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A RECITAL

by

PAUL A. TORKELOSON

B. M. E., Wartburg College, 1976

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

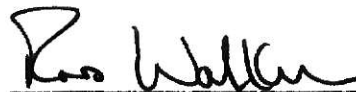
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1981

Approved by:



Major Professor

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Department of Music

Graduate Recital #108
Season 1980-81

presents

Paul Torkelson, Conductor
B.M.E. Wartburg College, 1976
assisted by
Jennifer Edwards, mezzo-soprano
Marita Martin, piano
Suzanne Torkelson, piano, organ

Monday, April 20, 1981

All Faiths Chapel Auditorium

8:00 p.m.

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

PROGRAM

Jubilate Deo *Giovanni Gabrieli*
From the Sacrae Symphoniae (1597) (1553-6-1612)

Psalm 96 *Jan Pieterzoon Sweelinck*
Or Sus. serviteurs du Seigneur (1562-1621)
Venite, Exultemus Domino

In the Beginning *Aaron Copland*
..... (b. 1900)

Jennifer Edwards, mezzo-soprano

Intermission

Choral Dances from *Gloriana* *Benjamin Britten*
Time (1913-1976)
Concord
Time and Concord
Final Dance of Homage

Neve Liebeslieder, op. 65 *Johannes Brahms*
 Verzicht, o Herz, auf Rettung *(1833-1897)*
 Finstere Schatten der Nacht
 An jeder Hand die Finger
 Ihr schwarzen Augen, ihr dürft nur winken
 Wahre, wahre deinen Sohn
 Rosen steckt mir an die Mutter
 Vom Gebirge Well 'auf Well'

Soloists:

Carolyn Thayer
 Beth James
 Lauri Brenner
 Mark Miller

Nobody Knows *arr. Shaw-Parker*

soloist: Ida Quick

Ain'-A That Good News *arr. William L. Dawson*

Soprano

Lauri Brenner
 Lisa Brunner
 Martha Gregg
 Susan Haynes
 Kim Johnson
 Ida Quick
 Carolyn Thayer

Tenor

David Carnes
 Tom Commerford
 Randy Duerksen
 Alan Kraft
 Mitch Piper
 Brad Short
 Darryl Wittich

Alto

Beth James
 Marita Martin
 Kerry Oberg
 Laura Pierce
 Kathy Pohlman
 Janet Riedel
 Suzanne Torkelson

Bass

David Atchison
 Leonard V. Ball
 Richard Brunner
 Phillip Debolt
 Gayle Fulte
 Mark Miller
 Paul Porter

JUBILATE DEO

Giovanni Gabrieli spent the greater portion of his life in Venice in the employment of St. Mark's Basilica. His music was not only influenced by his time but also by the architecture of St. Mark's. The small, separate balconies gave him many opportunities to experiment with polychoral techniques.

The music of Gabrieli represents a transitional point from Renaissance to Baroque in the history of music. It was a culmination of the antiphonal style of composition at St. Mark's, since a new direction was pursued by later Italian composers. However, it did provide a model for Praetorius and Schütz through its use of antiphonal and polychoral style, and the use of the innovative monody and continuo of the Baroque. Perhaps one of the most important directions taken by this style of composition was an expansion of color through new combinations of voices and instruments.

Despite a lack of information about Gabrieli's birthdate (1554-1557) and childhood, it is known that he studied music with his uncle Andrea Gabrieli and was influenced by Orlando di Lasso during their travels to the ducal court in Munich. After remaining several years in Munich he returned to Venice in 1584 and filled a vacancy left by Claudio Merulo at St. Mark's. He was later appointed second organist at St. Mark's, a post he retained until his death in 1612.

Much of Gabrieli's great fame was a result of the publication of several works when he was only eighteen.¹ These publications attracted attention outside Italy and led to his commissioned work for Archduke Ferdinand of Graz during his employment at St. Mark's. He was also in the service of Duke Albrecht

¹ Denis Arnold, "Giovanni Gabrieli," The New Grove Dictionary of Music and Musicians (1980), VII, p. 61.

V of Bavaria whose residence was in Venice. Although his music was popular in Italy, it received its greatest support from the northern princes.

Gabrieli's compositional influences can be attributed to Orlando di Lasso and his uncle Andrea. However, rather than having two similar groups echoing each other, in the manner of his predecessors, he developed a style called "cori spezzate." This contrasted different groups and allowed dialogue within them. The vocal lines were a development of thematic material rather than simple imitation. This style of thematic development created a much more powerful and expressive style of antiphonal music.

In 1605 a change occurred in Gabrieli's style, leading to the contrast in texture between groups and between vocal and instrumental lines. The previous dialogue style was supplanted with sectionalism, and a basso continuo was used for accompaniment, with much dissonance occurring within the individual lines. Monteverdi's heightened chromaticism and occasional word painting was the influence for this later style. Although similar to the Italians, Gabrieli's Venetian polychoral style surprisingly gained its greatest support from the Germans. Pupils such as Schütz and Praetorius emulated his techniques more closely than any of the Italians who had studied with him.

The "Jubilate Deo" is from a group of motets published in 1597 for up to four choruses entitled the Sacrae Symphoniae. This set differs from the earlier works of 1587 in its use of thematic development, progressing away from the thicker counterpoint of Lasso and the direct imitation of Andrea Gabrieli. The style change of 1605 led to the Canzoni et Sonate of 1615 in a sectional format. These pieces still showed the influence of the dialogue technique, but also used the basso continuo and dissonant melodic lines. The Symphoniae Sacrae of 1615, a later work not to be confused with the Sacrae Symphoniae, was his last major collection of sacred vocal works. These pieces also exemplified many of the

contemporary Baroque influences.

ANALYSIS

As is common with music of this period, the "Jubilate Deo" contains few performance directions. An analysis of the work reveals several implicit performance indications. The varying textures of the piece and subsequent dynamic contrasts are related to the text. The phrase "Jubilate Deo" occurs throughout as a unifying element. For example, this phrase is most often set by Gabrieli in a thicker texture with expanded ranges and a higher tessitura. Through this setting he has provided the conductor with an indication that this section would be more marked and forceful than other portions of the text. In contrast to this is his setting of the text "et de Sion tueator vos." These reassuring words use a thinner texture, narrower ranges, and a lower tessitura for a more contemplative mood. The use of contrast between groups is also more evident at these words, creating a thinner texture. Only at climactic points does Gabrieli use the full texture of both choruses. Although he did not use the Italian text painting popular at the time, he still was heavily influenced by the text and attempted to express it musically.

The pieces in the Sacrae Symphoniae are diatonic, offering the listener and the performer a framework which is more harmonically accessible than most earlier modal works. A harmonic analysis of "Jubilate Deo" reveals simple chord progressions involving tonic, sub-dominant, dominant and super-tonic chords in root position. This limited chord vocabulary is relieved by Gabrieli's use of dissonance within the moving lines. Both the conductor and performer must be aware of the importance of the individual lines and the dissonance created by their motion. The emphasis of these dissonant portions gives vitality and direction to a rather simple harmonic structure. In contrast to the popularity of

chromaticism during Gabrieli's life, he avoided this extreme. His works are not devoid of chromaticism, but it occurs most often as passing tones of no structural importance.

The words "Jubilate Deo" not only affect the texture of the piece but also offer continuity as a recurring melodic motive. The motive itself consists of stepwise motion with the range of a fifth. This motive can be found throughout the piece, giving it a somewhat sectional feeling but also uniting the different sections. It flows from voice to voice with imitation and phrase overlapping to provide continuous motion. The performers must be aware of this motive and bring out the melodic ideas as they are passed through the individual voices.

An awareness of the rhythmic pulse is also important to the vitality of the music. A marked style is not indicated in the score, but it is necessary for an exciting performance. Contrasting passages in long sustained notes provide rhythmic variation. The "Jubilate Deo" portion of text is again unified with a continuing rhythmic motive: ♩ ♩ ♩ ♩ | ♩ ♩. With different portions of the text, various other motives appear.

The predominant division of meter is duple, but three short sections in triple meter contrast with the rest of the piece. During these short changes of meter, the rhythmic pulse remains constant, but there is a change in the level of surface activity.

Within the confines of this choral setting, Gabrieli demonstrated the crux of his style: a dialogue between groups of voices. Since the music is harmonically, tonally, and rhythmically limited, the antiphonal interplay between choirs and voice pairings provides the main interest. These contrasts are achieved by textural and dynamic disparities within the combined melodic lines. At no point is the motion allowed to cease as the tightly woven texture continues to the end.

THREE CHORAL PIECES BY SWEELINCK

The choral music of Jan Pieterszoon Sweelinck occupies a minor but unique position in the transition from Renaissance to Baroque music which occurred during the last half of the sixteenth century. The transfer of musical influence to the Venetian school overshadowed much of the efforts of many of the northern composers during this time. Sweelinck was born in either Devanter or Amsterdam in 1562, and died in Amsterdam on October 16, 1621, remaining in that city throughout his career. New historical evidence now definitely refutes the possibility of his study with Zarlino in Venice, an event that was believed to have strongly influenced his musical style. It is now believed that his influences emanated from several countries, including Italy, England, Germany, and the Netherlands.² In 1580, he became organist of the Old Church in Amsterdam, a post previously held by his father, which provided opportunities to experiment with composition. His fame grew through his playing and teaching, and through publication of this choral music. Today, however, it is his keyboard music that occupies a more prominent position among performing musicians.

Sweelinck's compositional style contains elements of both the Renaissance and the Baroque. Although not definitely rooted in either period, he exhibits more qualities of the Baroque in his keyboard music, and more of the Renaissance in his choral music.³ His harmonic style is one of clarity, avoiding overuse of dissonance, and achieving variety and interest from contrapuntal treatment. Modal settings contrast with major and minor tonalities, but pieces often end with a major triad. Use of recurring rhythmic patterns provides continuity.

2 Randall H. Tollefsen, "Jan Pieterszoon Sweelinck," *The New Grove Dictionary of Music and Musicians* (1980), XVIII, p. 408-409.

3 Ibid, p. 408.

Outside influences on Sweelinck's style emanated from many sources--from Italy, early opera and madrigals; from England, figuration and the use of stereotyped figures, particularly in variations on a theme; from Germany, instrumental coloration; and from the Netherlands, contrapuntal techniques. Another important source of influence on Sweelinck was the sixteenth-century philosophy of attempting to evoke an emotional response from the listener. Music was no longer considered detached from its audience as a mere object of beauty, but became a device of expression. Performance of the music of this period requires an understanding of the transitional developments that were occurring between Renaissance and Baroque.

Contrasting the choral and keyboard music of Sweelinck gives an insight into the abrupt changes of the late sixteenth and early seventeenth century. The choral music is purely that of the Renaissance, while the keyboard music is more progressive, pointing toward later seventeenth-century practice. The progressive style in his organ works (including sacred and secular variations, toccatas, and fantasias) spread his fame as a teacher and composer. This new direction led to the development of the fugue and greater prominence of the chorale tune in the works of his pupils. The choral music uses the Renaissance technique of points of imitation, modality, and contrasts between homophonic and polyphonic sections, firmly establishing its position as an older form of composition. It is a reflection upon the changing fashions of Sweelinck's life that a successful composer would choose to compose in two such distinct styles at the same time. His compositions using Renaissance choral techniques indicate his adeptness in that style and the influence of the church, which was always the last element of society to accept new developments in music. Perhaps Sweelinck's desire for the acceptance and use of his Psalms by the church necessitated this style. It is also possible that the keyboard or organ music of the day was not subject to the long performance tradition as was choral music, and experimentation

in that medium was more acceptable.

The music of the psalter, which contains the melodies of both Psalm 96 and Psalm 134 (Or Sus Serviteurs du Seigneur), had been designated as the official music of the Reformed church.⁴ In 1539 this collection was expanded, with certain melodies retained and several new ones added. Some of these new melodies were composed by Calvin, and others were added later by Matthias Grieter, Louys Bourgeois, and Maistre Pierre. By the publication date of Sweelinck's first book of psalms in 1604, these melodies had become standard, and were used in subsequent polyphonic settings. Earlier polyphonic settings of psalms had been completed by various composers including Manchicourt, Janequin, Arcadelt, Le Jeune, and Goudimel. Most of these settings used the original melody either paraphrased in motifs or quoted literally as a cantus firmus. Sweelinck totally relied on the melody in his cantus firmus technique, which includes augmentation, wandering cantus firmus, paraphrasing, embellishment, and points of imitation. These settings have been classified into several types: psalm variation, echo psalm, motet psalm, lied psalm, and madrigal psalm, taking their names from the styles of choral writing they most closely resemble.⁵

Between 1604 and 1621, Sweelinck published 150 psalms in four books. These psalms were published in the traditional manner of dividing the vocal lines into separate part books. Part books did not create problems for the Renaissance performer, but have complicated historical research. It is very difficult to obtain complete sets for study, as the only complete set of part books now believed to be in existence is in the British Library.⁶

The doctrines of the Calvinist church encouraged the use of music by its

4 See Albert Seay, review of R. Lagas, Premier Livre des Pseaumes de David, in Music Notes, 24 (1967): 135-137.

5 John Bergsagel, review of R. Lagas, Cinquante Pseaumes de David, in Music and Letters, 48 (1967): 175-178.

6 Ibid, p. 176.

own composers, but several obstacles prevented widespread use of Sweelinck's pieces. The texts, with translations by notable French poets including Clement Marot, Theodore de Beze, and Jean Antoine de Baif, were in French. This was not the language of the Netherlands, but was used because the church had officially adopted the French Psalter for their music. In addition, Sweelinck was often ostracized for his former ties to the Catholic church. The political climate during his lifetime led to distrust of the Roman church with its internal corruption and external political involvements. Finally, the conservative musical attitude of the Calvinist church favored simple homophonic settings of the psalms. Sweelinck's polyphonic approach and the resulting difficulties for the congregation and choir was probably one of the greatest reasons for their lack of use and popularity.

Psalm 96 and Psalm 134 are a cappella choral settings for four and five voices respectively. When the last of the psalms were published in 1621, Sweelinck was already showing influences of the Baroque style. Venite Exultemus, composed in 1619, is not a psalm, but is from the Cantiones Sacrae, a collection of songs. The Cantiones Sacrae incorporated Renaissance choral techniques, but differed from the psalm settings in one important aspect, the use of continuo accompaniment. Due to the Renaissance choral style opinions vary as to the necessity of the continuo in modern performances. Its deletion is optional and will not affect the piece. The significance of this development is very important for the progression of choral music from the Renaissance to Baroque. Use of continuo necessitated an avoidance of doubling of the vocal lines and an establishment of a chordal harmonic framework.

ANALYSIS

Psalm 96 contains a thin texture, partly due to the fewer number of voices used, and the sectionalization created by the setting of the text. The

translation of Psalm 96 is:

O sing to the Lord a new song;
sing to the Lord, all the earth!
Sing to the Lord, bless His name;
tell of His salvation from day to day.

The text also influences the melodic activity. Several short melodic motives occur with points of imitation. Alternating entrances and departures of voices create a variety of texture. With the narrow range of approximately one octave, each voice also has a low tessitura. It is most important in the performance of this piece to maintain the lightness indicated by the thin texture and French text. Sweelinck's use of imitation avoids a heavier homophonic style, and creates a more transparent nature.

The text also has a great influence on Sweelinck's rhythmic setting. A steady pulse with considerable surface motion in the various voices is evident. This motion results from a syllabic setting of the text with very short melismatic portions for variety. A buoyant rhythm occurs if the singers are instructed to avoid a legato style by separating and lightly accenting each note.

Psalm 96 is modally oriented, using a dorian scale transposed by the editor up a step. Sweelinck wrote in the older Renaissance style for this piece. The work does end on an E-major triad with many authentic cadential points occurring throughout.

Or Sus Serviteurs du Seigneur requires a different approach because of a thicker six-voice texture. Sweelinck created a fuller texture through the use of more homophony than Psalm 96. Points of imitation do occur, but around a cantus firmus that permeates the whole work. The cantus firmus technique divides the piece into sections providing an easily recognizable point of reference. It is based on the psalm melody Old One Hundredth (The Doxology), and moves through all the voices rather than remaining in one.

The harmonic framework, the more modern tonal idiom of the time, centers on

G major. A linear approach is still most common, but sections of homophony involve triads in root position. The linear approach should be the method used for harmonic analysis, as the chordal progressions that occur are the result of independent lines.

As mentioned, the cantus firmus technique occurs in this piece as its organizational device. Points of imitation occur around this melody using augmentation, diminution, and fragmentation. All these devices simply serve to reinforce the cantus firmus melody. It would be extremely beneficial to the singers to identify the cantus firmus and the points of imitation that occur. This helps in the learning process since the melodic motives become easily recognizable. The singers would also be more aware of the importance of their melodic line in relation to the other voices. Rhythmic motives based on the cantus firmus also occur and undergo diminution and augmentation. They reinforce the cantus firmus and provide further support for the singers.

The texture of Venite Exultemus is more consistent throughout than either of the Psalms. The five-voice setting, except for a few short portions of imitation at the beginning, is usually full. These are sections in which Sweelinck incorporates a polychoral effect by his setting of two voices against three similar to manual versus manual style on the organ.

Example 1.

The musical score for Example 1 consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first four staves are for four voices, and the fifth staff is for a fifth voice. The lyrics are: 'mus, him, prae - oc - cu - pe - mus, him, fa - ci - em let us greet let us greet let us greet let us greet let us greet'. The music is in a linear style, with each voice part having its own melodic line.

This effect is strengthened by the voice combinations used by Sweelinck. The two soprano voices are together while the three lower voices move in parallel motion providing timbral contrast.

The harmonic structure of this piece is much more triadically centered than that of the psalms. The sections of homophony are obviously chordal, but even the imitative sections are based on the chordal progression of the continuo instead of resulting in a chordal structure as in the psalms. Authentic cadences are further evidence of a strong tonal organization.

More sectionalization occurs in the Venite Exultemus than either of the Psalms because of a wider separation of the various melodic motives. Sectional cadences break up the melodic material and a new motive is used, usually in full by all voices to establish the next section. The melodic imitation is heightened by direct rhythmic imitation of the melodic ideas in all voices. The rhythmic motives are subject to the mood of the text and much variation is achieved. This results in greater rhythmic contrasts than either of the Psalms.

Sweelinck gives full evidence of his transitional position in his harmonic language, combining modal formulas with the newer concepts of major and minor tonality. This new concept of vertical harmonies rather than modally oriented lines led to the eventual destruction of modal theory and the emergence of the baroque concepts of tonal harmony. The music of Sweelinck has helped provide a smooth transition and direction from the older Renaissance concepts to those of the Baroque.

IN THE BEGINNING

In such a diverse country as the United States it is difficult to organize any segment of the population around a central figure. This is especially noticeable in the musical atmosphere of the twentieth century. Although composers in the United States have pursued their own distinct styles, a central figure was necessary for directions and growth. This leadership role was assumed by Aaron Copland, well known as a spokesman for American composers and music.

Perhaps Copland's greatest conscious endeavor to reach the American public has resulted in his writings on music. He has made several attempts, through his books, to explain the musical language of the twentieth-century composer. Composers in the past have also made such attempts, but few have had the media resources available to Copland, enabling him to reach a larger portion of the population than was ever before possible.

He has also been responsible for the performance of many young American composers' music, either through direct interaction, as in the "Sessions Concerts," or through encouragement in his writings. Several concerts were established in New York to display music of young composers, and were co-sponsored by Aaron Copland and Roger Sessions. This activity served as reinforcement to many composers who needed a supportive public.⁷

Copland's early life and study in New York exposed him to much of the American musical scene. This involved not only the European Romantic influences of the day, but also the popular music of the American people. A rift between the classically trained musician and the American public created a driving force behind the development of Copland's musical style. After his early study of

⁷ See Virgil Thomson, American Music Since 1910 (New York: Holt, Rinehart and Winston, 1970), I, p. 50.

piano, theory, and composition in New York City, Copland traveled to the Fontainebleau School of Music for American students in Paris. Studying composition with Paul Vidal was disappointing to Copland, so he began study with Nadia Boulanger and continued to study with her for almost three years. When Copland returned to the United States in 1924, he had been asked to supply a symphony for organ and orchestra for Mlle. Boulanger's American tour. This symphony led to contact with the conductor Serge Koussevitzky who was impressed with Copland's work. Koussevitzky was extremely interested in performing worthwhile contemporary music and arranged for Copland to compose another piece for a later concert.

This impressive beginning for the young unknown composer was followed by other works influenced by French music and American jazz. Some of the music of this period included the First Symphony, Music for the Theatre, and the Concerto for Piano and Orchestra. Copland's early works proved interesting to the American musical community, but the jazz rhythms and harmonies soon became too restrictive and needed to be expanded. Copland's use of American jazz stemmed from a desire to establish an "American" style of composition separate from the existing European influences. As one of the composers to break from the European style, Copland became one of America's most prominent composers, a position which he has continued to hold.

Copland next experimented with quarter tones, pointillism, and pandiatonism. This style has been labeled "abstract" by some writers, but could be more adequately termed experimental. Works composed during this period were Vitebsk, the Piano Variations, Short Symphony, and Statements. These works proved to be satisfying to the composer, but were not initially well-received by audiences due to their rather austere natures.

Copland began a search for a new direction in composition that would be

more generally satisfying to himself. This led to a third style using simple, folklike musical ideas easily understood by the audience. The first piece in this style was El Salon Mexico using Mexican themes. A strong desire to bring more Americans into contact with contemporary "American" music created a type of Gebrauchsmusik; Copland was searching for a style that would unite the common man and the classical musician. His solution to the problem was a simplified harmonic idiom combined with familiar folk melodies.

An attempt to reach the American public was made through music created for the high school performer. As Copland said,

"An entirely new music had grown up around the radio and phonograph. It made no sense. . . to continue writing as if they did not exist. It seemed worth the effort to see if I couldn't say what I had to say in the simplest possible terms.⁸

Out of this approach came the school opera The Second Hurricane, a drama in present-day America, John Henry, and An Outdoor Overture for high school orchestra. The works using American folk tunes for the professional stage included Billy the Kid, Hear Ye, Hear Ye, Rodeo, and Appalachian Spring. Although much more complex in their harmonic and rhythmic aspects, their appeal also comes from the use of American folk music.

Copland's film music was an attempt to provide good scores for movies in order to raise the listeners' levels of appreciation. Although this approach did not evoke the response from the listening audience that Copland desired, it did convince producers and directors that a good film score could aid the movie industry. Out of this experiment came the music for Our Town, North Star, and The Red Pony. Virgil Thomson believes that Aaron Copland has been more successful in his dance and film scores than his other music because of this style.

8 Aaron Copland, Our New Music (New York: McGraw-Hill Inc., 1941), p. 236.

His use of percussive techniques, instrumental predominance, transparent textures, and classic forms have contributed to his success, but his music continues in its popularity because of his desire to create a music that is listenable by the common man. Aaron Copland has become more and more aware of the rift between the composer and the public. His attempt to bridge the gap has been extremely successful without degrading the quality of the music in any way.⁹

It was during World War II that Copland was asked by the United States government to compose music to help improve the American public morale. Patriotic works such as Fanfare for the Common Man, and Lincoln Portrait were high quality works quickly accepted by the public.

Along with the "simple" and "patriotic" styles, Copland composed in a third style that has been labeled "absolute." These works are also influenced by American folk melodies, but unlike the other styles are not program music. Their writing is more complex using polyrhythms, polyharmonies, chromaticism, and dissonance. Although Copland used a more complicated style of writing, influence from American music is still present. Works from this style period included the Piano Sonata, Sonata for Violin and Piano, the Third Symphony, and In the Beginning.

The Piano Quartet, written in 1950, marks Copland's first use of serial technique. His use of serialism remained within his own harmonic style, avoiding too much similarity with other composer's techniques. The Piano Quartet was followed by the Orchestral Variations in 1957 and Piano Fantasy in the same year. This departure from tonality continued for a few more years until he turned to conventional triads and scales.

In the Beginning was composed in 1947 with biblical excerpts as the text. The unique character of the melodies, the frequent dissonant intervals, and the complex rhythms establish this piece in Copland's "absolute" style period.

⁹ Virgil Thomson, American Music Since 1910 (New York: Holt, Rinehart and Winston, 1970), I, p. 57.

ANALYSIS

In the Beginning uses a linear rather than a vertical setting, resulting in extreme variations in the texture. For example, the opening section of the work contains the soprano solo for thirteen measures followed by an entrance of the alto and tenor voices. These two voices move independently for four bars and then leave the solo soprano line. Copland's French influences are evident in this linearity and in his concern for accurate text declamation. The flowing setting of the text results from very careful manipulation of rhythms, independent lines, and mixed meter.

The problem presented to the conductor attempting this piece is quite difficult. The choral parts must be learned from a linear standpoint, not from the more typical chordal approach. Dissonances are often sharp, resulting in unusual vertical sonorities. The uneven texture of the piece also exposes lines with no harmonic support at all. Therefore, early rehearsals should take this linear approach and firmly establish the independent lines before all parts are attempted together.

Because of the linear writing, traditional harmonic analysis is not particularly helpful in this piece. Key centers occur for each day of the week and are reaffirmed by the closing choral chant sections of each day. The independent lines occasionally function within a tonal framework, but may also function in a bitonal or polytonal idiom. Modal scales occur, including the phrygian, lydian, mixolydian, and locrian modes. The final section progresses from phrygian on f-sharp to mixolydian on c-sharp and finally to C-sharp major. The last few bars of the piece finally resolve to an E-flat major triad for the final chord.

The angularity of the melodic line presents another problem for the conductor. Through analysis it is discovered that the lines often contain upward or downward motion using consecutive thirds. These thirds create a type of melodic

motive that appears in all voices and serves as an organizing factor. Although this may not be readily perceptible to the performer, it is very helpful to point out in the learning stages. The difficulty of the work is furthered by melodically independent lines, extreme ranges, and often extremely high or low tessitura in the individual voices. These extremes tax the singers, allowing only limited practice of certain difficult sections in a single rehearsal.

Difficulties also exist for the performers in the continual occurrence of mixed meters. Polyrhythms do not occur, but rhythmic independence due to canonic or imitative treatment results in more intensity. The rhythmic treatment is a direct reflection of the text and of Copland's attempt to inflect it correctly. Although at first the rhythmic schemes of the piece seem quite complicated, they become quite logical after having sung them several times. An example is the portion of text, "let there be lights in the firmament of the heavens." This rather long section is a continuous section of mixed meter that at first seems extremely difficult. After speaking through this section it appears as a rhythmic pattern that closely follows the normal speech rhythm.

Copland has effectively set a widely known text, avoiding many of the overly romantic cliches that often befall it. Evidence of his French influences allows Copland to achieve a beautifully flowing declamation while using all the contemporary compositional techniques at his disposal.

CHORAL DANCES FROM GLORIANA

After a gap of almost two hundred years, a revival of British choral music occurred in the twentieth century. There had been no significant choral developments in Britain since George Frideric Handel in the middle of the seventeenth century. In the late 1800's, C.H.H. Parry and Sir Charles Stanford influenced the rebirth of English choral music, leading to Edward Elgar, Ralph Vaughan Williams, Gustav Holst, and William Walton. The next generation of composers in Britain found one of its strongest representatives of the new choral tradition to be Benjamin Britten.

Benjamin Britten was born in Lowestoft, Suffolk, England on November 22, 1913. Early musical influences were from his mother, who sang in a local choral society. Composition came naturally to him, and by the age of fourteen when he entered high school, he had already composed dozens of pieces. During this period he continued to study music, and decided to become a composer. After high school he entered the Royal College of Music in London, which proved to be a very disappointing experience for him. He had difficulty in getting his works performed, despite the aid of Frank Bridge, an earlier instructor in composition and important English composer. After finishing college, his determination to have his music performed and his financial need turned him to cinema and radio productions. The collaboration with the poet Auden in these productions eventually resulted in Britten's early song cycles.

In 1937 his first large success came with the piece Variations on a Theme by Frank Bridge, which had been commissioned by a group competing at the Salzburg Music Festival. The piece was an immense success at the Festival and was soon performed all over Europe. Although Britten had scored a success on the

continent, he still received a cool reception in England. This and the possibility of war in Europe prompted him to consider a change of location, so in 1939 he and his friend Peter Pears left England for a three-year stay in the United States. The United States not only offered a change of musical climate and inspiration, but was also neutral during the early stages of the war. Britten was an ardent pacifist who preferred to leave his country rather than fight in an army. Ironically, the United States soon became involved in the war and Britten regretted leaving his own country. When he returned to Britain, he refused active service, but did volunteer as a performer and composer to help entertain the troops.

After the return to England, Britten's composition progressed to its mature style, one of dramatic and lyric expression. Interesting melodic and rhythmic lines relied upon a dissonant harmonic background. Several smaller works were composed before he attempted to write an opera, including The Ballad of Little Musgrave and Lady Barnard, and the Festival Te Deum. His first opera, entitled Peter Grimes, established his fame throughout England and the world as a successful opera composer. Peter Grimes was extremely large in set and cast causing some difficulties in performance. The war had depleted Britain's economy, affecting all productions of the arts. Britain had only two large opera houses in existence, Covent Garden and Sadler Wells. Since both houses depended largely upon international talent to draw the public, they were extremely reluctant to succumb to a steady diet of native opera. Britten and his associates formed the English Opera Group at Glyndebourne to offer the public native chamber opera that was artistically satisfying, while still able to perform to audiences in towns that lacked full-sized facilities. The two operas produced in this style were The Rape of Lucretia in 1946 and Albert Herring in 1947. This economic approach to opera caused some problems with the critics but did not negatively affect

the audiences' response. By 1951 Britten had returned to the full operatic format used in Peter Grimes, producing Billy Budd. Only eighteen months after the premiere of Billy Budd, the opera Gloriana was completed for the coronation of Queen Elizabeth II. This opera also used a large format, but rather than an integrated story as his earlier operas, was more a series of tableaux.

The choral suite from Gloriana is an extraction from the opera itself. The pieces in the suite are entitled "Time," "Concord," "Time and Concord," "Country Girls," "Rustics and Fishermen," and "Final Dance of Homage." The suite of choral dances is found in the second act, Scene I, and takes place during a masque onstage. The pieces are an interlude from the regular operatic action, and are actually a type of subplot themselves, providing entertainment to the court.

The opera revolves around the relationship between Lord Essex and Queen Elizabeth I, focusing on a power struggle that takes place between the two. After a thwarted attempt to subdue the rebellious Irish and gain power, Essex returns to England to seize the crown. This attempt fails, and Essex is charged with treason. Elizabeth, knowing that she must keep control, has him executed even though she has a strong personal attraction to him. The final scene of the opera finds Queen Elizabeth alone onstage, trying to convince herself and the audience that the crown is all-important, her personal feelings are not.¹⁰

Gloriana was dedicated to Queen Elizabeth II in honor of her coronation and performed on June 8, 1953. The audience at the premiere was unsupportive, having little appreciation for serious opera. They only attended this gala event at the invitation of the Queen and because of the prestige of her coronation celebration. The opera was also criticized, as was Britten, for receiving special royal patronage. In spite of this cold reception, Gloriana played to full

¹⁰ Eric Walter White, Benjamin Britten: His Life and Operas (3rd ed.; London: Faber and Faber, 1970), pp. 167-169.

houses and toured England for several years.

Gloriana is the only through-composed opera by Britten in which the acts are not directly related to each other. Each of the eight scenes is a complete tableau in itself, having its own prelude. The opening chorus, sung in homage to Queen Elizabeth, is used throughout the work to link the scenes. Britten also used motives to convey the feelings of the characters and provide continuity. For example, he has a "Queen's" theme which occurs throughout the opera in much the same way Wagner uses themes to represent characters.¹¹

ANALYSIS

The choral pieces from Gloriana are now generally accepted concert works but still must be approached as a portion of the opera. To divorce them entirely from their original setting would adversely affect their performance. It is important to allow these works to maintain their aura of entertainment rather than a sober concert attitude.

Keeping this setting in mind can also be helpful in avoiding an overly-romantic rendition of these pieces which would destroy their simplistic beauty. The idea of peasants performing for their Queen would be helpful in avoiding an incorrect interpretation. Text painting occurs quite often in each piece as Britten was careful to portray a simplistic approach to each of these texts.

Each piece is in a four-voice texture, except for "Country Girls," which is for two-part women's chorus. The four-voice texture avoids heaviness in the style required for entertainment pieces. Britten maintained a simple idea in all the pieces, with a linear approach avoiding many harmonic complexities. The pieces are tonally centered but are dissonant, using tritone and altered third relations. These dissonant compositional techniques firmly establish the works

¹¹ Peter Evans, The Music of Benjamin Britten (London: Dent, 1979), p. 195.

in the twentieth century, but do not adversely affect the setting as a serial or quartal technique might. Once the performers have become comfortable with their individual lines, fitting them together is not a problem. Otherwise, the dissonances can cause some problems in the early stages of rehearsal.

Text painting affects both the melodic and rhythmic aspects. Much contrast is offered to the listener among the pieces. "Time" is melodically angular using a fairly wide range and a driving rhythm. "Concord" is much more stepwise and rhythmically subdued than the first piece. "Time and Concord's" melodic lines contain many intervals of the third and fourth with a buoyant rhythmic flow underneath. This combination of techniques set canonically results in a very pleasant melodic and rhythmic flow throughout. The "Final Dance of Homage" is a song of praise that is approached linearly. The independent melodic lines use some imitation but a gentle flowing 6/8 meter and stepwise motion create a feeling of simple devotion to the Queen.

These choral pieces by Britten, although actually a section of a larger work, lose none of their beauty or expression after being extracted from their medium. They are very accessible twentieth-century works, and will add to a program individually or as a complete set.

NEUE LIEBESLIEDER

The Neue Liebeslieder Waltzes of Brahms are one of many collections of choral music composed throughout his career. Brahms's interest in part songs was a result of the early positions he held; his early posts in Detmold in 1857 and Hamburg in 1859 provided opportunities to work with choral groups and conduct his music. His association with the choral societies of Vienna was also an inspiration for much of his composition. Brahms found his life as a conductor somewhat restrictive, but it provided a solid income for him during his early career. With these groups he performed many of his part songs, with the choral music of Bach, Beethoven, and various composers of the seventeenth century. Unfortunately, Brahms's programming skills were not as great as his musical talent. The programs were often very long and overly serious, but they did allow him to expose his compositions to the public.

Brahms's final conducting post was director of the "Gesellschaft der Musikfreunde," a large choral society in Vienna. His three years in this position were successful, but he grew tired of the administrative chores which kept him from composing. His resignation from the post released him from all these duties, and left him free to pursue his career in composition.

Brahms composed an immense quantity of vocal works throughout his life, almost all of high quality. Choral works influenced by his position as choir-master were his opus 12, Ave Maria, opus 17, Four Female Choruses, opus 22, Seven Marienlieder, and the opus 30, Geistliches Lied. Other choral works include opus 29, Two Motets, opus 41, Five Songs, opus 45, German Requiem, opus 53, Alto Rhapsody, opus 55, Triumphlied, opus 52 and 65, Liebeslieder-Waltzer and Neue Liebeslieder. The vocal works were responsible for much of

his early success, and have continued to be some of his most popular. A listing of these works includes thirty-one duets, sixty quartets with piano, thirty-eight a capella choral pieces, five male choruses, twenty-eight female choruses, three smaller works, and eight large choral works with orchestra.¹²

In keeping with Brahms's withdrawn character, much of the choral music is in a somber style. Brahms often dealt with human destiny in his works, but was also a deeply religious man, which explains an abundance of sacred texts. Brahms not only wrote serious works, but was extremely capable of expressing every emotion. A lighter side is evident in many of his love songs, illustrated in the Liebeslieder Waltzer. Brahms's nationalist style is also apparent in the use of folk-song melodies and simplicity of writing adapted from them. Many of his works were influenced by his love of nature. His ability to suggest the textual thought in the musical style produced works of sensitivity, warmth, and feeling.

The first set of Liebeslieder Waltzer, Opus 52, was composed in 1869, and performed on the sixth of October in that year. The buoyancy and light-hearted nature of the Viennese waltzes was extended to this combination of voices and instruments. The setting of voices with piano duet was not the first of its kind, with both Ludwig Spohr and Robert Schumann using this combination before Brahms. Following Brahms's resignation from the Gesellschaft in Vienna, the second set entitled Neue Liebeslieder was composed in the summer of 1874. It was finished during his summer vacation on Lake Zurich in the town of Ruschlikon. The set of fifteen love songs beautifully demonstrates the lighter side of his music.

ANALYSIS

The Neue Liebeslieder, despite their entertaining style, are both

¹² See Karl Geiringer, Brahms (New York: Houghton Mifflin, 1936), p. 292.

challenging and rewarding to singers and pianists, and popular with the listening audience. Since these pieces are in waltz meter, the strong rhythmic character at first overshadows many of the other analytical elements. The rhythmic pattern does not vary from piece to piece but the tempo of the waltz is affected by the texts. Of the first seven pieces in this set, only two offer any indication of Brahms's own tempos. The others are subject to the conductor's reliance upon the text for interpretation. Both rubato and hemiola alleviate the continual waltz pattern offering some rhythmic variations. The meter is one of the most important elements used by Brahms to maintain the light character.

The harmonic structure is not as important as the other aspects, due to its simplicity. Each of the first seven pieces is diatonic with extremely rare modulations. The Neapolitan chord, diminished chords, and dissonance extend the harmonic vocabulary somewhat, but the dissonances are reserved to the strong beat and are treated as appoggiaturas. The harmonic colors provide interest but do not serve as an end in themselves, only as an enhancement of the text.

In keeping with the simple harmonic and rhythmic format, the melody and texture of this piano-choral duet are also simple. The melodic lines are not only contained within the choral score, but also appear in the keyboard writing. The transfer of melodies between keyboard and chorus expands the role of the keyboard above a mere supportive position and places it on an equal level with the choir. Perhaps the conductor's most difficult task is the avoidance of domination by the choir. Although the chorus has a text to get across to the audience, it is a misconception to believe that it is the most important part of the piece. The texture of the vocal writing is often thicker than that of the piano, but Brahms avoids dominance by the use of octave doubling and open spacing in the keyboard. These simple techniques used by Brahms form a balance creating a moving and beautiful collection of pieces.

SPIRITUALS

A unique style of music which was solely the creation of the American negro resulted in the spiritual, one of the most popular of American music forms. Negro slaves brought from Africa their rhythmic traditions and instincts, along with the forms upon which the spirituals are based. The basic form for most spirituals is the call and response of the chorus. The inherent rhythmic complexity has created difficulties in the notation and performance of the spirituals, which contain a type of rhythmic swing that is not notated.

The spirituals are folksongs created through the spontaneous singing of the negro, and spread by traveling singers who went from congregation to congregation performing them. Although developed by soloists, they became popular for group singing. The negro folksong differs from all other folksongs of the world in its unusual harmonies.¹³ Part singing in American churches may have influenced this, but the improvisations created a unique harmony. Early attempts by whites to notate this type of harmony failed because of its complexities. For example, the unprepared use of Neapolitan and diminished-seventh triads made it difficult for white singers to grasp. It was not until this harmonic language was understood by white musicians that it could be notated. Despite the frequent use of intricate chord progressions the spirituals are generally diatonic and remain in their original keys throughout. The harmony is not quite as important as the melodic or rhythmic aspects of these pieces, but it is the most significant difference between this folk music and other styles.

One of the foremost reasons for the development of the spirituals was the acceptance of Christianity by the American slaves. The Christian religion held

¹³ James Weldon Johnson and J. Rosamond Johnson, American Negro Spirituals (New York: Da Capo Press, 1969), p. 35.

hope for the slaves that their next life would be a reward for the suffering on earth. The stories of trials of the Hebrews were completely understandable to slaves and ignited their imaginations. The texts of the spirituals are often biblical with old Hebraic paraphrases. All use an English dialect with modifications of standard English pronunciation made by the negroes smoothing out the consonants in the text. Certain English consonants presented great difficulties for the negroes, so much of the language was elided to make it easier for them to speak.¹⁴

The melodic lines are very flowing. Stepwise motion is not always the rule, but the melody is usually very vocally-oriented, with gentle rising and falling patterns. The range is very limited, creating a very listenable melody that is easily recognized and remembered by the listener. The quick spread of the spirituals' popularity resulted from their accessibility. Homophony dominates the pieces with most of the interest in the melodic line.

Performance of the spirituals requires careful preparation because of the difficulties for the non-negro. Perhaps the most difficult aspect of the spiritual to correctly recreate is the unwritten rhythmic subtlety. The adjustments of the rhythm by accents enhances the syncopation with sudden extremely quick sforzando effects. Another effect is an attempt at "swing," a type of dotted rhythm instead of the notated straight eighth-note patterns. It remains for the director to interpret a score with none or few of these indications to create an improvisatory effect. A great aid in this interpretation is the rhythm of the text. The text contains a flow and natural word accent which helps indicate appropriate places for the addition of extra accents and syncopation. If these unwritten subtleties are ignored, an extremely stilted performance may result.

14 For examples of this type of elision, see James Weldon Johnson and J. Rosamund Johnson, American Negro Spirituals (New York: Da Capo Press, 1969), p. 42.

If a singer or group has never before attempted a spiritual in this style, some hard work faces the director. Choirs are often drilled and lectured on the "sacredness" of the printed page. It may be necessary to stress that spirituals were not conceived as concert pieces and would become stale in a too-correct performance. The rhythms must be accurate among the whole group but somewhat different than written. The singers must be encouraged to rhythmically relax and feel the swing while accenting the syncopations. Once a choir achieves freedom from the written rhythms, a totally different piece results. Spirituals offer a tremendous contrast for the audience and performer from other types of choral music. If the unwritten "swing" can be felt, spirituals can be extremely stimulating and rewarding additions to a choral program.

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A RECITAL

by

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AN ABSTRACT OF A MASTER'S REPORT

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ABSTRACT

This Master's Report (Recital] features choral selections by Giovanni Gabrieli, Jan Pieterzoon Sweelinck, Aaron Copland, Benjamin Britten, and Johannes Brahms, with arrangements of spirituals by Alice Parker, Robert Shaw, and William Dawson. Accompanying the recital tape is a series of program notes giving a general preface to the choral literature, composer biography, analytical comments, and text translations.