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Rehearsal Guide: An Analysis of the Music, History, Teaching Considerations and Professional Recordings of Choral Literature for Male Chorus

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REHEARSAL GUIDE: AN ANALYSIS OF THE MUSIC, HISTORY, TEACHING
CONSIDERATIONS AND PROFESSIONAL RECORDINGS OF CHORAL LITERATURE
FOR MALE CHORUS

by

Robert J. Graham II

B.A., Xavier University of Louisiana, 2009

A Research Document
Submitted in Partial Fulfillment of the Requirements for the
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School of Music
in the Graduate School
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

REHEARSAL GUIDE: AN ANALYSIS OF THE MUSIC, HISTORY, TEACHING
CONSIDERATIONS AND PROFESSIONAL RECORDINGS OF CHORAL LITERATURE
FOR MEN'S CHORUS

By

Robert J. Graham II

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

MASTER OF MUSIC

in the concentrations of Vocal Performance and Choral Conducting

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INTRODUCTION

As a choral conductor, there are several factors to take into consideration when programming literature for the choral ensemble. These factors will influence the methods one will use in teaching this literature, informing the conductor of all the necessary information he or she needs to bring the score to life. One must consider the historical era in which the piece was composed, the background on the composer and poet, as well as have an understanding of the general characteristics of its style. One must observe the range and tessitura of the piece and determine if the ensemble is technical capable of performing it well. A conductor must analyze the technical aspects and elements of the music, as well as understand the meaning of the text and the ways in which the music reflects the meaning and mood of the text.

This document will review choral literature selected for a chamber men's ensemble made up of singers varying in ability from collegiate advanced to moderately skilled. And that the music selection was governed by limited rehearsal time within two 50 minute rehearsals over a six-week period of time. Several considerations for teaching and interpreting the score are included in each chapter, in addition to professional-grade recordings of some of the pieces analyzed in this document.

CHAPTER 1

FRANZ SCHUBERT

Franz Peter Schubert, born in 1797, was a native of Vienna, Austria. He was born during a time when Vienna was a crowded, thriving metropolis. Vienna has always been regarded as one of Europe's great centers of musical development. Schubert was born into this musically rich environment, which had a major impact on the development of his compositional style.

According to *Groves Music Online* contributor Robert Winter in his biographical account of Schubert, "Most of Vienna's most celebrated musicians – Haydn, Mozart, Beethoven, Gluck, Salieri, Hummel – had been born in other parts of the Austro-Hungarian Empire or outside it. As a native Viennese, Schubert became the direct beneficiary of its musical offerings."¹ Schubert's parents and siblings were music lovers, and Schubert began taking piano lessons from his older brother. At age seven, Schubert began to study with Antonio Salieri, the famous Italian opera director and composer who worked throughout Venice, Rome, Paris and Vienna during his lifetime. Ludwig van Beethoven and Franz Liszt also studied with Salieri. By age eight, Schubert was studying counterpoint and harmony, voice, and organ. It was during this time that his earliest composition experiments were completed, including string quartets, piano pieces and songs.

Although Schubert gained much acclaim for his masterful orchestral and instrumental compositions, he became most known for his Lieder. He produced over six-hundred songs, including ballads and several song sets and cycles. According to Gorrell, "Schubert elevated song to the status of a major musical genre and made it possible for all the great Lieder

1. Robert Winter, et al, "Schubert, Franz," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1> (accessed March 27, 2012).

composers after him to accept the art song as being ‘worthy’ of their attention.”² In addition to composing songs for solo voice and piano, Schubert arranged many *part-songs*, which were homophonic in texture, usually in two to four-part harmony, oftentimes accompanied by piano. These solo and part-songs were popular during the rise of choral societies and salon gatherings in middle to upper-class society, when music publishing was lucrative and people were eager to purchase and learn new music. According to scholar Maurice Brown, Schubert composed between sixty and seventy part-songs for male-voice chorus.³ He describes the popularity of these part-songs during Schubert’s day, stating, “Schubert composed his male-voice part-songs to meet a lovely demand in his day. Music for male voices became increasingly popular towards the end of the eighteenth century and its cultivation was rapid and widespread.”⁴ Schubert and his contemporaries often favored composing for gender-specific choirs in addition to mixed-voice choirs. The male-voice chorus, both professional and amateur, was a well-established and widely popular ensemble during the time that Schubert’s professional career was in the stages of progressive development. This was also a time when choral societies were springing up in American and European cities. The political, social and artistic environment of Schubert’s metropolitan life continually affected the shifts and changes in his overall compositional style. Schubert lived a modest and somewhat reclusive life, and never had much money. The only contact he had with aristocracy was during the summer months between the years 1818 and 1824, where he served as the piano teacher for the daughters of the famous Count Esterházy at

2. Lorraine Gorrell, *The nineteenth-century German Lied*, (Portland, OR: Amadeus Press, 1993), 107.

3. Maurice Brown, *Essays on Schubert*, (New York, NY: St. Martin’s Press Inc., 1966), 59.

4. *Ibid.*, 59.

their summer home in Zseliz, Hungary.⁵ Schubert began to lose touch with his circle of friends and colleagues, the same time his health was steadily declining. Schubert, like many other freelance composers of his day, struggled to find enough work and commission to support himself financially. He died of syphilis in 1828, and his rich legacy was promoted by Robert Schumann and Franz Liszt, who adored Schubert's compositional genius, skill and artistry.

While the part-song genre has lost a significant amount of popularity throughout the twentieth and twenty-first centuries, Schubert's part-songs remain as staples to the chamber vocal repertoire. While they are not technically described as "choral" in nature, part-songs (alongside their solo Lieder counter-parts) do represent the quintessential miniature form that was so popular in musical composition throughout the nineteenth century. They are primary sources that represent the historical atmosphere and "choral" style that was present in Vienna during the time of their composition. Brown describes them as being "intensely of their period."⁶ It is unclear as to whether many of these part-songs were intended to be performed by an actual choir of multiple singers per part, or if they were intended for individual soloists in quartet form.

Brown suggests:

As far as one can tell from the performances given in Schubert's lifetime, as they are set out in surviving programmes or concert-notices, his part-songs were given by an association of solo voices; this may have been due to economic factors, and the many performances of these part-songs in private, when doubtless a men's chorus performed, are unrecorded.⁷

Schubert's compositional output is reflective of the events going on in his life and the various positions he held as a student, teacher and performer. His early works reflect the

5. Hans Gall, ed., *The Musician's World: Great Composers in their Letters* (New York, NY: Arco Publishing Company, Inc., 1965), 133.

6. Brown, 59.

7. *Ibid.*, 63-64.

aesthetics of the Classical era: diatonic harmony, scalar melodies employed through homophonic textures, rhythmic precision and an overall sense of balance, clarity, naturalness and elegance. Many scholars have referred to Schubert as being a secondary “transitional” figure in the shift out of Classicism into Romanticism. Schubert was sixteen years old, still a student of Salieri, when he experimented with composing in various forms and exercises. Many of Schubert’s part-songs, three-voice canons and secular cantatas were written for the sake of being compositional projects and exercises. “Freunde, sammelt euch im Kreise”, his TTBB part-song setting of a Schäffer text featured for analysis in this chapter, is a perfect example of the early “Classical” Schubert.

1.1 Freunde, sammelt euch im Kreise, *Trinklied D.75*

This robust drinking song, or “Trinklied” in German, is one of the earliest of the *Mehrstimmige Gesänge* (part-songs) for *Männerstimmen* (male voices) in the Schubertian collection. This particular part-song, titled “Freunde, sammelt euch im Kreise”, was composed in 1813 when Schubert was just 16 years of age. As previously mentioned, Schubert was still studying with Antonio Salieri, a contemporary of Mozart and the much older Haydn. Many of Schubert’s student-compositions, including several of his rounds and part-songs, are simplistic. They clearly reflect the Classical era compositional styles of Salieri and the other master-composers of the Enlightenment. For visual assistance while reading the analysis of the music, refer to figure 1.1, the full score taken from public domain, as featured in Appendix A.

The formal structure of this part-song is strophic, in that each new verse of text utilizes the exact same music. The only difference between the two verses is the way in which the text of each verse is syllabified to fit the existing note-values within the rhythm of the vocal lines. The diatonic nature of the harmony in this part-song is firmly rooted in the aesthetic and compositional style of the classical era tradition. It features primarily I, IV, V, V7, vi and V/V secondary dominant chords, all functioning in the key of C-major. Within the strophic form, a clear A section and B section emerge. The A section begins at measure thirteen and extends through measure thirty-seven. Measures thirty-eight through fifty-five make up the B section. The A and B sections are encased between a soloistic piano prelude and postlude. Both sections feature brief piano interludes between vocal phrases, which punctuate these phrases and give them structure. The large A section consists of a small *a* and *b* section. The *a* section begins in the tonic key of C-major, modulating temporarily to the dominant key area of G-major. The *b* section begins on a D dominant 7th chord, which functions as the dominant of G-major (V/V), a

secondary dominant to C-major. The close of the *b* section at measure thirty-seven features a modulation back to the tonic key of C-major, which begins the large B section. The B section remains in the tonic key, featuring D-minor (ii/I) and A-minor (vi/I) chords for harmonic interest within the tonic key. The postlude features two endings, the first ending on the dominant G- major chord. This half-cadence creates the aural sensation that the piece is not yet finished. The second verse of text utilizes the second ending at the close of the B section, allowing the piece to finish in the tonic key of C-major. This structuring, combined with the harmonic progressions Schubert used, is quintessential to classical era compositional technique. Keeping in mind the fact that Schubert was only sixteen, and still a student of Salieri, this supports Maurice Brown's statement regarding the piece being "intensely of its period."

The piano accompaniment is reminiscent of a Mozart piano sonatina, as exemplified in the soloistic prelude. This prelude mixes chordal figures, which re-appear throughout the piece, with scalar figures. The accompaniment is rather robust and has soloistic quality of sound. This is to say that the piano accompaniment uses a wide variety of rhythmic figures, such as Alberti-like arpeggiated chords, scale passages, homophonic chords, and a mixture of the aforementioned.

The texture is homophonic, and predominantly homorhythmic, which is a general characteristic of miniature works of this time period, featuring four voices and piano accompaniment. Within the vocal texture alone, the entire A section is characterized by a single unison melody. This line was originally conceived as a high-baritone solo. However, it could easily be performed by all of the voices singing in unison. The B section is characterized by four-part, diatonic harmony, with the uppermost voice (tenor 1) carrying the central melody. Chord structures are comprised major and minor triads that function in a diatonic progression. The

dynamic range for the voices lies between mezzo-forte and fortissimo throughout the piece in terraced sections, another aspect of Classicism in music, carried over from the Baroque era. The accompanimental prelude features several dynamic markings, moving from forte, to piano, to fortissimo within a few beats of one another. This gives the prelude a sense of character, charm and sparks imagination in the listener. The piece in general is tastefully loud and robust, perfectly suitable for a jubilant text paying homage to wine, friendship and brotherhood.

The A section features Alberti bass figures of arpeggiated second-inversion chords in the right hand, suspended over pedal tones on the root of the C-major tonic. This pedal tone solidifies the C-major tonality of the A section. The small *b* section of the large A section is divided by a chordal interlude following a V/V-V chord progression, which reinforces the modulation to G-major. The *b* sub-section continues to use Alberti figures in the right hand, suspended over pedal tones that pull the sound back and forth between the dominant G-major tonality and the secondary dominant, D-major tonality.

The large B section begins with a brief a capella phrase amongst the voices, and the piano joins the voices in measure forty, featuring a mostly-chordal accompaniment. The right and left hands sustain blocked chords which double pitches in the vocal harmony, and the right hand melody is ornamented with tasteful scalar passages to decorate and punctuate the text. The postlude re-employs the Alberti figure, now in the left hand, while the right hand melody is marked in octave pitches. This type of accompanimental figure is appropriate for creating a thicker texture of sound, and also matches the accompaniment of the repeated A section for a smooth transition into the second verse of text.

The postlude is characteristic of Schubert's later, more romantic style of composition. Overall, the accompaniment seems to parody the compositional style of Salieri and his Viennese

contemporaries: quintessentially Classical, elegantly ornamented, diatonic and simplistic. This accompaniment embodies the aesthetic trends of the late eighteenth-century *stile galant*. . It could be that the accompaniment and homophonic structure are related to the textual references toward drinking, celebrating and brotherly friendship. This combination could be a satirical commentary on the traditions of “our father’s way,” reminiscent of the music that Schubert’s father’s generation would have enjoyed.

The poetry was written by the German poet Friedrich Schäffer (1772-1800), a lesser-known contemporary of the great German Romantic poets Johann Wolfgang von Goethe. Brown mentions the names of some of the poets whose poetry Schubert chose from, stating “The texts of Schubert’s part-songs are chosen from the poets whose names are familiar from his solo songs— Hölty, Matthisson, Schiller, Salis and Goethe among others less celebrated. His friends Schober and Mayrhofer were responsible for the texts of a few part-songs, but the poets Müller and Heine, so prominent in the Lieder, were not used.”⁸ The text and translation of Schäffer’s poem, as well as the formal layout of Schubert’s setting of the text are represented in table 1.1. It is important to note that Schubert was highly skilled in setting the text of a poem in such a way that the music depicts, describes and punctuates the meaning of the words.

Table 1.1. Form, Text and Translation, Schubert’s “Freunde, Sammelt euch im Kreise”

Form	German Text	English Translation
A	Freunde, sammelt euch im Kreise, freut Euch nach der Väter Weise. stimmt in lautem Jubel ein.	Friends, gather around in a circle, Rejoice in our father’s way. Sing, join in loud exultation!
	Freundschaft reicht den Wonnebecher, zum Genuß dem frohen Zecher, perlend blinkt der gold'ne Wein!	Friendship extends the blissful cup to delight the joyful drinker, sparkling flashes of golden wine!

8. Brown, 61.

Table 1.1 continued

Form	German Text	English Translation
B	Schließt in dieser Feierstunde, Hand in Hand zum trauten Bunde, Freunde, stimmt fröhlich ein, Laßt uns alle Brüder sein!	Closing hours of this ceremony, hand in hand to trust alliance, Friends, sing a happy (song), Let us all like brothers be!
A	Freunde, seht die Gläser blinken, Knaben mögen Wassertrinken, Männer trinken edlen Wein. Wie der gold'ne Saft der Reben Sei auch immer unser Leben, Stark und kräftig, mild und rein.	Friends, behold the gleaming glasses, Boys like drinking water, while men drink fine wine. Like the golden juice of the vine should our lives its color always take, Strong and powerful, gentle and pure.
B	Unsern Freundesbund zu ehren Laßet uns die Gläser leeren! Stark und kräftig, mild und rein Sei das Leben, sei der Wein!	To honor our bond of friendship let us empty glasses! Strong and powerful, gentle and pure, Whether that is life, let it be like the wine!

Source: Word for word translation by Robert Graham; Poetic adaptations provided in score, adapted and combined with word-for-word translation: Franz Schubert, “Trinklied D.75,” ed. by Clay H. Dawson (Ft. Lauderdale, FL: Plymouth Music Co., Inc., 1996).

This trait, however, can be witnessed much more in Schubert’s Lieder settings, in which his use of the elements of rhythm, melody and harmony specifically paint the phrases of text. Brown reiterates this point, stating “They [part-songs] are the peaks of his experiments [...] and display his efforts, sometimes deliberate, sometimes instinctive, to explore the use of the choral idiom to adorn different aspects of the poem in his hands: its pictorial qualities, its atmosphere, its philosophy.”⁹ Schubert’s setting of “Freunde, sammelt euch im Kreise” is not quite as characteristic of Schubert’s pictorial Lieder settings in that it follows a strict and objective Classical formula. Many of Schubert’s later part-songs would feature accompaniments that are much more descriptive of the imagery contained within the words of the poetry. The text itself is based out of the drinking-song tradition, hence the German subtitle “Trinklied,” or “drink song.” It celebrates the importance and value of brotherhood and friendship. Schäffer writes about the

9. Brown, 61.

covenant of friendship being worthy of the finest wine, as opposed to water, which only younger boys drink. It is possible that Schäffer was commenting on the bond that only maturity can bring and the type of friendship that stands the test of time. Other nineteenth-century German composers such as Johannes Brahms and Robert Schumann often set similar texts when composing part-songs for male voices.

1.2 Rehearsal Techniques and Teaching Process

This part-song features many properties that make it a great example of a piece of music that can be easily taught and appreciated by both high school male choirs and adult male ensembles alike. The tonality and harmonic progressions are recognizable, even to the untrained ear, and the melodic content is memorable and tuneful. This is often the case with melodies that stem from the Classical era tradition. The range and tessitura are modest, and intervallic leaps within each line are diatonic, comprising mainly major and minor thirds, and perfect fourths and fifths. The tessitura for the first tenor is in the middle-to-upper register of the voice, while the bass II is in the middle-to-low register. The middle voices, second tenor and first bass, could easily sing either part, as the tessituras lie in the middle vocal register. See table 1.2 for a chart of the range and tessitura for each voice part.

Table 1.2. Range and Tessitura for “Freunde, sammelt euch im Kreise”

Range		Tessitura	
Tenor I: G4→G5	Bass I: E4→E5	Tenor I: C5→F5	Bass I: G4→C5
Tenor II: G4→E5	Bass II: G3→E5	Tenor II: A4→C5	Bass II: C4→F4

In addition to the extended tessituras of the first tenor and second bass, the German text itself may offer some difficulty in teaching to high school students. If the singers can comfortably handle sustaining quality tone in these tessituras, the German is certainly worth teaching. This type of vocal composition also offers a historical look into the type of “popular” music that was actually popular amongst young men during the mid-nineteenth century. The time signature is in four-four, common time, yet the half-note is what actually gets the beat. This signature seems to accommodate the piano more so than it does the singers. The most sensible method of conducting this piece with a male choral ensemble would be to use a supermetric four-

pattern. This supermetric pattern accommodates the four-measure phrase lengths throughout the piece, and allows the singers to feel a comfortable pulse. This provides a clear visual representation of the music for the performers to sing through each phrase entirely, with shape, contour and dynamic contrast. Conducting the piece in two-two, cut time does not accommodate the natural, lyrical quality of each four-measure phrase. Depending on the level of skill of the ensemble and pianist, a conductor may not be necessary with this particular genre, however it is strongly advised for the sake of keeping multiple singers per part together, in time. The style of the piano accompaniment, combined with the “Allegro” tempo/mood marking at the top of the score, determine the speed at which the piece should be sung.

Since this piece is diatonic, it is easily taught using solfege syllables. The four-part harmony that characterizes the B section may present some difficulty in the first several rehearsals, however the diatonic harmonic progression from measure to measure is not difficult to internalize, and the piano accompaniment reinforces and supports the pitches in the vocal lines. The first tenor line is the central melodic line, typical of the homophonic texture used in the Classical period, and the lower three parts are subordinate to that melody. Once the singers feel comfortable with their part, require them to sing the four-part section *a capella*, so that they are challenged to listen to the harmony established between all four parts. It is advisable to rehearse the tenor parts in duet, and the bass parts in duet, prior to rehearsing all four parts together.

Frequently encourage the singers to practice crisp consonant articulation and enunciation in singing German text, which should be taught using IPA. This allows them to understand how to achieve rhythmic precision and Classical style articulation. Depending on the skill level of the ensemble, it is advised to introduce the teaching of the German text only after the singers feel

confident about their notes and rhythms in the four-part harmony section. In addition to the technical and harmonic features that make this piece accessible to a variety of choral and vocal ensembles, the style of the piece combined with the text make it a fun, robust, energetic piece that singers will enjoy performing.

1.3 Recording Analysis

Several recordings of Schubert's part songs have been made by both professional classical singers and professional choral ensembles. Part-songs are a staple to nineteenth-century men's chorus literature. The two recordings selected for analysis represent the two manners in which this part-song, and all part-songs, can be performed.

The first recording, which comes from the album *Franz Peter Schubert: Part Songs, Vol. 3*, was recorded in 2008, and produced and copyrighted in 2009 by Naxos Rights International Ltd.¹⁰ This recording utilizes the forces of a male vocal quartet, featuring native German singers. The performers include Markus Schäfer (tenor), Marcus Ullmann (tenor), Thomas E. Bauer (bass), Markus Flaig (bass) and Ulrich Eisenlohr playing piano. This performance embraces the non-choral type of performance, using only one voice per line, in the manner that this piece would have been sung in the mid-nineteenth century salon setting. This recording embodies some of the original performance practice aspects of part-song singing. However, the superb, professional quality of the recording is not characteristic of the sound that would have been produced in live performance by the general nineteenth-century audience for whom these songs were intended. The A section is observed as a baritone solo, and the style of singing is representative of the crisp, vigorous style of enunciation that is required of German singing. The four-part B section allows the singers to declaim the text in a soloistic manner. The first tenor melody is clearly heard, as are the other three parts. Part-songs do not necessarily require the type of "perfect" choral blend that is desired with a chamber or large chorus of singers. In listening to this quartet performance, it is clear that all four singers are professional classical

10. Franz Peter Schubert, *Part-Songs, Vol. 3*, Markus Schäfer, Marcus Ullmann, Thomas E. Bauer, Markus Flaig, Marcus Schmidl, Ulrich Eisenlohr, Naxos Rights International Ltd. 8.572110, 2008, MP3.

soloists, whose careers are rooted in the opera and art song performance tradition. The quality of this recording is professional grade, with little to no white noise or static in the background, suggesting that this performance was done in a recording studio. The accompaniment played by Eisenlohr is soloistic in quality, full of nuance, dynamic contrast and *tempo rubato*, or “robbed time.” The tempo of this interpretation moves at the speed of the quarter note equaling eighty-four, however, this is not consistent throughout, as the artists frequent the use of *rubato*. The accompaniment remains subordinate to the vocal lines, especially when the texture thickens in the four-part section. Each brief interlude and the postlude returns to the more soloistic style of playing heard in the fanfare-like prelude. Overall, this recording captures the spirit of the text, as well as the spirit of the historical context in which the piece was composed. It is fair to say, however, that these four singers are classically trained and have established themselves in professional vocal careers. The audience for whom these part-songs were originally composed was mainly comprised of amateur, every-day people of the middle class, often with untrained voices. The professional vocal quality represented in this recording would have far surpassed Schubert’s original aural expectations. The fact that these singers are native German speakers contributes to the cleanliness and clarity of the diction. Since this is a studio recording, it is fair to say that any mistakes were more than likely edited out.

The second recording to be discussed differs from the first in that it was performed by a professional choir, namely the Arnold Schonberg Chor of Vienna, Austria, conducted by Erwin Ortner. This recording comes from the seven-album set *Schubert: The Complete Secular Choral Works*,¹¹ produced by the TELDEC record label of Hamburg, Germany. This recording features

11. Franz Schubert, *The Complete Secular Choral Works*, Arnold Schoenberg Chor, Erwin Ortner, TELDEC 4509-94546-2, 1997, MP3.

a bass-baritone soloist who sings the opening A section text, while the four-part section is performed by the men of the Arnold Schonberg Chor. The tempo of this interpretation moves at the speed of the quarter-note equaling approximately one-hundred. Again, there is a fair amount of *rubato* taken in both the piano accompaniment, as well as within and between vocal phrases. This recording sounds as if it was performed in a recording-appropriate concert hall, as there is a significant degree of acoustical reverberation. The reverberation is almost too “live” for a professional-grade recording by a professional choral ensemble, causing the harmony to sound somewhat blurry in the four-part B section. This also contributes to an imbalance between the piano and vocal lines in passages where the texture thickens. The quality of the men’s choral tone is pleasant, with an equal balance between all four parts. The soloist sings with a full, operatic tone quality with significant vibrato, while the male choral singers tone is lighter, with less vibrato. The diction and enunciation by the choir of the text in the four-part section is not as precise and audible as that of the vocal quartet in the Naxos recording. Because the Arnold Schoenberg Chor is comprised of native German speakers, the accuracy of their diction is unquestionable. However, the overly “live” acoustical properties of the recording space distorted the cleanliness and crispness of the words. This is a perfect example of how even professional-grade recordings cannot always capture the true essence of an ensemble’s performance. Issues of balance between all of the instrumental and vocal parts are affected by the placement of microphones, as well as the distance between the microphones and the performing ensemble. This issue is of general concern in the recording of most choral music. The ensemble and conductor want to capture the true essence of their performance and all of the nuances present, yet these are oftentimes only realized in a live performance of the music. Overall, this recording represents a fine performance of the choral method of interpretation by a professional, German-

speaking ensemble. The quartet interpretation has a stronger sense of textual nuance and clarity, while the choral interpretation has an elegant charm amongst the male voices of the ensemble. The choral singers do not seem to embody the character of the piece as well as the baritone soloist does. The nuance in the soloists enunciation of the text is closer related to the style of singing present in the quartet recording.

Part-songs can easily be performed by miniature forces such as the vocal quartet or chamber ensemble, as well as larger choral forces. To remain true to performance practice, the mood, style and text can be communicated more clearly to the listening audience by a smaller ensemble of soloistic voices.

CHAPTER 2

LUCA MARENZIO

Born in 1553 in Brescia, Italy, Luca Marenzio is regarded as one of the prolific composers of vocal music in the late Renaissance era. He was one of seven children, brought up in poverty. As a youth, Marenzio was privileged to have the opportunity to study music and train as a choirboy at the Brescia Cathedral. Marenzio was looked after by the infamous Cardinal Cristoforo Madruzzo, who, according to Denis Arnold in his *Groves Music Online* biographical entry, “looked after a large establishment of musicians and actors in Rome in the late 1570s.”¹² Marenzio was later employed by Cardinal Luigi d'Este, and traveled with him frequently to Ferrara, Italy. Marenzio remained under the employment of Cardinal d'Este until d'Este's death in 1586. While in Ferrara, between the years of 1580 and 1581, Marenzio's existing reputation as an admirable singer boosted the fame and recognition he received as a prolific and well-admired composer. Scholar Roland Jackson comments on Marenzio's talents, saying “He was much sought after as a singer in Rome, especially during the 1580s.”¹³ It was during this time that many of his madrigal compositions were first published. According to Leeman Perkins in his chapter *The Madrigal*, Marenzio was “A key figure in making the glories of Ferrarese

12. Denis Arnold and Tim Carter, "Marenzio, Luca," in *The Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4218> (accessed March 29, 2012).

13. Roland John Jackson, *Performance Practice: A Dictionary-guide for Musicians* (New York: Routledge, 2005), pg. 241.

music known to both patrons and musicians in the papal city.”¹⁴ By 1580, Marenzio and his contemporary Claudio Monteverdi began composing canzonettas. A canzonetta, comparable to the madrigal, often features light-hearted or satirical poetry and is set for three unaccompanied voices as opposed to four, five or six voice settings. The texture of the canzonetta is predominantly homophonic, opposite the contrapuntal texture of most madrigal settings. Many of Marenzio’s three-voice settings juxtapose formal elements of both the canzonetta and the madrigal. In 1588, Marenzio moved to Florence, Italy, where he was employed as court musician for the Medici family. Marenzio was responsible for composing music for the second and third intermedi of the famous Florentine play, *La Pellegrina*. He was also involved in the musical performances of the famous wedding ceremony between Ferdinando I and Christine of Lorraine in 1589. Toward the end of 1590, Marenzio returned to Rome and spent his final years there, composing music locally. Arnold describes his compositional style during these final years, stating,

In the 1590s his style becomes much more advanced and difficult, and a preoccupation with death and decay shows in his choice of the more anguished and tormented verse of Petrarch and Guarini. The music is often jagged or chromatic in melody and dissonant in harmony, with sudden changes in mood—altogether unlike the smooth, sweet manner of his earlier work.¹⁵

Marenzio’s compositional style, like that of many composers, changed and developed throughout the course of his lifetime. These changes were often brought about by the influences that Marenzio received from each of the positions he held in various Italian cities. His compositional output is dominated by his secular madrigals, although he dabbled lightly in

14. Leeman Lloyd Perkins, "Chapter 19: The Madrigal," in *Music in the Age of the Renaissance*, First ed. (New York: W. W. Norton, 1999), 693.

15. Arnold, 1.

setting spiritual texts in madrigal form as well. Marenzio's earliest madrigals were exclusively arranged for five voices. According to Ledbetter, "He showed a marked preference for a five-voice texture and produced ten books in this medium, including one of madrigali spirituali. His style shows an extraordinary range and endless variety, embracing the seriousness of (Cipriano de) Rore and the lightness of Andrea Gabrieli, often within a few bars."¹⁶

16. Steven Ledbetter, et al, "Marenzio, Luca," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40081> (accessed March 30, 2012).

2.1 Occhi dolci e soavi

A madrigal is a type of polyphonic musical composition, usually secular and popular in nature, which dominated the Renaissance and early Baroque eras. These songs were usually unaccompanied by instruments (performed *a capella*), and scored for anywhere between two and eight voices (two to eight individual, intersecting melodic lines). Marenzio was well known for his experimentation with dissonance and harmony. His madrigals are best known for their employment of both homophonic and polyphonic, imitative textures. From a formal standpoint, Marenzio's "Occhi dolci e soavi" is structured very similarly to the canzonetta in that it is unaccompanied, scored for three voices, and employs homorhythm and homophony. For visual assistance in understanding the analysis of the score, refer to figure 2.1 in Appendix A. This score is taken from public domain.

Marenzio is also known using an increased amount of chromaticism in each vocal line. The homophonic texture and chromatic alteration work together in achieving what would later become known as triadic harmony. Marenzio pulls the harmony through "major and minor" chords by way of chromatic, half-step alterations to certain notes in a particular line. The intervals of the third and sixth scale degree added new harmonic coloring. According to Ledbetter, "Even in the earliest pieces a delight in sensuous harmonic brightness, using parallel 3rds, 6ths and 10ths, occasionally gives way to harmonic experimentation."¹⁷ He used the multi-voice texture of overlapping melodic lines to achieve these harmonic experiments, which would greatly influence the eventual establishment of a tonal system of harmony in the approaching Baroque era. It is important to remember that the system of tonality, based around the use of diatonic scales and chords in twenty-four major and minor keys, was fully established in the

17. Ledbetter, 1.

Baroque period, and mastered by Johann Sebastian Bach and his contemporaries. However, it is equally important to recognize the pre-establishment of tonality that began during the Renaissance. Composers were eager to experiment with new sounds and harmonies, and Marenzio's works exemplify this progressive spirit.

The formal structure of this "madrigal-canzonetta" is organized in three distinct sections that accommodate three sections of each verse of text. See table 2.1 for a visual representation of the organization of the text within these three sections.

Table 2.1. Form, Text and Translation of "Occhi dolci e soavi"

Form	Italian Text	English Translation
A	Occi dolci e soavi, Ch'avete del mio afflitto cor le chiavi.	Sweet and gentle eyes, That have the keys of my sad heart,
B	Non mi perseguitate!	Don't persecute me,
C	Ch'ho gelosia del sol che voi mirate.	As I am jealous of the sun that you look.
A	I vostri giri e lumi, son atti a enamorar i monti e i fiumi.	Your turns and lights Are likely to make rivers and mountains fall in love,
B	Non che l'alme viventi,	And also the living souls,
C	che fan l'amor coi vostri sguardi attenti.	Who make love with your careful looks.

Source: Choral Public Domain Library, [http://www2.cpdl.org/wiki/index.php/Occhi_dolci_e_soavi_\(Luca_Marenzio\)](http://www2.cpdl.org/wiki/index.php/Occhi_dolci_e_soavi_(Luca_Marenzio)), 2002 (accessed March 30, 2012).

Measures one through ten make up the A section, which repeats back to measure one. Measures eleven through fifteen make up the B section, and measures fifteen through twenty make up the C section. The C section also repeats back to measure sixteen before ending on a unison pitch D. Each section has a distinctive rhythmic character. The A section is almost entirely triadic and homorhythmic. The B section is contrapuntal, staccato and imitative.

The C section juxtaposes these two textures together. The upper-most voice imitates the two lower voices at measure sixteen, yet from a vertical, chordal perspective, the overlapping imitative lines appear homophonic as well. The “key” centricity of this piece functions around the D-minor triad, which begins the piece. Marenzio’s quintessential chromaticism begins in measures three, four and five. The middle and lower voices move down a half step in measure three, creating an A-major triad. When they return up a half step on beat four of measure three, the middle voice raises a half step, creating a D-major triad, followed a G-minor chord in measure four, the apex of the phrase. The G-minor triad resolves back to a D-major chord in measure five. The harmonic rhythm becomes faster between measures six through ten. Marenzio closes the A section with a suspension over beats three and four of measure nine, resolving to the unison pitch A on beat one of measure ten. The harmony moves through the triadic key centricities of A-minor, C-major, and E-minor through the B section. The C section functions almost entirely in the key centricity of D-minor. The unison cadence on the pitch D in the final measure solidifies the D-minor centricity from which the piece began. The triadic chord progression throughout the sections of this piece is a bit erratic, meaning the chords don’t necessarily function in the context of a diatonic key. These experiments would eventually lead to the development of diatonic harmony, in which a series of triadic chords function with one another in a particular key. The concept of modulation was well established in Marenzio’s works, but it was free of the theoretical, conventional rules of harmony that the great Baroque and Classical era masters worked hard to codify.

This madrigal features no instrumental accompaniment, yet Marenzio was not opposed to using accompaniments with his vocal works. Not only was he a proficient singer, but he was also highly skilled in playing the lute. Marenzio used the lute to accompany many of his madrigals

and songs. This type of accompaniment, along with the madrigal genre itself, spread to England where they became extremely popular. The great English song composers of the Renaissance, Thomas Campion and John Dowland, used the lute to accompany many of their madrigals and solo songs. It could be that “Occhi dolci e soavi” was originally conceived with accompaniment, but research provides no documentation of Marenzio’s original intentions. This madrigal could potentially be in canzonetta form, another vocal genre which featured three homophonic voices and no instrumental accompaniment. Another consideration is that Marenzio wanted the austere, heart-wrenching nature of the dramatic text to be free of accompanimental sound, allowing the vocal harmony alone to paint the emotional subtext of the words of each phrase. The uppermost vocal line should be sung by higher voices, as it is the most melodic of the three lines. The middle vocal line can be sung by a mixture of high, low or medium voices, while the bass line should be sung by the lowest voices in the ensemble. This line contains intervals which precede the development of the Baroque ground bass line. The great Baroque composers seemed to have shared Marenzio’s philosophy of the bass line being a foundation to the harmony that is built within a musical phrase.

Marenzio was inspired by the poetry of literary figures that were alive during his lifetime. The exact date of composition of this particular madrigal is unknown, as well as the poet. However, Marenzio published several books of madrigals circa 1580, and this particular madrigal was a part of that collection. Marenzio’s vocal compositions are highly admired for their use of intelligible text painting. This text painting is achieved by both harmony and melodic contour. His earliest works used poems that were pastoral and light-hearted in nature, while his later works demonstrated the shift in his taste of poetry to more dramatic, sorrowful, nostalgic texts that had greater sub-textual value and symbolism.

2.2 Rehearsal Techniques and Teaching Process

The homophonic nature of this piece would seem lend itself to being learned rather quickly by a group of proficient singers. However, this piece proves to be deceptively difficult. Although the harmonies are merely built of major and minor triads, the progression from one triad to the next is unexpected. Because diatonic tonality is not realized, the singers may have difficulty in moving chromatically from one triad to the next, all while staying in tune. Because the piece is unaccompanied, the three vocal lines rely heavily on one another to keep the harmonies in tune. While true performance practice supports that an unaccompanied vocal work from the Renaissance should be performed unaccompanied, it is likely that the singers may need support from a piano or plucked stringed instrument (ie: guitar, lute), depending on the skill level of the ensemble. A professional ensemble or trio would be more than capable of performing this piece unaccompanied, while an amateur, junior high or high school choir may need to use accompaniment for the sake of staying in tune.

The range and tessitura of the vocal lines are approachable for an advanced high school or adult chorus. The upper tenor voice extends into the *passagio* register briefly, while the low voice generally stays in the middle to lower register of the voice. Table 2.2 shows the range and tessitura for each vocal line.

Table 2.2. Range and Tessitura for “Occhi dolci e soavi”

Range	Tessitura
Tenor I: D4→G5	Tenor I: A4→C5
Tenor II/Baritone: B3→E5	Tenor II/Baritone: F4→C5
Baritone/Bass: G3→A4	Baritone/Bass: C4→G4

The tempo should range between quarter-note equals fifty-eight, and quarter-note equals seventy-six, depending on the acoustical properties of the room. Adjustments in dynamics and

tempo will need to be made to accommodate the acoustical properties of the performance space.

Because of the non-diatonic nature of the harmonic progression, using solfege may prove difficult in the initial stages of teaching each voice part their pitches and intervals. However, because the piece is rooted in D-minor centrality throughout, singers may be able to identify a tonal center as a basis for learning their notes.

Another troublesome aspect of the learning of this piece is the combined rhythmic precision of each vocal line. The first five measures, which are entirely homorhythmic, are simple. Measures six through twenty introduce varying rhythmic patterns in each voice, sometimes employing homorhythm in a duet passages between two of the voices, while the third counters them in a contrapuntal or imitative fashion. Strategies to secure rhythmic precision should be employed, such as count-singing or staccato singing. Italian should be introduced after notes and rhythms are secure.

The transition from the A to B section, after the initial A section repeat, proves to be a difficult one. The tempo does not change from the A into the B section, but the mood and manner of articulation changes. The B section is percussive, imitative and contrapuntal, and the singers should be instructed to “dance” or “bounce” through this section. Drill the transition and change of character by simply speaking the text in rhythm. Teach the singers to bring out the entrance of that imitative passage in both dynamic intensity and articulation. As each subsequent voice enters with the imitative passage, instruct the singers to fade back to a softer dynamic level, so that the imitative entrances can be heard clearly.

2.3 Recording Analysis

Marenzio composed hundreds of madrigals which have been published in various collections. Unfortunately, the available professional recordings of Marenzio's madrigals do not feature "Occhi dolci e soavi". Neither the compact discs of madrigals at Morris Library, Spotify.com music database, nor the Naxos online music database feature professional recordings of this work either. Youtube.com features several recordings of this madrigal by amateur church and high-school choirs. Several of these recordings are not of professional quality, and the majority of these amateur interpretations are not great examples of the precision and musical beauty of Marenzio's work. The best recording available on Youtube.com is by a chamber ensemble from Brazil called Cantus Firmus, which frequently performs music of the Medieval and Renaissance periods. The ensemble is dedicated to researching documents, manuscripts and other scholarly sources to promote ancient performance practice in contemporary performance. Another recording on Youtube.com that captures the mood and style of the piece is by the professional women's chorus La Gioia from Burghausen, Germany. It is interesting to note that this madrigal has no gender specification for each of the three vocal lines, which makes this piece accessible to male and female voices.

CHAPTER 3

JOHN RUTTER

John Rutter, born in 1945 in London, is a living English composer, arranger, conductor, record producer and music editor. Rutter began his musical studies as a choirboy the Highgate School in London, which serves students, ages three through eighteen. He began his secondary education studying music at Clare College of liberal arts and sciences, which was founded in 1326 and is regarded as the oldest college in the Cambridge University system. Scholar Matthew Greene states in his *Groves* biographical entry that “He [Rutter] then taught at the University of Southampton, returning to Clare College as the director of music in 1975.”¹⁸ Four years later, Rutter retired from teaching at Clare College, and dedicated his life entirely to composing music. In 1981, he organized a professional chamber choral ensemble called the Cambridge Singers, which originally featured students and alumni from the school of music at Clare College. The Cambridge Singers is currently under Rutter’s musical direction, and the ensemble has made several recordings of Rutter’s compositions and other choral works under their own record label, Collegium.

Rutter is regarded primarily as a composer of sacred choral music, and often orchestrates two versions of accompaniment for his choral works, for both piano and orchestra. “All Things Bright and Beautiful” is an example of one of Rutter’s anthems which has been scored for orchestral accompaniment, as well as piano accompaniment. Choral scholar Nick Strimple describes Rutter’s position in the twentieth and twenty-first century choral world, stating “John Rutter must also be mentioned because of his impact on choral music in the United States and to

18. Matthew Greenall, "Rutter, John," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48584> (accessed March 31, 2012).

a lesser extent in Great Britain.”¹⁹ Strimple’s assertion suggests that American choral music has re-invented itself throughout the twentieth and into the twenty-first centuries, but that influences from the choral music of non-American composers has made an impact on this development. Rutter’s works include several collections of anthems, carols and other well-known sacred liturgical texts that are often set chorally. The online *Oxford Dictionary of Music* states in a biographical entry that Rutter has a “special interest in composing for young people and for amateurs.”²⁰ His most popular extended works include his settings of the Te Deum, Magnificat, and Requiem mass. He is also admired for his choral arrangements of popular English and American Christmas songs and carols. Rutter’s works are diverse, yet all have a particular “sound” that is highly English in nature, exhibiting characteristics of his compositional style and the influences upon this style. According to Matthew Greenall in a *Groves Music Online* biographical entry, “His idiom grows out of the British choral tradition as exemplified by Holst, Vaughan Williams, Howells, Britten and Tippett, but also draws on a wider sympathy for European music of the later 19th and early 20th centuries, especially the harmonic and melodic language of Fauré, Duruflé and their contemporaries.”²¹ Rutter’s harmonic palate is rooted in traditional tonality, unlike the experimental, modernist styles that have grown popular throughout the twentieth and twenty-first centuries. His choral works are admired for their charm, interesting and fresh harmonies, as well as their lyrical, tuneful melodies.

19. Nick Strimple, "Chapter 4: British Isles," in *Choral Music in the Twentieth Century* (Pompton Plains, NJ: Amadeus Press, 2005), 93.

20. *The Oxford Dictionary of Music*, “Rutter, John”, 2007.

21. Greenall, 1.

3.1 All Things Bright and Beautiful

This setting of “All Things Bright and Beautiful”, a hymn-tune and anthem of the Anglican Church, was originally commissioned by the Westminster Choir College for Helen Kemp, one of the world’s leading experts in working with children’s choirs. The words were originally written by Cecil Francis Alexander (1818-1895), an English poet and hymn-writer. This text has been set by dozens of famous composers throughout history. The source of many of the texts Rutter sets to music are taken from Christian scripture and the Bible. Table 3.1 features the text of each verse as well as the formal organization of the text.

Table 3.1. Form and Text of “All Things Bright and Beautiful”

Form		English Text
A:	Refrain 1	All things bright and beautiful, all creatures great and small, All things wise and wonderful: the Lord God made them all.
	Verse 1	Each little flower that opens, each little bird that sings, He made their glowing colors, He made their tiny wings.
	(Refrain)	
B:	Verse 2	The purple headed mountains, the river running by, The sunset and the morning that brightens up the sky!
	Verse 3	The cold wind in the winter, the pleasant summer sun The ripe fruits in the garden, He made them, every one!
A ¹ :	(Refrain)	
	Verse 4	He gave us eyes to see them, and lips that we might tell How great is God Almighty, who has made all things well.
	(Refrain)	

Source: John Rutter, *All Things Bright and Beautiful* (Chapel Hill, NC: Hinshaw Music Press/Oxford University Press, 1983), 3-8.

The text itself is light-hearted and simplistic in nature with a straightforward message: All things that are made by God are beautiful. The imagery of the text, combined with the simple language used, make it appropriate for choirs of all ages to enjoy. Many of Rutter’s carols and anthems, including this one, are scored in several versions, including arrangements for several different

voicings (ie: TTBB, SA, SATB, SAB, etc.) While Rutter's works accessible for singers of all ages and skill levels, they each have their own challenges. "All Things Bright and Beautiful" sounds simple because of its tunefulness, but contains challenging melodic contours that employ accidentals to shift tonal centers frequently. This two-voice arrangement is primarily voiced in unison throughout, with a few cadential passages that break into two-part harmony.

This anthem is structured using a quasi ABA¹ form. Rutter organizes the stanzas of text in verse-and-refrain form, using the text "All things bright and beautiful, all creatures great and small, all things wise and wonderful, the Lord God made them all" for the refrain. The A section consists of measures seven through thirty-two, the B section spans measures thirty-three through forty-eight, and the A-prime section measures forty-nine through seventy-eight. The second refrain in the A section, measures twenty-three through thirty-two, concludes the section with an extended five-measure final phrase. The remaining vocal phrases are four measures in length, and each verse of text spans eight measures. The fourth measure of each phrase features a sustained final note for the vocal melody, supported by the arpeggiated notes in the piano accompaniment. Each phrase has an arch-like contour, and Rutter strategically places dynamic markings that help the singer achieve the sense of growth and diminishing thorough each phrase. The dynamic contrast within each phrase accentuates the lyrical quality of the text-setting. Rutter composes the rhythm of each phrase by using the natural poetic rhythm of the spoken text, in which certain words receive longer duration and others shorter. This natural text setting allows the phrases to be sung enjoyably, freely and lyrically.

The piano accompaniment consists almost entirely of arpeggiated chords that pass between hands, up and down in contour, creating a flowing sensation of forward motion. The majority of the phrases feature chord arpeggiation in one hand, supported by blocked, sustained

chords in the other hand. It is quasi-contrapuntal, and juxtaposes rapid forward motion through moving eighth-notes with sustained forward motion through quarter, half, dotted and whole notes. This type of piano accompaniment is a hallmark of Rutter's compositional style, and many of his anthems contain flowing accompaniments that sustain the lyricism of the text. Because the piano is a percussive instrument, these arpeggiated accompaniments and broken chords allow the piano to create an atmosphere of sustained sound. In this example, Rutter instructs the pianist to sustain the pedal through each measure individually, with breaks at each bar-line. The ABA¹ form is encased between a piano prelude, measures one through six, and a postlude spanning measures seventy-five through seventy-eight.

Rutter uses diatonic chord and harmonic progressions, but has a unique way of using accidentals to change from one chord to the next over a span of several measures. Strimple describes this aspect of Rutter's use of tonality, stating "In Rutter's hands, unabashed tonality seemed to produce an honesty and sparkle absent in compositions by other composers attempting to mine the same vein."²² In other words, Rutter brings about a renewed sense of harmonic interest within the realm of classic diatonic tonality. This is a difficult thing to achieve in that the possibilities of harmony within tonality had been exploited by so many composers for such a long period of time, hence the reason for the modernism and experimental movements of the early twentieth century. Rutter paints the word "wonderful" each time it appears by slightly altering pitches in the melody. These pitch alterations, combined with the sustained and arpeggiated notes in the accompaniment, temporarily shift the tonality to an unexpected tonal center.

22. Strimple, 93.

The melody in the A and A¹ sections is structured in two parts: an antecedent portion, featuring the antecedent phrase within the verse, and a consequent portion, featuring the consequent phrase within the verse. The consequent portion is represented by the melody employed in measures fifteen through twenty-two, and measures fifty-seven through sixty-four. The B section features an entirely different melody than used in the A and A¹ sections. Rutter supports this sectional and melodic change by shifting temporarily to a minor key (A-minor). Though the melody in the B section is different than that of the A sections, it is still structured in antecedent-consequent form. Rutter's compositional devices combine to create a strong sense of forward progression. He uses repeated, varied and contrasting melodic material, as well as tonal shifts and modulations in harmony, for the sake of illuminating the important ideas contained within the text.

The A section begins in the key of F major. In measures five through fourteen, Rutter uses a diatonic chord progression of I → ii_{min.7} → V⁷(over F tonic pedal) → I → V_{maj.7} → IV → V⁷. The V_{maj.7} chord in measure twelve is the aforementioned interesting harmony that Rutter includes into this otherwise diatonic chord progression to paint the word “wonderful”. This concept of using a tonic pedal tone was also a device used by Schubert in the A section of “Freunde, sammelt euch im Kreise”. Schubert uses the tonic C pedal tone underneath a progression of chords that function diatonically. Rutter achieves this same affect in measures six through eleven. The pedal tone moves downward in whole-steps across measures twelve through fourteen, before returning to the tonic pedal in measure fifteen. By sustaining the tonic note F as a pedal underneath the V⁷ chord in measure nine, there is a strong sense of harmonic “pull” toward the F-major I chord in measure ten. As the piece progresses, Rutter introduces sustained two-note chords in the left hand which outline and reinforce the harmonic pull from measure to

measure. The arpeggiated chords in the right hand the vehicle for which Rutter achieves his frequent key-signature modulations. Measures one through thirty-two of the A section are set in the key signature of F-major. The B section, spanning measures thirty-three through forty-eight are set in the key signature of A-minor/C-major, and Rutter alternates between these relative minor and major keys throughout the entire section. The A¹ section modulates to the key signature of G-major and the chord progressions between measures forty-nine and sixty-four function in this key area. Rutter uses accidentals in measure sixty-four to shift the tonality, in an abrupt and brief modulation, to the key of B-flat major. Rutter is often criticized for his use of several modulations within each of his pieces, and many contemporary choral composers of church-music have caught on to the fad of modulating several times within the duration of a single anthem. Composers use modulation, especially in tandem with large section changes within a piece, to create harmonic variety and interest, and to exploit the creative possibilities of tonal music. Composers in this vein often experiment with the treatment of dissonance that functions in an aurally consonant manner, unlike the dissonances employed by modernist and avant-garde composers. Rutter's and the contemporaries of his generation have paved the way for a renewed use of tonality within the world of sacred choral music.

3.2 Rehearsal Techniques and Teaching Process

This two-part arrangement of “All Things Bright and Beautiful” looks like an easy-learn on the surface but offers some challenges for even the proficient musician. Because it is primarily rooted in diatonic tonality and features relatively conjunct melodic motion, this piece is considered simplistic and easy. This primarily unison, accompanied anthem works well for youth, amateur, professional or church choirs. The melody is tuneful, and although considered to be a cliché “Rutter” melody, presuming all of his melodies have a particular similarity, it is memorable and appealing. However, there are deceptive features about this piece that make it somewhat difficult to learn. The tessitura and range for the two-part chorus (SA or TB) is illustrated in table 3.1.

Table 3.2. Range and Tessitura for “All Things Bright and Beautiful”

Range	Tessitura
Voice I (high): B ^b 3→G5	Voice I : F4→C5
Voice II (low): B ^b 3→E ^b 5	Voice II: F4→C5

The melody, as represented in measures seven through fourteen, changes slightly when it reappears in measures fifteen through twenty-two. These changes are the result of alterations in pitch within the vocal line, as well as interesting, non-traditional chords added to a traditional diatonic chord progression. The raised B-natural in measure twelve, and its modulatory counterpart in measure fifty four (the C-sharp) prove difficult for the singers to retain from rehearsal to rehearsal. It is the type of chromatic alteration that a choir who struggles with sight reading needs to *memorize* as to stop singing in wrong each time. Having the singers learn the vocal melody on solfege is extremely useful, and will help them distinguish between “fi” and the altered “fe” intervals when they appear. Rutter changes the central melody even further, as seen

in measures twenty-seven and twenty-eight, by outlining the inverted F-major triad as the basis for the melodic contour, as opposed to the previously discussed chromatic alteration to the central melody. The melody and “countermelody” repeat themselves through the A and A¹ sections of the piece, through several key signature modulations.

The melody changes completely in the B section. Because the accompaniment bridges all of the vocal phrases together, and the repeated material is so frequent with only subtle changes to the melodic line, it is easy for the singers to get mentally “lost” in the transition from section to section. Identify the large sections and differentiate between repeated and contrasted melodic material through the modulations.

Another difficult feat is training the singers to feel the pulse of the rhythmic drive by treating the half note as receiving the beat in each measure. The time signature of the piece is four-four, in which there are four quarter-note beats in every measure with the quarter-note receiving the beat. Younger choirs may need to learn the piece in four-four time while learning their notes and rhythms. Later, they can shift their understanding to treat the half-note with the pulse in each measure. Advanced choirs should have no problem sight-reading the melody correctly, and may need to correct some of the visually confusing rhythmic passages. Conducting this piece in a supermetric four pattern, wherein two measures receive four half-note pulses, proves useful in expressing the lyrical quality and shape of each four-measure phrase.

There is something to be said for a simple, light-hearted text being enunciated with clear, well-articulated diction. Amateur or young choirs of American English speakers may have trouble differentiating between the ways vowel sounds are produced in sung English as opposed to spoken English. This piece should not require more than a few hours of rehearsal time to

prepare it for performance, depending on the overall musicality and technical ability of the ensemble.

3.3 Recording Analysis

The first recording considered for analysis comes from the album *The Very Best of John Rutter*, performed by Rutter's own ensemble, the Cambridge Singers, under Rutter's direction.²³ The ensemble is accompanied by the City of London Sinfonia. This recording is an example of the version Rutter has arranged for orchestral accompaniment, and is conducted by Rutter himself. The Cambridge Singers is a mixed chorus, yet this two-part arrangement, for treble chorus, is performed by the women of the ensemble. This interpretation is a great example of how this piece should be sung and performed. With the composer conducting his own ensemble of professional musicians, it is sure to be a stellar performance. Because this recording is taken from a studio album, many of the mistakes that could have been present in a recording of a live concert performance could have been easily fixed in the recording studio by sound engineers. The orchestration is light and fresh, and embodies the flowing lyricism that is quintessential to Rutter's compositional style. Rutter uses woodwinds, strings, and percussion to accompany the treble voices. The oboe always has a prominent role in Rutter's instrumental orchestrations, including this one. The variety of orchestral tone colors paints the text in a way that the piano alone cannot, however Rutter's version with piano accompaniment proves to be just as effective in performance. The flowing lyricism is present, but without such a broad palate of tone colors that the orchestra can provide.

The women sing with clearly enunciated diction, and their vowel sounds are well blended and unified. They sing with relatively straight tone, with little vibrato. This feature, which is characteristic of many British ensembles who strive toward a purity of tone, can often be

23. Cambridge Singers, "All Things Bright and Beautiful," cond. John Rutter, in *The Very Best of John Rutter*, DECCA, 2011, MP3.

criticized as being too “proper” and that the singers do not convey enough emotion in the quality of their tone. Overall, this recording embodies the charm, elegance and simplistic lyricism of Rutter’s choral and orchestral sound.

The second professional recording worthy of analysis is taken from the album entitled *Requiem, Five Anthems*, recorded in collaboration by The Turtle Creek Chorale, the premier men’s chorus of Dallas, Texas with the Dallas Women’s Chorus, conducted by Timothy Seelig.²⁴ This recording, mastered by Reference Records, features Rutter’s four-part SATB arrangement, performed with orchestral accompaniment.

This recording has a distinctly American choral sound, uncharacteristic of the British sound achieved by The Cambridge Singers. There is a fullness and warmth to the tone quality of the soprano and alto sections, with a healthy and appropriate amount of vibrato used. This sound has an overall sense of maturity in tone and declamation that The Cambridge Singers’ recording does not capture. The Cambridge Singers have a youthful sound, and the women sing with straight tone and little vibrato. The singers of The Turtle Creek Chorale a very large professional ensemble, features two-hundred twenty five singers. This large ensemble achieves a well-blended, balanced sound in both the tenor and bass sections. The two professional ensembles work well in achieving harmonic balance, each bringing a great sense of musicality to the collaboration. In contrast to The Cambridge Singers recording, this recording is performed at a more relaxed tempo, where the half-note is approximately set at fifty-six. This tempo seems to accommodate the character of the voices and the fullness of their sound.

24. The Turtle Creek Chorale/Dallas Women's Chorus, "All Things Bright and Beautiful," cond. by Timothy Seelig, in *Requiem, Five Anthems*, Reference Recordings, 1993, MP3.

CHAPTER 4

ORLANDO DI LASSO

Orlando di Lasso, born in 1532, was a Flemish composer of the late Renaissance era. He is known today as one of history's greatest representatives of the Franco-Flemish region, which was an active dwelling place for prolific musicians and composers between the fifteenth and sixteenth centuries. Di Lasso was originally from Hainaut, a province now occupied by Belgium, which shares an extensive border with France. At the age of twelve, he moved to Italy, and traveled between Mantua, Sicily and Milan. He was admired for his beautiful singing voice from a young age, and many sources corroborate a myth that di Lasso was kidnapped *three* times because of his incredible talent. Biographer James Haar, in his *Groves Music Online* article, describes "The first known fact about him [di Lasso], attested to by his contemporary and earliest biographer, Samuel Quickelberg, is that at about the age of 12 he entered the service of Ferrante Gonzaga, a cadet of the Mantuan ducal house and a general in the service of Charles V."²⁵

At the age of seventeen, in 1549, di Lasso moved to Naples to work as a servant to Constantino Castrioto. In 1551, he moved to Rome, where he earned a position as choirmaster for the Archbishop of Florence, who at that time was living in Rome. Harr mentions that di Lasso must have been regarded for his compositional skill to have earned a position of such high esteem. He also supports Quickelberg's claim that di Lasso traveled to France and England during the year that he left his position in Rome, accompanied by the singer and adventurer G.C. Brancaccio.²⁶ By 1555, di Lasso had settled in Antwerp, Belgium, after his parents' death, where

25. James Haar, "Lassus," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16063pg1> (accessed April 2, 2012).

26. *Ibid.*, 1.

he made friends with the printers Tylman Susato and Jean de Laet who later published his first collection of madrigals, “‘op.1’, a collection of ‘madrigali, vilanesche, canzoni francesi e motetti’ for four voices.”²⁷

From 1562 until his death in 1594, di Lasso remained employed as Kapellmeister in Munich in service to the court of Duke Albrecht V of Bavaria, and later the Duke’s son Wilhelm.²⁸ It was during this time that di Lasso was finally able to focus on composition as a full-time profession. During the mid-1570s, di Lasso traveled to various countries in Europe, and even taught the prolific composer Giovanni Gabrieli. Harr describes di Lasso’s compositional duties and the types of works he created while in service to the Duke, stating,

Lassus’s duties included a morning service, for which polyphonic masses, elaborate or simple as the occasion required, were prepared. Judging from his enormous output of Magnificat settings, Vespers must have been celebrated solemnly a good deal of the time. It is less clear for what services much of the repertory of motets was created, though many could have fitted into celebrations of the Mass and Offices.²⁹

As a singer, di Lasso understood the mechanism of the human voice and what it was capable of musically. These skills seemed to have had a significant impact on the beauty and naturally “singable” quality of his choral-vocal works. His primary form of composition was the sacred motet, a type of composition similar in form to the madrigal, but using sacred texts rather than the secular ones. The Council of Trent, which met between the years of 1545 and 1563, worked hard to reform the nature of sacred music by requiring composers to give more emphasis and clarity on the text, to which the music should be subordinate. The Vatican decided that the

27. Harr, 1.

28. Joe Staines and Jonathan Buckley, "Roland De Lassus," in *The Rough Guide to Classical Music*, 5th ed. (London: Rough Guides, 2010), 278.

29. Harr, 1.

intricate free-polyphony from di Lasso's predecessors had musically become too extravagant, and that the music distracted from the reverent nature of the sacred text. Scholar Peter Bergquist describes the nature of di Lasso's 'Trent' sensitivity to and musical treatment of the text in motets and masses, stating "When the music is so intimately associated with words, understanding of the text is essential for the listener or student in order for the music to make its full effect."³⁰ During the Protestant Reformation, di Lasso remained dedicated to his membership in the Roman Catholic Church, as proven by the types of compositions he was commissioned to write during this time. Di Lasso's shift from writing five-voice polyphony to three-voice polyphony supports the idea that he was intent on abiding by the doctrines set in place by the Council of Trent. He had a developed sensitivity to the natural rhythmic and melodic nuances of the texts he set musically.

Di Lasso is best known for his mass and motet compositions, which went through phases of voicing as his compositional style grew and progressed. His earliest motets were scored for four to five voices, while his later experiments were reduced to three-voice textures. Di Lasso also composed musical mass settings, anthem settings including the Te Deum, several settings of the Magnificat, sacred and secular madrigals, French chansons, German Lieder, and other vocal forms popular during the Renaissance. His works are often comparable to the great masterpieces by Palestrina in that they are lyrically melodic and employ charming triadic harmonies that hint at chord structures which developed and codified in the later Baroque era. Orlando di Lasso, William Byrd, Palestrina and Tomas Luis de Victoria were equal in representing the great masters of composition during the Renaissance. Their compositional developments

30. Peter Bergquist, preface, in *Orlando Di Lasso Studies* (New York: Cambridge University Press, 1999), vii.

foreshadowed the system of compositional theory that was established in the Baroque era. Howard Brown and Louise Stein, in their book *Music of the Renaissance*, support this claim, stating “Their music is written in a style that refines to a state of perfection the techniques developed by composers during the first half of the sixteenth century.”³¹ Brown and Stein go on to mention “Palestrina, Lasso, Victoria, and Byrd, perhaps to a greater extent than any of their contemporaries except the madrigalists, wrote music that transcends the limitations of their age; moreover, they conveniently illustrate the diversity of temperament and approach so characteristic of their time.”³²

Di Lasso’s works represent a vast majority of compositional styles techniques that had undergone development since the fifteenth century. Scholar Peter Bergquist mentions in his study that “Lasso’s music continues to be highly esteemed today, but he tends to stand in the shadow of his contemporary Giovanni Pierluigi da Palestrina, who is more often taken as the representative figure of the later sixteenth century, especially in settings of Latin texts.”³³ The dates of composition for many of di Lasso’s works, in addition to their accessibility in modern notation editions, are difficult to find. Di Lasso’s output of works is massive in number, and many have not been edited and made available to contemporary scholars and students. Bergquist, however, has pioneered the collecting and editing of di Lasso motets from printed anthologies and manuscripts, compiling and publishing them in twenty-two anthologies. Bergquist, in the introduction to his anthologies, outlines the original sources of the di Lasso manuscripts and various collections that were published both during and after di Lasso’s death.

31. Howard M. Brown and Louise K. Stein, *Music in the Renaissance*, Second ed, (Upper Saddle River, NJ: Prentice Hall, 1999), 281.

32. *Ibid.*, 283.

33. Bergquist, *Orlando di Lasso Studies*, vii.

“Adorámus te, Chríste” is an example of di Lasso’s simpler, three-voice motet settings. In regard to this three voice setting and di Lasso’s other three-voice settings, Bergquist suggests that “Lasso may have composed them for the purpose of training new choir members, especially the boys.”³⁴ The nature of its composition makes this short, three equal-voice motet an accessible piece to teach to younger or less-advanced choirs.

34. Peter Bergquist, ed, “Introduction,” in *The Complete Motets: Motets from Printed Anthologies and Manuscripts, 1580-1594*, vol. 19 (Middleton, WI: A-R Editions, 2002), xix.

4.1 Adorámus te, Chríste

This motet, a setting of the sacred liturgical text “Adorámus te, Chríste,” was conceived for three equal voices, meaning the range and tessitura of each voice is the same. The sacred text, in the liturgical context, is a short Responsory that is sung during the Vespers prayer hour before the Hymn on the Feast of the Finding of the Holy Cross, May 3rd, and the Feast of the Exaltation of the Holy Cross, September 14th.³⁵ This sacred text has been used in many sacred choral settings by composers from every historical era. Table 4.1 contains the Latin text and an English translation by scholar Ron Jeffers.

Table 4.1. Text and Translation of “Adorámus te, Chríste”

Latin text	English translation
Adorámus te, Chríste et benedícimus tibi:	We adore you, O Christ, and we bless you:
Quia per sánctam crúcem et passiónem túam redemísti múnđum.	For by your holy cross and passion, you have redeemed the world.
Dómine, miserére nóbis.	O Lord, have mercy upon us.

Source: Ron Jeffers, *Translations and Annotations of Choral Repertoire*, Vol. 1: Sacred Latin Texts (Corvallis, Oregon: Earthsongs, 1988), 92.

It is important to note that no single vocal line is neither more important nor melodic than the other two lines. Each one functions in a linear fashion and could stand alone as an independent melody. Di Lasso, however, uses imitative counterpoint to provide a sense of organizational clarity to the overlapping of the three melodic lines. He simultaneously creates harmony that functions in a particular triadic “key” center. This motet does not follow any particular formal structuring common to later time periods. The length of each phrase of the text determines the length of each musical phrase, and the absence of bar lines or measured time. Di

35. Ron Jeffers, *Translations and Annotations of Choral Repertoire*, Vol. 1: Sacred Latin Texts (Corvallis, Oregon: Earthsongs, 1988), 92.

Lasso made it his goal to be highly sensitive to the meaning and emotional subtext of each word of text. Important words are painted using melismas, in which one or two syllables of an important word span several moving notes in succession, before moving to the next word. For example, in the first phrase of text, the important words “Adorámus” and “Chríste” are painted melodically. Less important words are treated with shorter note-value duration, such as “et” or “per.” Di Lasso assigns the majority of these long notes to both the upper voice and the lower voice. The pull from dissonance to consonance that is created between these sustained pedal tones and the moving notes underneath them demonstrates the type of harmony that was being experimented with during di Lasso’s time. The use of suspensions to resolve harmony from dissonance to consonance at the end of a phrase preceded and foreshadowed the developments made in the treatment of cadential resolution in the Baroque era.

In modern notation, the number of measures for which each phrase of text is contained varies from phrase to phrase. The first phrase of text, “Adorámus te, Chríste et benedícimus tíbi” actually spans two musical phrases. Given the properties of imitation, it is clear that the first part of the textual phrase, “Adorámus te, Chríste” spans five measures for all three voices. A general pattern is followed for the remainder of the phrases: one voice enters with the first word of the text, while the other two voices imitate the first voice. Some of these imitations happen in duet form, some happen individually. The second part of the phrase, “et benedícimus tíbi” begins a second musical phrase spanning two measures for the lower voice and four measures for the upper two voices. The musical phrase length is shortened for the third voice because it is this voice that begins the next phrase of text, “Quia per tuam,” while the upper two voices are still finishing the last measure of the previous phrase.

One might classify the progression of chords throughout this piece as “random” in that the chords don’t progress in a diatonic manner. They do, however, progress in relation to one another, sharing common chord tones that are closely related in two different triads. The vehicle for harmonic progression, in this case, are the intervals of the major and minor third, hinting at what would later become the system of tonality.

The harmonic progression from beginning to end is framed within the tonal center of F-major, the triad that begins and ends the piece. Although the concept of tonality had not yet been established, the use of open fifth chords with major or minor thirds was becoming more commonplace in musical composition. Di Lasso’s harmonic structures pre-date codified tonality, but are clearly composed using major and minor triadic chords in progression. By having only three equal parts of *divisi*, di Lasso was able to build these three-note triadic chords so that each voice is always responsible for singing either the root, third or fifth. The first phrase of text begins with an F-major triad, moving to G-minor briefly in measures two and three, followed by a return to F-major, followed by a shift to E-flat-major and G-minor in measure four. Measure five features a cadential 4-3 suspension, moving from a C-major chord to an F-major chord. In the Baroque system of tonality, this same cadential progression would be classified as a V-I chord progression. The second phrase, spanning measures six through ten, begins in F-major, moves to D-minor in measures seven and eight, which then prepares another cadential suspension, this time not as “diatonic” in the sense that the cadential chord progression moves from F-major, to G-minor, to E-flat-major resolving to F-major. The next phrase, which already began during the previous cadence with the lower voice, moves from F-major, to D-minor, to A-minor, to G-minor, to an E-flat major suspension, coming to a cadence in the key area of G-major, with the F-sharp being a modulatory chromatic alteration. The upper voice

begins the third phrase with the third of a bright G-major chord, followed by the root and fifth in the lower two voices on the following beat. The progression moves from G-major, to C-major, to D-minor, to a G-major cadential suspension, resolving to F-major in measure sixteen. The lower two voices begin the last phrase in F-major, to D-minor in measure eighteen, to E-flat-major, to a C-major cadential suspension in measure twenty. The cadence resolves into the final imitation of the textual phrase, “miserere nobis”, in F-major, moving to D-minor, and finally ending the piece in F-major. Di Lasso frequently uses the F-major, D-minor, E-flat-major, C-major and G-major chords as the basis for the harmony throughout the motet. F-major and D-minor are paired as relative major and minor “keys”, while C-major and E-flat-major are only somewhat related in that E-flat-major is the relative major key to C-minor. The G-major chord relates to C-major in that it is the dominant V chord of C-major.

The texture of this motet is predominantly polyphonic, with occasional passages of homophonic and homorhythmic duet between two of the three voices. In addition to using three individual imitative entries of text, di Lasso uses two imitative entries per phrase, in which one voice begins the phrase, while the other two voices, in duet, imitate that entry in tertian harmony. Late-Medieval and early-Renaissance composers like Jacob Obrecht, Johannes Ockeghem, Josquin des Prez and Guillaume de Machaut had not yet developed imitative polyphony to the point of using triads and tertian harmony. Many of their works used free-counterpoint, and they had not yet figured out how to treat dissonance and consonance in an organized fashion as the late-Renaissance masters did.

4.2 Rehearsal Techniques and Teaching Process

Renaissance motets can prove difficult to teach to any group of young or untrained singers. This challenge stems from the fact that in historical and modern performance practice, sacred vocal music of the Renaissance is usually intended to be performed *a capella*. For a young choir with limited vocal and aural training, staying in tune proves to be the biggest challenge. In modern performance, it is advisable to use piano, organ or guitar to accompany and double the three vocal lines. It is more beneficial to the confidence of the singers, and to the enjoyment of the listening audience, to accompany the voices helping them stay in tune throughout.

Another difficulty presented by this motet is the irregular phrase lengths used to accommodate each phrase of text. In contemporary notation, some phrases span five measures, while others span only two or three. Finding places for the singers breathe is important. These phrases require a significant amount of air and breath support, and depending on the vocal skill and technical ability of the singers, additional places to breathe may be necessary, especially if the piece is to be performed unaccompanied.

There are several features of this piece that make it easily accessible to any age choir. The range and tessitura of the three voices are generally equal, although the tessitura of the upper voice is slightly higher than the lower two, and conversely, the tessitura of the lower voice is slightly lower than the upper two. Recall that di Lasso intended this piece to be sung by young, male choristers in the early stages of their vocal development. See table 4.2 for a chart of the range and tessitura of each of the three vocal lines.

Table 4.2. Range and Tessitura of “Adorámus te, Chríste”

Range	Tessitura
Voice I: F4→E5	Voice I: F4→C5
Voice II: C4→D5	Voice II: D4→A4
Voice III: D3→D5	Voice III: F4→C5

Another feature of the piece that makes it accessible for any choir is the language. Latin, perhaps the easiest foreign language for native English speakers to grasp, uses only seven pure vowel sounds. One of the difficulties in working with a young or amateur choir is their ability to sing and sustain pure vowels, especially in both melismatic and sustained passages. The triadic harmony and chord progressions that di Lasso employs throughout the piece are relatively easy for young choirs to learn. The dissonances employed at cadential phrase endings resolve to recognizable triads. This piece is technically not gender-specific, and could be sung by either mixed choirs or gender-specific choirs.

4.3 Recording Analysis

There is only one widely available recording of di Lasso's "Adoramus te, Chríste," and it is performed by the professional early music chamber ensemble, Ensemble l'Échelle. This recording comes from the album *Roland de Lassus: La Chambre Musicale d'Albert le Magnifique*.³⁶ The sound of the recording itself is clear, with no static or white noise. It seems as if some studio recording effects have been employed in the mastering and editing of this recording. The primary effect is heard during the release of each singer's pitch to simulate reverberation and ring, as if the piece were sung in a large vaulted cathedral. The trouble with recording in an actual cathedral is the excess reverberation and sense of blurriness that is created by the juxtaposition of the sound bouncing back from the cathedral walls while new sounds are being made by the singers. The placement of a microphone is crucial in recording professionally in an actual performance venue. It may be that this piece was recorded in a cathedral or other acoustical environment, without the addition of any studio effects. If this is the case, this ensemble and the recording space worked in perfect tandem with one another to achieve perfect balance, blend and intonation. The tempo of this recording, in which the quarter-note equals one-hundred nineteen, is much faster than a choir or ensemble of average-to-proficient singers would be able to comfortably sing. An ensemble of professional vocal soloists with agile, flexible voices would be able to achieve this swift pace. The trouble with this speed is that many of the melismatic ornaments are lost aurally. These ornaments, employed at each cadential point, are for the sake of creating dissonance, and then a consonant resolution at the end of each phrase. The singers of Ensemble l'Échelle moved so quickly that you could not hear the dissonant

36. Ensemble L'Échelle, "Adoramus Te, Chríste," in *Roland De Lassus: La Chambre Musicale D'Albert Le Magnifique*, Paraty Records, 2011, MP3.

suspensions clearly before each cadential resolution. Each singer has an impressively flexible, agile voice that moves quickly from note to note, especially during the singing of melismas.

A positive aspect of this interpretation is that each singer's tone quality is pure and bright, with a piercing ring to the resonance. Each singer has a light, flexible, bright quality of tone, and their timbres match in creating a well-balanced, androgynous tone. This is to say that the timbre of each of their voices sounds in such a way that by listening alone, one cannot discern the gender of each singer. The singers from Ensemble l'Échelle, however, include Véronique Bourin, cantus, Caroline Marçot, altus and Charles Barbier, ténor.³⁷

There are a number of other recordings of this piece on Youtube.com by amateur ensembles, many of whom do not accurately bring to life the beauty, reverence and nuance of Lasso's setting. The most accurate of these recordings comes from the Cherry Creek High School girl's chorus. This medium-sized ensemble stays perfectly in tune without the aid of the piano, and the diction is clearly enunciated. These young women sing with Renaissance era musical nuance, pure tone quality and developed resonance, and phrasing that accommodates the clarity of the text. The only negative thing about this recording is the manner in which the performance was recorded. There is significant static and white noise, distracting from the singers' purity of tone and harmonic clarity. While Lasso's ensemble of choice may have been a boy's choir in the historical context of his employment in the Catholic Church, this piece is accessible to other gender-specific chamber ensembles and choirs as well.

37. Paraty Records, "La Chambre Musicale d'Albert le Magnifique," Paraty Records, <http://new.paraty.fr/disque/21> (accessed April 5, 2012).

CHAPTER 5

MORTEN LAURIDSEN

Morten Lauridsen, born in 1943 and raised in Portland, Oregon, is regarded as one of the finest living composers of American choral music. According to Dennis Schrock, “his [Lauridsen] musical studies were at Whitman College and University of Southern California.”³⁸ He later returned to the University of Southern California to teach, where he currently resides as the Distinguished Professor of Composition at University of Southern California’s Thornton School of Music.

In addition to teaching, Lauridsen has made a successful living by composing. He primarily composes choral music, in addition to art songs and some instrumental works. Lauridsen is best known for his seven vocal-choral cycles, including *Nocturnes*, *Midwinter Songs*, *Les Chansons des Roses*, and *Lux Aeterna*. Shrock supports the claim that “with several works having sold well over 100,000 copies, Lauridsen is the most published and performed American choral composer of modern times.”³⁹ He served as the Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001, and has received numerous awards, grants and prizes for his prolific compositions, including the National Medal of Arts for his “radiant choral works combining musical power, beauty and spiritual depth that have thrilled audiences worldwide.”⁴⁰ Similarly, scholar Nick Strimple supports the claim that “Lauridsen’s music

38. Dennis Schrock, "The Modern Era: Morten Lauridsen," in *Choral Repertoire* (Oxford: Oxford University Press, 2009), 751.

39. *Ibid.*, 751.

40. Morten Lauridsen, “Dirait-on,” in *Les Chansons des Roses* (New York, NY : Southern Music Publishing Co., Inc., 1996), preface.

rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer."⁴¹

Lauridsen's compositional style has a unique sound that is defined primarily by his interesting harmonic language. Lauridsen oftentimes adds a major second interval to the root of a major triad, creating a sense of dissonance and consonance simultaneously. This type of chord is the basis for harmony in many of Lauridsen's compositions. For example, Shrock describes the harmonic basis for Lauridsen's *Madrigali*, which is a collection subtitled "Six 'Fire Songs' on Italian Renaissance Poems." He states, "The musical textures are replete with Renaissance techniques, including word painting and eye music (e.g. the phrase "Luci serene e chiare" begins with two whole notes that depict "eyes serene and clear"), and the harmonies are unified by what the composer terms the "fire chord" (a minor triad with an added major seventh)."⁴² Lauridsen uses consonant, tonal harmony, with added dissonant intervals and chord inversions that create an ethereal, transparent effect on the sound of each individual chord. He often employs unexpected harmonic progressions and melodic fragments and intervals as unifying threads between each movement. Strimple gives a detailed, account of Lauridsen's development and treatment of harmony, as witnessed throughout his career in his seminal works. Strimple's account states:

In his earliest anthems and chamber works, Lauridsen's language was often quite dissonant and occasionally atonal. Later he became profoundly influenced by Gregorian chant, not only in the primacy of pure melody but also in details of melodic contour and the way chant is married to the text. Neoclassic ideas inherited from his teacher, Halsey Stevens, are found in his contrapuntal procedures, formal schemes, and orchestrations. In Lauridsen's later works, melodies have two easily identifiable characteristics: They are built from motives that can be isolated for contrapuntal development, and the inherent

41. Strimple, 248.

42. Shrock, 751-752.

harmonic implications are limited to only two or three chords. Of these, at least one will be a pure triad and one will include the interval of a second or fourth. The contrapuntal interplay of melodic elements combined with the constant realignment of a few vertical sonorities—a Renaissance technique—results in the undulating and glistening textures for which Lauridsen’s music is justly famous.⁴³

Lauridsen is an avid lover of poetry and sets poems to music that contain layers of emotional depth and subtext. His music is a true synthesis of text, emotion and musical sound, which work together toward the creation of a unique, contemporary sound using age-old compositional devices and musical elements from other historical eras. Shrock, who quotes Lauridsen in regard to his *Mid-Winter Songs*, a setting of five poems by the English author Robert Graves (1895-1985), states, “[*Mid-Winter Songs*] relates insights regarding the human condition . . . rich in symbolism of dying and rejuvenation, light and darkness.”⁴⁴ His innovative harmonies skillfully illuminate and paint the emotional subtext and nuance contained within the poem.

43. Nick Strimple, "Chapter 12: United States," in *Choral Music in the Twentieth Century* (Pompton Plains, NJ: Amadeus Press, 2005), 247.

44. Shrock, 751.

5.1 Dirait-on, No. 5 from *Les Chansons des Roses*

The poetry used in Lauridsen’s secular choral cycle *Les Chansons des Roses* is taken from a collection of poems about roses, entitled *Les Roses*, by the late-nineteenth, early-twentieth century German poet Rainer Maria Rilke. Rilke wrote around 400 poems in the French language, several of which are about roses. According to Lauridsen, “His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and spontaneousness.”⁴⁵ Table 5.1 contains a poetic English translation of Rilke’s original French text.

Table 5.1. Form, Text and Translation of “Dirait-on”

French Text	English Translation
Abandon entouré d’abandon, tendresse touchant aux tendresses... C’est ton intérieur qui sans cesse se caresse, dirait-on;	Abandon surrounding abandon, tenderness touching tenderness... Your oneness endlessly caresses itself, so they say;
Se caresse en soi-même, par son propre reflet éclairé. Ainsi tu inventes le thème du Narcisse exaucé.	Self-caressing Through its own clear reflection. Thus you invent the theme of Narcissus fulfilled.

Source: Morten Lauridsen, “Dirait-on,” in *Les Chansons des Roses, No. 5*, trans. by Barbara and Erica Muhl, (New York, NY: Peermusic, 1996).

“Dirait-on” is the only work in the five-piece cycle that features piano accompaniment. The preceding four pieces, “En une seule fleur”, “Contre qui, rose”, “De ton rêve trop plein”, and “La rose complète” are all to be performed *a capella*. In regard to “Dirait-on” being

45. Morten Lauridsen, “Dirait-on,” in *Les Chansons des Roses* (New York, NY: Southern Music Publishing Co., Inc., 1996), preface.

accompanied, Strimple states, “This was composed sometime before the rest of the cycle as a loving, albeit intricately contrapuntal, tribute to the French *chanson populaire*.”⁴⁶ On Friday, April 13, 2012, in a composition workshop lecture at Southern Illinois University in Carbondale, Illinois, Lauridsen describes the reason why he was commissioned to compose “Dirait-on.” According to Lauridsen, he was commissioned to compose a piece as a world premier on a colleague’s choral concert, in which the first half of the program included settings of French *chanson populaire*. In researching Rilke’s collection of poems written in the French language, he discovered a sub-set of poems about roses, entitled *Les Roses*. Lauridsen wanted to compose a musical setting that was in the style of French folk music, namely, the *chanson populaire*, a similar genre to the madrigal. According to Lauridsen, folk songs are works that everyone can identify with and enjoy, for their simplicity and melodic tunefulness. Lauridsen claimed he wanted to continue writing music for Rilke’s Rose poems and created a set of unaccompanied settings entitled *Les Chansons des Roses*.⁴⁷

The French *chanson populaire* was a popular secular vocal genre that emerged and developed between the fourteenth and fifteenth centuries, similar to the Italian madrigal. One primary element of both genres is the use of imitative counterpoint, and overlaps layers of repeated melodic passages and fragments. Lauridsen captures the technical devices of Renaissance imitation and counterpoint and combines them with twenty-first century harmony. The length and contour of the melodic phrases are syllabified to fit the text, and Lauridsen accomplishes this within the key of three-four time. Lauridsen’s advanced sensitivity to text inspires him to compose melodic settings that capture the natural rhythm of the spoken text.

46. Strimple, 248.

47. Morten Lauridsen, “Composers Workshop” (lecture, Southern Illinois University, Carbondale, IL, April 13, 2012).

Melodic phrases are generally four measures in length and give the aural sensation of antecedent and consequent phrase structure. The melodic contour and rhythmic pull of each phrase, separated by rest markings of various durations, provide the singer with an idea of how the music should be sung and shaped to best accommodate French text.

Lauridsen uses terraced dynamic markings which are provided at the entrance of each section and subsection of musical material. In adherence to performance practice of the French chanson, imitative entrances must be brought out dynamically, and then diminuendo when the next imitation happens in another voice. This creates an echo-like effect with the same melodic content overlapping.

Lauridsen juxtaposes a variety of musical textures within the vocal lines of this piece, beginning with two verses of text set to the same unison melody, spanning measures five through thirty-nine. The piece includes several imitative sections of canon, as well as brief sections of vertical, chordal homophony, as seen in measures sixty-eight through seventy-one.

The form that Strimple claims is popularly used in many of Lauridsen's choral works is AABA form.⁴⁸ "Dirait-on," in some ways, adheres to this formal structure. Structurally, the A section spans measures one through twenty-two. An A¹ section spans measures twenty-three through forty-eight. The B section begins in measure fifty-two and transitions into an A¹¹ section reprise from measure seventy-six through the end of the piece. In general, Lauridsen uses two separate melodic ideas. The first melody is represented in measures five through twelve, and again in measures twenty-four through thirty-one. These melodic phrases end unresolved, and are answered by the consequent melody, comprised of repetitions of the text "dirait-on," represented in measures thirteen through twenty, and again in measures thirty-two through thirty-

48. Strimple, 248.

nine. The B section uses this same structure of the antecedent melody followed by the consequent “dirait-on” melody.

Measures forty through forty-eight are characterized by a polyphonic juxtaposition of melodic content from the “consequent” melody introduced in measures thirteen through twenty. Not yet considering the harmony provided by the piano accompaniment, this subsection is the first time in the piece that Lauridsen’s establishes harmony between the voices. Following a brief piano interlude, Lauridsen begins the B section with even more overlapping, imitative material as well as new melodic content in the two tenor lines. The first tenors introduce a new melody that is sung in the form of a descant, soaring above the lower three parts. The second tenors sustain a D-flat pedal tone underneath the first-tenor descant, while the lower two parts continue in canon with the central melody. The B section bridges into a modified repetition of the A section canon, and the piano finishes the piece with a postlude that mimics the thinly-textured opening prelude.

The piano accompaniment functions equally to the vocal lines, and embodies a deep level of artistry. Certain sections and phrases sound soloistic, while other sections play a more supportive role to the vocal line. Constant motion in the eighth-notes serves the purpose of propelling the ripple-like pattern of echoing melodic fragments through to the end of the piece. The accompaniment is modestly spaced so that an average to proficient pianist can comfortably play. The accompaniment also shows off Lauridsen’s intuitive sense of melodicism and lyrical phrasing. He frequently uses *tempo rubato* in nearly all of his compositions, especially at the ends of phrases where a generous pulling-back on the forward motion allows it to propel back forward into the following downbeat. The piano accompaniment thickens along with the choral parts as the piece reaches the climax. This gradual thickening occurs simultaneously in the vocal

texture, moving from thirty-nine measures of unison, to two-part divisi, and finally to four-part divisi.

As is characteristic of much of Lauridsen's music, the harmonic material is constructed using only a few chords in various voicings and inversions. The TTBB arrangement of this piece is set in the key of D-flat-major. The interesting harmonies Lauridsen employs revolve around the D-flat-major triad which appears frequently throughout as tonal anchor. One of Lauridsen's hallmark compositional devices is the use of the ninth chord, with an omitted seventh. In this case, Lauridsen blurs tonality by adding the dissonant major-second, E-flat, to the triad in its various inversions, which actually spells a D-flat ninth chord. This same method is employed in the key of D-major in Lauridsen's *Lux Aeterna*. The chord progression in measures one through thirty-nine follow a semi-diatonic pattern that repeats throughout this section. Lauridsen begins with an arpeggiated I⁶ chord that spans the first six measures. He then moves to IV⁶, I⁶ / 4, V⁷ / V, V, and back to I⁹, IV⁶, I^{6/4}, V⁷, I⁹. Lauridsen's chord progression is fairly diatonic, moving from tonic to subdominant, to a cadential I^{6/4} to secondary dominant, dominant, and tonic resolution. He blurs harmony even further, using the same limited harmonic material by inverting the ninth of the D-flat ninth-chord. The inverted chord becomes D-flat, F-natural, A-flat with the perfect-fourth, G-flat. The G-flat against the A-flat interval of a major-second is the inversion of the D flat against E-flat. Lauridsen frequently uses ninth-chords, and blurs tonality further by using the three first notes of the whole-tone scale, D-flat, E-flat and F-natural in this case. This series of two consecutive major-second intervals creates a whole-tone cluster chord, which is another hallmark to Lauridsen harmony. Another type of tri-chord that Lauridsen uses is the root, major-second and perfect-fourth (D-flat+E-flat+G-flat, or the inverted D-flat+G-flat+A-flat). Lauridsen also employs interval combinations that outline the pentatonic scale as well. For example, the

chord in measure twenty-six spells B-flat+D-flat+G-flat+A-flat (G⁹), which also outlines the pentatonic scale beginning on G-flat (do-re-mi-sol). Lauridsen spells these whole-tone and pentatonic cluster chords throughout the piece in various inversions and voicings, all functioning in the key of D-flat-major. Just like he uses melodic fragments and cells employed through imitative counterpoint, Lauridsen uses harmonic cells that use the same types of chords on various scale degrees of the diatonic progression. The simplicity of using only limited material, yet with so much aural color, represents the true mastery of Lauridsen's artistry.

Originally written for SATB choir, "Dirait-on" is tuneful, and a staple to the twenty-first century choral repertoire for choirs of all ages, including gender-specific choruses on the high school level, community and church ensembles, and also by esteemed professional ensembles. The poetry provides a challenge to the singers, to think beyond the words themselves to the deeper poetic meaning of the text. Lauridsen's well-masked juxtaposition of depth and simplicity creates an ethereal, transparent atmosphere of sound that sheds new light on the use of consonant-sounding dissonance.

5.2 Rehearsal Techniques and Teaching Process

The compositional simplicity of this piece can prove deceptively difficult depending on the level of skill and musicianship of the ensemble. One of the primary challenges is executing the style of this piece, accentuating the imitative counterpoint used and lining up the rhythm of all four voices. Another challenge is the ability of each voice to stay in tune, particularly when singing the dissonant chords correctly. The dissonance of two tones sounding at the interval of a major-second, however, is quite consonant in nature, and twenty-first century ears are becoming more attuned to the type of consonant dissonance that Lauridsen and other contemporary composers employ in their music. An excellent way to introduce the piece this piece is to use solfege syllables, especially in learning the unison central melody.

The text itself proves challenging as well, especially to the average chorus of singers unaccustomed to the French language. This particular text makes full use of the French nasal vowels [ã] [õ], and [ö], which are foreign to the English language. These vowel sounds are difficult to produce accurately and efficiently without singers, especially less-proficient ones, practicing the language on their own outside of rehearsal. The fluid nature of the text alleviates some of the difficulty, in that the vowel sounds often elide, without harsh or accented consonants. To the singer's advantage, Lauridsen only uses two short verses of text, as seen in table 5.1, as well as the fragment "dirait-on" which is easy to pronounce and is repeated countless times throughout the piece. When the verses of text repeat, no new words are added from their original context in measures one through thirty-nine.

The balance and harmony between the four voices in the B section is the most difficult section to master. The baritones and basses will already have learned the opening melody, and they will have to get comfortable singing this melody in canon following imitative performance

practice. The first tenors have completely new melodic material in this section, which is constructed from many of the same pitches used in the central melody of the piece. The second tenors will have to stagger breaths while sustaining the D-flat pedal tone, which “hangs” right at the passagio break of the voice from middle to upper register. Encourage them to sing lightly in their head voice and stagger their breathing. The range and tessitura for this arrangement can be viewed in table 5.2.

Table 5.2. Range and tessitura of “Dirait-on”

Range	Tessitura
T1: A ^{b3} →G ^{b5}	T1: F ⁴ →E ^{b5}
T2: A ^{b3} →G ^{b5}	T2: F ⁴ →C ⁵
B1: A ^{b3} →E ^{b5}	B1: E ^{b4} →A ^{b4}
B2: A ^{b3} →E ^{b5}	B2: D ^{b4} →A ^{b4}

“Dirait-on” is a seminal work from the Lauridsen collection, and is often extracted from its set for performance. The tuneful melodies, diatonic harmonic progressions and the fact that it is accompanied by piano with voice doubling make the piece accessible to choirs of all ages.

5.3 Recording Analysis

No professional recordings exist of a professional men's chorus singing the TTBB version of this piece. Youtube.com features several amateur recordings of various high school and collegiate male choirs, but the quality of these recordings is poor. A recording of the TTBB arrangement that is worthy of listening is listed on Youtube.com, which features the Lick-Wilmerding High school men's chorus, of San Francisco, California. The recording is free of static and white noise, and the singers embody the style of the *chanson populaire* in their singing. There is, however, a large number of professional recordings of the SATB arrangement by professional choral and vocal ensembles.

The recording by the Los Angeles Master Chorale, under the direction of conductor Paul Salamunovich, is one of the finest widely available recordings of the SATB version of this work. This recording, entitled *Lauridsen: Lux Aeterna*, was created between 1997 and 1998 in Sacred Heart Chapel at Loyola Marymount University in L.A, and features a program of Lauridsen's *Lux Aeterna* (world premiere recording), *Les Chansons des Roses*, *Ave Maria* (world premiere recording), *Mid-Winter Songs* (world premiere recording), and *O Magnum Mysterium*. The recording is accompanied by the Los Angeles Sinfonia Orchestra, who works in conjunction with the Los Angeles Master Chorale.⁴⁹

The primary feature of this recording is that it captures the natural reverberation of sound from the chapel it where it was recorded. The acoustical atmosphere for the recording of this performance lends itself to the ethereal and mystical quality of Lauridsen's choral music, allowing the sound of his dissonant ninth and cluster chords to reverberate with prolonged decay.

49. Los Angeles Master Chorale and Sinfonia Orchestra, "Dirait-on," in *Lauridsen: Lux Aeterna*, Rubedo Canis Musica, 1998, CD.

This recording was done by Lauridsen's own "laboratory" ensembles which premiered the majority of his seminal choral works. The singers embody every nuance of the music accurately, as Lauridsen would have intended it to sound.

The tone quality of the singing is fully resonant and rich in color. The ensemble is made up primarily of adults, so there is a maturity in their overall sound that lends itself to the powerful amount of resonance created by Lauridsen's cluster chords. An important feature of Lauridsen's music is that no one voice is more superior to another in terms of melody-harmony relations. There is a strong presence of balance and equality in tone between each of the four sections of the ensemble, which allows the dissonances to sound exactly as they are supposed to sound, each note perfectly balanced with the others. The ensemble sings with musical phrasing, accommodating the poetic quality of the text. The only negative criticism of this recording is that the acoustical environment of the recording space is too "live" and creates too much blur between the sound bouncing off the chapel walls and the sound leaving the singers. The text is difficult to understand through the wash of sound. The tempo of this interpretation, wherein the quarter-note equals about ninety-two, is slightly slower than the actual marking of one-hundred eight in the score. The blurriness of harmony may be a result of the more swift tempo combined with the excess reverberation of the performance space.

Several other professional choral ensembles have made recordings of Lauridsen's works, the best of which are represented by The American Boychoir, The Chamber Choir of Europe, and The Singers (Minnesota Choral Artists). "Dirait-on" is a popular piece amongst junior high, high school, university and community choirs, and many non-professionally mastered recordings of these ensembles are available on Spotify.com Instant Streaming Library, Naxos Music Library

and Youtube.com. The recording by the Chamber Choir of Europe is comparable to the recording by the Los Angeles Master Chorale.

The American Boychoir has performed and recorded the SSAA arrangement of this piece. This arrangement is composed in the key of E-flat-major, to better accommodate the range and tessitura of the soprano and alto voices. The recording, entitled *Journey on...Passport to a World of Music*, was produced in the Queen of the Miraculous Medal Chapel, St. Joseph's Seminary in Princeton, NJ.⁵⁰ This recording features less reverberation than the Master Chorale recording, yet it still captures the rich resonance of Lauridsen's harmonies. The boys sing with a purity of tone that is not blurred by any extra reverberation from the performance space. The ensemble's excellent diction and enunciation allow the charm of the text to be clearly conveyed. The boys sing with a slight degree of separation between each moving eighth-note, allowing every syllable of text to be sung clearly, yet still maintaining a legato, lyrical quality of phrasing. The tempo of the Boychoir interpretation moves at the speed of the quarter-note equaling sixty-eight, which is significantly slower than the score marking of one-hundred eight. Fernando Malvar-Ruiz takes some extra liberties in tempo at the moments where Lauridsen has marked ritardandos and ceasuras. Their phrasing is excellent despite the slower tempo. They honor the ritardandos marked at the ends of phrases, but propel forward again with the proceeding eighth-notes at the beginning of the next phrase. There are few negative criticisms of this interpretation and recording, if any at all. The boys sing the imitative entrances clearly, with an appropriate degree of balance between the four parts. They sing with colorful dynamic contrast between soft and loud within and between phrases. They taper dynamically at the ends of phrases, while still maintaining pure tone quality. A hallmark to the American Boychoir sound is their excellent

50. The American Boychoir, "Dirait-on" in *Journey On...Passport to a World of Music*, Albemarle Records, 2010, CD.

precision in singing purely modified vowels. In their interpretation, they bring a sense of charm and youthfulness to this piece that adult choirs may not be able to achieve. The American Boychoir sound is appropriate for the narration of the situation involving Narcissus, who is transfixed by his own youthfulness.

CHAPTER 6

CARLOS ALBERTO PINTO FONSECA

Carlos Alberto (C.A.) Pinto Fonseca was a Brazilian composer, arranger and conductor, born in 1933 in Belo Horizonte, the large capital city of the Brazilian state of Minas Gerais. His career success was defined primarily by his role as a conductor, which won him several awards and competitions in Brazil, Italy and Argentina. According to scholar and translator Daniel Afonso, The *Missa Afro-Brasíleria*, composed in 1976 won the "Best Vocal Work" prize of the *Associação dos Críticos de São Paulo*, and later became his most popular choral work in the United States.⁵¹ Although Rio de Janeiro is regarded as the more advanced and urbanized region in Brazil, the state of São Paulo is more famous for being the center for musical and artistic activity in Brazil. Suzanne Tiemstra describes the history of compositional styles and general musical climate of the early twentieth century, stating, "In the early 20th century, several important composers mixed Romantic and Impressionistic styles with nationalistic elements."⁵² If it were not for the famous composer Heitor Villa-Lobos and his generation of the early twentieth-century, Brazilian composers, musicians and conductors of Pinto Fonseca's generation may not have had the same experience of success as professional classical musicians. Heitor Villa-Lobos, one of the best-known twentieth-century Brazilian composers of art music, was a nationalist, and elevated the incorporation of Brazilian folk idioms into art music to a new level of artistry throughout the early twentieth century. Tiemstra describes Brazilian nationalism and

51. C.A. Pinto-Fonseca, *Muié Rendêra*, ed. by María Guinand (Corvallis, Oregon: Earthsongs, 1996), 1.

52. Suzanne Spicer Tiemstra, "Brief History," in *The Choral Music of Latin America: A Guide to Compositions and Research* (New York: Greenwood Press, 1992), 26.

the inclusion of folk idioms in music, stating, “Many of the nationalists, including Villa-Lobos, used folk material without direct quotations, as advised by the Italian-Brazilian aesthetician Mario de Andrade early in the century.”⁵³ These composers fused their national folk idioms with pre-existing Romantic era idioms that spread to Latin America from Europe.

Pinto Fonseca was best-known for his nationalistic arrangements of folk music, particularly Brazilian folk music. Pinto Fonseca is also renowned for the success and international recognition of the Brazilian choral ensemble he conducted, *Madrigal Ars Nova*. Afonso supports this, stating, “Under his direction, the *Madrigal Ars Nova* toured in South America and Europe and achieved international recognition as one of the best Brazilian choral groups.”⁵⁴ Little research has been conducted about the life and works of Pinto Fonseca. He was not as prolific a composer as his Brazilian contemporaries of the mid to late twentieth century. In a similar way, Pinto Fonseca’s work as a conductor has not quite merited the level of fame of some of his contemporaries in the Brazilian conducting circle, which includes John Neschling and Issac Karabtchevsky.

Pinto Fonseca’s compositional style is reflective of the general nature of nearly all folk music, which usually features tuneful melodies that are easy to remember. The primary element of folk music of Latin America and Africa is the rhythmic aspect, which is often associated with dance. According to Afonso, “Although Pinto Fonseca emphasizes the rhythmic aspect of the piece, his choral writing is very clear, which allows the listener to identify the melodies very easily. The simple harmonic vocabulary reinforces the simplicity of the style.”⁵⁵ Earthsongs, the

53. Tiemstra, 27.

54. Afonso, 1.

55. *Ibid.*, 1.

foremost publisher of choral world music, has published two of Pinto Fonseca's most well-known choral-folk settings, *Muié Rendêra* and *Jubiata*.

6.1 Muié Rendêra

“Muié Rendêra” is one of Pinto Fonseca’s best-known choral pieces in the contemporary choral repertoire, next to his *Missa Afro-Brasileira*, and was published by earthsongs in 1996. Pinto Fonseca arranged two different settings of this piece, one voiced for SSAA choir and one for SATB mixed choir. “Muié Rendêra”, or “Lacemaker Woman”, juxtaposes two of Brazil’s most popular and well-known folk tunes from Northeast Brazil: “Olê, Muié Rendêra” and “É lampa, é lampa, é lampeão”, or “He’s lampe, lampe, he’s Lampeão.” The fragmented melodies have a rhythmic partnership, and the two texts seem to accommodate one another within the context of the Brazilian folk story of Virgulino. The character of this piece is reminiscent of the *baião*, a Brazilian folk dance and rhythmic formula native to Northeastern Brazil named after Portuguese jazz composer Raphael Baiao. The rhythm of the *baião* is a primary element in the Brazilian national musical genres of samba and bossa nova. The *baião* consists of a rhythmic ostinato pattern. In two-four time, each measure would consist of one statement of the ostinato, which consists of a dotted eighth-sixteenth note on beat one, followed by two even eighth-notes on beat two. This is the ostinato that appears in the vocal line of “Muié Rendêra,” most clearly heard “tum xtum” vocal rhythm. In regard to “Muié Rendêra,” Afonso mentions, “In performance, the addition of percussion will strengthen the character of the *baião*, a Brazilian folk dance.”⁵⁶ Vocal percussion is one of the primary features of this piece.

The text of each folk song is outlined in table 6.1. The poetry itself is light-hearted and straight-forward in meaning. In the first text, the “muié rendêra,” or “lace-maker woman” and the first person narrator seem to be able to provide something worthwhile for one another. The second text deals with a character named Virgulino, who goes by the nickname Lampeão.

56. Afonso, 1

According to author-editor Robert L. Levine in his published book entitled *Bitita's Diary: The Childhood Memoirs of Carolina Maria de Jesus*, "Lampeão was the nickname given to Virgulino Ferreira de Silva (1898-1938), a famous bandit from the Northeast of Brazil. He became a folk hero similar to Robin Hood, because he gained a reputation for stealing from the rich and giving to the poor."⁵⁷ From an interpretive standpoint, it could be that Virgulino has an interest in the lacemaker woman from the other folk song, "Olê, Muié Rendêra."

Table 6.1. Form, Text and Translation of "Muié Rendêra"

Brazilian Portuguese text	English Translation
Olê, muié rendêra olê, muié renda tu me ensina a fazê rendá que eu te ensino a namorá.	Hey, lacemaker woman, hey, lacemaker woman, if you teach me how to weave, I'll teach you how to court (love).
Virgulino é Lampeão. É Lampa, é Lampa, é Lampa, é Lampeão. O seu nome é Virgulino, o apelido é Lampeão.	Virgulino is Lampeão He is Lampa, Lampa, Lampa, he is Lampeão. His name is Virgulino, his nickname is Lampeão.

Source: C.A. Pinto Fonseca, "Muié Rendêra", trans. by Daniel Rufino Afonso, Jr. Corvallis, OR: Earthsongs).

The formal structure of this piece can be interpreted as follows: An introduction spanning measures one through eight, a large A section spanning measures nine through forty-one, a repeat of the entire A section, in which the second ending begins the B section. The B section spans measures forty-two through sixty-five. The B section is followed by a vocal interlude marked "recitative," which is unmetered. This bridge section is followed by an A¹ section which is varied and slightly shorter than the original A section, but inclusive of the same rhythmic, textual and melodic elements that define the A section. The vocal interlude from measures sixty-

57. Carolina Maria De. Jesus, "The Rules of Hospitality," ed. Robert M. Levine, in *Bitita's Diary: The Childhood Memoirs of Carolina Maria De Jesus* (Armonk, NY: M.E. Sharpe, 1998), 127.

five through seventy returns, this time combined with a conclusive repetition of the vocal percussion fragment that never ceases throughout the A, B and A¹ sections of the piece.

The piece begins with a fanfare-like introduction that spans measures one through five, beginning with successive imitations of the opening exclamation “Olê!” by each voice. After the fermata in measure five, the tenors lead the voices through measure eight into an imitation of a rhythmic “la la” fragment that reappears several times throughout the piece. This introductory section establishes the light-hearted, jubilant, folk-like mood of the piece, using only the syllables “Olê!” and “la la.” The A section begins in two-four time with a repetitive declamation by the tenors and basses of the percussive sounds “tum xtum,” pronounced “toom sh-toom.” This percussive, repetitive drone, which consists of a open, perfect fifth interval between the tenors and basses, acts as the rhythmic foundation for the melodic folk-melody fragments sung by the altos and sopranos. The rhythmic organization of this fragment features a dotted eighth-note, followed by an accented sixteenth-note which is tied to a quarter-note. The accent that happens on the sixteenth-note just before the second quarter-note beat is what creates a syncopated, percussive pulse.

Beginning in measure eleven, the altos introduce the first melodic fragment, “Virgulino é Lampeão,” or “Virgulino is Lampeão” from the folk song “É lampa, é lampa, é lampeão.” Pinto Fonseca has the altos repeat this text several times as a melodic fragment in which the name “Virgulino” outlines a C-sharp-minor triad. The rhythm of the syllabification of “Virgulino” consists of even eighth-notes, in which the second and fourth eighth-note of each measure is accented. The second portion of the fragment consists of the words “é Lampeão,” which are syllabified in the rhythm of the *baião*. This repeated fragment not only introduces the first element of melody in the A section, but also acts as a third layer of vocal percussion on top of

the static “tum xtum” drone sung by the men. The second folk melody, “Olê, Muié Rendêra” is introduced in measure fifteen by the sopranos, first in unison through measure seventeen, then in duet between the first and second sopranos in measures eighteen through twenty-one. Pinto Fonseca alternates these duets between the upper and lower voices, and always supports the melodic content with some form of percussive material underneath it.

The B section features contrasting melodic material, but utilizes the same rhythmic material from the Introduction and A section. The basses begin by singing the second melodic phrase from the folk song “É lampa, é lampa, é lampeão,” joined in unison by the tenors in measure forty-three. The B section has a march-like rhythmic feeling and is marked “piu mosso,” suggesting a change in tempo and character. The percussive “tum xtum” drone is passed off between the four voices of the choir, supporting the melodic fragments of text. Measure sixty-six is characterized by the basses singing a recitative-like fragment of the text “Olê, Muié Rendêra”, which is notated using the same pitches as its original appearance in the soprano line, measures fourteen through seventeen. The altos, tenors and sopranos, in quarter-note homorhythm, echo the basses with this same text. Pinto Fonseca requires the three upper voices to slide, or portamento, from the penultimate syllable of the word “rendá” into the downbeat of measure seventy, which marks the immediate return to the A¹ section.

The harmonic language Pinto Fonseca uses throughout the composition is rooted in the key of E-major, with some use of the relative C-sharp-minor. The imitative entrances in measures one and two build a tonic E-major chord, wherein the alto and soprano entering pitches (alto C-sharp and soprano F-sharp) suggest C-sharp-minor tonality. The introduction of all of these pitches in the opening measures spell out the pitches that Pinto Fonseca uses throughout the entire piece. He distorts tonality by using major and minor seventh chords, as well as

eleventh chords. Measure three spells an F-sharp major seventh chord, which is the ii-minor⁷ chord in the key of E-major. This chord is followed by a B¹¹ chord in measure four, with an omitted third (D-sharp), which acts as a dominant chord that prepares the E-major tonic resolution in measure five. Measures five through ten stay rooted in the tonic key of E-major, in which the voices moving through various inversions of the E-major chord. The tonality shifts from E-major to the relative C-sharp-minor upon the alto's first entrance in measure eleven, which outlines the C-sharp-minor triad. The soprano melody in measure fifteen, along with the tenor-bass E-major open fifth drone, is rooted in E-major, while the altos continue to shift the tonality to the relative minor key. The tonality hovers between these two related keys throughout the remainder of the piece. Pinto Fonseca introduces interesting harmonies that are merely the result of the added ninth and eleventh scale degrees of C-sharp-minor, E-major and F-sharp-minor triads. The F#min¹¹ chord relates to the C-sharp minor chord and E-major chord in they all share the same pitches: C-sharp, E-natural, G-sharp, B-natural, F-sharp, and A-natural, the same pitches introduced in measures one and two.

This piece is scored without accompaniment. The editor's note on the first page of the score suggests adding percussion to strengthen the rhythmic pulse of the piece. There are no percussion parts actually notated in the score, so the percussionists would have to improvise within the context of the *baião* rhythm. Appropriate percussion instruments that would capture the style and character of the piece include any combination of shakers, claves, guitar, congas, and any other drums native to Africa or South America.

6.2 Rehearsal Techniques and Teaching Process

“Muié Rendêra” is an accessible piece of music for choirs of varying skill levels. The range and tessitura for this arrangement can be viewed in table 6.2.

Table. 6.2. Range and tessitura of “Muié Rendêra”

Range	Tessitura
S: C#4→E5	S: G#4→D-nat5
A: G#3→C#5	A: C#4→A4
T: C#4→G#5	T: G#4→C#5
B: B3→D-nat5	B: B3→E4

The Brazilian Portuguese offers an initial challenge, especially for those who have no background in speaking or singing any Latin American language. However, pronunciation guides with IPA transcriptions of the text can be accessed on the internet, as well as purchased from the publisher, earthsongs. The consonant, diatonic harmonic progressions that comprise this piece make it fairly easy to learn and the added “color-chords” (sevenths, ninths and elevenths) offer a harmonic challenge to younger or less-advanced singers. Make sure the singers are aware of the relationship between E-major and the relative C-sharp-minor, and that any added pitches to these chords usually outline the seventh, ninth and eleventh scale degrees of the chord.

The fact that there is so much repeated rhythmic and melodic material throughout the piece allows the director to teach only a small number of independent melodic and rhythmic concepts. Once the singers have learned them upon their initial appearance, they will be able to apply their understanding to each subsequent appearance of that returning material.

The accent markings and articulations in the score are used on weak beats of every measure to create the sensation of rhythmic syncopation within the meter of two-four time. The variety of accents used throughout the score informs the singers as to how they should emphasize

certain syllables within each phrase of text. The accents also help articulate the rhythm of the *baião*.

6.3 Recording Analysis

Few professional-quality recordings exist of the Pinto Fonseca arrangement of “Muié Rendêra,” although the best of these recordings are available for instant streaming on Spotify.com music library, or for purchase on Amazon.com. Of these, the most professional quality recording is rendered by The Singing Sergeants, the professional choral ensemble of the United States Air Force Band. This recording comes from their 2007 album entitled *An American Mosaic: Folksongs of our Diverse Heritage*, which was recorded at Historic Hangar II, Bolling Air Force Base, Washington D.C.⁵⁸

The singers embody the rhythmic and melodic folk elements of the piece, including all of the accents and nuances that allow the performance of this piece to sound naturally folk-like. The Singing Sergeants have excellent choral tone quality, and there is a nice sense of blend and balance within and between each of the four sections of the choir. The recording itself has no extraneous noise or static, which allows greater clarity in both the harmony and the enunciation of the text. The singers sing with well-articulated diction and proper pronunciation of the Brazilian Portuguese. One of the highlights of this interpretation is the addition of guitar accompaniment. The guitar not only adds an additional layer of percussion, which strengthens the percussive vocal rhythm, but also provides harmonic and melodic support to the vocal lines. The tempo of this interpretation is moderate, and captures the folk-like, rhythmic quality of the *baião*. Another feature of The Singing Sergeants’ interpretation is their sensitivity to dynamic contrast within the piece. Dynamic markings are clearly notated throughout the score, and by

58. The Singing Sergeants, "Muié Rendêra," in *An American Mosaic: Folksongs of Our Diverse Heritage*, The United States Air Force Band, 2007, CD.

observing them in performance, the layers of text are able to be clearly heard amidst the vocal percussion.

The second most professional-quality recording available is by the University of Utah Singers, from their album *A Jubilant Song*, recorded in 2005.⁵⁹ The quality of this recording is excellent, with no static or white noise. In general, the ensemble has a warm tone quality that appropriately captures the style of this folk song. The ensemble is accompanied by a few percussion instruments, including a shaker and claves. The claves help reinforce the crisp articulation the dotted eighth-note, “tum xtum” rhythm of the voices. The singers perform with a lightness and agility in their singing, not letting the tempo drag. Again, the percussion helps reinforce this, as Afonso mentions in the forward of the score.

The men of the ensemble excel in capturing the folk-like quality of sound appropriate for this type of piece by allowing more vocal freedom in projecting the tone. The men capture an “untrained” vocal sound in their declamation. The women, however, sing in a manner that is too controlled for this style of music, singing with a contained sound that features little inflection or vibrato. If the women had sung with more freedom in sound and tone, they may have better captured the style of the piece. The advantage of this “contained” sound is that it allows the interesting dissonances and harmonic colors to be heard clearly.

Several amateur recordings of amateur and professional choral ensembles exist on Youtube.com. Several of these recordings are mediocre in sound quality, yet they exemplify the wide variety of interpretations that a choral conductor may choose in teaching and performing this piece.

59. The University of Utah Singers, "Muié Rendêra," in *A Jubilant Song*, The University of Utah Singers, 2005, CD.

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