

/A RECITAL/

by

PAUL W. LANGHOLZ
"

B. M. E., Wartburg College, 1977

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

1984

Approved by:



Major Professor

LD
2668
.R4
1984
L36
c.2

TABLE OF CONTENTS

PROGRAM	1
DANIEL PINKHAM	3
GIOVANNI PIERLUIGI DA PALESTRINA	6
TOMÁS LUIS DE VICTORIA	10
JOHANNES BRAHMS	16
GERALD FINZI	20
PAUL HINDEMITH	23
RANDALL THOMPSON	27
SPIRITUALS	31
BIBLIOGRAPHY	33



Department of Music

Graduate Artist Recital
Season 1983-84

PAUL LANGHOLZ, Conductor
B.M.E. Wartburg College, 1977
assisted by
JERRY HALL, Organ

Sunday, April 1, 1984

All Faiths Chapel Aud.

1:00 p.m.

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
Master of Music

PROGRAM

Festival Magnificat *Daniel Pinkham*
(born 1923)
Missa brevis *Giovanni Pierluigi da Palestrina*
Kyrie (c. 1525-1594)
Gloria
Estote fortes in bello *Tomás Luis de Victoria*
(1548-1611)
Motet, op. 29, no. 2 *Johannes Brahms*
"Schaffe in mir, Gott, ein rein' Herz" (1833-1897)
"Verwirf mich nicht von deinem Angesicht"
"Tröste mich wieder mit deiner Hülfe"

INTERMISSION

Seven Poems of Robert Bridges *Gerald Finzi*
(1901-1956)
I Praise the Tender Flower
I Have Loved Flowers That Fade
My Spirit Sang All Day
Clear and Gentle Stream
Haste On, My Joys!
Five Songs on Old Texts *Paul Hindemith*
Lady's Lament (1895-1963)
The Devil a Monk Would Be!
The Light of Stars, from *Five Love Songs* *Randall Thompson*
(born 1899)
This Little Light o' Mine *arr. John Work*
Veronica Caine, soloist
Same Train *arr. Shaw/Parker*

Soprano

Veronica Caine
Kim Flanagan
Susan Graber
Shannen Kirkpatrick
Amy Langenkamp
Jeanne Wimberley

Tenor

David Carnes
Tom Commerford
Jerry Hall
Kirk Hamilton
Brent Weber

Alto

Kim Blount
Betsy Daneke
Sherry Dawson
Connie Ogle
LoriAnn Pflughoft
Jamea Sanders
Karen Walton

Bass

Ben Bongers
Robert Clasen
David Dagenais
Matt Hinkin
Andy Martin
Monte Selby
Chris Thompson

Rehearsal Accompanist

Janet Anschutz

This volume contains accompanying media (slides, audio recording, etc.), which was not scanned.

The accompanying media is available with the original print version of this volume. Ask at a library help desk for information on how to obtain the print version.

Due to age, some media may be deteriorated or unusable.

DANIEL PINKHAM

Daniel Pinkham's extensive experience as a performer has had a great impact on the character of his compositions. He supports Paul Hindemith's concept of Gebrauchsmusik, that a piece of music can have artistic integrity without being limited to performance by professionals. Pinkham believes that his former career as organist, harpsichordist, and conductor gives him a better understanding of the physical and psychological limitations of the performer, making much of his music very practical for those with limited resources. Often, there are several options for accompaniment, including electronic tape, which make his music accessible even to the average church choir.

Pinkham was born in Lynn, Massachusetts on June 5, 1923. He has studied organ with Carl F. Pfatteicher and E. Power Biggs, harpsichord with Claude Jean Chiasson, Putnam Aldrich, and Wanda Landowska, and conducting with Stanley Chapple and G. Wallace Woodworth. His composition teachers include Walter Piston, A. Tillman Merritt, Archibald T. Davison, Aaron Copland, Arthur Honegger, Samuel Barber, and Nadia Boulanger. After a serious case of hepatitis in 1961, Pinkham was given doctor's orders to cut down on all physical activity. At this point, he gave up his performing career and adopted a less strenuous schedule, which included teaching, a church job, and composing. He presently teaches history, musicology, and seminars in medieval, renaissance, and baroque performance practice at the New

England Conservatory of Music. He is also the music director at King's Chapel in Boston.

Pinkham's music is generally described as being neoclassical. His experience in the performance of baroque music is evident in his geometric formal structures and rhythmic drive. In addition to his many teachers, Pinkham has been influenced by the music of Igor Stravinsky, Arnold Schönberg, the harmonies of Gabriel Fauré, and the compositions for chorus and electronic tape by Richard Feliciano. He has implemented the serial technique by using a twelve-tone row in a tonal context. Freely chromatic sections punctuated with definite tonal centers suggest the influence of Hindemith. In his choral music, Pinkham prefers a familiar liturgical or biblical text so that he can concentrate on the music without being overly concerned with the intelligibility of every word. Nevertheless, careful consideration of natural word-rhythm is evident in his music, especially in the use of metric variations. Pinkham is neither avant-garde nor conservative. He takes the middle ground, utilizing elements from both worlds, fusing them into music that is beautiful without being sentimental and practical without being condescending.

Like so many of Pinkham's compositions, Festival Magnificat includes several options for accompaniment. It can be sung unaccompanied, with organ, piano, organ and brass, or piano and brass. The text comes from Mary's Song as recorded in the Bible (Luke 1: 46-55).

The immediate difficulty that must be dealt with in this piece is the rhythmic aspect. Meters of 2/2, 3/2, 4/2, 5/2, 5/4, 6/4, 7/4, and 9/4 are used. The primary rhythmic unit is the quarter note, which appears in groups of twos and threes, depending upon the rhythm of the text. The initial task of communicating the rhythmic organization to

the singers can be confusing, but once the concept is grasped, the words fall into a very natural rhythm.

A traditional harmonic analysis of Festival Magnificat is not very useful. The melodies are modal (Dorian), and the texture is predominantly homophonic. There is one short segment of polyphony beginning with the words "And His mercy is on them that fear Him" where overlapping phrases occur between the women and the men. The arpeggiated melody at the words "As it was in the beginning" is reminiscent of the melody at "the beginning" of the piece. The sopranos begin by outlining a B $\flat$ maj7 chord melodically. The tenors follow suit with a Gm7 chord, followed by the altos with E $\flat$ maj7 and the basses with Cm7. The roots of these chords outline a Cm7 chord, making the bass entry more significant and drawing added attention to what follows: an exact musical quote of the second phrase of the piece. The dramatic "Amen" is like a coda, beginning softly and building up to a fortissimo (fff) ending.

GIOVANNI PIERLUIGI DA PALESTRINA

Giovanni Pierluigi da Palestrina (c. 1525-1594) is generally thought of as a devoutly religious man because of the predominantly religious nature of his music and his close ties with the Roman Catholic church. Actually, his devotion to the popes was largely the result of a life-long desire to be director of the Papal Choir, a dream that was never to be fulfilled. Palestrina was also known to be a frugal business man, who wrote secular music when it was profitable to do so, always held out for the highest possible price for his musical services, and invested in wine, furs, and real estate. Although he suffered a number of personal problems and professional disappointments, Palestrina was never in serious financial trouble at any point in his life. Surely, there was a deeply religious side to his personality as well, to have produced an output of ninety-four Masses, nearly 500 motets, and many other sacred works. His fame, unlike many of the other great masters', rests entirely on his religious music.

The concept of Palestrina as the "savior of church music" is an exaggeration propagated by Palestrina's earliest biographer, Giuseppe Baini, whose romanticized account is responsible for many false ideas concerning the composer and his music. It is true that Palestrina was active during the Council of Trent (1545-1563), when an attempt was made to "cleanse" the liturgy of the Catholic church of secular melodies, "humanistic theatrics," and other "abusive" elements that

might cloud the clarity of the texts. Also, in 1563, two new cardinals--Giovanni Moroni, Bishop of Palestrina and Bernardo Navagero--advocated the prohibition of polyphonic music in the Mass, but they found little support for their proposal. Palestrina, along with Jacobus de Kerle, Giovanni Animuccia, Orlande de Lassus, and Francesco Rosselli, presented examples of their contrapuntal work at this time in order to demonstrate their ability to compose polyphonically without violating the guidelines which had been set up by the Council of Trent in 1562. The myth of Palestrina single-handedly "saving the day" by presenting the celebrated Missa Papae Marcelli to Pope Marcellus II is simply a gross exaggeration of the facts.

Many of the Masses written at this time were too elaborate for everyday use, even by large churches with considerable musical resources. The smaller churches wanted to emulate the larger churches as much as possible, hoping to discard plainsong and perform part-music in the Mass. This desire for music that could be put together quickly and with relative ease resulted in the development of the Missa brevis, a shorter, simpler type of Mass.

Palestrina's Missa brevis (first published in 1570) has attracted much discussion as to the significance of its title. One view is that Missa brevis is equivalent to Missa sine nomine, a Mass which is based entirely on original material. Although Palestrina's Missa brevis is classified by Gustave Reese as being freely composed,¹ Henry Coates supports a connection to plainchant and Claude Goudimel's motet Audi filia.² Another view is that the initial note of the Mass, the breve,

¹ Gustave Reese, Music in the Renaissance (New York: W.W. Norton, 1954), p. 470.

² Henry Coates, Palestrina (London: J. M. Dent and sons, 1938), p. 116.

gives the piece its name. This is doubtful, since a great number of Palestrina's Masses begin with this same note value. The remaining view is that, because of its suitable liturgical length, the title designates it as a Mass for ordinary use as opposed to those reserved for major feasts.

The Missa brevis has been very popular in our day largely due to its modern-sounding tonality. Written in the Lydian mode with a B-flat in the key signature, it leads some people to state that Palestrina was using the Ionian mode. This is true musically, but Palestrina's dealings with the eight church modes would probably not have included the term Ionian.

The opening "Kyrie" is typically sectionalized into three parts: "Kyrie eleison," "Christe eleison," and "Kyrie eleison." Each section abounds in canonic imitation and provides a melodious polyphonic texture throughout. The sectionalization is further defined by the cadences before each new statement of text. Care should be taken in performance to make the individual lines flow linearly and let any vertical sonorities be the result of the contrapuntal texture. Editorial bar lines should be made as "invisible" as possible and not be regarded as any indication of stress placement.

The phrase "Gloria in excelsis Deo," which would have been sung by the priest at the opening of the second movement, is not included in modern transcriptions, so our performance includes the incipit for the fifth mode from the Liber usualis. The following movement alternates between homophonic and polyphonic textures, reflecting Palestrina's maturing style. The imitation does not always involve all voices and is sometimes in pairs. One of the isolated examples of fauxbourdon occurs on the words "Deus Pater omnipotens". The overall

mood of the "Gloria" is more joyous than the "Kyrie" and builds up to a climax on the dominant cadence prior to the "Qui tollis." The homophonic "Qui tollis" is more subdued, but once again, the texture becomes increasingly more polyphonic and culminates in the four-voice imitation involving the angular melody of the last fourteen bars.

TOMÁS LUIS DE VICTORIA

Tomás Luis de Victoria is considered by some to be "not only the greatest Spanish Renaissance composer but also one of the greatest composers of church music in the Europe of his day."¹ He was born about 1548 in or near Avila, Spain. Pinpointing the date and place of his birth is significant in that Avila was the home of S Theresa de Jesus, whom Victoria might have known personally. This could lend some insight into the religious intensity which was so prevalent in his life and music.² Little is known about Victoria's childhood, but he was probably a choirboy at the Avila Cathedral and began his classical education at S Gil, a school for boys which was established by the Jesuits in 1554.

In 1565, after his voice changed, Victoria went to Rome and was enrolled specifically as a singer at the Jesuit Collegio Germanico (Collegium Germanicum).³ In addition to paying boarders like Victoria, this school trained German seminarians as missionaries to combat Lutheranism among German youth. While he was there, Victoria was possibly a student of Palestrina, who was maestro di cappella at

1 Robert Stevenson, "Victoria, Tomás Luis de," The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie, 1980), XIX, 703.

2 R. D. Darrell, jacket notes for The Music of Victoria: "Missa Alma Redemptoris," 9 Motets (Vox DL 1090), p. 3.

3 Thomas D. Culley, Jesuits in Music: I, A Study of the Musicians Connected with the German College in Rome during the 17th Century and of Their Activities in Northern Europe (Rome: Jesuit Historical Institute, 1970), pp. 38-42. Some sources will claim that his purpose in enrolling was to study for the priesthood and that music was only a sideline activity.

the nearby Seminario Romano (Roman Seminary) from 1566-1571. Victoria left the Collegio Germanico in 1569 and held the position of singer and organist at S Maria di Monserrato until 1574. From 1568-1571, he also may have been maestro of the private chapel of Cardinal Otto von Truchsess von Waldburg, Archbishop of Augsburg. In 1571, Victoria returned to the Collegio Germanico to teach music to any interested boarders and eventually took the place of Palestrina at the Seminario Romano. His first collection of motets was published in 1572 with a dedication to Otto von Truchsess, who along with King Philip II, was a principal benefactor of the Collegio Germanico.

In a reorganization of the Collegio Germanico in 1573, the paying boarders were separated from the German seminarians, and Victoria was retained as maestro di cappella of the latter group. A year later, Pope Gregory XIII gave the Palazzo di S Apollinare to the Collegio Germanico as their new home; he gave them an adjoining church in 1576, thereby making Victoria the choirmaster of both. Victoria was ordained a priest in 1575 and joined the Congregazione dei Preti dell' Oratorio (Congregation of the Oratory), which was led by S Felippo Neri. From 1578-1585, Victoria held a chaplaincy at S Girolamo della Carità and supplemented his income by serving other churches in various religious capacities.

In 1583, Victoria dedicated a volume of Masses (Missarum libri duo) to Philip II, expressing a desire to return to Spain and live the quiet life of a priest. In 1587,⁴ as a reward for the honor of this

4 Robert Stevenson, "Spanish Renaissance Polyphonists in International Encyclopedias," Inter-American Music Review, I/2 (Spring-Summer 1979), p. 219. Conflicting sources will date his return to Spain as early as 1583 or as late as 1595. 1587 is cited by Stevenson to be the most likely date.

dedication, Philip II named Victoria chaplain to his sister, the widowed Empress Mother Maria, who lived in retirement with her daughter Margarita at the Monasterio de las Descalzas de S Clara (also known as the Convent of the Barefoot Nuns of St. Clare) in Madrid. Life at the convent was so advantageous for Victoria, including the provision for a personal servant and the opportunity for extended leave (He was able to attend Palestrina's funeral in 1594.) that no job offers could lure him away.

After the death of Empress Maria in 1603, Victoria continued for a year as chaplain to her daughter Margarita (who was a nun at the convent) and as maestro of the convent choir. From 1604 until his death, he held the less strenuous post of organist. Victoria's Officium defunctorum (Requiem), which was performed for Empress Maria's funeral, was published in 1605 and is considered to be his masterpiece. He wrote no more music after this date but devoted all of his time to religious studies. On August 27, 1611, Tomás Luis de Victoria died in Madrid at the chaplain's residence near the convent. He was buried nearby in an unknown tomb.

Victoria had a total output of about 180 compositions consisting of Masses, motets, and other liturgical church music. This is relatively few in comparison to Palestrina's 700 or Lassus' 1200. Unlike Palestrina, who is best known for his Masses, Victoria's reputation, both during his lifetime and since, has been based more on his motets (especially the 1572 Motecta) and his Officium defunctorum (Requiem) of 1605. His style of writing, which is predominantly melodic in nature, shows a strong Palestrinian influence, but his close attention to the text more resembles the music of Lassus. Victoria's contrapuntal style exhibits more freedom than Palestrina's, especially in

his utilization of chromaticism and dissonance. Although he never wrote any secular music, word-painting and other madrigalian techniques can be found in many of Victoria's motets. Combining the roles of priest and musician, he brought a spirituality to his music, full of religious and dramatic emotion, having "no other aim than to sing of the Cross and the mysteries of the Redemption, using means uncontaminated by profane art."⁵ None of Victoria's music was ever based on a secular cantus firmus, a claim that not even Palestrina could make. The frequent use of unusual intervals, such as the diminished fourth (F#-Bb) and augmented second (Eb-F#), or intervals that Palestrina would have avoided, such as the ascending major sixth and octave, is a trademark of Victoria's style. A Spanish mysticism which is also evident in his music, the influence of Palestrina, his interest in expressing the text musically, and his own spiritual personality comprise his compositional style.

Estote fortes in bello is a powerful little motet from Victoria's 1585 publication that uses imitation between individual voices and in pairs. However, a more significant feature of this piece is the presence of a plainsong antiphon in the soprano line. (Example 1.) This cantus firmus comes from the Second Vespers in the Common of Apostles and Evangelists (Example 2.) and, with very few exceptions, is a literal quote. In a single attempt at word-painting, the chant is embellished on the word "serpente" (serpent). The statement of the plainsong is the most form-delineating aspect of this motet, with points of imitation in each phrase derived from the first few notes of the corresponding phrase of chant. The entrance of the cantus firmus

⁵ Gerald Abraham, editor, The New Oxford History of Music (London: Oxford University Press, 1968), IV, 399.

Example 1. Victoria, Estote fortes in bello, soprano line.

E- sto- te for- tes in bel- lo,

et pu- gna-

te cum an- ti- quo ser- pen-

te: et ac- ci-

pi- e- tis re- gnum

ae- ter- num.

Example 2. "Estote fortes in bello," from the Liber usualis, p. 1118.

E- sto-te for-tes in bel- lo, et pu- gna- te cum an-

ti-quo ser-pen-te: et ac- ci-pi-e- tis re-gnum ae-ter-num,

usually comes last, stated in long note values. The wide range in pitch between the voices is noteworthy at times, causing a more transparent texture and a much more exposed and prominent soprano line. There is an abundance of parallel thirds throughout the piece, increasing in frequency toward the end. A change from duple to triple meter at the "Alleluia" is typical in Victoria's motets as an acknowledgement of the Trinity. It is unclear in modern transcriptions exactly what type of proportion change (if any) is intended at the "Alleluia," so unless one can see Victoria's notation in the original manuscript, it is the conductor's responsibility to make an appropriate judgement regarding the tempo of the concluding nine bars. According to Robert Stevenson, the general rule would be to equate one full bar of the duple meter with two bars of the triple. Determination of tempo should also take into account the size of the ensemble and resonance of the auditorium.⁶

⁶ Robert Stevenson, in a letter of March 2, 1984, to the present writer.

JOHANNES BRAHMS

Robert Schumann's sensational endorsement of Johannes Brahms (1833-1897) as the "chosen one" of the times appeared in an essay entitled "Neue Bahnen" (New Paths) in 1853. Brahms had accompanied the Hungarian violinist Eduard Hoffmann (Reményi) on a concert tour that year and formed a lasting friendship with Joseph Joachim, who encouraged a meeting with Robert and Clara Schumann in Düsseldorf. Schumann's flowery commentary was a product of this visit. For the twenty-year-old Brahms, the article in Neue Zeitschrift für Musik, Schumann's former paper, was both a great honor and a terrible responsibility. He could no longer enjoy the complete freedom to compose and perform for the sheer joy of it. It was now required of him to fulfill the expectations of greatness that had been thrust upon him. At the same time, the essay provided immediate exposure and led to the eventual publication of his works by Breitkopf & Härtel in Leipzig. At any rate, Schumann's praise turned out to be prophetic in the eventful career which followed.

Disliking the revolutionary music of Franz Liszt and Richard Wagner, Brahms remained a conservative amidst the forces of the "New German School." He was a precise craftsman who was influenced by all of the great masters, perfecting the traditional techniques of counterpoint and adapting them to his own unique style. In spite of his devotion to the music of the past, certain elements of Brahms's compositional style (his use of asymmetric phrases, metric irregu-

larities, and complex rhythms) are more progressive than any of his contemporaries, including Wagner's.

Throughout Brahms's life, there was conflict between a desire for creative freedom and a practical necessity to hold a secure job. In order to earn a living, he conducted women's choruses in Hamburg and Detmold, choral concerts at the Singakademie in Vienna, and after considerable financial negotiations, part of the concerts at the Gesellschaft der Musikfreunde, also in Vienna. Brahms was quickly recognized and accepted for his quality leadership, but in each case, his compositional productivity was greatly diminished. Time that could have been spent composing was devoted to the scrupulous preparation of his scores, rehearsal, or the tedious arrangement of works for performance. Although Brahms was very popular with his choral groups, the seriousness of his programs was not, and before long, low morale and Brahms's own creative restlessness convinced him to give up these prestigious assignments.

After his resignation from the Gesellschaft der Musikfreunde in 1875, Brahms was totally free to compose. In 1868, his choral masterpiece Ein deutsches Requiem (A German Requiem), opus 45, had been completed, having passed through various stages of development since its inception in 1857. In 1873, with the completion of Variations on a Theme by Haydn, opus 56, Brahms's future was secured. From that point on, he suffered no more artistic or financial setbacks. He completed his first Symphony, opus 68, in 1876, at the age of forty-three. His catalog of works includes four symphonies, keyboard and vocal solos, chamber music, and other choral and orchestral works.

Brahms's Motet, opus 29, no. 2, has Psalm 51: 10-12 as its text, using one verse for each of the three movements. The first movement

reflects Brahms's desire to conceal the mechanics of his craft. The texture, with its smoothly flowing harmonies, sounds homophonic, but there is a carefully constructed augmentation canon between the sopranos and basses hidden within. The basses begin at the same time as the sopranos and sing exactly the same melody, but their note values are doubled. When the sopranos finish the melody once, they start over and do it again, ending when the basses complete the melody for the first time. The inner parts provide harmonic "filler" and some imitation of the soprano melody. The tonality indicated by the key signature is G major, and F-sharps are used harmonically, but the F-naturals in the melody identify the Mixolydian mode as the movement's melodic basis. The modal influence is further revealed when the final G-major chord sounds like a dominant to modern ears.

The second movement is a strict fugue in the key of G minor. The three-measure subject is highly chromatic and, in addition to its original form, appears inverted and augmented. The countersubject descends by half steps and especially intensifies the emotional level in its inverted form. Bass pedals on D and F help reinforce modulations to those areas. The movement modulates back to G minor and ends with the lower three voices in a final statement of the inverted subject by the altos and the concluding i_4^6 -V-i cadence.

The opening of the third movement involves another disguised canon between the tenors and basses. It is at the interval of a major seventh and is hidden by the illusion of homophony and the crossing of the two bass parts. The exact repetition of the first nine bars by the women is then followed by a new canon between the tenors and basses which is made more obvious this time with the insertion of rests. The melody is quite disjunct and includes intervals as large

as a minor tenth. The following fugue is freer than the fugue of the second movement and utilizes the subject's head and tail separately after each voice has made one full statement. A G pedal by the sopranos and chromatic harmony in the lower parts contribute to a climax which is heightened even further with a full measure of rest prior to the final cadence.

GERALD FINZI

In the midst of the music of the twentieth century, Gerald Finzi (1901-1956) stands out as a composer who dared to be simple. Influenced by Sir Edward Elgar, Ralph Vaughan Williams, C. Hubert H. Parry, and Gustav Holst, his choral music is lyrical and rewarding to sing without becoming overly complicated. It is not that Finzi was unknowledgeable about what was going on in the music world around him. He was very well-read and learned in all aspects of twentieth-century composition, but he chose to reject those more radical techniques in favor of the humbler, relatively dissonance-free style that has become his trademark. Rather than being viewed as a backward composer who wrote outdated music, Finzi can be seen as one who was courageous enough to compose in his own style in spite of the criticism that would surely come.

Educated privately, Finzi began his musical training at the age of thirteen with Ernest Farrar in London. Later, he studied with Edward Bairstow in York. He moved to Painswick in Gloucestershire in 1922 and, after a brief period of isolation, returned to London to study counterpoint with R. O. Morris. It was in London that Finzi met Holst and Vaughan Williams, became acquainted with Howard Ferguson, Robin Milford, and Edmund Duncan-Rubbra, and spent much of his time at concerts, galleries, and theatres. He taught composition at the Royal Academy of Music from 1930 until his marriage in 1933 to Joyce Black. Finzi retired in 1935 and eventually built a house on sixteen acres in

the Hampshire Hills at Ashmansworth where he composed, read, entertained guests, and cultivated an orchard of rare apple trees. He also undertook various jobs involving adjudicating, examining, and committee work.

Besides being devoted to music, Finzi was a true lover of poetry, especially that of Thomas Hardy. It is particularly in his setting of words that Finzi is at his best. The pitches and rhythms are more carefully matched to the text in his music than perhaps any other British composer's. It was his view that a text should "choose" the composer rather than the composer choose the text. Because of this belief, his music does not impose anything upon the text; the text dictates what the music should do.

Although Finzi understood the voice, he was never a singer himself, and his piano skills were not very good. In 1939, he formed the Newbury String Players, and they eventually became the vehicle through which he presented the music of young performers and composers and revivals of eighteenth-century English works. When he began his work at the Ministry of War Transport in 1941, Finzi found it impossible in terms of time and energy to compose, so the orchestra became increasingly important for his musical livelihood.

Finzi was constantly concerned with the plight of composers who he felt had the misfortune to be unfairly neglected. Especially in the case of Ivor Gurney (1890-1937), Finzi went to considerable trouble arranging many of the details for the publication of his work. Had he not bothered, Gurney would probably be an even more obscure name today than it already is.

The texts of Finzi's Seven Poems of Robert Bridges are full of subtleties and symbolism that, if understood by the singers, will

enhance the effectiveness of the performance. Although they are English pieces, some amount of "translation" is required to fully understand what is being said. A comprehensive study of the text will reveal interpretations of Life, Death, and Love that are more profound than a superficial understanding will recognize.

Finzi's style of writing is predominantly linear and results in a texture that is sometimes polyphonic, sometimes homophonic, but always interesting to sing. Even "My Spirit Sang All Day," which is mostly homophonic, retains a melodic sense in each part. These pieces are not complicated melodically or harmonically, but with the constant overlapping of phrases, it is important to coordinate the balance so that the shifting of melodic prominence can be heard. There are many detailed dynamic indications to aid in phrasing that Finzi would have preferred to omit. He believed that "the performer, if he were any sort of a musician, would instinctively do it like that anyway."¹

There are some rhythmic complexities that can detract from the melodic flow of these pieces unless the singers have a clear understanding of what is happening with the subdivision of the beat. Frequently, triple is set against duple, and rapid dotted rhythms appear within a legato context. The 4/4 meter of "Clear and Gentle Stream" increases in triplet rhythms to the point where it is necessary to change to 12/8 time and use duplets to notate the few instances of simple subdivision. The performers' goal should be to become as comfortable as possible with these rhythmic difficulties so that the text can flow naturally.

¹ Howard Ferguson, "Gerald Finzi (1901-1956), Music and Letters, XXXVIII/2 (April 1957), p. 133.

PAUL HINDEMITH

Paul Hindemith's Lieder nach alten Texten, opus 33, were his first pieces for unaccompanied choir, written in 1923 as his mature style was beginning to emerge. His fourth String Quartet, opus 32, came before, and the first String Trio, opus 34, came after. These pieces mark the point at which Hindemith left behind the Romantic styles of Johannes Brahms and Max Reger, which influenced his early chamber music, and embraced the principals which were to be set forth in his Unterweisung im Tonsatz, a study in musical theory and criticism of style. After its publication in 1937, in an effort to weed out "impurities," Hindemith went back and corrected anything in his earlier work that might link it to the language of Arnold Schönberg and his school. Earlier, he had been in friendly association with Schönberg but now regarded his style as unacceptable late Romanticism. The monumental opera Cardillac, opus 39, and the song cycle Das Marienleben, opus 27, were included in these revisions.

Hindemith's original source of fame was the Donaueschingen Festival of modern chamber music where, in 1922, his first Kammermusik, opus 24, no. 1, the song cycle Die junge Magd, opus 23, no. 2, and the Klaviersuite "1922", opus 26, won the public's shocked approval. Some saw him as the successor to Richard Strauss and a worthy colleague and rival to Schönberg, Béla Bartók, and Igor Stravinsky. Others viewed him as a traitor to German culture and a degenerate; his inclusion of jazz in his work only added insult to injury in their

eyes. Ironically, Hindemith had to be persuaded to participate in the first festival, but because of the exposure it provided, Cardillac was being performed all over Germany by 1926, only the sixth year of the festival.

In addition to his theoretical explorations and innovations, Hindemith sought to provide music for everyday use by students and amateurs. This music came to be known as Gebrauchsmusik (use-music), a term attached to Hindemith's style in general, especially in American discussions of his work. This interest in Gebrauchsmusik led to the presentation of Lieder nach alten Texten and Konzertmusik for wind band, opus 41, at Donaueschingen in 1925. "Lady's Lament" and "The Devil a Monk Would Be!" are taken from Five Songs on Old Texts, a 1936 revision of Lieder nach alten Texten, which includes an English version by Oliver Strunk.

Life for Hindemith was not easy when the Nazis came to power. In November of 1934, the Kulturgemeinde, an organization responsible for the spiritual welfare of the Nazi party, announced a boycott on the performance of Hindemith's music based on his membership in a group of atonal composers, the "immorality" of his one-act operas, his parody of a Nazi military march in his fifth Kammermusik, opus 36, no. 4, and his associations with Jews. The musical press had complained as early as 1930 that Hindemith was not fulfilling his responsibility as a German composer.

In spite of the boycott, some of Hindemith's music was performed, but conditions in Germany eventually caused him to give up his teaching post at the Hochschule für Musik in Berlin and move to Switzerland. He found it hard to make a living in Switzerland, so he moved to New York in 1940. He spent several months teaching and

lecturing and then accepted a position at Yale which was to last until 1953. In addition to his influence on American music through his teaching, Hindemith was instrumental in the increased performance of medieval and renaissance music. He was a viola d'amore player himself, so his concerts with the Yale Collegium Musicum also provided him a chance to perform.

"Lady's Lament," with its contrapuntal treatment of flowing modal melodies, brings to mind the polyphonic music of the renaissance. There is some parallel movement in thirds and fourths, but the lines are basically independent throughout. This independence of parts, coupled with extensive chromaticism, makes the initial rehearsal of the individual melodies of extreme importance. The singers must be secure on their own parts before attempting to put them all together. Harmonically, the dissonances are not sharp, but even the relative consonance of quartal harmonies can be difficult for those who are singing Hindemith for the first time. The stability provided by triads and open fifths at the ends of phrases periodically relieves the tension of the melodic and harmonic complexities. The piece ends with a typical Phrygian cadence on an E-major triad. This 1936 revision of the original opus 33 has simplified some difficult triplet rhythms and expanded the texture in places from three voices to four.

A voice part was added to the revision of "The Devil a Monk Would Be!" expanding the texture from four voices to five. Like "Lady's Lament," the individual parts in the opening of this movement are independent melodies in their own right. However, they line up in such a way vertically that the result is a homophonic texture in the upper four voices. The piece begins with a B-flat descending octave in the bass, followed by a series of triads in various inversions

whose only harmonic function might be described as that of passing chords. The bass B-flat serves as a pedal in each of the three opening phrases while the upper voices meander and, at the ends of the phrases, come to rest on G-flat major, E-flat major, and B-flat major triads.

The middle section is very crisp rhythmically in a literal description of the wolf biting "the sheep and swine to death." The altos carry the melody in continuous eighth notes as the upper and lower two voices alternately add rhythmic and harmonic punctuation. Each voice enters individually at the conclusion, contributing to the construction of a quartal chord and the subsequent parallel movement for two bars, finally coming to rest on the final G-major triad.

RANDALL THOMPSON

It is doubtful that many composers could take several individual pieces, from the earliest of their works to the very latest, and combine them into a satisfying whole. That is exactly what Randall Thompson did in the creation of Five Love Songs, a set of pieces which was commissioned in 1976 by the Rocky Ridge Music Center Foundation and first performed on August 6, 1978 in Estes Park, Colorado. He wrote "The Light of Stars" in 1918, while he was still a junior at Harvard.¹ "The Passenger" and "Siciliano", both vocal solos for baritone and piano, appeared in 1957 and 1966, respectively. The two remaining choruses, "Two Worlds" and "The Happy Shore," came last, the latter with the assistance of David Francis Urrows. In spite of changes which inevitably take place in a composer's style as he matures, Thompson quotes from each of the older pieces in the new and successfully unifies these five separate entities into one cohesive unit. Written in memory of Tell Ertl, a benefactor of the Rocky Ridge Music Center, the cycle deals with views of Love and Death and thus fulfills the intent of the Foundation's commission.

Thompson's preference for commissioned projects reflects his personal philosophy of composition. Unlike composers who feel a need for "heavenly inspiration" before they start their work, Thompson chooses to create according to the specifications set up by his

1 David Francis Urrows (assistant to Randall Thompson), in a letter of January 24, 1984, to the present writer.

patrons and then attempts to produce a piece of music that exceeds their demands. He thinks of himself as a classical composer and scorns romantic music that is bound up in emotional self-expression. Five Love Songs exemplifies Thompson's opinion that "the best things transcend tears and express something that is built out of sadness, but rises through spiritual elevation to truth, beauty, and love."²

Like Johannes Brahms and Gerald Finzi, Thompson has disregarded the more radical tendencies of his contemporaries and, borrowing elements from the music of the past, formed a style all his own. He keeps the listener in mind at all times, avoiding anything that is overly complex harmonically, rhythmically, or contrapuntally. Thompson writes melodies that are easily singable because of their simple, predominantly diatonic nature, yet maintains musical interest through variety in line and skillful text setting. This same sensitivity to the limitations of performers and their instruments is evident in Thompson's instrumental music. The ideas may seem unsophisticated, but they are constructed with careful craftsmanship in every detail. Thompson's Suite for oboe, clarinet, and viola (1940) might be called nationalistic in its use of typically American melodies; the more universal language encountered in The Peaceable Kingdom (1936) could suggest the label of eclectic. Thompson classifies himself somewhere in between.

Having spent the bulk of his career as an educator, Thompson has been able to devote all of his time to composing only since 1965. He received his bachelor of arts and master's degrees from Harvard in

² David Francis Urrows, compiler, "Randall Thompson on Choral Composition: Essays and Reflections: Five Love Songs: Reflections on a Recent Work," American Choral Review, XXII/2 (April 1980), p. 37.

1920 and 1922 and his doctorate from the University of Rochester School of Music in 1933. From 1927-1965, he has been on the faculties of Wellesley College, the University of California in Berkeley, the Curtis Institute of Music in Philadelphia, the University of Virginia School of Fine Arts, Princeton, and Harvard. Aside from his many compositions for chorus, Thompson's biggest musical success has been with his second Symphony (1931), which enjoyed immediate popularity because of its simplicity and its incorporation of Negro folk melodies. Especially prominent among his choral pieces are The Peaceable Kingdom (1936), Alleluia (1940), The Testament of Freedom (1943), and The Last Words of David (1949). He has also written two operas and other miscellaneous chamber and orchestral music.

"The Light of Stars" takes its text from a poem by Henry Wadsworth Longfellow. Thompson's close attention to the text is reflected in the descending melodies of "And sinking silently" and "the little moon drops down," the use of suspensions on "Suspended," and the series of diminished-seventh chords on "And smile upon my pain." The texture, in its frequent use of canon and imitation, is mostly contrapuntal but alternates with homophonic sections to emphasize certain portions of text. The listener's attention is especially drawn to the very quiet "The shield of that red star" and the powerful "O star of strength!" which immediately follows.

The opening motive shared by the altos and basses appears to be the melodic basis for the entire piece. Thompson opens each new verse of text with this motive but sometimes disguises it by placing it within the subordinate position of the lower voices. The words "And earnest thoughts within me rise" present this motive in sequence and canon by the basses and tenors. "The Light of Stars" is quite a

romantic piece of music, but in keeping with Thompson's basically classical tendencies, any temptation toward a schmaltzy performance should be avoided.

SPIRITUALS

Negro spirituals tell the story in song of the American black's struggle for survival. In an attempt to define their cultural identity, they sang songs in which the mood, melody, rhythm, and style were all black. These spirituals enabled members of the black community to unify their positive and negative emotions and direct them toward their common goal of freedom. The messages conveyed can be emotional, theological, social, or political. Many times, a social issue is portrayed in a religious context, giving the text a symbolic meaning. "Canaan Land" and "Heaven" may refer to the freedom of the North; death is sometimes portrayed as the crossing of the Jordan River; and of course, the Negro's slavery in the South can be sung in terms of the Israelites' bondage in Egypt.

Much of the spiritual's popularity can be attributed to the activities of the Fisk Jubilee Singers. Following the Civil War, several church organizations assigned themselves the task of educating the former slaves. Fisk University, opened in 1866 by the American Missionary Association, immediately found itself in financial trouble, so George White, a music teacher, suggested a student concert tour to help raise funds. Met with negative response from the trustees, students, and teachers, White continued with his plans anyway, and in 1871, he and his nine black singers embarked on their first tour. The original programs did not include spirituals, but when they were finally introduced, they were received enthusiastically. The Jubilee

Singers were soon known throughout the country, and the spiritual gained widespread recognition as an art form.

An effective performance of a spiritual should avoid any stereotyped caricature of the Negro. When appropriate, Negro dialects can aid both performers and listeners in identifying with the origin of the music but can become ridiculous if exaggerated. On the other hand, precise articulation of every syllable in a spiritual will result in a stiff, inauthentic performance. Notation is, at best, the closest possible written indication of the improvisatory nature of the melodies and rhythms. Singers should strive for the emotional spontaneity suggested by the text and the natural rhythm of the spoken word. Strict adherence to the written page is not always desirable.

"This Little Light o' Mine" takes its theme from Christ's Sermon on the Mount in the Bible. The words speak of the "light" that a Christian can be in the dark world of sin. They may also symbolize the Negro's endurance to "let it shine, let it shine, let it shine" in spite of the many troubles encountered in this life.

Trains have been the subject of numerous spirituals. There is a power and mystery that trains possess which have made them attractive to the black songwriters. Few Negroes probably actually had the opportunity to ride the trains themselves, so they represent an imaginary journey to a distant and better land. "Same Train" tells of the Train of Death that has carried "my muthuh, . . . my brother, . . . my sistuh, . . . everybody," and will eventually "carry me to heab'n." Death is viewed as an escape from the bondage of this world, not as something to be feared.

BIBLIOGRAPHY

DANIEL PINKHAM

"Daniel Pinkham," BMI: The Many Worlds of Music, (Winter 1975), pp. 25-26.

Henderson, Charles. "Daniel Pinkham" (interview), Music: The AGO and RCCO Magazine, VIII/12 (December 1974), pp. 20-23.

Johnson, Marlowe W. "The Choral Writing of Daniel Pinkham," American Choral Review, VIII/4 (June 1966), pp. 1, 12-16.

McCray, James. "Pinkham: On Composing--An Interview with Daniel Pinkham," The Choral Journal, XVII/2 (October 1976), pp. 15-17.

Robb, Christina. "Music Master," The Boston Globe Magazine, (February 12, 1984), pp. 18+.

Treggor, Philip. "Harpsichord News," The Diapason, LIX/8 (July 1968), p. 8.

GIOVANNI PIERLUIGI DA PALESTRINA

Coates, Henry. Palestrina. London: J. M. Dent and sons, 1938. 243 p.

Liber usualis, with introduction and rubrics in English. Edited by the Benedictines of Solesmes. Tournai, Belgium: Desclée, 1952. 1921 p.

Palestrina, Giovanni Pierluigi da. Missa brevis, for SATB. Edited and arranged for modern use by Henry Washington. Tenth edition. London: J. & W. Chester, 1951. 32 p.

----- . Palestrina: "Missa brevis". Netherlands Chamber Choir directed by Felix de Noble. George Stam, organist. Epic LC3359. Jacket notes by Allen C. Lannom.

Reese, Gustave. Music in the Renaissance. New York: W. W. Norton, 1954. 1022 p.

TOMÁS LUIS DE VICTORIA

Abraham, Gerald, editor. The Age of Humanism: 1540-1630. (The New Oxford History of Music, vol. IV.) London: Oxford University Press, 1968. 978 p.

Brown, Howard M. Music in the Renaissance. Englewood Cliffs, New Jersey: Prentice-Hall, 1976. 384 p.

- Culley, Thomas D. Jesuits in Music: I, A Study of the Musicians Connected with the German College in Rome During the 17th Century and of Their Activities in Northern Europe. Rome: Jesuit Historical Institute, 1970. 401 p.
- Gleason, Harold, and Warren Becker. Music in the Middle Ages and the Renaissance. (Music Literature Outlines--Series I.) Third edition. Bloomington, Indiana: Frangipani Press, 1981. 211 p.
- Liber usualis, with introduction and rubrics in English. Edited by the Benedictines of Solesmes. Tournai, Belgium: Desclée, 1952. 1921 p.
- Reese, Gustave. Music in the Renaissance. New York: W. W. Norton, 1954. 1022 p.
- Sternfeld, F. W., editor. Music from the Middle Ages to the Renaissance. (Praeger History of Western Music, vol. I.) New York: Praeger Publishers, 1973. 524 p.
- Stevenson, Robert. Music Before the Classic Era: An Introductory Guide. London: Macmillan, 1955. 181 p.
- Spanish Cathedral Music in the Golden Age. Berkeley and Los Angeles: University of California Press, 1961. 523 p.
- "Spanish Renaissance Polyphonists in International Encyclopedias," Inter-American Music Review, I/2 (Spring-Summer 1979), pp. 216-221.
- "Victoria, Tomás Luis de," in The New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. London: Macmillan, 1980. (Vol. 19, pp. 703-709.)
- "Victoria, Tomás Luis de," in Baker's Biographical Dictionary of Musicians. Sixth edition completely revised by Nicholas Slonimsky. New York: Schirmer, 1978. pp. 1808-1809.
- Victoria, Tomás Luis de. The Music of Victoria: "Missa Alma Redemptoris," 9 Motets. The Montreal Bach Choir directed by George Little. Vox DL 1090. Notes by R. D. Darrell.
- Victoria: "O quam gloriosum". Choir of St. John's College, Cambridge directed by George Guest. Argo ZRG 620. Jacket notes by Alec Robertson, c1969.

JOHANNES BRAHMS

- Adler, Guido. "Johannes Brahms: His Achievements, His Personality, and His Position," The Musical Quarterly, XIX/2 (April 1933), pp. 113-142.

- Becker, Heinz. "Brahms, Johannes," in The New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. London: Macmillan, 1980. (Vol. 3, pp. 155-190.)
- Gal, Hans. Johannes Brahms: His Work and Personality. Translated from the German by Joseph Stein. New York: Alfred A. Knopf, 1963. 245 p.
- Geiringer, Karl. "Brahms the Ambivalent," The American Brahms Society Newsletter, I/2 (Autumn 1983).
- Geiringer, Karl, in collaboration with Irene Geiringer. Brahms: His Life and Work. Third edition, revised and enlarged, with a new appendix: "Brahms As a Reader and Collector." New York: Da Capo Press, 1982. 397 p.
- Komorn, Maria. "Brahms, Choral Conductor," The Musical Quarterly, XIX/2 (April 1933), pp. 151-157.
- McCray, James. "Observations on Brahms' Two Motets, Opus 29," The American Music Teacher, XXX/3 (January 1981), pp. 12-14.

GERALD FINZI

- Ferguson, Howard. "Gerald Finzi (1901-1956)," Music and Letters, XXXVIII/2 (April 1957), pp. 130-135.
- McVeagh, Diana. "Finzi, Gerald (Raphael)," in The New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. London: Macmillan, 1980. (Vol. 6, pp. 594-596.)
- Russell, John. "Gerald Finzi--An English Composer," Tempo, No. 33 (1954), pp. 9-15.
- Walker, Alan. "Gerald Finzi (1901-1956)," Tempo, No. 52 (1959), pp. 6-10.

PAUL HINDEMITH

- Austin, William W. "Hindemith," in Music in the 20th Century: From Debussy Through Stravinsky. New York: W. W. Norton, 1966. (pp. 396-416.)
- Kemp, Ian. "Hindemith, Paul," in The New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. London: Macmillan, 1980. (Vol. 8, pp. 573-587.)
- Redlich, Hans F. "Paul Hindemith: A Reassessment," The Music Review, XXV/3 (August 1964), pp. 241-253.
- Rubeli, Alfred. Paul Hindemiths a capella-Werke. Mainz: B. Schott's Söhne, 1975. 215 p.

RANDALL THOMPSON

Ewen, David, compiler and editor. "Randall Thompson," in Composers Since 1900: A Biographical and Critical Guide. New York: H. W. Wilson, 1969. (pp. 583-585.)

Forbes, Elliot. "The Music of Randall Thompson," The Musical Quarterly, XXXV/1 (January 1949), pp. 1-25.

Porter, Quincy. "American Composers, XVIII, Randall Thompson," Modern Music, XIX/4 (May-June 1942), pp. 237-242.

Urrows, David Francis, compiler. "Randall Thompson on Choral Composition: Essays and Reflections," American Choral Review, XXII/2 (April 1980), whole issue.

SPIRITUALS

Cone, James H. The Spirituals and the Blues: An Interpretation. New York: Seabury Press, 1972. 152 p.

Lovell, John Jr. Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out. New York: Macmillan, 1972. 686 p.

Odum, Howard W., and Guy B. Johnson. The Negro and His Songs: A Study of Typical Negro Songs in the South. Foreword by Roger D. Abrahams. Hatboro, Pennsylvania: Folklore Associates, 1964. 306 p.

Scarborough, Dorothy, assisted by Ola Lee Gullette. On the Trail of Negro Folk-Songs. Foreword by Roger D. Abrahams. Hatboro, Pennsylvania: Folklore Associates, 1963. 295 p.

A RECITAL

by

PAUL W. LANGHOLZ

B. M. E., Wartburg College, 1977

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

1984

ABSTRACT

This Master's Report (Recital) features choral selections by Daniel Pinkham, Giovanni Pierluigi da Palestrina, Tomás Luis de Victoria, Johannes Brahms, Gerald Finzi, Paul Hindemith, Randall Thompson, and spiritual arrangements by John Work, Alice Parker, and Robert Shaw. Accompanying the recital tape is a series of program notes giving biographical information on the composers, historical background, and analytical comments.