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KATHLEEN McCORMICK WILSON

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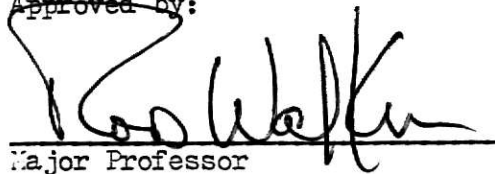
MASTER OF MUSIC

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Department of Music

Graduate Series
Season 1985-86

presents

KATHLEEN WILSON, Conductor
B.M.E. University of Missouri, Columbia, 1984
and the

COLLEGIATE CHORALE

assisted by

Jean Sloop, soprano
Debra Huyett, piano
Jerry Hall, organ
Student String Quartet
Student Recorder Ensemble

Tuesday, April 15, 1986

All Faiths Chapel Auditorium

8:00 p.m.

PROGRAM

I

Balletti a Cinque Voci *Giovanni Gastoldi*
Il Bell' Humore (ca. 1550-1622)
Caccia d'Amore
La Bellezza

II

Locus iste a Deo factus est *Anton Bruckner*
Ave Maria (1824-1896)

III

Jubilate Deo *W.A. Mozart*
(1756-1791)

Elegischer Gesang, Opus 118 *Ludwig van Beethoven*
(1770-1827)

IV

Exsultate Deo *G.P. da Palestrina*
(1525-1594)

O vos omnes *T. Ludovious Victoria*
(ca. 1548-1611)

INTERMISSION

V

Festival Te Deum, Opus 32 *Benjamin Britten*
Jean Sloop, soloist (1944)

From an Unknown Past *Ned Rorem*
The Lover in Winter (1951)
My Blood
Tears

Three Choruses from Alice in Wonderland *Irving Fine*
Lobster Quadrille (1945)
Lullaby of the Duchess
Father William

Three Hungarian Madrigals *Rezső Sugár*
Dream or Remembrance (1956)
Lullaby
Daybreak

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

PROGRAM NOTES

"Exsultate Deo"

Giovanni Pierluigi da Palestrina

"Exsultate Deo," a motet for five voices by Giovanni Pierluigi da Palestrina, is one of his 375 motets.¹ Between the years of 1563 and 1584, Palestrina collected and published six volumes of motets. "Exsultate Deo" is located in the fifth volume, published in 1584, Motetorum quinque vocibus liber quintus. The motet itself was the most important form of early polyphonic writing from the thirteenth century onwards. It was first seen in the discant sections of the Notre Dame organa of Leonin and Perotin as three voice parts called the tenor, motetus, and triplum. The tenor was a cantus firmus borrowed from a melismatic passage of a Gregorian Gradual, Alleluia, or Responsory. The Latin term "motetus" or "motellus," from the French "mot" (singer) is the etymology of the term.² The motet form dominates the music of the thirteenth, fourteenth, and fifteenth centuries. The use of the motet went outside of the church as contrasting melodies, texts, and languages were added. It was common in the fourteenth century to find a sacred text in the tenor accompanied in the upper voice by a love song. Also in that century, the "Ars Nova" motet became more technical with the use of isorhythm. This

1 Lewis Lockwood, "Palestrina," in The New Grove Dictionary of Music and Musicians (6th edition, edited by Stanley Sadie, 1980), XIV, 121.

2 Ernest H. Sanders, "Motet," in The New Grove Dictionary of Music and Musicians (6th edition, edited by Stanley Sadie, 1980), XII, 649.

rhythmic ostinato device is seen best in the motets of Guillaume de Machaut. In the fifteenth century, the form of the motet was still based upon a free-moving tenor, but the idea of the tenor being a borrowed cantus firmus gave way to free composition. The motet is now used in all choral parts of the liturgical service, and the earlier three-voice arrangement was expanded to larger numbers of voices as seen in the motets of Okeghem and Obrecht. The form of the motet in the sixteenth century evolved into a short composition intended for a cappella singing, written in a polyphonic fashion, upon a Latin text. This became the basis for all of Palestrina's motets.

Palestrina's text is a setting of Psalm Eighty, verses one through three.

The complete text reads as follows:

Exsultate Deo adjutori nostro jubilate Deo Jacob: simile psalmum
jucundum cum chithara. Buccinate Neomenia tuba: insignidie sol-
emnitatis vestrae.

Rejoice unto God our helper. Sing aloud unto the God of Jacob.
Take a Psalm and bring hither the pleasant psaltry with the harp.
Blow the trumpet in the new moon: on the noted day of your solem-
nity.

The following analysis of this motet refers to the performing edition.³ This modern edition is a major third higher than Palestrina's original score.⁴ The Palestrina motet is written in what looks today like F major. The mode, or Greek term, tone, most closely related to this key is the fifth tone, but the analysis following will be in modern tonality. The meter is C , tempus imperfectum, however the performing edition uses common time, implying one beat per quarter note (C = 108 to 116). My opinion is that the motet flows better and is more closely related to the composer's intention if the half note receives the beat (C , $\frac{2}{2}$). The piece uses such Renaissance techniques

3 Palestrina, "Exsultate Deo" (edited by Henry Washington, J. and W. Chester Edition, London, 1958).

4 Palestrina, "Exsultate Deo."

as "familiar style" writing, voice pairing, word painting, and contrapuntal imitation throughout, and will be discussed in more detail in the following analysis.

The overall treatment of this motet is contrapuntal. Palestrina's imitative entry technique is considered the most important of all the technical processes in his art.⁵ Palestrina also uses the technique of single-subject imitation, applying one subject to one phrase, or partial phrase of the Latin text. This is seen best at the beginning of the piece where one voice enters alone, stating the subject, and is imitated by the other voices at various distances of time and interval.

Palestrina divides the text into seven different phrase groupings, each with new melodic material, and the piece's sixty-seven measures are divided with the larger sections at the beginning and the end.

<u>Text Phrase Grouping</u>	<u>Approximate Measure Breakdown⁶</u>
Exsultate Deo adjutori nostro	13 (m. 1-13)
Jubilate Deo Jacob	10 (m. 14-23)
Sumite psalmum et date tympanum	8 (m. 24-31)
Psalterium jucundum cum chithara	10 (m. 32-41)
Buccinate in Neomenia	7 (m. 42-48)
Tuba	5 (m. 49-53)
insigni die solemnitatis vestrae	14 (m. 54-67)

At this point, each subject treatment will be looked at more closely, and the contrapuntal devices pointed out. The first subject is stated in cantus:



⁵ Herbert Kennedy Andrews, The Technique of Palestrina (London: Novello and Company, Ltd., 1958), p. 139.

⁶ The grouping of measures cannot be exact, as the different subject sections overlap each other in every entry.

This is the only time in the piece that a voice enters alone, and the following entrances are as close as Palestrina comes to the "regular" type of fugal entries: one, two, three, four, and then the fifth voice. The entries here are as follows:

<u>Voice number</u>	<u>Entering pitch</u>
1	E
2	A
4	E
5	A
3	A

The key center of the first section is A major, with emphasis on the subdominant D-major chord. Like several of the following statements, subject two is in more than one form. The rhythm on the word "jubilate" is the same on each and becomes the most important unifying factor.

Subject A: JU-BI-LA-TE DE-O

Subject B: JU-BI-LATE DE - - - O JA - COB

Subject C: JU- BI-LA- TE DE- O JA - COB

Voice pairing is used here; the most common pairing is voices one and five and the intervals are usually in thirds yet twice appear in unison octaves. Subject "B" is used most frequently and the key center remains A major with more emphasis this time on the dominant.

<u>Voice number</u>	<u>Entering pitch</u>	<u>Subject form used</u>
2	E	A
1 and 5	C [#] and A	B
3	E	C
4	C	B
2 and 5	F [#] and D	B
4	A	C
3	F	B
1	A	B

Voice number	Entering pitch
3	E
2 and 5	E and A
4	E
1	E

Subject number six sets the smallest amount of text, one word "tuba." The word, meaning "trumpet," is used repeatedly with ascending eighth notes. This word painting technique is often used on the word "tuba" to depict a fanfare. Two voices enter simultaneously in this section, but are not representing voice pairing, as one of the voices is stating a cadential motive which occurs three times total.

Voice number	Entering pitch
3	E
5	E
1	E
4	E
2	E
3	B
5	B

Subject number seven can be broken into two subsections. The first subsection is a fugal statement as before, but the second section is a repetition of the same text, this time delivered in "familiar style." This closes the motet in a more homophonic delivery. The fugal subsection is unified more by rhythm and text repetition rather than a melodic imitation, therefore, the statement is a rhythmic one.



Voice pairing is more prevalent in this first subsection as the harmonic action becomes more intense. This section modulates from E major to A major by using the dominant B-major chord also as a supertonic chord in A major. The entrances occur as follows:

<u>Voice number</u>	<u>Entering pitch</u>
1, 2, and 4	B, F [#] , and B
3	B
5	E
1 and 2	E and B
3	E
4	B
5	B
3	B
1	E
2	B
1 and 4	B and G [#]
2	B

The second subsection in this final subject is in "familiar style" to aid in text delivery, and to slow down the harmonic and contrapuntal movement to broaden the end of the piece.

Due to the imitative techniques used in this Renaissance motet, some problems in performance preparation may occur. The piece achieves its motion by voices entering and cadencing at different times; therefore, it cannot be broken up into definite rehearsal sections. There are no reference points where all the voices come together. My suggestion is to point out the fugal section to the chorus, letting them understand how their voice part fits in with the rest, and then teach the different sections as if they stood on their own. The best section to begin with is the "tuba" section, number six. The conductor should have the third voice part enter alone, and then

the subsequent voices enter when it is their turn. Each section can be taught in this fashion.

Palestrina was working in Rome when "Exsultate Deo" was published, as Maestro di Cappella of St. Peters. Santa Maria Maggiore also wanted his employment and both cathedrals raised his salary, resulting in Palestrina becoming the most celebrated musician in Rome at ca. 1575. In the same year, the agent of the Duke of Ferrara had written that Palestrina was "considered the first musician in the world."⁷ His motets brought that form to a place of great importance and are regarded as the purest examples of that great epoch.

"O vos omnes"

Tomas Ludovicus Victoria

Tomas Ludovicus Victoria was a contemporary of Palestrina in the sixteenth century. Victoria (pronounced and even spelled "Vittoria" by the Italians) was born in Avila, Spain in ca. 1548, but at seventeen, he traveled to Rome to pursue his studies and take Holy orders at the Jesuit Collegio Germanico. Victoria knew of Palestrina, who at the time was Maestro

7 Lockwood, "Palestrina," The New Grove Dictionary, XIV, 121.

di Cappella of the nearby Seminario Romano, and may very well have been taught by him.⁸ In 1571, the rector of the Collegio Germanico engaged Victoria to teach music to boarders there for a salary. During this two-year period, he wrote the liturgical motet "O vos omnes" (1572). Victoria went on to become the Maestro di Cappella of the Collegio Germanico until 1576, when he received a chaplaincy at St. Giralomo della Carita. In that same year, King Phillip II received a letter from Victoria expressing the desire to go back to Spain and lead the quiet life of a priest. The King, rewarding Victoria's homage, named him chaplain at the Monasterio de las Descalzes de San Clara at Madrid. He was maestro of the convent choir until 1604, and from then until his death in 1611, he was organist there.⁹ Victoria returned to Rome only once more in 1593 when one of his motets was performed by the Collegio Germanico. During his stay, he joined in the funeral march at Palestrina's funeral on 2 February 1594.¹⁰

Being a religious man, Victoria felt all music should be written for the praise and glory of God; consequently, he wrote no secular music.¹¹

The motet "O vos omnes" is a setting of a response for Tenebrae on Easter Eve, Jeremiah 1:12.¹² The response reads in the Liber Usualis as follows:

O vos omnes qui transitis per viam, attendite et videte, si est dolor similis sicut dolor meus. Attendite universi populi et videte dolorem meum. Si est.

O all ye that pass by, is it nothing unto you? Behold and see, yea, consider if there be any sorrow like unto my sorrow. Behold and see all ye people, everywhere, yea, consider my reproach; behold my sorrow.

8 Robert Stevenson, "Victoria," from The New Grove Dictionary of Music and Musicians (6th edition, 1980), XIX, p. 703.

9 Stevenson, "Victoria," from The New Grove Dictionary, XIX, p. 704.

10 Stevenson, "Victoria," from The New Grove Dictionary, XIX, p. 704.

11 Victoria, "O vos omnes" (Orion, ORS 7022), program notes.

12 Liber Usualis, p. 652.

Victoria set this complete text, repeating the phrase "sicut dolar meus" at the end.

In the Roman Rite, the daily service of Matins includes the reading of nine lessons, each being followed by a choral responsory. On the last three days of Holy Week, the evening service of Tenebrae, the counterpart of Matins, is sung in a darkened church. The choral responses provide a series of glimpses into the events and human emotions of Christ's last days on earth. The nine lessons and responses are arranged in groups of three, called Nocturnes. "O vos omnes" is part of the second nocturne and is performed on Holy Saturday.¹³

As previously stated, Victoria was most possibly influenced by Palestrina. Although Victoria's motet repertoire (48 motets), is much smaller than Palestrina's (375 motets), he set many of the same texts and handled them in much the same way.¹⁴ A comparison of the two Renaissance motets shows that "O vos omnes" is more homophonic than Palestrina's "Exsultate Deo," with more interest in harmonic color. Just as Palestrina treated each phrase by introducing a new fugal subject, Victoria sets each phrase completely in the "familiar style," with an important cadence and rests separating each one. The score of "O vos omnes" in Opera Omnia collected by Pedrell, is written in the vocal clefs in long note style.¹⁵ Its tonal center most closely corresponds with the dorian mode, although the analysis of the performing edition will center around B minor as it is a minor third lower than the original. The performing edition's measures are divided into six sections in this manner.¹⁶

13 Victoria, Responsories For Tenebrae (Argo ZRG5149).

14 Leeman Perkins, "Motet," from The New Grove Dictionary, XII, p. 637.

15 Thomae Ludovici Victoria, "O vos omnes," in Opera Omnia, Vol. 1, Motecta, edited by Phillipe Pedrell in 1902 (Wiesbaden: Breitkopf and Hartel, 1965), p. 27.

16 Victoria, "O vos omnes," edited by Kurt Schindler (Oliver Ditson Company, 1919).

Measure Numbers	Keys and Modulations
A	b - D - B
1 - 20	1 - 10 - 19
B	b
22 - 31	
C	b - D - b (half cadence)
33 - 65	33 - 59 - 65
D	b
67 - 77	
E	b - D - b (half cadence) - D - B
79 - 101	79 - 85 - 91 - 92 - 102
C'	b - D - B
103 - 136	103 - 129 - 136

Once again, the form is delineated by the text and the "C" section repeats itself exactly (m. 33-65 and m. 103-137), only because the text repeats at that point.

I feel there is a discrepancy between the metric notation in the Kurt Schindler edition and the original composition. As shown in Pedrell's edition of the motet in the Victoria collection, is the meter marking C , tempus imperfectum, with one breve per measure. This results in two pulses per measure as it was the performance practice of the sixteenth century to have the tactus equal one semi-breve.¹⁷ The Schindler performing edition is also in C meter, resulting in two pulses per measure. But he has subdivided each measure of the facsimile into two measures, doubling the number of bar lines in the piece. Thus the tactus has become the minum (half note), not

¹⁷ Howard Mayer Brown, Tactus, from The New Grove Dictionary of Music and Musicians (6th edition, 1980), XVIII, p. 518.

the semi-breve. With the ♩ marking in the Schindler score for one whole note per measure, the pulse of the piece is placed on a smaller division of the original breve, making the piece move twice as slowly as Victoria intended. I feel that the correct performance tempo of this motet would then be twice as fast as what Schindler has indicated in his edition. It is understandable that Mr. Schindler would add bar lines for clarity; however, doing so without changing the meter signature has consequently doubled the intended length of the piece. A better solution would be to keep the bar lines the same and to halve the note values within.

Facsimile



1919 Schindler Edition



Proposed Solution



Also, Schindler's indication of "dolenter" (sorrowful) is unnecessary in that the value of the long notes will carry the harmonic progressions at a moderate to slow pace. The transposition a minor third lower to B minor, however,

makes the tessitura of the voice parts more moderate and accessible. Schindler replaces all the clefs with soprano or bass clef, except the tenor, in which he places a C clef on the treble clef C space. Had this been a more modern edition, that clef would have been replaced with a treble clef sign with an eight subscript indicating octave displacement.

In reference to text placement, Schindler differs from the facsimile three times, each time in the tenor voice only. The first time occurs in the Schindler measure number three. The tenor moves to the word "vos," whereas in the Pedrell edition, the tenor text does not change until what would have been measure five:



Again, the text placement differs in the C section and in the C' section when it is moving to a half cadence in B minor (m. 45 and again in m. 115). Schindler places the tenor text this way.



In the Pedrell edition, it is placed differently each time it occurs. Other than that, the text layout is exactly the same.



in Northern Austria, and at thirty years of age still regarded himself as a teacher and not a musician.¹⁹ This attitude stayed with him through much of his life. The life history of Bruckner is not particularly eventful and is not filled with the spectacular traits of his nineteenth-century contemporaries like Wagner or Liszt, whose lives were so closely related to their creations. Yet this humble and outwardly simple man was the same that composed eight major symphonies, making him one of the leading composers of the Austro-German symphonic tradition.

"Ave Maria" (1861) and "Locus iste" (1869) are two motets written in a decade of Bruckner's life which held considerable change. This time span encompassed what is referred to as his Linz and Vienna periods. Bruckner spent the majority of his life in these two cities.

"Ave Maria," his motet for a seven-voice a cappella choir, marks his first masterpiece among the motets. The short sacred work was one of the first compositions written following a five-year period of study with Simon Sechter in Vienna. Sechter enforced one rule as a teacher, ". . . first the theory and then the free creative composition."²⁰ This explains the almost complete absence of composition during this period.²¹ "Ave Maria" may have been written in gratitude by Bruckner upon having successfully completed his study with Sechter.²²

The motet is a setting of the Marian prayer text:²³

Ave Maria, gratia plena Dominus tecum. Benedicta tu in mulieribus et benedictatus fructus ventris tui, Jesus.

19 Leopold Nowak, "Bruckner," from The New Grove Dictionary of Music and Musicians (6th edition, 1980), III, p. 353.

20 Hans-Hubert Schonzele, Bruckner (London: Calder and Boyars, Ltd., 1970), p. 51.

21 There are less than five obscure short sacred works attributed to this period, found in his complete works list.

22 Schonzele, Bruckner, p. 38.

23 Liber Usualis, p. 322.

Hail Mary full of Grace, the Lord is with thee. Thou art blessed among women, and blessed is Jesus, the fruit of thy womb.

In addition to this is the final sentence which has been in use since the sixteenth century:

Sancta Maria, Mater Dei ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Holy Mary, mother of God, pray for us sinners, now, and in the hour of our death. Amen.

Bruckner, at the close of the motet, repeats the phrase "Sancta Maria, ora pro nobis. Amen." The entire text is based on Luke 1:42.²⁴

The piece begins with a three-part women's chorus singing the first four phrases. The texture is homophonic and the Latin text is treated so that the natural accents of the words are given longer note values and are placed on stronger beats.

Andante

Soprano

Alto

A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum. te - cum

A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum.

Following this, a four-part men's chorus enters pianissimo almost in an echo or afterthought. It is interesting to note Bruckner's distribution of text to this point. The women enter first, when the text refers to Mary only, "Hail Mary full of Grace, the Lord is with thee. Blessed art thou. . ." It is the men, then, that mention the male Jesus with their pianissimo delivery of "and blessed is the fruit of thy womb, Jesus." The word "Jesus" is sung three times on an A-major chord, each time becoming fuller in texture, until, for the first time in the piece, a fortissimo marking by Bruckner.

²⁴ Anton Bruckner, "Ave Maria," (Edition Peters, 1961), editor's preface.

The incorporation of Trenitarian influences is often found in Bruckner's sacred works and in works from other composers of the Romantic Cecilian Movement. The texture of the next phrase, "Sancta Maria, Mater Dei," is broken into three separate choirs: sopranos and altos, tenors and bass I, and low bass. Each choir enters successively four beats apart with "Sancta Maria," modulating from A major to B^b major. This phrase is also sung three times with possible reference to the trinity, although in this case I feel that the repetition three times is just a very musically-satisfying number when increasing to a fortissimo. The choirs converge on the words "Mater Dei," modulating from B^b major to C major by use of secondary dominants. Unison C's become the dominant for the next section in F major. The entire section of "Sancta Maria" is perceived as a crying out, or a demand for attention to the Holy Mary. Then in this next section, it is a sotto voce plea in "pray for us sinners." The basses enter first, and are joined by the other voices as the texture becomes homophonic once again. The phrase, "nunc et in hora mortis nostrae," still homophonic, modulates from B^b major to C, again through the secondary dominant. The final phrase is in F major; thus, the entire piece modulates every phrase through the keys of A major, B^b major, G minor, G major, C major, and finally F major. Dynamically, the last marking Bruckner gives in this piece is piano when the basses enter on the last phrase. This is followed by a decrescendo. Assuming it keeps gradually decreasing in dynamics, the piece would end with a double pianissimo "Amen" on a typical plagal cadence.

This motet was first performed on 15 May 1861, with Bruckner himself conducting the Linz Choral Society, Liedertafel "Frohsinn," marking Bruckner's first appearance as a conductor.²⁵ He was appointed to the position in

²⁵ Derek Watson, Bruckner (London: J. M. Dent and Sons, Ltd., 1975), p. 17.

November 1860, and raised the choir to such a level of performance that they began participating in choral competitions in Austria and Germany.²⁶ Bruckner was constantly striving for precision and good enunciation, but one thing he particularly insisted on was a truly delicate pianissimo. In one account of a choral practice of Schumann's Ritornello, the singers did not produce the triple pianissimo softly enough to suit Bruckner, who would exclaim, "It still sounds like a trumpet!" Finally, the chorus decided to stop singing the passage altogether, and as they came upon it, Bruckner continued to beat time as they faced him in silence. He simply exclaimed, "Now, that's right!"²⁷ This incident was very useful in the preparation of this motet, as to what Bruckner meant by a double pianissimo on the final cadence.

Bruckner's directorship of the Linz Liedertafel ended quite abruptly in September of 1861, following a practical joke that the singers played on him in Nürnberg. Although their conductor Bruckner never married, he was constantly falling in love with girls far younger than he. While the choir was on tour, Bruckner became quite taken with a young waitress, twenty years his junior. The choir persuaded Olga, very seductively dressed, to go up to a room where they had left Bruckner alone. Her entrance and appearance did not amuse him at all, as he was sure it could only have been a set-up made by the choir, and he left the restaurant most upset. In a letter to his friend Alois Weinwurm, Bruckner stated, "In September I was so insulted by the Liedertafel that I had to resign."²⁸ It was not until October of 1869 that Bruckner returned to the Linz Liedertafel "Frohsinn," this time as an honorary member. They requested his membership in gratitude, after performing one of

²⁶ Schonzeler, Bruckner, p. 41.

²⁷ Werner Wolf, Anton Bruckner (New York: E. P. Dutton and Co., Ltd., 1942), p. 58.

²⁸ Schonzeler, Bruckner, p. 42.

The A section returns exactly like the beginning for nine measures, then a three-measure modulation on the words "a Deo" is inserted, moving from G major to E minor. This is followed by a grand pause and the last phrase, like the A section, closes in G major.

This motet is one of the later motets of Bruckner. These are often unjustly neglected, and yet, unlike "Ave Maria," they present no major problems for a competent choir.

As previously mentioned, Bruckner is known to have led a fairly simple, quiet life, much unlike the romantic music he composed. In reading about his character, I feel it is important to present a more personal side of Bruckner. I also feel that the man had some very unexpected qualities in him that also do not appear in his music.

As Bruckner grew from living in a small Austrian village to living in Linz, and later the far more sophisticated Vienna, he refused to change with the times or the environment. As Werner Wolf writes of his first meeting with Bruckner:

It was in the early 1890's that our parents told us Anton Bruckner was coming to have dinner with us. They warned us to be on our good behavior. Bruckner's short, black hair and voluminous, baggy trousers reminded me of the countrymen I had seen in the Alps. He did not say much until my little sister entered the room. Then he fell to his knees and cried--"Jessas, das gnaedige Fraeulein!" [Jeez, the little lady]. The poor girl was scared out of her wits and fell to weeping. That was only the beginning of our embarrassment. At dinner, Bruckner picked up the fish with his fingers and broke the bones. Then we knew why we had been told to behave ourselves.³¹

Bruckner was, as a musician and professor, self-confident and quite creative. It is written of him as a teacher in Vienna in 1868 that he presented academic points in an enjoyable, even amusing way. "He called the diminished seventh chord the Musical Orient Express because it can take one so quickly

31 Wolf, Anton Bruckner, preface by the author.

to far away places."³² Yet personally, there was an overwhelming sense of insecurity in Bruckner's character. He possessed a mania for taking exams and gaining diplomas or testimonials. In October of 1861, after being denied a conductorship in Salzburg, he applied for a diploma of the Vienna Conservatory, qualifying him to teach counterpoint in schools of music. This was not even necessary for him at that point.³³ In 1885, a copy of his birth certificate was sent to the University of Cincinnati. A swindler had promised to get Bruckner an honorary Doctors degree, and Bruckner had given him money for that purpose.³⁴ For all his technical mastery, he could not be convinced that his knowledge was sufficient.

On 8 May 1867, he suffered a total breakdown and was admitted to a sanatorium at Bad Kreuzen. In his letters at this time, he spoke of impending madness, threatened suicide, and regarded himself as utterly forsaken by the world. He was a man of many obsessions, the most prominent of which being numeromania, a neurotic disturbance. This compelled him to count the leaves on trees, the grains of sand on a beach, the stars in the sky, and so on.³⁵ A woman at the sanatorium could not wear one of her dresses, as it was covered with pearls and Bruckner insisted on counting them each time they met.³⁶

Perhaps the oddest of Bruckner's obsessions was his insistence on having a close look at dead bodies. He witnessed the exhumation of Beethoven's and Schubert's bodies as they were reburied, and is said to have hurried to the mortuary following a disastrous theatre fire in 1881 to examine the charred bodies.³⁷

³² Watson, Bruckner, footnote on p. 25.

³³ Watson, Bruckner, p. 18.

³⁴ Wolff, Anton Bruckner, p. 18.

³⁵ Wolff, Anton Bruckner, p. 58.

³⁶ Watson, Bruckner, p. 22.

³⁷ Watson, Bruckner, p. 55.

Bruckner was concerned that bodies that were not embalmed did not stand a very good chance in the life hereafter. He requested that his own body be preserved and buried in the crypt beneath the great organ in St. Florian Cathedral.³⁸

The above characteristics, I feel, do not appear in Bruckner's works (excepting, perhaps, the numeromania having something to do with the lengthy number of measures in his symphonies). Although the presentation of these characteristics give the reader a better idea of the man, a more lasting consideration of Anton Bruckner is his contribution as a composer.

"Jubilate Deo," Op. 117

Wolfgang Amadeus Mozart

Vienna is one of the largest metropolitan and cultural centers in all of Europe. For centuries it has been a meeting place for musicians, and many composers have premiered their masterpieces in Vienna's Musikverein and Konzerthaus. One hundred years before Bruckner began teaching at the Vienna Conservatory in 1867, Leopold Mozart arrived in the same city with his family.

³⁸ Nowak, "Bruckner," from The New Grove Dictionary, III, p. 358.

Leopold was a musician himself, but to him, music became to a great extent a business, as he became the self-chosen guardian, guide, and impresario to his son, Wolfgang Amadeus Mozart. Wolfgang showed extreme musical talent at a very young age, and Leopold viewed the public and nobility as a clientele whose favor must be retained for the boy's future. Wolfgang began traveling with his family in 1762, and he performed with his sister Nannerl in Vienna, Linz, Paris, London, and Munich, each performance being crowned with increasing monetary rewards, success, and fame.

In September of 1767, the family arrived in Vienna for a fifteen-month stay, leaving only once to flee from the smallpox epidemic. Smallpox hindered the entire tour, as oftentimes many of the expected nobility would not attend performances due to being scared of catching the disease. A festival, scheduled for the wedding of Ferdinand IV and Archduchess Maria Josepha, was cancelled following the death of the Archduchess from smallpox.³⁹ Mozart himself contracted the disease, but it was not believed to be a serious case.⁴⁰ These factors and other monetary problems on the tour caused many dilemmas for the poor family.

Mozart wrote two operas during the stay, one commissioned by the Emperor, La Finta Semplice, K. 51, and Bastien and Bastienne, K. 80. These two operas, moderately received, gave the Mozarts some monetary solace, yet they looked to be the only opportunity for public exposure on the tour. Then Mozart was commissioned to compose a mass for the consecration of the church in the Vienna Orphanage on 7 December 1768.⁴¹ The Jesuit priest in charge was a friend of the Mozarts, and recognized a good opportunity for the Empress to see Mozart himself. In less than one month, Mozart composed three works for

³⁹ Ivor Keys, Mozart (New York: Granada Publishing Ltd., 1980), p. 58.

⁴⁰ Wolfgang Amadeus Mozart will be referred to hereafter as Mozart.

⁴¹ Keys, Mozart, p. 60.

the ceremony, a Mass in C minor, K. 139, the offertory "Benedictus sit Deus," K. 117, and possibly a trumpet concerto.⁴² The final "Jubilate" chorus of "Benedictus sit Deus" will be discussed in this chapter in more detail. The performance at the orphanage, well attended and much applauded, compensated somewhat for the previous misfortune on the tour. The following is a testimony of a Viennese journal in 1768.

The entire music, sung by the choir of orphans, was composed for the occasion by Wolfgang Mozart, son of Dr. L. Mozart, Kapellmeister at Salzburg, a boy twelve years of age, well known for his extraordinary talent; it was conducted by the composer with the utmost precision and accuracy, and was received with universal applause and admiration.⁴³

The family returned to Salzburg one month later with little gain from the tour. "The last concert," wrote Leopold, "has in some measure recovered us for the ground that we'd lost due to the wickedness of our enemies and opponents."⁴⁴

The offertory "Benedictus sit Deus" is in three sections, Allegro, Andante, and Allegro. The first section begins with a festal chorus in four voices with orchestra. The central section is a concerto movement for soprano solo including a cadenza. The recapitulation in this movement is somewhat altered by frequent key changes, a common Mozartean device that, in this piece, makes its first appearance.⁴⁵ The final chorus, "Jubilate Deo," is a lively chorus based textually on Psalm 99, "Jubilate Deo Omnis terra."⁴⁶ The chorus is interspersed with the Latin plainchant, "Psalmum dicite nomini ejus, date glorium laudi ejus."⁴⁷ It is a short piece of 48 measures, broken

⁴² This concerto is said to have been lost, but the more scholarly accounts do not give it any reference.

⁴³ Otto Jahn, Life of Mozart Vol. I (London: Novello, Ewer and Co., 1982), p. 97.

⁴⁴ Edward Holmes, The Life of Mozart (New York: Da Capo Press, 1979), p. 55.

⁴⁵ Keys, Mozart, p. 61.

⁴⁶ Liber Usualis, p. 231.

⁴⁷ W. A. Mozart, "Jubilate Deo," edited by Piet Keil, Jr. (Hilversum: Harmonia-Uitgave), p. 8.

up into solo and tutti passages. The full chorus sings the word "Jubilate," while the solo passages sing "Deo omnis terra," and the plainchant passage only. The orchestration is two trumpets in C, timpani in C and G, strings and basso continuo.⁴⁸

From my analysis, I feel this piece is a modified ritornello form with two subjects in the solo passages. The piece begins with full chorus and orchestra for two measures. The pulse and text movement is on the eighth note, and the word "jubilate" is sung three times with possible reference to the trinity. Subject one appears in measure three in the soprano and alto voice with this motive.



Each time this subject appears, it is in two voices at the interval of a third and is answered by the remaining two voices in thirds one beat after the complete statement. Subject one returns only once in measure 21.

Mozart's "Tutti" marking at the full-chorus entry at the beginning may suggest that these reduced voice sections should be solos, but this is not my opinion. The tutti chorus and orchestra enter for a brief statement of "jubilate" before the soprano voice delivers subject two in measure eight. This motive is a phrase of plainchant written at the eighth psalm tone.⁴⁹

⁴⁸ Breitkopf and Hartel, Wolfgang Amadeus Mozart's Werke Vol. 4, Serie 3, Band 2, "Kleinere geistliche Gesangwerke," (Ann Arbor: J. W. Edwards, 1952), p. 20.

⁴⁹ Jahn, Life of Mozart, p. 277.



This four-measure motive is sung by every voice throughout the piece, with a running sixteenth-note accompaniment in the strings and continuo--soprano, measure 8; tenor, measure 13; bass, measure 28; and alto, measure 35. In between these entries of the plainchant, are statements of tutti chorus of "jubilate" moving in eighth- and sixteenth-note figures. The piece closes with three final statements of "jubilate" serving as a codetta with full orchestra. Once again, the use of the number could have reference to the trinity, but is more likely a commonpractice emphasis of the tonic and dominate at the final cadence.

This is a very acceptable and attainable chorus for a high school or college choir. The piano reduction by Piet Kiel is ideomatic and is very much in the style of Mozart's piano works. However, the amateur chorus tends to sing the piece too heavily and in an over-legato style. In reference to the technique of motor rhythm so common in the seventeenth and eighteenth centuries, the underlying pulse should generally be felt at a shorter-note value. To achieve the child-like buoyancy and spirit of this jubilant chorus, the choir should be made aware of the commission and first performance of this piece.

"Elegischer Gesang" Op. 118

Ludwig van Beethoven

In 1804, Ludwig van Beethoven moved to the outskirts of Vienna and lived in one room of a house on the Molkerbastei. Beethoven was thirty-four, and he resided in this house intermittently for ten of the last twenty years of his life (1804-1814). The room was on the fourth floor, and out of his window he could view the northwestern suburbs of the city and the mountains in the background. Baron Johann Baptiste von Pasqualati owned the house, and he and his wife Eleonora became close friends with Beethoven. This friendship lasted throughout these years and even after Beethoven moved out. He often consulted Pasqualati on financial matters, and at the end of his life, Beethoven sent letters to Pasqualati asking him for food, wine, and champagne. The last recorded letter written by Beethoven in 1827 was to his friend Pasqualati and reads as follows:

Honored friend!

My thanks for the dishes sent to me yesterday. Like a child a sick person looks forward to such things, I therefore ask you today for some peach compote, as regards other delicacies I must first have the doctor's advice; they consider Grinzinger the most beneficial for me, but they prefer old Krumbholz-Kirchner to all other wines. I hope this explanation will not be interpreted by you to my disfavor--

with heartfelt esteem
Your friend
Beethoven⁵⁰

On August 23, 1811, Eleonora, nee von Fritsch died in childbirth. Upon the third anniversary of her death, Beethoven presented the widower Pasqualati a short song for four solo voices with string-quartet accompaniment,

⁵⁰ Dana Steichen, Beethoven's Beloved (New York: Doubleday and Company, Inc., 1959), p. 491.

with the inscription:

An die verklarte Gemahlin meines verehrten Freundes Pasqualati
von Seinem Freunde Ludwig van Beethoven.

To the memory of the transfigured wife of my dear friend, Pasqualati, from his friend Ludwig van Beethoven.⁵¹

"Elegischer Gesang" Op. 118, is a short setting of the elegy poem by an unknown author.

Sanft wie du lebstest
Hast du vollendet
Zu heilig für Schmerz!
Kein' Auge wein
Ob die himmlischen Geistes Heimkehr.

Gently as thou lived
So thou died
Too holy for sorrow!
No eye can weep
At the homecoming of a heavenly soul.⁵²

The piece is marked, "Lentamente e dolcemente," and possesses the over-all tranquility that so often appeared in the slow movements of Beethoven's work at this time. The strings are alone at the beginning and provide a twenty-measure introduction to the chorus entry in E major. The first two phrases of the text are set very homophonically on the theme presented first in measures one and two by the strings. The declamation of the text is marked "sotto voce," and the notation of the strings is reduced to eighth notes doubling the voices. This, along with the quartet interlude connecting one phrase of text to the next, is a very thoughtful and sensitive delivery of the poem that so expressed Beethoven's sympathy. The first forte of the piece appears in measure twenty-nine on the word "Schmerz." This word painting of "pain" on a fully diminished chord, is the first chord to disrupt the calm E-major harmonies, but the dynamics recede immediately back to a pianissimo dynamic

⁵¹ The Beethoven Companion, edited by Thomas Scherman and Louis Biancolli (New York: Doubleday and Company, Inc., 1972), p. 1082.

⁵² The Beethoven Companion, p. 1082

marking. A major-minor seventh chord on C in measure thirty-two propels the piece into a fugal treatment of the phrase "Kein' Auge wein" in A minor. The subject is stated first in the bass and is two measures in length.



The instruments are paired with the voice parts in this section, and the entrances occur bass, tenor, alto, and soprano. They all converge (in measure forty) on an A-major chord supporting the word "himmlischen" which is repeated at another forte. The fugue-section returns in measure forty-three, this time beginning in the alto and second violin, and continuing after two measures in the bass, then soprano, and finally tenor. At this point, the voices converge on a B-major chord, and the setting of the phrase "ob des himmlischen Gustes Heimkehr" depicts the homecoming of the soul in an ascending triad, again using word painting. The beginning theme returns in measure fifty-eight as the strings lead the chorus to a modified opening phrase that lasts until a full-measure chord on a first inversion C[#]-minor seven chord on "du." This begins the harmonic modulation from F[#] major back to E major to close the piece. In this key the voices enter alone twice without accompaniment (m. 76 and m. 79), in a statement of the second phrase. The last two measures are in the strings alone, as this piece ends as gently as it began, the form and simplicity of Beethoven's work recalling the phrase "as gently as you lived, so have you ended life."

Six Balletti

"Il Bell' Humore"

"Caccia d'Amore"

"La Bellezza"

Giovanni Giacomo Gastoldi

Giovanni Gastoldi (ca. 1550-1622) was an Italian composer of the late sixteenth century. Through much of his life he worked for the Gonzaga family in Mantua, at the ducal chapel, San Barbara. Gastoldi composed over thirty musical works of many genres, both secular and sacred, but his greatest contribution was the balletto. His Balletti a Cinque Voci, published in Venice in 1591, was the first collection of this type of vocal composition and Gastoldi was responsible for giving it its own distinct character.⁵³

The balletto, up to the time of Gastoldi's composition, was a dance, usually in $\text{\text{C}}$ meter, in a simple homophonic style, somewhat similar to the early allemande. However, the vocal balletti of Gastoldi, Thomas Morley, and H. C. Hassler were derived from early examples of the sixteenth-century canzonetta and villanella.⁵⁴ The vocal composition is written in a dance-like madrigal style and is frequently provided with a "fa-la" burden.⁵⁵ It may occasionally have been danced.⁵⁶

The pieces in Gastoldi's five-voice publication are strophic, in two sections, each ending with the "fa-la" burden. The textures are homophonic and give a strong impression of having been conceived as a trio, with two

⁵³ Willi Apel, Harvard Dictionary of Music (Massachusetts, Harvard University Press, 1969), p. 77.

⁵⁴ Dennis Arnold, "Gastoldi" from The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, Vol. 7, Sixth edition (London: Macmillan Publishers, Ltd., 1980), p. 180.

⁵⁵ A special type of 16th-century song in which the syllables "Ta-la-la" were used in a refrain.

⁵⁶ Willi Apel, Harvard Dictionary of Music, p. 77.

melodic soprano parts suspended above a strongly harmonic bass.⁵⁷ The rhythmic patterns are regular, with a clear phrase structure, creating a dance-like character. The harmony is diatonic with frequent cadential progressions, giving it a more tonal sound.⁵⁸ Each balletto in the set bears a title representing a type of lover or a state of mind, as is evident in the three balletti chosen for the recital: "Il Bell' Humore" (Good Humor); "Caccia d'Amore" (The Love Hunt); and "La Bellezza" (Beauty).

The performing edition by H. C. Schmidt is for soprano I and II, alto, tenor, and bass. The Italian is not translated for singing, but is added in the edition by Gail Meadows to enable the performer to understand the poems of unknown authorship.⁵⁹

SIX BALLETTI
 "Il Bell' Humore"
 Good Humor

Viver lieto voglio
 Senz'alcun cordoglio, La la la.
 Tu puoi restar Amor
 Di saettarmi il cor
 Spend i pungenti strali
 Ove non paian frali
 Nulla ti stimo o poco
 E di te prendo gioco, La la la.

I want to live happily
 Without any sorrow, La la la.
 You can cease, Love,
 To shoot arrows at my heart
 Spend your piercing darts
 That seem not fragile
 I prize you little or naught
 And I mock you, La la la.

Senza alcun pensiero
 Godo un piacer vero, La la la.
 Ne puoi co'tuoi martir
 Sturbar il mio gioir
 Spegni pur la tua face
 Che me non arde o sface
 Nulla tem'io il tuo foco
 E di te prendo gioco, La la la.

Without any worry
 I rejoice in true pleasure, La la la.
 Nor can you with your tortures
 Disturb my joy
 Hide, too, your face
 For it neither burns nor undoes me
 I fear your fire not at all
 And I mock you, La la la.

⁵⁷ Dennis Arnold, "Gastoldi," The New Grove Dictionary, p. 180.

⁵⁸ Dennis Arnold, "Gastoldi," The New Grove Dictionary, p. 180.

⁵⁹ Giovanni Gastoldi, Six Balletti, Set 1, edited by H. C. Schmidt (New York: C. F. Peters Corporation, 1966).

"Caccia d'Amore"
Love Goes Hunting

Queste correnti Ninfe	You speeding Nymphs,
Fuggite o Ninfe, Fa la la.	Flee O Nymphs, Fa la la.
Se voi non fuggite	If you flee not,
Veloci e ardite	Swift and ardent
Armor ch'a caccia hor va, Fa la la,	Love who is now going hunting, Fa la la,
Il cor vi ferira, Fa la la.	Will strike your heart, Fa la la.
 Porta di strali armato	 He carries darts
Il manco lato, Fa la la.	Arming his left side, Fa la la.
E con la sua face	And with his fire
Ogn' alma disface	He conquers every soul.
Vedete il crudo arcier, Fa la la,	See the cruel archer, Fa la la,
Come sen vien altier, Fa la la.	How haughtily he advances, Fa la la.

"La Bellezza"
Beauty

Bellissima Mirtilla	Beautiful Myrtle
Tu di luce avanzi il Sol	You surpass the sun in light
E con un raggio sol	And with one ray
Accendi mille cor	Kindle a thousand hearts.
Chi sempre mai	Who for evermore
Del foco tuo sfavilla	Is sparked with your fire
Puo viver liet' ogn' hor Fa la la.	Can always live happy, Fa la la.
 Co' tuo leggiadri sguardi	 With your careless glances
Fai hor viver, hor morir,	You can bring now life, now death,
Ne alcun si puo schermir	Nor can one shield himself
Dal grande tuo valor	From your great power.
Chi vuol fuggir ha sempre i passi tardi	Whoever seeks to flee tarries too long
E patte tutto ardor, Fa la la.	And suffers your burning rays, Fa la la.

The first balletto, "Il Bell' Amore," is in this strophic binary form,
 ||: A :|| : B :|| , A = m. 1-9, B = m. 10-26. There are two complete verses,
 so the common performance practice of the sixteenth century would be to sing
 the entire piece twice, the first time singing the first verse twice at the
 repeats, and the second time treating the second verse similarly. This bal-
 letto is in G major and has not been altered in pitch from the original.
 From the canzonetta, this balletto receives its lightness of text and character

of a dance-song.⁶⁰ The "fa-la" burden is treated imitatively in this piece, led by the soprano I each time.

"Caccia d'Amore" was originally in the key of A minor, but it was transposed down a whole step in the performing edition. From G minor, it modulates to C major, then to B^b major, back to G minor, then cadences at the end on a major third in C major. The form is similar to the first balletto in the set, ||: A :|| : B :|| , A = m. 1-7, B = m. 8-21. Through each of its many modulations, one still has a strong feeling of key center, because of the dense texture and the strongly harmonic bass voice. In measures 8 to 13, the voices are divided and the soprano I and II deliver a phrase which is then repeated by the remaining voice parts in answer. The "fa-la" burden is treated this time more homophonically, with a lead-in by one voice. In m. 15, the soprano II voice enters the "fa-la" burden two beats ahead of the other voices, and in m. 19, it is the tenor voice that enters first.

"La Bellezza" is completely homophonic except for the same "fa-la" technique used in the previous balletti. Although no repeat signs are used in the Schmidt edition, the form still lies A, A', B, C, C'. A = m. 1-2, A' = m. 3-4, B = m. 5-7, C = m. 8-10, C' = m. 11-14. The harmonic rhythm moves at the eighth note, and the text treatment is syllabic.

In keeping with the performance practice of the sixteenth-century balletto, these pieces can be performed in a variety of combinations. These suggestions were given by Harold Schmidt.⁶¹

1. All parts may be sung without participation of instruments.
2. The two upper parts may be accompanied by recorders, with strings doubling the remaining parts.
3. A single balletto may be split up into solo and tutti sections.

⁶⁰ Willi Apel, The Harvard Dictionary of Music, p. 134.

⁶¹ Castoldi, Six Balletti, preface to the performing edition by H. C. Schmidt.

4. One of the soprano parts may be performed as a solo accompanied by strings or by a lute.
5. All parts may be played by instruments without vocal participation.

In the recital performance of these balletti, I combined voices and recorder ensemble, and used reduced voicing in "Caccia d'Amore" to only the upper three voices for contrast.

Gastoldi's liking for bright sonorities, crisp rhythmic melodies, and diatonic harmonies made him one of the leading composers of dance music in the sixteenth century. The collection of Balletti a Cinque Voci was reprinted over ten times in ten years in Italy, England, and Germany, spreading Gastoldi's music and technique to such composers as Vecchi, Banchieri, Hassler, Morley, Weelkes, and Hilton.⁶²

62 Gastoldi, Six Balletti, preface by Harold Schmidt.

Festival Te Deum

Benjamin Britten

The death of Benjamin Britten on 4 December 1976, brought tributes from all parts of the world. The Times' obituary summarized Britten's significance this way: "He was the first British composer to capture and hold the attention of musicians and their audiences the world over, as well as at home; he was the first British composer to center his mature work prolifically on the musical theatre--grand opera, chamber opera, sacred music drama."⁶³ It is true that Britten's works are more centered on the musical theatre, and although he was sometimes commissioned to produce church music, he showed no sustaining interest. Of the forty-three choral works that Britten composed, only five of them are liturgically based; and two of these, the Festival Te Deum (1944), and the wedding anthem Amo ergo sum (1949), are occasional pieces. The only work which seems to hold a regular place in liturgical music is the Missa Brevis written in 1959 for the choir at Westminster Cathedral.⁶⁴

The Festival Te Deum, Opus 32, was commissioned in 1944 for the centenary of St. Mark's Church in Swindon. It was one of several small pieces written by Britten while he was at work on Peter Grimes, Opus 33 (1945), an opera in three acts. The Festival Te Deum was composed following a period of great discontent in Britten's life, and preceded some of his most prolific years. Through pieces like A Ceremony of Carols (1942), Serenade (1943), and

⁶³ Peter Evans, The Music of Benjamin Britten, preface to the biography (London: J. M. Dent and Co., 1979), p. 1.

⁶⁴ Peter Evans, "Benjamin Britten" from The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, Sixth edition (London: Macmillan Publishers, Ltd., 1980), p. 300.

Rejoice in the Lamb (1943), he began to develop his characteristic style of meticulous declamation which he used most prominently in the Festival Te Deum.

The piece is scored for mixed chorus, solo and organ, and is an English translation of the Te Deum.⁶⁵

We praise Thee, O God, We acknowledge Thee to be our Lord. All the earth doth magnify Thee, the Father Everlasting. To Thee all angels cry aloud, the Heavens and all the powers therein to Thee Cherubim and Seraphim continually do cry. Holy, Holy, Holy, Lord God of Sabath! Heaven and earth are full of the majesty of Thy Glory. The glorious company of the Apostles praise Thee. The goodly fellowship of the Prophets praise Thee. The noble army of Martyrs praise Thee. The Holy Church throughout all the world doth acknowledge Thee. The Father of an infinite Majesty Thine honourable, true and only Son; also the Holy Ghost the Comforter. Thou art the King of Glory, O Christ, Thou art the everlasting Son of the Father. When Thou lookest upon Thee to deliver man, Thou didst not abhor the Virgins womb. When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God in the Glory of the Father. We believe that Thou shalt come to be our Judge. We therefore pray Thee help Thy servants. Whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy Saints in Glory Everlasting. O Lord save Thy people and bless Thine heritage. Govern them and lift them up forever. Day by day we magnify Thee and worship Thy name ever world without end. Vouchsafe O Lord to keep us this day without sin, O Lord have mercy upon us, O Lord let Thy mercy lighten upon us as our trust is in Thee, O Lord have I trusted, let me never be confounded.

The Te Deum text, also known as the "hymn of thanksgiving," was formerly attributed to St. Ambrose and may have been written by Nicetus (d. 568).

Certain lines are taken from the De mortalitate of St. Cyprian (A.D. 272).⁶⁶

The prose is an example of "psalmus idioticus," a literary production of the third and fourth centuries consisting of texts written in imitation of the psalms.⁶⁷ The Gloria of the Mass is another example of "psalmus idioticus."

The piece is through-composed, and it can be divided into three sections: 1) Andante con moto (m. 1-50); 2) Piu mosso ed energico (m. 51-88);

⁶⁵ Benjamin Britten, Festival Te Deum, edited by Winthrop Rogers (USA: Boosey and Hawkes, 1945).

⁶⁶ Willi Apel, "Te Deum," from Harvard Dictionary of Music (Massachusetts: Harvard University Press, 1969), p. 834.

⁶⁷ Willi Apel, "Psalmus idioticus," from Harvard Dictionary of Music, p. 704.

and 3) Tempo primo (m. 89-126). The first section is chorus in unison and organ. While the two parts are both marked *andante con moto* (moderate walking tempo with motion), the organ is given the quarter note as the basic unit of pulse ($\text{♩} = 72$), and the chorus is given the eighth note ($\text{♩} = 144$). The significance of this lies in the fact that the organ accompaniment has little to do with the chorus, except to provide a basic harmony. This is also evident by the organ part remaining in $\frac{3}{4}$ while the chorus changes meter nearly every measure. Sustaining a pedalpoint tonic in the pedals, the organ sounds a series of dotted half-note chords above it, often in a polychordal-harmonic structure. Each chord is preceded with a gracenote figure providing an almost motivic unity, while the unison vocal line declaims the text in a series of modulating phrases. One of the clearest examples of the interaction yet total separation of the voices and organ, the polychordal technique in the organ alone, and the linear cadence of the unison voices occurs in m. 26-28.

Heav'n and earth are full of the ma - jes-ty of Thy Glo - ry.

pp

Heav'n and earth are full of the ma - jes-ty of Thy Glo - ry.

pp

Heav'n and earth are full of the ma - jes-ty of Thy Glo - ry.

pp

Heav'n and earth are full of the ma - jes-ty of Thy Glo - ry.

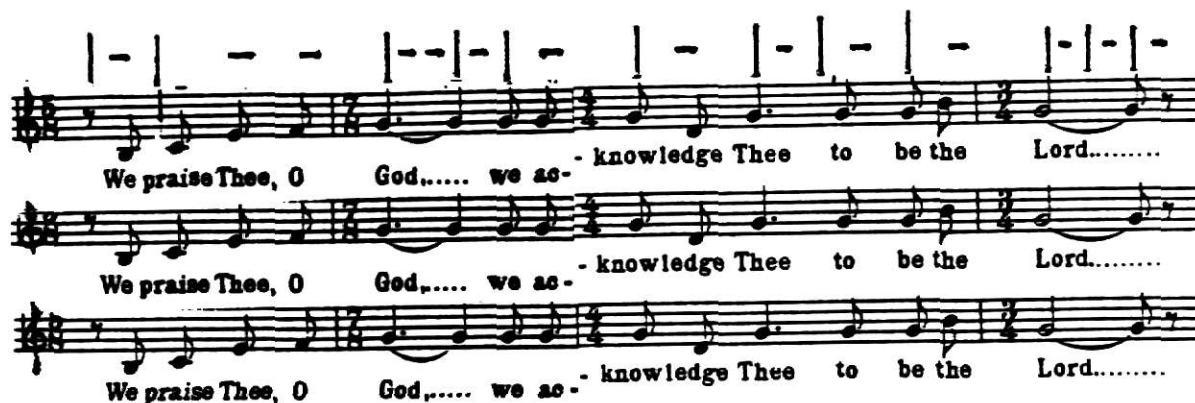
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The second section, *piu mosso ed energico* (more moving and energetic), is marked ($\text{♩} = 108$) for both the organ and the voice parts. It begins in $\frac{3}{4}$ meter and does not fluctuate as much as the first section because the text setting is more melismatic than syllabic in this section. From m. 51-59, the a cappella chorus and organ accompaniment alternate solo sections in an antiphonal fashion. In m. 60, the organ starts a bass ostinato in the pedal with chords suspended above it, doubling the three-voice texture. The uppermost voice is in descant form, entering in m. 66. The opening style of this section returns in m. 70 and continues until m. 76 with the choir and organ alternating solo sections. The bass ostinato and three-voice chorus return also in m. 77 and continue with the soprano descant. The chorus ends this section with an a cappella extension in m. 83, of material seen previously in m. 51-53 and m. 56-58. The organ's small melodic codetta and recall of the ostinato in this section connects the middle and last sections, m. 85-88.

Section three begins with a soprano solo and organ, and is reminiscent of the first section in accompaniment. The pedal point is gone in the organ and the chorus falls silent from m. 89 to m. 100. In m. 101, the chorus delivers the last phrases of text in a densely homophonic texture. The organ continues with the dotted half-note chords, but adds an ascending bass-line melody with a unison-pedal doubling. This last section unfolds and the harmonic rhythm becomes slower until, in m. 115, the chorus states "O Lord in Thee have I trusted" on a fortissimo E-major $\frac{3}{4}$ chord. The last phrase, "let me never be confounded," is built on the same chord, down one octave and on a decrescendo to a pianissimo. The soloist returns in m. 122 repeating the last phrase of text, ending in E major as the piece began with the same three chords in the organ.

Festival Te Deum is very challenging for the high school or college

choir for its sustained use of two metrical strata. As the organ renders virtually no assistance in its slowly unfolding harmonic scheme of dotted half notes, the singer must deliver the polymetric treatment of the text with precision. The tessitura is quite extreme as the sopranos ascend to a B above the staff, and the basses sustain a low $F^{#}$ and G for three measures. The solo is well within the soprano range, and should be done by someone who can deliver the text in a clear, relaxed tone. In conducting the piece, one should follow the vocal delivery of the text, giving only occasional cues to the organist, as it is impossible to conduct both. In subgrouping the beat patterns on $\frac{5}{8}$, $\frac{7}{8}$, and $\frac{15}{8}$ measures, the pattern should fall as not to put a stress on an unstressed syllable. The first phrase is in $\frac{5}{8}$, $\frac{7}{8}$, $\frac{7}{8}$, and $\frac{3}{8}$ respectively. My suggestion is to conduct it thusly, placing the pulse grouping on naturally-accented syllables.



This piece is outstanding in Benjamin Britten's works, and it is my opinion that the challenge of performing this small choral work should be met time and time again. The music of this British pianist, conductor, art director, and composer should be made more accessible to the amateur singer.

From an Unknown Past

Ned Rorem

"The Lover in Winter Plaineth for the Spring"

"My Blood so Red. . ."

"Tears"

Ned Rorem, born in Indiana (23 October 1923) and raised in Chicago by a strong Quaker family, was trained in piano and composition at a very early age. He supplemented his own study material with the works of Debussy, Ravel, Varese, and the blues singer, Billie Holiday.⁶⁸ After receiving his Bachelors and Masters degrees from the Julliard School of Music, he won a Fulbright scholarship to study with Honneger in Paris. Rorem left France to compose in Morocco, only to return in the summer of 1951 to live in Paris for seven more years, working most of the time in the eighteenth-century mansion of the Viscountess de Noailles. Our knowledge of the relationship between Rorem and Viscountess Marie Laure de Noailles is vague, but in 1951, the year in which he wrote From an Unknown Past, an entry was made in his date book of, "Lunch chez Marie Laure with Giacometti, Balthus, Dora Maar." In his memoirs, Rorem recalls, "I did not then know who these people were, assuming they 'were' anyone."⁶⁹

Another entry in July of that same year refers to a note from Marie Laure suggesting much stronger feelings.

My own beloved Ned,

I think I must explain why I love you so much. You are the total expression of what I have loved or still love in fragments. . . .
Whatever you do, whatever I do, whatever happens I will always

⁶⁸ James Holmes, "Ned Rorem," from The New Grove Dictionary of Music and Musicians (6th edition, 1980), XVI, p. 190.

⁶⁹ Ned Rorem, Critical Affairs: A Composer's Journal (New York: George Braziller, Inc., 1970), p. 135.

love you because I have loved you and you are also more than time and space. For the space in which you move is beauty and the time music. And what is at the moment of beauty will always be. So sleep well my love.⁷⁰

Yet Rorem felt only friendship for the young girl.

This evening I told Marie Laure innocently. . . of a letter to my mother in which I explained that our relationship was "strictly platonic." She was thunderstruck; and I, nonplused by her reaction. After a half-an-hour of restraint she fell into spasms of tears, and I grew aware of my crime.⁷¹

Aside from his personal relationship with the Viscountess, his social reputation at this time flourished under her continuous patronage. His personal charm and sometimes outrageous behavior won him acceptance in the cultural milieu headed by Poulenc, Auric, and Cocteau.⁷² Unfortunately, Rorem's music was much less well-received in Paris. Among the compositions written during these Paris years were eight song cycles, two short operas, one piano concerto, one sonata, two string quartets, one Sinfonia for 15 Wind Instruments, the Second and Third symphonies, and four ballets, including one dedicated to Marie Laure, Melós (1951). The choral works from Paris are one chorus with orchestra, one chorus with organ, and six a cappella choruses, including From an Unknown Past (1951).

From an Unknown Past is a set of seven short a cappella pieces based on anonymous sixteenth-century poems. The titles of the seven pieces are as follows:

1. The Lover in Winter Plaineth for the Spring
2. Hey Nonny No!
3. My Blood so Red. . .
4. Suspiria
5. The Miracle
6. Tears
7. Crabbed age and Youth

⁷⁰ Ned Rorem, The Paris Diary of Ned Rorem (New York: George Braziller, Inc., 1966), pp. 36-37.

⁷¹ Rorem, The Paris Diary, p. 32.

⁷² Holmes, "Rorem," The New Grove Dictionary, XVI, p. 190.

The pieces of the set as a whole contrast each other nicely in spirit and nature, but the three chosen for the recital are all of a melancholy nature. The first, "The Lover in Winter Plaineth for the Spring," is a setting of an anonymous text dedicated to George Redlich's memory. The twenty-six-measure piece begins with a one-measure ostinato pattern in the tenors in F minor, on the word "blow." Above this the soprano and alto voices outline the open fifth of the tonic chord, completing very satisfactorily the word painting of "Blow o western wind." This continues until m. 15 when the upper three voices converge on the phrase "Christ, if my love were in my arms, and I in my bed again." The harmony is based on open fourths and fifths, making only a vague tonal center of A^b major, modulating this second phrase to the relative major. The opening section returns in m. 23 with the sopranos and altos and brings the short piece to a close in an overall A, B, A fashion in C major. The second piece is marked "very simply" at $\text{♩} = 54$. It is also based on an anonymous poem dedicated to Julien Green. The setting of "My Blood so Red. . ." is only twelve measures long and sets only one phrase. The linear texture is similar to the first piece in that it is never completely homophonic. "Tears," the last piece, differs from the ones previous in that it is more homophonic than individually linear, yet it is similar in that the voices enter progressively two measures apart. The sixteen measures can clearly be divided into an A, A' form with each major grouping having two four-measure phrases. The first section is centered in C[#] minor, whereas the A' section makes an abrupt modulation to G major, going back then in the last phrase in m. 13 to C[#] minor. The piece ends as it did in m. 8 on a cadence modulating to the major with the raised third in the alto line.

Ned Rorem is a soloistic composer. It is important to approach his choral pieces with that in mind. My belief is that it was helpful and

necessary to break down the pieces into four separate solo lines and practice them in that fashion. The harmonies are not conventional enough to think of them chordally. For these reasons, it is probably not advisable to perform these in a high school situation without allowing oneself ample time to work on after the notes and rhythms are learned.

Three Choruses from Alice in Wonderland

Irving Fine

"The Lobster Quadrille"
"Lullaby of the Duchess"
"Father William"

Irving Fine (1914-1962) taught at Harvard University, his alma mater, from 1939 to 1950. At this time, he was also the assistant director of the Harvard Glee Club under Wallace "Woody" Woodsworth to whom this collection of choruses is dedicated. Fine studied composition at Harvard with Walter Piston and in Paris with Nadia Boulanger. Aaron Copland included Fine in what he called the American "Stravinsky school," and indeed these three

choruses show an influence of the neoclassical Stravinsky.⁷³ However, the treatment of the piano accompaniments suggest to me a more Hindemithian influence at this time. The choruses are all settings of texts from Lewis Carroll's Alice in Wonderland, and provided Fine with a child-like, non-sensical quality for the music.

"The Lobster Quadrille," the first in the set, is in a moderate tempo of ♩ = 100. A Quadrille is a stately French dance of the early 1800's, performed by two couples moving in a square.⁷⁴ This suggests an almost comical mock-aristocratic treatment of this piece as the chorus tells of turtles, snails, whittings, and porpoises coming to join in the lobster dance. The text is set syllabically on the eighth note, and calls for crisp enunciation. The piano accompaniment moves at the eighth note also with a sense of classical style, although the interval of a major second is often used, reminding one of its twentieth-century nature. The overall form of this seventy-three-measure chorus is ternary. The piano accompaniment provides an introduction, coda, and small interludes between these sections: A = m. 11-26, B = m. 31-46, A' = m. 51-66.

The "Lullaby of the Duchess" is a severe contrast to the first chorus, and although no marking is given, the fortissimo major second tone clusters and the extreme range of the piano introduction set a very marcato, harsh feeling for the chorus. Fine once again cleverly sets the mood of the non-sense text as the chorus sings, "Speak roughly to your little boy, and beat him when he sneezes. He only does it to annoy because he knows that it teases." The texture is again homophonic, but the registers are extreme, suggesting again the harshness of the text. The piece is strophic, and each

⁷³ Charles H. Kaufman, "Fine," in The New Grove Dictionary of Music and Musicians (6th edition, 1980), p. 564.

⁷⁴ Willi Apel, "Quadrille," in Harvard Dictionary of Music, p. 711.

verse is ternary. In the middle section is a soprano solo depicting the cry from the duchess herself, "Cry, cry you ugly pig baby, you ugly pig baby cry." The entire piece is repeated, using the second verse which is helpful in repetitive teaching. Also, voices are often paired in unison, making learning come faster. The difficulty of performing this piece lies in retaining the harshness throughout.

"Father William" is as lively and child-like as the first chorus. This is a conversation between a boy and his father, with the boy asking "Do you think it is right to stand on your head at your age?" And Father William replies, "In my youth I feared it would injure the brain, but now that I'm sure I have none, I'll do it the rest of my life." The piece is in three sections, with a lengthy piano interlude separating the last two sections. It is ternary and the measures are broken up in this fashion: Introduction = m. 109, A = m. 10-40, B = m. 41-74, interlude = m. 75-95, A' = m. 96-128, and codetta = m. 129-135. The piece is in C meter and moves as indicated at a "lively tempo," $\text{♩} = 132$. Each of the "A" sections is a unison delivery of the child's very naive question, and the four-part writing occurs on the reply of the old man. This is another of Fine's subtle techniques of text painting. The second section, beginning in measure 41, is a fugal treatment of the opening motive. Following this, the same motive is treated canonically with the two paired lower voices entering one beat after the upper voices in unison (m. 50-58). The difficulty of this piece is deceiving. The chorus is quite attainable, yet the piano accompaniment is very challenging and very exposed throughout. The problem may occur in the high school or college choir that the pianist may be incapable of playing the piece in the proper style at the proper tempo. It is my suggestion that these choruses could be programmed to feature a guest artist (local accompanist, graduate

student, faculty member, etc.). This would perhaps ensure a good performance of a quite attainable choral piece without unnecessarily forcing a young accompanist into a situation for which he/she is not quite ready.

Three Hungarian Madrigals

"Dream or Remembrance"

"Lullaby"

"Daybreak"

Rezső Sugár

The Second World War brought much strife to Hungary and surrounding European countries. In music, a new era evolved with Kodaly and Bartok as the leading twentieth-century composers. With the ideas of the time being that "Music belongs to everybody," the effort was made to "Bring the art closer to the people and the people closer to art." Hungarian composers after 1940 encouraged the already-established mission towards composition for the sake of nationalism.⁷⁵ The secular choral pieces moved into the

⁷⁵ György Króó, "Hungarian Music Since 1945" from A Concise History of Hungarian Music by Bence Szabolcsi (Zeneműkiadó: Corvina Press, 1955), p. 96.

limelight with the flourishing choir movement in Hungary in 1947.⁷⁶ The folk song cult among the youth proved favorable to this literature and made it a consumer commodity for the masses.⁷⁷ In the same genre as folk or peasant music of Hungary is the Hungarian madrigal. One of the leading Hungarian composers of madrigals and other choral works is Rezső Sugár (b. 1919).⁷⁸ Sugár was born in Budapest, Hungary and in 1942, he graduated from the Academy of Music there under Zoltan Kodaly. Since 1949 he has been a professor at the Bela Bartok Conservatory, Budapest.⁷⁹

Harom Madrigál (Three Madrigals) was first published in 1956 with original texts by József Romhányi. The English texts used in the present edition are not translations of the original text, but are completely new texts by Mary Connor.

"Dream or Remembrance" is a setting of three verses in strophic form. The verse itself has two equal subsections as seen in the beginning, A = m. 1-8, B = m. 9-18. It is written in common time and Sugár's marking is "Hauntingly," $\text{♩} = 80$. The structure is homophonic, and the B section is marked always with the half note motivic movement on the word "Clan." These madrigals are all a cappella, but a piano reduction has been provided.

"Lullaby" is thirty-two measures in length and can be broken into eight phrases of four measures each. The first two phrases are the melody sung by the tenors only, and Sugár's marking is "Peaceful." The sopranos take the melody then in measure 9 with all other parts accompanying in a homophonic

76 György Króó, "Hungarian Music," from A Concise History of Hungarian Music, p. 96.

77 György Króó, "Hungarian Music," from A Concise History of Hungarian Music, p. 96.

78 The edition of Three Hungarian Madrigals by Rezső Sugár, published by Shawnee Press, Inc., 1978, quotes Sugár's year of birth as 1910, which is incorrect.

79 Melinda Berlasz Karolyi, "Sugár," from The New Grove Dictionary of Music and Musicians (6th edition, XVIII), p. 332.

setting. The fifth phrase breaks forth with the upper two voices ascending in a motive answered by the lower two voices one measure later. The tenors once again have the melody in the sixth phrase, this time accompanied by all other voice parts. The last two phrases are very similar to the third and fourth phrases, with only a text change.

"Daybreak" is a welcome contrast to the previous haunting and woeful madrigals; it is marked "Bright and Vigorous" by Sugár and is in $\frac{2}{2}$ meter. This sixty-one measure madrigal takes only little over two minutes to perform and moves along at $d = 132$. Throughout the madrigal the upper two voices are paired against the lower two voices. The first phrase rings out in fanfare with the upper voices and is answered in an antiphonal treatment by the lower voices. This returns in measure 22 with the same fanfare, now in a canon effect with the lower voices entering one beat behind the upper voices. "Daybreak" is also strophic and each verse can be broken up into three phrases in this fashion: A = m. 1-8, B = m. 9-16, and C = m. 17-21. This piece ends a program well because the C phrase ends on a fortissimo F-major chord as the voices come together on the word "Welcome."

These madrigals by Sugár are very effective and are good pieces to use in listening for blend and diction as the notes and the rhythms are fairly quickly learned. They can either be programmed first on a recital as "warm-up" pieces, or at the end, because they are not vocally demanding and can end the concert on a pleasing major sonority.

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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 Perluigi da Palestrina, Tomas Ludovicus Victoria, Anton Bruckner, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Giovanni Gastoldi, Benjamin Britten, Ned Rorem, Rezso Sugar, and Irving Fine. Included with the recital program and tape are extensive program notes providing historical background, stylistic analysis, and text translations. The purpose of this report is to enhance the listening experience of the recital and to assist in any future preparation of these selections.