrigal-like forms such as the canzonett and the balletta. Several of his balletts are especially popular and have virtually received the status of standards in the chamber choral repertoire. Morley, in his A Plaine and Easie Introduction, described the ballett

as follows: "there be also another kind of Balletts commonly called 'Fa-las.' The first set of that kind which I have seen was made by Gastoldi.... a slight kind of music it is and, as I take it, divided to be danced to voices."⁴

He took the basic design of Gastoldi and extended it by giving greater variety. Gastoldi's works were modal and mostly note against note. They had a well-defined form of short, basically homophonic verse followed by short, lightly polyphonic refrain, which contains nonsense syllables, usually "Fa-la". Morley's works are longer and more developed. He extended the verses and occasionally used some text painting. The refrains are also extended, demonstrating his skill as a contrapuntalist.

"Fire, fire my heart" is a delightful example of Morley's balletts. More correctly, it is a skillful combination of the Ballett and the light Madrigal because it does not follow the strict verse and refrain form. This five-voice piece is quite rhythmically energetic but also demonstrates a variety of articulations and moods within the music. This variety makes "Fire, fire" extremely interesting for the listener. Harmonically, it is diatonic, remaining in the key of F major throughout. The verse sections contain possible examples of slight text painting. At the beginning of the piece, with the text of

⁴ Thomas Morley, A Plaine and Easie Introduction to Practical Music (New York: W.W. Norton and Co. Inc., 1973), p. 295.

"Fire, fire," the music depicts dancing flames in the rhythmic, leaping figures. (See Appendix, example C.) Later on, with the text "Ah me! I sit and cry," the long note values and descending minor seconds give images of wailing or crying. (See Appendix, example D.) The "Fa-la" refrain is traditionally light and dance-like.

When preparing an ensemble to perform this song, there are three areas that usually need attention. First is finding the correct tempo, one which retains the rhythmic life but does not hide the counterpoint. The second area is related to the first, it has to do with articulation. Good unison articulation comes with extreme rhythmic accuracy, which comes from establishing a tempo that is complimentary. The third area of attention involves keeping a lightness in the voice or as Morley says, "danced to voices." If this dance-like quality is achieved in the voice, articulation and a suitable tempo will usually fall easily into place.

Ave Maria

by Sergei Rachmaninoff

The Russian composer, pianist, and conductor Sergei Vasil'yevich Rachmaninoff was born on the first day of April, 1873. His early music training came from his mother and the St. Petersburg Conservatory. Shortly after his parents had separated, he began having difficulties with his studies and was sent to the Moscow Conservatory in 1885, where he graduated with honors in 1892. Rachmaninoff wrote his first symphony in 1895. It was considered a failure by the critics and by 1897 he was pursuing a career as a conductor with the Moscow Private Russian Opera.

In 1902 he married his first cousin. By 1917 the unrest caused by the beginnings of the Russian Revolution made Rachmaninoff decide to get his family out of the country. After stays in Stockholm and Copenhagen, he moved to New York City in 1918 and supported his family by going on concert tours. His final concert tour began in 1942. A year later he died of cancer at his home in Beverly Hills, California.

Rachmaninoff does not have a particularly large number of choral works in his total output. However, several of them are of excellent quality, displaying the obvious nationalistic character that exists in much of his music. Although Rachmaninoff was not a particularly religious person, roughly half of his choral output is

sacred in nature.

There are two large sacred works in the Rachmaninoff repertoire. The first is the a cappella Liturgy of St. John Chrysostom (1910), which is receiving its first complete, modern published edition by Anthony Antolini in 1988. This hour-long edition happens to come on the celebration of the millenium of the Russian Orthodox Church.¹ The second extended sacred work is the "All-Night Vigil" or "Combined Prayer Service" (1916). This service links the vespers and matins material for the nights proceeding the great holidays. There are fifteen numbers in this work of which the popular Ave Maria is one.

Ave Maria is an eight-voice work which is based on Russian Orthodox chant. Although the ranges of the voice parts are not terribly wide, the tessituras are moderate, and movement is predominantly stepwise, it is an incredibly expressive piece. This mostly homophonic motet remains in F major from start to finish. It suggests a freedom of pulse, phrasing, and tone color, as well as the characteristic "ebbing" or swelling of dynamics known to Russian choral music. One particularly interesting compositional technique used in the middle section is the skillful management of two lines of melodic material with a telescoped textual presentation. (See Appendix, example E.)

¹ The Choral Journal (April 1988), Vol. XXVIII, No. 9, p. 7.

The genius displayed in the numerous operas, concertos, and symphonies of Wolfgang Amadeus Mozart (1756-1791) tend to draw considerably more attention than his sacred choral works. Seventeen Masses (half of which are of the Missa Brevis variety), one incomplete Requiem Mass, four Litanies, one Magnificat, two Vespers, and twenty-five short sacred works by Mozart are known to survive. Of these fifty works, forty-two of them were written between 1768 and 1780.

Certainly a majority of these sacred works do not represent the greatest of the musical talent which Mozart possessed. The exceptions to this are of course the Coronation, C minor, and Requiem Masses as well as the Vespers of 1780. It is interesting to note Eric Blom's comment that other composers of sacred music at that time were "artistically almost as good as Mozart, if stylistically as inappropriate to their purpose...."¹

As mentioned above, most of Mozart's sacred works are from before 1781. Only four sacred works exist from the last twelve years of his life, the incomplete C minor Mass, a short German sacred song, O Gottes Lamm, the motet Ave Verum Corpus, and the unfinished Requiem Mass. During

1 Percy M. Young, The Choral Tradition (New York: W.W. Norton and Co. Inc., 1971), p. 158.

these years, he was also busy writing such famous works as the "Haffner", "Linz", "Prague", and "Jupiter" symphonies, Le nozze di Figaro, Don Giovanni, Così fan tutte, and Die Zauberflöte.

Ave Verum Corpus is not a particularly complicated composition and most likely enjoys its great popularity simply because it is an incredibly beautiful piece. In fact, it is so popular that as many as fifty editions have been produced in the last fifty years. Mozart wrote this motet on June 17, 1791, about six months before his death. Written for his friend Anton Stoll, who was the choir director at Baden, near Vienna, it was most likely meant for the festival of Corpus Christi.

The music calls for a four-part chorus with strings and organ accompaniment. Mozart gave no tempo indication but only wrote "sotto voce" as an instruction. However, the combination of the alla breve signature and natural musicianship will lead the director to conduct this piece in a moderate two, beating the half note. No dynamic markings are given but the rise and fall of the two and four measure phrases creates a natural fluctuation of dynamics. Ave Verum is in the key of D major with a middle section which is in the key of the dominant. Although the piece is quite simple, an evenness of individual lines and a good balance of these lines are sometimes more difficult to achieve than one might think.

Lobet den Herrn, alle Heiden
Motet VI

by Johann Sebastian Bach

The small number of motets produced by Johann Sebastian Bach generally receive very little commentary in music history texts, choral literature texts, and music dictionaries, despite being considered the culmination of this genre up to the 18th century. Examples of this are seen in the two-paragraph entry in the article "Bach, Johann Sebastian" in The New Grove and short, one-and-a-quarter page entry in an entire book devoted specifically to Bach's Choral compositions entitled Bach: The Choral Works, by Stephen Daw. It is generally agreed that six motets by Bach exist, with the possible addition of a seventh cantata/motet, O Jesu, meine Lebens Licht, BWV 118. It has been suggested that this minimal production of known motets could possibly warrant the presumption that these six could represent only those which have survived and that others might have been lost or, even worse, destroyed. Although this is probably not the case, this repertory of Bach motets still represents the most difficult works in the genre, including those of masters not yet born, such as Mozart, Mendelssohn, Schumann, and Brahms.

Until the seventeenth century, the motet enjoyed its prominence as the central musical genre. At this time, the popularity of alternative forms and genres replaced that of the motet. The six surviving motets, Singet dem Herrn ein

neues Lied, BWV 225, Der Geist hilft unsrer Schwachheit auf, BWV 226, Jesu, meine Freude, BWV 227, Furchte dich nicht, BWV 228, Komm, Jesu Komm, BWV 229, and Lobet den Herrn, alle Heiden, BWV 230, are believed to have been written in the years of Bach's tenure as choirmaster and teacher at Leipzig, 1723 to 1750. With the exception of one, Singet dem Herrn, all were probably written in the first ten years there. However, they apparently were not performed during the regular service at Thomaskirche.

It was customary for Bach's choir to perform a motet as an introit to the service, which was usually related to the gospel of the day. But the traditional repertoire of motets for this purpose was drawn from the well-established source, the Florilegium portense (1603). This collection of motets, assembled by Erhard Bodenschatz, consists of sixty motets in Latin, forty-eight for double choir, by German and Italian composers.¹

Bach's motets were evidently not written for use in the Sunday service, but for specific special occasions. Although the event for which Lobet den Herrn was written remains a mystery, Singet dem Herrn is believed to have been written for the New Year's service of 1746 which celebrated the Christmas Day signing of the Dresden Peace Treaty that marked the end of the second Silesian War. The

¹ Wilhelm Ehmann, "Performance Practice of Bach's Motets," American Choral Review (April 1973), Vol. XV, No. 2, P. 11.

other four were presumably for funeral services.

These works were not in the mainstream practice of the time, namely the more modern "operatic" style of the cantata with its recitatives and arias. However, the vocal lines are extremely virtuosic and demonstrate a characteristic instrumental style in their movement and articulation. Generally, Bach combines a Biblical text with a chorale tune. The only exception to this is Lobet den Herrn. It contains no chorale tune. Every motet carries the text in the vernacular and there is an apparent adherence to the Doctrine of Affections, where larger units of text are expressed by the mood of the music instead of one word here and there being "word painted." Four of the six motets are written for double chorus. The exceptions are Jesu, meine Freude, for five voices and Lobet den Herrn, for four.

There are many reasons why Bach's motets have remained in the standard choral repertoire, the most obvious being the clearly recognizable high quality of the works. Additionally, because these pieces were not necessarily meant for the Sunday service, they received frequent performances through the centuries. It is known that the choir at Leipzig continued to perform them after Bach's death. Mozart heard Singet dem Herrn on a visit to Leipzig and was extremely impressed. The Singakademie of Berlin performed the motets to commence their revival of the Bach

choral works.

The first printed edition of the Bach motets was by Johann Gottfried Schicht in 1802. Only five motets appeared in the edition. Lobet den Herrn would not be found in print until 1821, perhaps because for many years its authenticity had been questioned and no autograph copy exists. Today, this motet is believed to be the earliest of the six.

The correct performance practice of the Bach motets presents some interesting problems and equally intriguing conclusions. Lobet den Herrn is the only motet in which Bach supplied an unfigured continuo part. However, this continuo part does not simply mirror the bass line, but is more independent and creates a harmonic foundation when the upper voices are alone. This written continuo part is obviously sufficient evidence for accompaniment for this motet, but what of the others? It was common practice in Leipzig to perform motets, including those from Florilegium, with continuo. The important question here would be one of what instrument(s) played the continuo parts - organ, harpsichord, or string bass? Possibly all three are correct but for different locations. It is generally agreed that the "Romantic" idea of a cappella performance can no longer be considered valid. Four portable organs are known to have been at Bach's disposal when he was in Leipzig. While they received occasional use

in the church, they generally were taken to outdoor concerts, weddings, and festivals. St. Thomas also had a harpsichord which was acquired in 1672. The German musicologist, Arnold Schering, is of the opinion that this is the "motet harpsichord," to be used as a "conductor's instrument" for a continuo part, support of voices, and control of tempo. not as accompaniment.² Although the harpsichord is the preferred continuo instrument, the portable organ has not been totally ruled out. Kuhnau, Bach's predecessor at St. Thomas, is known to have given reference to the use of an instrument playing the bass line, most specifically the violone. Bach scholar Christoph Wolff seems convinced that the instrumentation of the motets with harpsichord and string bass constitute the correct performance practice.³

Determining the size of Bach's choir at Leipzig is not terribly difficult. But interestingly enough, modern performances seldom adhere to the findings. It is known that the Thomasschule had fifty choristers which Bach had to divide among his four churches. This means that approximately twelve singers, three to a part, were assigned to each church. This seems fairly practical

2 Ibid., p. 12.

3 Christoph Wolff, "Bach," The New Grove Dictionary of Music and Musicians (London: Macmillan Publishers, Ltd., 1980), Vol. II, p. 811.

considering the large number of double choir works in the Florilegium. Three singers to a part would accommodate the double chorus motets and leave a reserve singer in case another fell ill.

The combination of the instrumentation mentioned above and the smaller number of choristers, creates a performance of a completely different character than most audiences have ever heard. Weightiness is removed and a light, dance-like quality prevails, allowing intense and distinct lines to be heard with clarity and rhythmic vitality.

Lobet den Herrn, alle Heiden, when performed well, never fails to delight and uplift an audience. Its dance-like quality combined with the stately, fanfare-like, exultant mood puts listeners on the edge of their seats and leaves them asking for more.

This stunning work is quite different from the other Bach motets. It uses the smallest number of voices (four), it is given an unfigured continuo part, it is not based on a German chorale tune, and it is not divided into specific, separate sections. Although Lobet den Herrn appears on the paper as a single movement, for analysis purposes it will be divided into five sections.

The text for this motet, with the exception of the final "Alleluja," is from Psalm 117 and is translated as follows:

Lobet den Herrn, alle Heiden;
preiset ihn, alle Volker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit,
Alleluja.

Praise the Lord, all ye nations;
praise Him, all ye people;
For God, so gracious and righteous,
watcheth over us forevermore.
Alleluia.

The work is in C major and begins with a fugue subject in the soprano. The voices enter in descending order in the exposition and the answers appear in the alto and bass at the dominant. (See Appendix, example F.) As the key scheme works around the circle of fifths in the development section, fragments of the subject comprise the episodic material. The final portion of this first fugal section occurs when the tenors present the answer before the restatement of the subject in the soprano line. After the basses present a final, full statement of the answer, the first section ends with a cadence in G major.

The second section begins with a completely new fugue subject in the soprano. (See Appendix, example G.) As the exposition progresses, the voices again enter in descending order with the tonal answers being at the subdominant. After modulating by fourths, the exposition ends with an authentic cadence in C major. The development of this second fugal section uses the segment of the subject which is bracketed in the preceding example for its episodic

material. The first five bars of the development progress by thirds, working its way to A minor. After A minor is established, the soprano presents an entire restatement of the subject and the key moves back to C major. The final sixteen bars of this second section of the motet combines the clearly recognizable fragments of both fugal subjects presented so far. These two subjects are woven together as the music proceeds through the keys of C major, F major, G major, and back to C major. This final key change from G major to C major is a complex maze of secondary dominant modulations which travel through the keys of A minor, D major, G major, and A major. These final three measures of the second section are in C major and end with a perfect authentic cadence.

The short third section is of a completely different character. It is only twenty measures long and is homophonic in texture. The key quickly moves through G major to D major, where a harmonic sequence, moving by fourths, cadences in E major. At this point, the entire harmonic structure of the previous six measures is transposed up a fourth. E major quickly moves through A minor to D and on to G major. The harmonic sequence moving by fourths is repeated again, this time cadencing in D minor. After three measures in D minor, a harmonic sequence, characterized by suspension and displacement of strong beats to two and four, moves downward by fifths and ends the third section with a half cadence on G major.

The fourth section of the motet returns to fugal technique.

At this time, however, there are two themes. One is easily recognized by the two measure long pedal with which it begins and the other by an octave leap followed by two eighth notes. (See Appendix, example H.) The alto and tenor begin with the two subjects in the dominant area of the key of C major. Four measures later, the soprano line takes up the "pedal" subject and the bass contains the other subject. At this point, a modulation to F major occurs. Following this exposition, an episode of unrelated material continues in F major before modulating to D minor. As D minor is established, the bass line obtains the "pedal" subject and the soprano gets the "octave leap" subject. When these statements of the subjects end, the alto and tenor pick up the subjects and modulate to G major. The fourth section of the motet then comes to a close with a short, three measure extension and a perfect authentic cadence in C major.

The final section of the motet is set entirely to the word "Alleluja." This section is, like three of the preceding four sections, fugal. The exposition presents the subject in stretto, with entrances in descending order. (See Appendix, example I.)

The exposition is in C major but returns to G major at the very end when the bass presents a false entry of the subject. The brackets in the example of the subject show how Bach fragments the subject into material for development in the episodes. The first portion of the development uses the material in bracket B and begins to work its way around the circle of fifths. After a short soprano and alto duo and a return to G

major, a second portion of the development begins. This portion uses the material in bracket A in the example in both original and inversion forms. As the piece continues in A minor at this point, the tenor keeps the action moving forward with a melodic sequence based on the first measure of the subject. The final twenty measures can be divided into two equal, ten measure segments. Both are very similar in harmonic treatment and character. They are both built on harmonic sequences which, beginning in C major, descend by thirds, and use the material in bracket A in melodic inversion. The predictable ii-IV-V-I harmonic progression at the end leaves no doubt that the final perfect authentic cadence in C major is near.

In the early 1970's an increased interest in Scandinavian choral music began in the United States. Although Swedish choral music seemed to attract the most attention, Norwegian composers were not neglected. One of the most recognizable Norwegian composers of this movement is Egil Hovland.

Hovland was born near Oslo on October 18, 1924. After studying with several prominent Scandinavian teachers in Oslo and Copenhagen, he went to Tanglewood to work with Copland and Florence to work with Dallapiccola. Besides composing, Hovland is also an organist.¹

The majority of Egil Hovland's works are sacred in nature. However, he was awarded the Koussevitsky Prize in 1957 for Music for Ten Instruments. Throughout his compositional development, he experimented with several Twentieth-century techniques such as Neoclassicism, twelve-tone method, and improvisation. Among Hovland's most popular choral works are his motets, especially Jerusalem (1969) and Saul (1971).

Saul is scored for a narrator, mixed chorus, and organ. The text, originally Norwegian, is drawn from the biblical book of Acts, chapter eight, verses one through

¹ Randi Margrette Selvik, "Hovland, Egil," The New Grove Dictionary of Music and Musicians, Sixth edition, ed. by Stanley Sadie (London: Macmillan Publishers, Ltd., 1980), Vol. VIII, p. 743.

four plus verse seven, and chapter nine, verses one through four. This very interesting work is extremely dramatic and employs the use of several Twentieth-century techniques. Although Saul is not constructed in traditional harmonic progressions and development, its growth seems natural and organized.

The piece commences with narration which is followed by the Neoclassic technique of chant-like, free, unmetered recitation. (See Appendix, example J.) The next section is in C-sharp harmonic minor and is metered. It ends with two organ flourishes, the last of which is a fortissimo, A-flat major-thirteenth chord. The third section of music returns to chant-like, free recitation which is followed by a short canonic passage in the enharmonic D-flat harmonic minor tonality. This section ends with another organ flourish which demonstrates the first instance of polytonality in the piece. The middle of Saul is more subdued. The dynamic level is triple piano as a progression of suspensions drives the tonality up by half steps from G minor to B major. As the bass, tenor, alto and second soprano lines reach B major, the first sopranos take off in E minor, creating the second instance of polytonality. Next, a section of agitated canonic writing proceeds in the Lydian mode. (See Appendix, example K.) When the canon stops abruptly, all voices enter in unison and move to E Lydian. This section ends on a C seventh-

chord which acts as a plagal cadence to the next section which is in G minor. After two more instances of polytonality, the climax of the entire work corresponds with a triple forte, E-flat major, augmented-thirteenth chord which has a fermata over it. Saul concludes with an a cappella, pianissimo, G minor chord in the bass and alto lines while the other voices whisper the final mysterious words, "Saul! Saul!."

Choral Dances from GLORIANA

by Benjamin Britten

"Time"

"Concord"

"Time and Concord"

The late Renaissance and Baroque eras of English society enjoyed and supported one of the greatest choral music traditions in the history of music. However, after the death of George Frederic Handel, the lack of innovative leadership in this area created a drought of substantial choral repertoire for nearly 150 years. Around the beginning of the twentieth century, a group of British composers, Elgar, Vaughan Williams, Holst, and Walton began to restore this proud choral tradition. The most important and influential successor to these "restoration" composers was Edward Benjamin Britten.

Britten was born in Lowestoft, England in 1913 and received his first music training from his mother, an amateur singer. Without any formal compositional instruction, he wrote several pieces as a child, some as early as five years of age. His first compositional training came from Frank Bridge. In 1930 he entered the Royal College of Music where he became an accomplished pianist and studied composition with John Ireland. Apparently Britten found this experience to be unsatisfactory, especially since his works were not getting performances. Shortly after graduation, he began to make money by writing for radio and television. In 1939 Britten

went to the United States to try and make a living as a composer but returned to England in 1941. The Second World War was raging in Europe but Britten, being a conscientious objector, decided he would entertain the troops instead of fight.

Although many of his earlier works were instrumental and choral, it was an opera that launched him into the international spotlight and firmly established his position as a great composer. This opera was Peter Grimes (1945). After the popularity of Peter Grimes, the increase of Britten's compositional output was substantial. Among these compositions are the more famous operas Billy Budd, Gloriana, The Turn of the Screw, and Death in Venice, as well as the War Requiem.

In May of 1952, Britten was given permission by Her Majesty Queen Elizabeth II to write a coronation opera on the historical theme of Elizabeth I and Lord Essex. This opera would then be performed on June 8, 1953. The result was Gloriana, op. 53. From a historical point of view, the libretto by William Plomer gives an incomplete picture of the actual occurrences which it is meant to depict. Gloriana did not meet with great approval from the critics and seldom receives international performances. However, the suite of choral dances from the opera have enjoyed great popularity. The three most performed choral dances from Gloriana are "Time," "Concord," and "Time and

Concord."

"Time" is a good example of what Percy M. Young calls the "athletic style" of Britten. The most obvious structural aspect of this piece is the energetic cross rhythm construction. The soprano and tenor lines seem to carry the the angular melodic lines. Harmonically set in the key of C major, "Time" has a definite preference for the intervals of the third and the fourth.

"Concord" is in the key of F major and is rhythmically subdued. Voice movement tends to be more stepwise and there seems to be a freedom of pulse. Dynamic levels rarely exceed the piano level and the text is the most universal and edifying of the Choral Dances.

Concord, Concord is here,
 Concord, Concord is here our days to bless
 And this our land, our land to endue with
 plenty,
 Peace and happiness.
 Concord, Concord and Time,
 Concord and Time Each needeth each:
 The ripest fruit hangs where not one,
 Not one, but only two, only two can reach.

"Time and Concord" is built on a beautifully lilting melody which, again, accentuates the intervals of the third and fourth. Canonic writing is the primary technique used in this piece. It is divided into four sections, each with eight measures. Each of these sections is ended with a fermata, bringing the action to a halt. The fermatas are preceded by a displacement of the musical accent within a measure of 6/8 time, creating a hemiola effect.

Two Love Songs

by Robert H. Young

"For Thy Sweet Love"
"Sequel"

Two Love Songs is a beautiful and sensitive synthesis of great poetry and fine music. The composer has chosen his texts from two supreme literary sources, the sonnets of Shakespeare and Song of Solomon from the Old Testament, and has enhanced them with warm, effective, a cappella, musical interpretation.

The first lovesong text exhibits the expected masterful construction and emotional expression of William Shakespeare. This sonnet, the twenty-ninth in the 1609 publication Shakespeare's Sonnets by Thomas Thorpe, is a textbook example of this literary form. It is constructed of fourteen lines of iambic pentameter, naturally possessing a rhythmic pause at the end of each. It is quite common for the Shakespeare sonnet to have the strongest pause after the second quatrain as well as a dramatic change of mood or point of view at some point.¹ These aspects are most evident in the twenty-ninth sonnet. The composer has taken the title for this lovesong from the thirteenth line, " For thy sweet love."

¹ Stephen Booth, An Essay on Shakespeare's Sonnets (London: Yale University Press, 1969), p. 19.

When in disgrace with fortune and men's eyes,
 I all alone beweep my outcast state,
 And trouble deaf heaven with my bootless cries,
 And look upon myself and curse my fate;

Wishing me like to one more rich in hope,
 Featured like him, like him with friends possessed
 Desiring this man's art, and that man's scope,
 With what I most enjoy, contented least;

Yet in these thoughts myself almost despising,
 Haply I think on thee, and then my state,
 Like to the lark at break of day arising
 From sullen earth sings hymns at heaven's gate;
 For thy sweet love remembered; such wealth brings,
 That then I scorn to change my state with kings.

Musically, the composer demonstrates his understanding of the above-mentioned literary form. Phrases naturally occur at the end of each quatrain with the exception of the final one which has a dramatic reiteration. Also, there is a large pause as well as a change of mood after the second quatrain that is plainly evident in the music at that point.

The voicing of this piece is basically five-part, with the soprano line dividing. However, the bass line does divide in the last twelve bars. The melody is mostly stepwise and all voices possess moderate ranges and tessituras. The only exception is a four-bar section in the middle, where the sopranos remain relatively high. The text seems to be the determining factor in the change of dynamics. This is also true in regard to the tempo and flow of the piece. Although not specifically stated, ("with expression" being the only indication given), the

work calls for a flexible tempo, a feeling of rubato. The rhythms are not difficult but there are numerous changes of meter, giving the listener a feeling of rhythmic freedom. Variety in the growth of this piece is present with reduced voice sections and change of mood. The sopranos begin the work alone, there are sections for female voices only and men's voices only in the middle, and the women have another reduced voice section at the end. The text is also a contributing factor in the harmonic development. "For Thy Sweet Love" begins in E minor, with the mood of the text being sad. After the second quatrain of text, the mood shifts and so does the harmony. By way of a secondary dominant, the key easily changes to D major.

The second lovesong, entitled "Sequel", takes its text from chapter eight, verse six of the Song of Solomon.

Set me as a seal upon thine heart,
 as a seal upon thine arm.
 For love is strong as death.

This text is often used for weddings. This particular musical setting of this text is quite short, nineteen bars. Melodically and rhythmically it is much the same as the preceding piece. It also calls for the same type of freedom of pulse. "Sequel" begins in G major, using the final cadence on D major in "For Thy Sweet Love" as a dominant to tonic "springboard." At the halfway point of

this piece, another secondary dominant modulation changes the tonality to E major, where it remains to the end.

Dr. Robert H. Young was born in California in 1923. He received his Bachelor of Music from Otterbein College in Ohio, his Master of Music degree from Northwestern University in Illinois, and his Doctor of Musical Arts from the University of Southern California. Dr. Young has served as Minister of Music in several large churches in California and was a faculty member of San Francisco Baptist College. In 1962 he joined the faculty of Baylor University in Waco, Texas. He presently is the Coordinator of the Vocal Division and Director of Graduate Studies, teaching private voice, choral ensembles, and conducting.² Several of his compositions are published and currently available from Plymouth Music, Gentry Publications, Carl Fischer, and Hinshaw Music.

² Who's Who in American Music: Classical, First edition, ed. by Jaques Cattell Press (New York: R.R. Bowker Co. 1983), p. 488.

Hold On is a modern arrangement of a folksong from the tradition known today as the American Negro spiritual. The spiritual or spiritual song, as it is sometimes called, has two recognized types, the White spiritual and the Negro spiritual. Both have similarities of origin and began to appear around the same time, but differences do exist.

White and Negro spiritual songs originated in the southern part of the United States in the early eighteenth century. During this time, two historical events which were to play an important part in the development of the spiritual were taking place, slavery and the religious movement known as the Great Awakening.

During the Great Awakening there was a tremendous increase in the number of people breaking away from the established mainline Protestant denominations. These "Separatists", along with the Southern Baptists, were known for their camp meetings and religious rallies and are largely responsible for the formation of the early folk-hymns. As these folk-hymns and camp meeting songs grew in number, they began to work their way into the less orthodox mainline churches. By this time, a distinction had to be made between these songs and the traditional Psalms and hymns. Thus, the term "spiritual song" was coined.¹

¹ Paul Oliver, "Spiritual," The New Grove Dictionary of Music and Musicians, Sixth edition, ed. by Stanley Sadie (London: Macmillan Publishers, Ltd., 1980), Vol. XVIII, P. 2.

The "revival" movement of the Great Awakening was especially strong in the southern United States during the height of slavery. It is on the plantations and in the camp meetings of this time that the Negro spiritual began to take shape. The early history of the Negro spiritual is largely an oral one which carries the influence of two continents, Africa and America. The intricate and vital rhythms of the African heritage combined with the traditional hymns, folksongs, and newly developing White spirituals form the basic foundation of the Negro spiritual.

Although these spirituals are generally religious in nature, deriving some text from the Bible and hymns, there are other types that can be classified as worksongs, recreational songs, and songs of social comment and protest. For the Negro slave, these songs were an avenue for the expression of (1) the pain, sorrow, and suffering of slavery and life in general, (2) the hope of escape, freedom, or eventual equality, (3) protest against injustice, and (4) joy and celebration when times were good.

The earliest Negro spirituals were mostly single melodies sung in unison or in a call and response manner. A classic type harmonic or part writing/singing tradition does not seem to have been part of the early Negro spiritual movement. Melody seems to be most important while harmony was added in an ad-lib manner with an

attempt to follow the harmonies heard in the hymns and other part songs of the time. In addition, polyphony and classical development techniques are hardly ever found. Although part singing seems to be absent in the original Negro spiritual tradition, early chroniclers have noted that a sort of improvisation occurred where not everyone sang everything exactly the same. Some singers apparently made rhythmic deviations while others performed "scoops," slides, and turns.² Along with the melodic foundation, rhythm is probably the next most striking characteristic of the typical Negro spiritual. This is believed to be derived from the African culture.

It is obvious that the improvisatory nature of the spiritual created problems of notation for the music publishers of the early nineteenth century. However, by the mid-1800's, collections of spirituals began to appear in print, beginning the popularization of the genre. By 1871 the Jubilee Singers of Fisk University in Nashville, Tennessee, introduced the Negro spiritual to international audiences.³

Although spirituals seem to be easy to moderate in musical difficulty because of the generally straight forward harmonies and the very singable melodies in the modern arrangements, the problems for the classically

2 Ibid., p. 4.

3 Ibid., p. 5.

trained musician appear in the approach to style, specifically the rhythmic aspect. Even though syncopation, a prominent rhythmic concept in the spiritual, is not a great obstacle to classically-trained singers, the tendency is to perform it with stiffness or "squarely." It is not unusual for the trained musician to find it difficult to get the "feel" of a "swing" type rhythmic approach. In addition to the problems of rhythm, the conductor and performers must also remember that the spiritual has improvisatory tendencies and therefore they can exercise a certain amount of freedom from the written page.

The Negro spiritual has a universal appeal which seems to prevail for a number of reasons. First, the rhythmic quality, which is often times quite lively, tends to create a certain amount of excitement on the part of the audience. Also, the slightest sense of musical freedom can be a relief from the highly structured tendency of "classic" choral literature. Finally, spirituals are very expressive. Although they originally expressed the anguish, sadness, joy, and celebration of the oppressed Negro race, the emotion expressed is universal. Whether the person is a homeless refugee or a multi-millionaire, everyone has or will come face-to-face with these emotions. In this way, the spiritual speaks to everyone.

Hold On demonstrates many of the characteristics of the Negro spiritual mentioned above, even though it is set

to a modern arrangement. While the harmonic structure appears to be quite basic, the melodic material is very singable and the rhythmic aspect displays the expected syncopation. The overall structure is nothing more than verse and refrain or call and response. The refrain or response part appears on the words "keep your hand on the plow, hold on." The verse or call sections show a design for growth by assigning the first verse to a solo tenor, the second to the altos and sopranos, and the third to three voice parts. As far as an interpretation of this piece is concerned, it seems most probable that the real message is, "Don't give up, keep your hand on the Gospel (plow), and one day there will be freedom and victory."

It is indeed unfortunate that a majority of choral music being produced and published today appears to be lacking in craftsmanship, originality, and a certain degree of difficulty. The market is flooded with hundreds, if not thousands of little choral ditties characterized by their sing-song melodies, predictable harmonies, and repetitive, "contemporary" piano accompaniments. Salability is dictating success and the publishers' departments of marketing and distribution are, for all practical purposes, determining the acceptable standard by what they end up publishing. One American composer who is not sacrificing his compositional soul for quantity or monetary reward, yet continues to be published, is Dr. James Erwin Fritschel.

Fritschel, born on May 13, 1929, in Greeley, Colorado, received his BME from Wartburg College in Waverly, Iowa (1951), his MA from Colorado State University in Greeley (1954), and his PhD from the University of Iowa in Iowa City (1960). He taught public school in Nebraska and Wyoming from 1954 to 1959, was Professor of Music History and Theory and Director of Choral Music at Wartburg College from 1959 to 1983, and is presently the Director of Choral Activities at California Lutheran College in Thousand Oaks.¹ Dr. Fritschel has several dozen works currently in print

¹ ASCAP Biographical Dictionary, Fourth edition (New York: R.R. Bowker Co., 1980), p. 172.

through Hinshaw Music Inc., Lawson-Gould, Walton Music, and others. Several of his works have been commissioned by colleges, professional chorales, and the American Choral Directors' Association.

The majority of Dr. Fritschel's choral works are sacred. In Peace and Joy is no exception. The text, which follows, is Leonard M. Bacon's English translation of Martin Luther.

In peace and joy I now depart,
 at God's disposing;
 For full of comfort is my heart,
 soft reposing.
 For the Lord has promised me,
 And death is but a slumber, peace.
 In peace and joy I now depart.

The overall growth of the piece appears as an arch: textually, structurally, and dynamically. The climax of the text obviously takes place with the proclamation of God's promise. The composer has set this portion of the text, "For the Lord has promised me," in five consecutive repetitions. This repetition of text is accompanied by the thickest texture, the highest ensemble tessitura, and the highest dynamic levels of the entire piece.

In Peace and Joy puts several special demands on a choral ensemble. First, the ensemble must master the skill of controlling the tone in pianissimo singing, something most choirs do not do well. Next, the performers must

possess a certain degree of independence and demonstrate an ability to hold their own, to not rely on the other members of the section to cover up their weaknesses. This is obviously a desirable goal in any piece but especially here, because over half of the piece requires division of all voice parts, eight-part texture. Finally, in order to perform this work well, the conductor must have a solid bass section that is capable of a clear resonant tone in the lower range. This is necessary because the tessitura of the bass line stays relatively low in several places.

The melodic material in In Peace and Joy is passed back and forth between the sopranos and the tenors and possesses a "floating" quality. The short melodic passage heard at the beginning is recapitulated at the end. In the middle of the piece, there are two reduced voice sections, one for four-part women and the other for men.

The tempo or pulse does not seem to require a strict, calculated approach. In fact, the music and the text are represented so much more effectively if the ensemble is able to demonstrate some flexibility in its presentation. Although most of the work is in 3/4, there are eight meter changes which include 2/4 and 4/4.

In Peace and Joy has the key signature of D major and remains in that key the majority of the time. However, the piece begins in the dominant in the form of an open fifth and as the altos ascend from A to B to C sharp, the

tonal ambiguity beautifully unfolds to A major. When the A major chord is established, there is a migration to the relative minor, B minor, and shortly thereafter, D major is reached. The real attractiveness of this work is the peaceful mood it presents by using "rich", "colorful" harmony. Much of the "color" is found in the form of the resolution of minor seconds and the use of both non-dominant seventh and ninths.

Although most high schools will not be able to handle the demands of this work, some can. Depending on the condition of the bass section, many college choral organizations and semi-professional groups should be able to present it in concert. In Peace and Joy could work well as a funeral piece, as a benediction for a church service, and is a beautiful and effective closing piece for a concert.

APPENDIX

sample A

S - vit il - lum et de - dit il - li - no -
 A - ta - vit il - lum et de - dit il - li - no -
 T - ta - vit il - lum et de - dit il - li - no -
 B - vit il - lum et de - dit il - li - no -

Anerio, Felice, Christus factus est, ed. by Karlheinz and Irene Funk (Theodore Presser Co., c1953).

sample B

S - est su - per o - mne no - - men *dim. e rit. p*
 A - o - mne, su - per o - mne no - - men *dim. e rit. p*
 T - su - per o - mne no - - men *dim. e rit. p*
 B - est su - per o - mne no - - men *dim. e rit. p*

Anerio, Felice, Christus factus est, ed. by Karlheinz and Irene Funk (Theodore Presser Co., c1953).

Sample C

Allegro.

W. SOPRANO. *f* Fire, fire, — fire, fire, — fire, fire! my
 1st SOPRANO. *f* Fire, fire, — fire, fire, — fire, fire! my
 CONTRALTO. *f* Fire, fire, — fire, fire, — fire, fire! my heart,
 TENOR. *f* Fire, fire, — fire, fire, — fire, fire! my heart, my
 BASS. *f* Fire, fire, — fire, fire, — fire, fire! my heart, my
 PIANO. *f* *Allegro.*

Morley, Thomas, Fire, Fire My Heart, ed. by Thomas Lincoln (G. Schirmer, c1890).

Sample D

fp Ah — me! ah — me! I sit and cry me, And call for
 Ah me! ah me! I sit and cry me,
fp Ah me! ah me! I sit and cry me, And call for help, alas! but
fp Ah me! ah me! I sit and cry me, And call for help, alas! but
fp Ah me! ah me! I sit and cry me,
fp

Morley, Thomas, Fire, Fire My Heart, ed. by Thomas Lincoln (G. Schirmer, c1890).

Example E

S *mp* i, O - ra - pro - no - bis - pec -
 Pater, pater - ing - Pater, - Ma - dras, - cu -

A *ff* et be - ne - di - ctus - fra - ctus ven - iris - in - i, Je - su, O -
ff - sed - ve do glo - ri - fy - Pater, et - er - prae - ing Pater, Lord - Om -

T i, O - ra - pro - no - bis - pec -
 Pater, pater - ing - Pater, - Ma - dras, - cu -

B O -
 Om -

Piano: *mp* *ff*

S *p dolce* cum, San - sta - Ma - ri - a, Ma - ter De -
 part. Lord, God, - Je - ho - vah, we bow to

A *mp div* cum et be - ne - di - ctus tu in - mu - li - e - ri - bus
 part. Oh Lord, most ho - ly, Pu - ther, we do bow to Pater,

T *p dolce* cum, San - sta - Ma - ri - a, Ma - ter De -
 part. Lord, God, - Je - ho - vah, we bow to

B cum,
 part.

Piano: *mp* *p dolce*

Rachmaninoff, Sergei, Ave Maria, ed. by John Cramer
 (Edward B. Marks Music Corp., c1962).

sample 7

Con moto moderato

SOPRANO

praise the Lord, all
 Lo - - - - - her des Herrn, al - - - -

ALTO

praise the Lord, all
 Lo - - - - - her des Herrn, al - - - -

TENOR

BASS

CONTINUO

Con moto moderato

3

ye, all ye ns - - - - - ions, all ye
 - le, al - le Hei - - - - - den, al - le

praise the Lord, all ye, all ye ns - - -
 - her des Herrn, al - le, al - le Hei - - -

Bach, Johann Sebastian, Motet VI, Lobet den Herrn, alle Heiden, ed. by Werner Neumann (C.F. Peters Corp., c1962).

sample 6

33

C

na - - - - - tons: praise, praise - - - - - Him all ye, all - - - - -
Her - - - - - den, and pres - - - - - et ate, al - le - - - - -

Lord, all - - - - - ye na - - - - -
Herrn, al - le He - - - - - den,

- ye, all ye na - - - - -
- le, al - le He - - - - - den,

- tons, all ye na - - - - -
- den, al - le He - - - - - den,

34

peo - - - - - ple, all ye - - - - - peo - ple, praise, praise - - - - - Him, all,
Val - - - - - her, al - le - - - - - Val - her, and pres - - - - - et ate,

praise, praise - - - - - Him all ye, all - - - - -
and pres - - - - - et ate, al - le - - - - -

Bach, Johann Sebastian, Motet VI, Lobet den Herrn, alle Heiden, ed. by Werner Neumann (C. F. Peters Corp., c1962).

Sample H

177

more,
- Ant,

ev
E

more, God, in gra - cious and light - erous, wach
- Ant, an - ne Cris - te und Wahr - Ant mal

er - er - more,
E - sing Ant,

for
an

er - more, for - ev - er - more, for
sing - Ant, in E - sing - Ant, an

eth o ver us for - ev - er - more, for
- tre u her us in E - sing - Ant, an

Bach, Johann Sebastian, Motet VI, Lobet den Herrn, alle Heiden, ed. by Werner Neumann (C. F. Peters Corp., c1962).

sample J

Canon I.T. ♪) Women; Enter independently approximately in second part.

S
A *pp* Saul breathing threats and murder against the dis-ci-ples of the Lord.

NAR, prison. Now those who were scattered went about preaching the word. Unclean spirits came out of many who were possessed, crying with a loud voice; and many who were paralyzed or lame were healed.

S
A
T
B Canon I.T. ♪) Same as women.

pp Saul breathing threats and murder against the dis-ci-ples of the Lord.

Hovland, Egil, Saul, adapted to English by Frank Pooler
(Norsk Musikforlag A/S --Walton Music Corp., c1972).

sample K

♩ = 100 *Allegro* *arrivando e crescendo*

f Why... do you per - se - cute me? Why... do you per - se - cute me?

f Why... do you per - se - cute me? Why... do you per - se - cute me?

f Why... do you per - se - cute me? Why... do you per - se - cute me?

f Why... do you per - se - cute me? Why... do you per -

♩ = 120

Why... do you per - se - cute me? Why... why... Why...

me? Why... do you per - se - cute me? *ff* Why...

Why... do you per - se - cute me? Why... *ff* Why...

se - cute me? Why... do you per - se - cute me? *ff* Why...

Hovland, Egil, Saul, adapted to English by Frank Pooler
(Norsk Musikforlag A/S --Walton Music Corp., c1972).

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A RECITAL

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

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ABSTRACT

This Master's Report (Recital) features choral selections by Felice Anerio, Johann Georg Reutter, Thomas Morley, Sergei Rachmaninoff, Wolfgang Amadeus Mozart, Johann Sebastian Bach, Egil Hovland, Benjamin Britten, Robert H. Young, Jester Hairston, and James Fritschel. Accompanying the recital tape are extended program notes which provide a composer biography, analytical comments, and text translation for the selections.