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A Choral Conductor's Guide: Anton Bruckner Trösterin Musik, Charles Hubert Hastings Parry Six Modern Lyrics, Dan Forrest You Are the Music, Pärt Uusberg Muusika, Ron Nelson Proclaim This Day for Music

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A CHORAL CONDUCTOR'S GUIDE: ANTON BRUCKNER *TRÖSTERIN MUSIK*,
CHARLES HUBERT HASTINGS PARRY *SIX MODERN LYRICS*, DAN FORREST *YOU ARE
THE MUSIC*, PÄRT UUSBERG *MUUSIKA*, RON NELSON *PROCLAIM THIS DAY FOR
MUSIC*

by

Rachel Alessio

BA, Point Loma Nazarene University, 2017

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

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A Research Paper Submitted in Partial

Fulfillment of the Requirements

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in the field of Music

Approved by:

Dr. Susan Davenport, Chair

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Graduate School
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March 27, 2019

AN ABSTRACT OF THE RESEARCH PAPER OF

RACHEL ALESSIO, for the Master of Music degree in MUSIC, presented on MARCH 27, 2019, at Southern Illinois University Carbondale.

TITLE: A CHORAL CONDUCTOR'S GUIDE: ANTON BRUCKNER *TRÖSTERIN MUSIK*, CHARLES HUBERT HASTINGS PARRY *SIX MODERN LYRICS*, DAN FORREST *YOU ARE THE MUSIC*, PÄRT UUSBERG *MUUSIKA*, RON NELSON *PROCLAIM THIS DAY FOR MUSIC*

MAJOR PROFESSOR: Dr. Susan Davenport

The following research paper is a commentary on the research and rehearsal process of the works included in a choral conducting recital on 16 February 2019. The recital, organized and presented by the author, programmed the following pieces: Anton Bruckner's *Trösterin Musik*, Charles Hubert Parry's *Six Modern Lyrics I, IV, and V*, Dan Forrest's *You Are the Music*, Pärt Uusberg's *Muusika*, and Ron Nelson's *Proclaim This Day for Music*. The theme of the recital featured musical compositions with texts celebrating the topic of music. The following focuses will be discussed for each piece: biographical and historical perspective of the composer and piece, formal analysis, conducting considerations and rehearsal process, and review of recordings.

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DEDICATION

To mom and dad: Thank you for pushing me to dream big, to take chances, to follow my heart, and to trust that God has placed me exactly where I am supposed to be. Thank you for your unconditional love and for always being my biggest fans. Without you, my pursuit of music would have been nothing. *“Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.” Proverbs 3:5-6*

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CHAPTER ONE

TRÖSTERIN MUSIK (1877)

ANTON BRUCKNER (1824 – 1896)

Biographical and Historical Perspective

Choral music was the very foundation of Romantic composer Anton Bruckner's musical education. When he was child, just after his father passed away, his mother enrolled him in the monastery school in St. Florian where he participated in the choir until his voice changed. He then studied both violin and organ, and would eventually go on to become one of the most revered Romantic composers of his day.

Bruckner grew up a devout Roman Catholic, his faith reinforced during his years in St. Florian and reflected in much of his music. A significant portion of the choral music he composed was strictly written for the church, some of it patterned after the Cecilian movement of the nineteenth century. The Cecilian movement among Roman Catholic composers was taking root in Germany and emphasized the three following rules: "1) sixteenth-century polyphony, particularly that of Palestrina, represented the ideal church style; 2) Gregorian chant should be fundamental to Catholic music; and 3) the concert style exemplified in the masses of Haydn was unsuitable for use in the church."¹ Some of Bruckner's sacred music followed this style of composition, but it is clear he did not market himself a Cecilian as much of his music, particularly instrumental works, exceeded the above mentioned boundaries. Only six of his thirty-four motets adopted the Cecilian style.² Furthermore, Bruckner went on to study with Otto

¹ Ronald L. Miller, "The Motets of Anton Bruckner," *Choral Journal*, no. 2 (September 1996): 19.

² *Ibid.*, 21.

Kitzler, who introduced him to the works of Wagner. Little did Kitzler know, Wagner's music would have a profound effect on Bruckner's writing resulting in "a definite and decisive change of direction in [his] development."³ The heavy Romantic style associated with Wagner can be seen in some of his major sacred works in addition to the Cecilian ideals. Wagner and the Cecilians had very different views of how music should be written. The entire intent of the Cecilian movement was to bring music back to its purest form—the compositional style of Palestrina, influenced by chant, with very little grandeur. Wagner made his entire career on grandeur and spectacle. It is interesting to see the stark contrast of style apparent in Bruckner's works.

Another significant portion of Bruckner's choral music is music written for men's voices. When Bruckner left St. Florian to further his studies in Linz, he had the opportunity to join the Liedertafel Frohsinn, the Linz Singing Academy, as a second tenor. This was one of many opportunities Bruckner had to participate in a men's singing group. In 1841 he founded a men's quartet in Kronstorf and later established a similar group in St. Florian.⁴ Bruckner's time with Liedertafel Frohsinn offered him the chance to study standard male voice repertoire as he served as the assistant librarian. Additionally, he spent two years as the conductor of the ensemble, bringing it much success. Bruckner was a model conductor, his expectations high for matters of "distinct articulation, breathing and correct pitch."⁵ Furthermore, "contemporary reports indicate

³ Werner Wolff, *Anton Bruckner: Rustic Genius* (New York: E.P. Dutton & Co., 1942), 45.

⁴ Andrea Harrantdt, "Bruckner and the Liedertafel Tradition: His Secular Music for Male Voices," *Choral Journal*, no. 5 (December 1996): 15.

⁵ *Ibid.*, 16.

that [Bruckner] was an exacting choral conductor, particularly fastidious about dynamics.”⁶ The more time he spent with the Liedertafel Frohsinn, the more his music began to reflect the style: “strophic, homophonic, top-voice dominated.”⁷ This style is exhibited in two of his men’s pieces, *Nachruf* (WAB 81) and *Trösterin Musik* (WAB 88). These two pieces happen to be the only secular pieces Bruckner wrote for male voices and organ accompaniment as listed in his complete works on *Grove Music Online*.⁸ Written in 1877, *Nachruf* is a work composed as an homage to Josef Sieberl, his successor as St. Florian’s organist, the text written by Heinrich von der Mattig. A revision of the piece was issued nine years later, the only difference being the text written by August Seuffert at the request of Bruckner’s friend, Rudolf Weinwurm.⁹ What was once an obituary became an ode to music.

Formal Analysis

Patterned after the Liedertafel tradition of composition, *Trösterin Musik* is a four-part, primarily homophonic composition written for men’s chorus. In ternary form (ABA'), Bruckner constructed a masterpiece based on tonal centers rather than an actual key signature, appropriate for the Romantic era. Although the key signature for the piece is three flats, Bruckner floats in and out of tonalities, changing it for each section of the piece. He also includes extreme dynamic

⁶ Paul Hawkshaw and Timothy L. Jackson, 2011, “Bruckner, (Joseph) Anton,” *Grove Music Online*, accessed September 23, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/19.1980/gmo/9781561592630.00.1.0001/omo-9781561592630-e-0000040030>.

⁷ Harrant, “Bruckner and the Liedertafel Tradition,” 17.

⁸ Hawkshaw and Jackson, “Bruckner, (Joseph) Anton.”

⁹ Hans Roelofs, 2018, “Trösterin Musik c-Moll, WAB 88 (1886).” *Anton Bruckner Diskografie*, accessed October 16, 2018, <http://www.brucknerdiskografie.nl/php/index.php?pag=249>.

ranges throughout the work as well as masterful word painting, additional signature traits of the Romantic period.

The A section, mm. 1-16, begins with all four parts on a unison C. Following the unison, Bruckner moves through the section in what one might believe to be C minor; however, the cadential points at mm. 3-5, 7-8, and 14-16 imply otherwise. Bruckner seems to centralize the tonality around C major rather than C minor despite the chromaticism. At mm. 3-5 a strong dominant to tonic exchange from G major to C major occurs over the course of the three measures. As the line continues, Bruckner writes in A-flat and F-sharp tones, leading the listener to the key center of G major. This is further confirmed with the V-I cadence of D major to G major in mm. 7-8 as if he briefly tonicizes to G major. Finally, in mm. 14-16, Bruckner makes his way back to C with a strong V/V – V – I cadence as the chords move from Db major to G half-diminished seven to C major. The sonority adds additional support to the notion that it is C major rather than minor simply because it sounds major. This harmonic movement laden with chromaticism is representative of the Wagnerian influence on Romantic composition.

The B section begins at m. 17 with a brief change in texture as the voices are imitating each other in an ascending pattern much like Renaissance music. This compositional technique further supports the Cecilian ideals of music composition. The imitation in the voices leads to an A-flat major chord on beat three of m. 20. This first cadential point in the B section could confirm a modulation to A-flat major from the tonal center of C the A section is firmly rooted in. As the line progresses, the piece modulates to F minor, the relative minor to A-flat major in mm. 21-22 when the voices outline an F minor chord. Beat four of m. 22 finalizes the F minor modulation with a unison C, thus making it a half cadence. Beat two of the following measure acts as a pivot chord, moving the music from F minor to D-flat major. The modulation is

strengthened by the appearance of a G-flat in the first tenor line in m. 24. Bruckner closes out this modulatory section with a cadential 6/4 leading to a half cadence on beat two of m. 26. The repeated A-flat followed by stepwise motion down to G-natural in the bass two line, with the addition of an E-natural in the bass one brings this section back to the tonal center of C. The B section ends on a half cadence at m. 30 when the voices come to rest on a G major chord. This harmonic ambiguity could

Finally, m. 31 brings about the A' section in the same manner the A section at m. 1 began: unison C. Bruckner is careful to not repeat the material from A verbatim but combines components of the A and B sections together to create the final section of the piece. Additionally, he adds organ to accompany the choir only from this point on in the piece. He reverts back to the tonal center of C major but hints at the modulations from the previous section by quickly moving through those chords starting in m. 39. The composition ends with a strong dominant to tonic cadence, preceded by an F-sharp diminished seventh chord leading to G major in mm. 46-48. This is strongly supported by the ending V-I cadence from mm. 48-49 ending with a C major chord.

As if the genius of his harmonic writing was not enough, Bruckner masterfully works word painting directly into the foundation of the composition, another trait borrowed from the Renaissance, further implying Bruckner's Cecilian influences. If one were to look at the piece without text, the orchestration instinctively moves the piece forward, yet the dynamic extremes lack direction on their own. Bruckner's choices of stark contrast in dynamics relates directly to the text he set. For example, the piece begins at *fortissimo* and the first phrase of the text is a declarative statement: "Music! You heavenly figure." The text goes on to describe music as full of power and might, but by m. 7, Bruckner pulls back the dynamics with a *diminuendo* over the

cadential measures. At this point, the text is describing music as sweet and gentle. The brief *diminuendo* is interrupted by *fortissimo* at the pick-up to m. 9 but the dynamics drop to *pianissimo* at m. 13 because the text is now discussing pain and suffering of the heart.

The texture change at m. 17 also relates directly to the text. “The tumultuous rush of suffering...” is appropriately matched with imitation of the voices and the sudden switch in dynamic level. As the text begins to discuss pain again, the line diminuendos, returning to *piano* at m. 20. *Piano* also reoccurs at m. 23 as the text expresses a sense of calmness.

Measure 31 has very obvious word painting and provides context for the piece as a whole; since this was originally a composition written for an organist, it seems right Bruckner set the voices to organ. Not as subtle as the word painting preceding it, the text sung over the organ accompaniment directly mentions the instrument: “like sounds of the organ...”. The piece resumes the *fortississimo* dynamic level through the entire final section until the last five measures of text. He closes the composition at a *pianississimo* dynamic, as the text states “releases the woe in soft tears” almost as if he is laying the composition to rest, much like the colleague for whom he originally composed the work. See Appendix C for a complete translation of the text.

Rehearsal Process and Conducting Considerations

One of the biggest anticipated challenges for *Trösterin Musik* was Bruckner’s use of chromaticism and lack of key center. This author anticipated difficulty with intonation as well as maintaining the key since the piece is primarily unaccompanied with the exception of the few measures of organ. Surprisingly enough, the choir navigated the tonal shifts and chromaticism fairly well, early in the rehearsal process. Since there are so many unison moments in the work, the choir had a tonal road map to follow if they happened to stray off key. Additionally, time was

dedicated toward tuning cadential points, so the choir would confidently have an aural understanding of how the piece is supposed to sound. This can be attributed to Bruckner's superb writing as well as the skill level of the ensemble. Intonation issues occurred more from vowel discrepancy rather than note errors.

The true challenges of *Trösterin Musik* were the German diction, extreme dynamic changes, and proper articulations. Since there are varying opinions on how some sounds in the German language are pronounced, this author opted to contact a professor of German language at Southern Illinois University Carbondale to create an aural pronunciation guide for the choir. This recording was distributed to the ensemble, so they could practice pronunciation on their own time, rather than taking up limited and valuable rehearsal time to review. By doing so, there was little room for the ensemble to discuss diction since it was provided in a specific way from a reliable source. That being said, German is a difficult language to sing and it took much repetition and some help from a music diction professor at Southern Illinois University for the choir to sing it confidently. Singing and speaking in German have subtle differences, and the music diction professor helped in clarifying and correcting those differences.

As mentioned earlier, Bruckner includes dynamic extremes typical of the Romantic era. The challenge of this sort of singing was getting the choir to fully reach the extremes of *fortissimo* and *pianissimo* while maintaining good tone quality. A choir of men is more than capable of singing loudly and powerfully, nevertheless the challenge for them was to sing loud and powerful without sounding forced. The same can be said for singing at the softer dynamics. Encouraging the men to sing the *pianissimo* sections sweetly and in head voice without sounding strained was an obstacle to overcome, but so rewarding once accomplished. Significant rehearsal time was devoted to unifying the tone quality throughout all dynamic ranges, while the ensemble

was reminded to sing in the mask rather than in the throat, and to lighten up the sound in general rather than aggressively attacking the notes aided in managing the dynamic extremes. The key word in rehearsals was relax.

Finally, a constant battle was encouraging the ensemble to sing multiple articulations with consistency and integrity for the duration of the piece. An example of this is the difference between a regular accent versus a *marcato* accent. As Bruckner himself was a precise conductor, it is important that present day conductors pay very close attention to all markings he includes in his pieces. He litters the music with phrases alternating accents with *marcato*. The difficulty with the varying accents was to treat them appropriately in regard to performance practice. Regular accents should be treated in such a way that the initial attack of the note is strong, but the sound tapers off as the note continues for its full duration. *Marcato* accents should be treated in such a way that the ensemble puts more weight into the sound but allows more space between the notes almost as if they are bell tones.

Bruckner includes several moments of rest between phrases that the author finds unnecessary to conduct, as she interprets these moments as places to allow the music to breathe. When conducting this work, one should use these moments as places to reset and refocus the choir, and to allow time for dramatic nuance. Additionally, these moments of rest allow for the liberal application of rubato to reinforce the Romantic performance practice. In Bruckner's time, it is quite possible that this music would have been performed in great halls with very live acoustics. Bruckner could have included the moments of rest in the music to allow the sound to dissipate before beginning a new phrase. This idea became apparent in the recital venue. The live acoustics of the hall provided the ideal depth of sound the piece was lacking in the rehearsal space.

Given the time period of this piece, one would be correct to assume that the use of vibrato would be appropriate; nevertheless, this author would caution against doing so. Bruckner's choral works were different than those of his peers in that the majority of his works were written for the church and were therefore more reserved. Weighty vibrato typical of the Romantic era is not necessarily suitable for his music, although adding a little bit of vibrato, particularly to the unison sections of the piece and in the top voice, would be appropriate to add some color to the sound. Too much vibrato, however, would be detrimental to the tuning of the lush, chromatic harmonies throughout the work.

If one chooses to perform this piece with organ as it was originally written, the organ settings used for this author's performance can be found in the table below.

Table 1. Organ settings for *Trösterin Musik*, provided by Anita Hutton, organist for this author's recital.

Pedal	Rohrflöte 8' 4' Subbass 16' Bourdon 8' Swell + Choir to pedal 8'
Swell	Viola Pomposa 8' Spitzflöte 4'
Great	Principal and Bourdon 8'
Choir	Nason Gedackt 8' Kappelflöte 4' Swell + Choir to Great 8'

Review of Recordings

Although *Trösterin Musik* is one of Bruckner's underappreciated compositions, it is very popular among both non-professional and professional choirs which provides listeners with many sources for recordings of the work. The plethora of recordings offers conductors performance interpretation differences to consider, including the tempo at which the piece is

performed, the use of organ, addition or omission of the second verse, and the pronunciation of the German text.

The tempo at which the work is performed seems to be the greatest inconsistency across a variety of recordings. Although Bruckner gives no specific tempo marking, he does provide somewhat contradictory directions for tempo: “Feierlich, kräftig; maestoso (nicht schleppend)” which translates to “solemnly, strong; majestic (not slow)”. Although he specifically states the piece should not be slow, some choirs abuse the direction and take the tempo too quickly which leaves little room for the emotion of the text to be adequately conveyed. An example of this is a recording by Dresdner Kreuzchores and the Gateway Men’s chorus. Fiat Vox also takes a faster tempo; however, they provide more of the nuance the work deserves. Choirs that opt to take the piece at a slower tempo allow it to move at a pace where the emotion of the text can be properly conveyed through the use of forward motion. The University of Wisconsin Eau Claire Singing Statesmen take the piece slower than the choirs mentioned above, but keeps the pulse moving forward. This recording is a particularly good interpretation of the piece in terms of tempo, dynamics, and phrasing.

The use of organ in this work varies from ensemble to ensemble. Many choirs may omit the organ simply because they do not have access to one, while others may interpret the organ being unnecessary to the piece as a whole. On one hand, when the piece was originally composed as Nachruf WAB. 77, the organ was an essential part of the piece because the work was composed for an organist. On the other hand, *Trösterin Musik* mentions organ in the text, but the deeper connection to the organ no longer exists. Some ensembles like Fiat Vox take away the organ completely, while others like the Christeljik Kamper Mannenkoor perform the work with an extended organ accompaniment rather than just with the fourteen measures of organ

Bruckner originally composed. Additionally, omission of the second verse is also a common inconsistency from performance to performance. Most choirs only perform the first verse. There seems to be no explanation as to why only the first verse is performed while the second is omitted other than the second verse is somewhat a variation of the first verse. Although most choirs only perform one verse, the second verse is almost necessary for contextual reasons because it provides closure for the first verse.¹⁰

Many German choirs perform this piece and it can be assumed these ensembles have infallible pronunciation of the German text. Non-German ensembles tend to have disagreements as to what certain aspects of German diction should sound like, so when looking for recordings for learning pronunciation, one should seek out German ensembles to get more accurate pronunciation.

Two recordings stand out in terms of tempo, accuracy of German text, and artistic interpretation: Chor des Bayerischen Rundfunks and Ensemble Linz. Both choirs have crisp, clean diction and adhere to Bruckner's dynamic markings and phrasing. They also provide excellent examples of balance between the voice parts for the Liedertafel style: top-voice dominated. Chor des Bayerischen Rundfunks provides a stellar performance with the omission of the organ with both verses of the work, while Ensemble Linz utilizes the organ as it is written in the original composition and only performs the first verse. Briefly mentioned earlier, Fiat Vox should also be considered as a quality recording. Although the ensemble takes the tempo faster than the liking of this author, the dynamic shaping of the work and the balance between the voices is something all choirs who perform this work should strive toward.

¹⁰ Roelofs, *Anton Bruckner Diskografie*.

CHAPTER TWO

SIX MODERN LYRICS (1897) – I. HOW SWEET THE ANSWER, VI. MUSIC, WHEN

SOFT VOICES DIE, V. WHAT VOICE OF GLADNESS

CHARLES HUBERT HASTINGS PARRY (1848 – 1918)

Biographical and Historical Perspective

Unknown or forgotten to most of the world outside of England, Charles Hubert Hastings Parry was an English composer, accomplished teacher, and prolific music historian in the late 19th-early 20th centuries. Early in his career, at eighteen years of age, Parry obtained a Bachelor of Music after taking and passing the Oxford Bachelor of Music exam, the youngest person of his time to do so.¹¹ He continued his education at Oxford to study law and history, his only formal music training being the time he spent at St George's Chapel with organist George Elvey, and his studies with Henry Hugo Pierson during the summer of 1867.¹² When he decided to make music his profession, Parry studied with several different teachers, including Edward Dannreuther, who's interest in Wagner and expert piano playing led Parry to improve his own piano skills and develop a curiosity for the contemporary music of the day. He even applied to study with Brahms himself, however the opportunity did not present itself successful. Regardless of this fact, Parry took special interest in studying his music, along with the music of Liszt, Tchaikovsky, and the aforementioned Wagner. His interest in the Romantic composers' works

¹¹ Jeremy Dibble, 2004, "Parry, Sir (Charles) Hubert Hastings, baronet (1848-1918)", *Oxford Dictionary of National Biography*, accessed December 4, 2018, <http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-35393>.

¹² Jeremy Dibble, 2001, "Parry, Sir (Charles) Hubert," *Grove Music Online*, accessed October 16, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020949>.

greatly influenced his own technique, his early writing emulating the style of Mendelssohn, while the majority of his works, especially instrumental and orchestral, reflect the styles of Brahms and Wagner. In 1877, Parry was enlisted by George Grove to be an editor of the *Dictionary of Music and Musicians*. His contribution to Grove's dictionary led to a position as a Professor of Musical History at the Royal College of Music.¹³ Parry, "virtually forgotten outside of England until 1981 when his hymn tune to William Blake's poem 'And Did Those Feet in Ancient Time' became popular through its use in the Academy Award-winning film *Chariots of Fire* (thereafter his music was reconsidered on both sides of the Atlantic with generally favorable conclusions)",¹⁴ made great contributions to nineteenth century music not only in his compositions, but also in music scholarship.

The nineteenth century saw the resurgence of the English madrigal in which composers reverted back to the sixteenth century form as a means of compositional historicism, much like how composers during the Neoclassical era reverted to classical forms to bring order to their seemingly chaotic style of harmony and writing. During this time the terms madrigal, glee, and partsong were used synonymously and the outpouring of English songs written in four parts was great. Parry composed a significant number of partsongs during his life, one song cycle being his *Six Modern Lyrics* written for the Magpie Madrigal Society. Three of these six partsongs are featured in this research paper: "How Sweet the Answer" (Thomas Moore), "Music When Soft Voices Die" (P.B. Shelley), and "What Voice of Gladness" (Robert Bridges).

Formal Analysis

¹³ Dibble, "Parry, Sir (Charles) Hubert."

¹⁴ Nick Strimple, *Choral Music in the Nineteenth Century* (New York: Amadeus Press, 2008), 112.

In his writings, *Studies of Great Composers*, Parry records the following description of Brahms's technique:

The way he treats the inner parts of the harmony is as much his own as the melody at the top; and even the way in which he treats an instrument like the pianoforte is quite different from the usages of other composers, and players have to accustom themselves to new ways of using their hands, and their heads as well, before they can master his works. Then again he scarcely makes any pretense of writing tunes or trusting the effect of his works to neat phrases. The principle of his art is to develop his works as complete organisms, and their artistic value depends upon the way in which they are carried out and the total impression they make rather than the attractiveness of the details. There must, of course, be passages of stronger and passages of lesser interest, and the features that are meant to stand out often have high beauty in themselves; but it is the relation in which they stand to the rest of the work of art which gives them their full effect. Even the passages of lesser interest have their share in the total impression. . . . The tendency of art has since been to make the passages between the subjects interesting also, and to lessen the sharpness of the outline which marked off the subjects from the rest of the work—in other words, to make the whole more homogeneous.¹⁵

This style of writing is evident in *Six Modern Lyrics*: each voice is its own component to the greater work, with equal weight and importance. Structured similarly to Brahms' compositional style, the *Six Modern Lyrics* partsongs also reflect the madrigal style of choral writing. Parry includes moments within each part song where he will change a rhythm for one section or write a duet between two different sections that completely enhance the overall harmonic and melodic movement in the music. It is in this way that he reflects Brahms's craft of taking even the lesser parts and making them part of the total impression. These moments will be discussed in the analysis below.

“How Sweet the Answer,” the first of the three selected partsongs of the six, is a four-part song written in ternary form. The piece is a setting of a Thomas Moore poem. Although the text does not repeat, the general structure of the piece merits the label of ternary form. The nature of

¹⁵ C. Hubert H. Parry, *Studies of Great Composers*, (London: George Routledge and Sons, 1887), 362-63.

partsongs was to structure them as homophonic with the melody in the highest voice which Parry does. The opening A section starts with a pick-up to the first measure beginning with an F major chord moving to a B-flat major chord in second inversion on beat one of the first measure. The chords alternate between F and B-flat for the first four measures, eventually landing strongly on C major on beat three of m. 5. From there, the chords jump around through the familiar progression vi-ii-V-I and the A section cadences strongly on F on beat three of m. 14. Although the key signature indicates a change in key from one flat to four, the pick-up into m. 15 solidifies the change by strongly moving from the cadential F to a B-flat minor chord on beat one.

Appropriate for Romantic writing, the key center of the B section dances back and forth between A-flat major and F minor, but never settles in a particular key. The section clearly has a minor sound, but because so many major chords follow one another it has a major tendency. Beat one of m. 20 and beat one of m. 23 are the only measures in the B section that strongly land on F minor chords. Beat three of m. 19 and beat one of m. 24 strongly land on C major chords, reinforcing an F minor tonal center. The rest of the section alternates back and forth between B-flat, D-flat, E-flat and A-flat which fit into both F minor and A-flat major. The text would suggest that a major implication would be more appropriate than minor because the text speaks positively of love, but the harmonic progression remains ambiguous.

The third and final section of the piece brings back the key signature of F major. The final chord before the pick up into the A' section is a strong dominant C major chord. Instead of moving back to one, Parry writes a deceptive cadence from C major to B-flat major, still moving the piece in the direction of F major but adding a Romantic harmonic flair to the movement. The piece ends strongly with a I-V-I cadence in the penultimate and final measures of the song.

Throughout each section of this song, sopranos and tenors tend to have little duets between their two parts while altos and basses have duets together. Whether it is similar rhythms or similar melodic movement, Parry tends to pair the four parts together in those groups.

Figure 1. Measures 10-11 and 15 of “How Sweet the Answer,” duets between voice parts. Excerpts from James Gibb transcription available on Choral Public Domain.

The image displays two columns of musical notation. The left column shows measures 10 and 11, and the right column shows measure 15. Each measure is represented by a single staff with lyrics underneath. Measure 10 lyrics: 'light, goes an-'. Measure 11 lyrics: 'light, an-'. Measure 15 lyrics: 'love_ hath_ e- choes'. The notation includes various dynamics such as *dim.* and *pp*, and features like slurs and ties. The right column shows four different vocal parts for measure 15, each with its own melodic line and lyrics.

“Music When Soft Voices Die” is the most harmonically unstable of the three pieces. Although it is written in E major, the parts are riddled with accidentals beginning around m. 7. These accidentals do not affect the tonality of the piece as most of the notes are passing, but they add color to the melody that is appropriate of the late Romantic period. Parry stays in E major for the duration of the piece but disguises the tonality by frequently building chords in inversions rather than root position. The primary texture of this song is homophonic with a steady pulse from repeating eighth notes split into groupings of three.

Once again, Parry groups parts together in duets to create an additional layer of texture within the homophonic motion dominating the piece. Additionally, he masterfully uses rhythm as

a device to drive the harmonic movement of the piece forward. Suspensions in the longer notes in the lower voice parts add to the sense of harmonic instability, and last minute eighth notes on the final subdivision of measures provide resolutions the ear desperately longs for.

“What Voice of Gladness” is the most involved piece of the three partsongs in this set. This setting of Robert Bridges’ poem is primarily homophonic like the two previous pieces and the text is set in strophic form, in the key of E-flat. Parry not only plays with the harmonic structure more in this song than the others, but he also sets the text with more rhythmic challenges by frequently using syncopation to off-set the words. Additionally, Parry employs word painting throughout the piece such as writing an ascending melody in the soprano line as they sing words like “upward” and “soaring”.

The first main section of this strophic piece ends on m. 7. In m. 8, Parry modulates without changing key signature, to the parallel minor by adding in D-flat, G-flat and C-flat accidentals throughout the parts. This modulated section ends on a G-flat major chord in m. 15 which sets up the third section of the piece. Parry briefly tonicizes to G-flat major in m. 16 but moves away from that tonal center two measures later. In m. 18, an F-sharp pops into the soprano line and beat one of m. 19 lands on an E minor chord signaling Parry has tonicized once again, this time to E minor. Measure 22 brings the piece back to E-flat major with a half cadence from E-flat to B-flat and a strong E-flat chord on the downbeat of m. 23. The piece stays in E-flat major until the ii-v-I progression in mm. 29 and 30 as Parry moves from C minor to F minor to B-flat major, modulating again. Measures 30-33 stay in B-flat major until an F-sharp leads the piece through G minor to a D half-diminished seventh chord on beat one of m. 37. Parry then loosely moves in a descending fifths sequence to make his way back to E-flat in m. 42, but so much stepwise movement happens between the fifths that it is hard to confidently label it as such

a sequence. From there, he solidifies the key of E-flat by alternating between I, IV and V until he ends the piece on a plagal cadence from an A-flat suspension to E-flat in the final measure.

The duet between parts motive returns in this final partsong, this time with imitation between voices. Parry continues to use rhythm to offset harmonic motion and also bring out important lines that would otherwise be lost in the music.

Rehearsal Process and Conducting Considerations

First and foremost, when programming any of these Parry pieces, one should look for reliable transcriptions of the songs such as James Gibb's transcriptions on Choral Public Domain rather than using the Novello and Company copies. The mistake in using the dated original publication is that it is difficult to read, especially with the old British notation. Unfortunately, this author found the Novello publication before finding a transcription and labored over it with the choir in rehearsal. The systems are extremely condensed, and the unfamiliar way of notating rests and lack of beaming made it difficult to read the music. The downside to using the CPDL scores is they include enharmonic note discrepancies between the voice parts and piano reduction that sometimes provide challenges for rehearsing the pieces. For example, m. 16 of "What Voice of Gladness" has an F-flat in the reduction, but the note is written as an E-natural in the alto line. Although these pitches sound the same, they have different harmonic functions. The F-flat makes the chord in m. 16 a G-flat dominant seventh chord, but the E-natural would make it an augmented sixth chord. Although it seems like the change of notes from the original score to the transcription was at the expense of making it easier for the singers to read, not only does this change the harmonic function of the line, but also make it more difficult to read in context of the rest of the piece. It is easier to read a whole step from G-flat to F-flat than a diminished third from G-flat to E-natural.

Figure 2. Comparison between original score and transcription of “What Voice of Gladness.”
 Below left – Novello and Co. score; right – James Gibb transcription.

The figure displays two musical scores side-by-side. The left score is the original by Novello and Co., and the right is a transcription by James Gibb. Both scores feature vocal lines and piano accompaniment. The lyrics 'See them! nay, . . .' are repeated across several staves. In both versions, a red circle highlights a specific musical detail: a change in dynamics from *f* (forte) to *p* (piano) on the word 'nay'. In the original score, this change is indicated by a *p* dynamic marking above the note. In the transcription, the *p* marking is placed below the note. The piano accompaniment also shows a similar dynamic change, with a red circle highlighting the transition from *f* to *p* in the right hand.

Since these pieces were written in a style similar to the English glee, one thing to keep in mind is that they were meant to be performed in the home without a conductor. Because of this, getting out of the way as the conductor should be the goal when performing these pieces. Although it may seem like conducting these pieces would be very limiting, this actually allows the conductor immense freedom to do whatever they want to achieve a product similar to that of people getting together to sing in a casual setting. This author initially chose to conduct the A and A' sections of “How Sweet the Answer” in two instead of four, and to go into four at a slower tempo in the B section to reflect the change in mood the music implied. This choice of gesture was an artistically driven decision. After rehearsing the piece with the choir several times, it was apparent that conducting the A sections in two was not beneficial for the success of

performing the pieces. The choir had trouble internalizing the subdivision and going in two ended up being too fast for the moving eighth notes in the alto line. After much deliberation, this author reverted back to conducting in a moderate four, still slowing the B section down to add some contrast to the piece. This decision allowed clarity for the singers, yet plenty of artistic expressiveness, all leading to a very successful performance.

Since these pieces would have also been intended to be sung with one person to a part, making sure the ensemble sings with a balanced and unified tone was crucial to keep in mind. Substantial time was devoted to unifying the sound across the choir as well as making sure each section was balanced with the rest of the ensemble. The homophonic texture of the piece made it essential that the top voice was slightly more prominent than the lower three parts because it carries the melody. Additionally, it was important to establish what kind of vibrato was appropriate for these songs. As they are homophonic but with lots of moving lines and chromatic harmonies, little to no vibrato was applied to the pieces so the moving lines of each part would be accentuated, and the harmonies would tune easily.

This author chose these three particular songs out of the six because they most closely related to the thematic programming for the recital. The choice to perform them out of order was entirely a personal preference because it made more sense to have the songs go in the order of fast-slow-fast rather than fast-fast-slow, much like the structure of orchestral symphonies. Programming the pieces in order of I, VI, V also made more sense in terms of key signatures because each piece began a half step lower than the one preceding it. “How Sweet the Answer” starts in F major, “Music, When Soft Voices Die” starts in E major, and “What Voice of Gladness” starts in E-flat major. The danger with the key signatures for each song being so close together was if they were performed a cappella as intended, the choir would struggle with

intonation from piece to piece. With the challenge of the descending tonal centers in each piece, along with the chromatic melodic material, the author chose to perform these works with piano, recognizing that the choir would perform more strongly with the assistance of the keyboard.

These three pieces are deceptively difficult despite being so short. Parry chose wordy poems and set them to active melodies thus making a significant number of notes to go with a significant amount of words, especially in “What Voice of Gladness.” Count singing and singing on neutral syllables was utilized extensively during the teaching process of these pieces. It was more important for the ensemble to sing the right notes in time before singing the right words. Once notes and rhythms were familiar, text was added back in, but notes were removed so they could practice speaking the text without worrying about pitches. When the choir was confident with speaking the text in rhythm, all components were added together, and the parts were solidified quickly. The sopranos in this ensemble were the weakest section, so their part was isolated and put together in duets and trios with the other three parts to allow for more repetitions with one part without neglecting the others. This helped establish how the melody in the sopranos worked with the harmony of the other three parts, and really aided in intonation and note accuracy.

Review of Recordings

“Music When Soft Voices Die” is by far the most famous of the *Six Modern Lyrics*, because of the popularity of its poetry. Conductors looking for recordings of this piece will find many on YouTube without having to look very far. Since Shelley’s poem is extremely well-known it has been set by many composers and recorded many times. Parry’s setting is no exception. While there are very few recordings of the other two partsongs, the following will

give an extensive review of various ensembles performing “Music When Soft Voices Die” as well as two reviews of “How Sweet the Answer” and “What Voice of Gladness”.

Since “Music When Soft Voices Die” is a popular song to program for concerts, each ensemble has a variance of interpretation, especially in the aspect of tempo. Parry indicates the tempo as *lento espressivo* which seems fitting for the nature of the poem. Centenary College of Louisiana’s Camerata seems to ignore Parry’s tempo marking completely, setting the tempo somewhere between 108 and 120 beats per minute. The faster tempo detracts from the overall emotion of the piece, taking away some of the beauty of how Parry set it in the first place. It leaves no room for nuance or artistic shaping of the music but treats the song metronomically. University of Wisconsin Superior Chamber Choir takes the tempo slower but have intonation issues that are glaringly wrong as the piece is a cappella and there is no way to cover up mistakes. The Saint Cecilia Singers set their tempo at around 85 beats per minute but utilize rubato at the ends of phrases which adds an extra emphasis to the text. The balance within the parts in this ensemble is excellent in that you can hear each musical line as part of the whole, but no voice is overpowering the others. Chamber Choir AUDIATE from Finland happen to be one of this author’s favorite recordings of this song as they give an excellent overall performance. The choir begins the piece at a moderate tempo, but do not stay there as the conductor pushes and pulls the tempo appropriately to match the intent of the text and the direction of the musical line. In general, if the melody ascends the tempo picks up pace and as it descends the tempo slows down. The choir also provides contrast in their dynamics which adds to the nuance of the piece. Vocal Ensemble Cantico Nuovo also gives a decent performance of this song, yet the recording quality makes the voices sound muted as if the recording space or microphones did not have good acoustics. Canzonetta Chamber Choir featured in the Naxos music library also has a

recording of “Music When Soft Voices Die”, but their tempo falls more around the 60-65 range, seemingly too slow in this author’s opinion. Setting the tempo too slow automatically makes the piece boring which, compositionally, it is not. Finally, The Carice Singers featured in the BBC Music Magazine collection vol. 26, no. 13 provide an excellent recording for someone who is listening specifically for each individual voice part and how they fit into the whole. The recording is significantly higher quality than any of the YouTube and Naxos recordings as the choir is singing in an excellent acoustic setting. The only downfall to this recording is occasionally the soprano overpowers the rest of the ensemble, especially on rising lines leading into cadential points. Other than that, the dynamics and phrasing are very intuitive and an excellent example of an ideal performance of this piece.

The Carice Singers also have a recording of “How Sweet the Answer” on the same BBC music magazine volume that again provides an excellent recording for listening to the harmony. Parry indicates the tempo to be *allegretto vivace* and much like the Camerata ensemble mentioned earlier, it is as if they completely ignored the tempo, taking the piece closer to *adagio* than *allegretto*. Their shaping, phrasing and dynamics are entirely fitting for the piece, but the slow tempo completely detracts from the piece as a whole.

The Nashville School of Arts Madrigal Singers have a recording of “How Sweet the Answer” that is an excellent example of a younger ensemble performing this partsong. The high schoolers in this ensemble have incredibly crisp diction and are balanced across the ensemble. The only issue with this ensemble is that the choir was amplified for the performance which took away from a lot of the natural resonance that is essential to choral music performances.

One ensemble stands out among all the recordings and that is Quink Vocal Ensemble. This choir has recordings of all six of the partsongs Parry set and perform them as they were

intended to be sung: one voice to each part. Having recordings with one voice to a part allow each individual line to come out and provides a more authentic interpretation of the music.

Suspensions in the alto are emphasized with forward motion and the soprano diminuendos as other parts have moving counterpoint below. The tempos are moving and expressive, appropriate for the settings of the texts, and the dynamics and phrasing are aligned with what Parry wrote.

CHAPTER THREE

YOU ARE THE MUSIC (2008)

DAN FORREST (B. 1978)

Biographical and Historical Perspective

Dan Forrest, a reputable American composer, holds a Doctorate in Composition and a Masters in Piano Performance from the University of Kansas. He is well-known for his compositions for choirs and bands that are often featured at All-State programs and conventions. Because the majority of his works are commissions, Forrest's music is very accessible for all levels of choirs as the melodies and orchestration are pleasing to listen to, but the music is not limited by technical ability. In addition to full time composing, Forrest serves on music faculties at the university level teaching music theory and composition, and he works as co-editor for Beckenhorst Press. He also publishes his own music.

Inspired by Morten Lauridsen and John Rutter, Forrest pushed beyond piano performance to work with and compose for voices.¹⁶ His approach to composition is one of pushing boundaries. The composer himself said his inspiration for composition is "simply the desire to push farther into the realm of what's possible, or to create something that doesn't yet exist."¹⁷ A common question posed to choral composers is the debate between music and text: which is more important? In his opinion, there is no debate, but a collaboration between music and text. "It's the interaction of music and lyrics, together, that create a whole that is more than the sum of its parts. Mere poetry sometimes lacks impact; choral music with mere vocalization instead of a

¹⁶ Dan Forrest, interview by author via email, January 13, 2019.

¹⁷ Ibid.

beautiful or rich or deep thought in lyric form, often comes up short. It's the combination of beautiful ideas expressed as beautiful words, set to beautiful music, that I'm after."¹⁸

Formal Analysis

You Are the Music opens with an interval of a perfect fifth in the horn solo echoed by block chords in the piano that return in other parts of the piece. The piano and horn repeat this echoing figure as it sets up the unaccompanied soprano solo beginning at the pick-up to m. 5. The soprano sings the primary melody the piece is based on, a disjunct line written in mixed meter to emulate the natural stresses of speaking. The A section begins at the pick-up to m. 21 where the choir enters singing the same melody the soprano introduced just moments before. Strongly in the key of D-flat, the choir sings with homophonic texture until m. 35 where the parts cadence on a D-flat ninth chord. The dynamic level of this section begins at *mezzo forte* and from there Forrest writes in much growth and decay in dynamic intensity comparable to Renaissance style of writing. As the melody ascends, dynamic level increases, as does the gravity of the textual meaning, and dynamics decrease as the melody descends. This kind of dynamic phrasing continues through the rest of the piece.

The beginning of the B section is marked by the return of the block chords in the piano at m. 37. Measure 38 introduces a new rhythmic motive: sixteenth note arpeggios in the piano accompaniment as the sopranos and altos sing in unison above them. The arpeggios almost seem to foreshadow word painting that comes a little bit later in this section. The piece modulates by the common tone of A-flat as the arpeggios beneath the melody alternate E major and B minor chords. It is in this section when Forrest implements word painting into his writing by changes of texture. The sopranos and altos sing in unison until measure 42 when the word "divide" in the

¹⁸ Dan Forrest, interview by author via email, January 13, 2019.

text signals a division of the voice parts. Measures 46-48 also reflect word painting as the upper and lower voices alternate arpeggios symbolic of waves in the ocean. Dynamics grow in intensity as the piece makes its way toward a climactic moment. Measure 48 brings back the key of D-flat major and the choir lands on a solid D-flat major chord on the down beat of m. 51 singing a hearty *fortissimo*. Although it seems like the B section is coming to a close by m. 52, it continues on with a new theme in m. 53. Forrest plays with tonality again, not modulating, but throwing in enough accidentals to make the D-flat major key center unstable. The new material in m. 53 gradually diminishes in texture and dynamic level as Forrest once again sets the listener up for another climatic point in the piece. Measure 64 starts the motion toward the second climax as the texture begins to thicken again, this time with imitation from the top voice down. Dynamics increase from *mezzopiano* to *mezzoforte* to *forte* changing every two measures and the piece finally returns to the A section at m. 72 with the choir singing in unison at *fortissimo*.

Figure 3. Word painting in *You Are the Music* mm. 46-47.

46 *mp push ahead*

Waves with - in a tide, waves with - in a tide, Or

mp push ahead

Waves, waves with - in a tide, waves with - in, Or

push ahead

The return of the A section is marked by a G-flat ninth chord in m. 72. The choir sings in unison for the first two measures but splits into parts at m. 75. Forrest slightly changes the nature

of this section and fills it with closing material like long, drawn out chords such as the A-flat eleventh chord sustained over the bar line at m. 81 abruptly cut off by a caesura. Without resolving the V^{11} chord in m. 82, Forrest brings back the opening material of the piece in m. 83 with a piano interlude leading into the solo horn again. The soprano soloist returns to the piece at the pick-up to m. 88. The choir rejoins the piece to end with block chords in a hemiola at m. 96 as the horn fades into nothing. Forrest ends the piece on a D-flat chord with an unresolved suspension.

Rehearsal Process and Conducting Considerations

You Are the Music is a lengthy piece of music. At fourteen pages and one hundred measures long, a conductor has a large amount of music material to teach. This author chose to rehearse the A and A' sections first before working on the middle. Solidifying the opening and closing sections helped the ensemble feel the sense of the whole piece while rehearsing it. Much like how the first and last pieces in a concert should be the strongest on the program, the opening and closing sections of this piece needed to be confident and well-rehearsed. These sections were the easiest to put together as they were primarily homophonic in texture whereas the middle of the piece was very polyphonic.

One of the early challenges in the first few rehearsals of this piece were the frequent meter changes. Count singing was utilized to make sure the ensemble was changing time when they were supposed to. One of the biggest issues was feeling five full beats in the measures of $5/4$. One remedy for this issue was to have the voices singing long notes crescendo through their parts to keep the line moving forward. One example of this is displayed in the figure below. In m. 21 when the sopranos and altos have a dotted half note tied to an eighth note, adding the forward motion to the dotted half note moved the line through the first three beats of the measure

to beats four and five. Vitality in moving lines also aided in accuracy of meter changes. As the melodic movement intensified with energy, the rhythmic movement fell into place.

Figure 4. Forward motion in m. 21 of *You Are the Music*.

The musical score for Figure 4 shows measures 21 through 24 of the piece. It features four vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signatures change from 5/4 to 2/4, then 4/4, and finally 3/4. The lyrics are: "you that are the music, not your song. The 'Tis you are the music, not your song. The". Dynamics include *p* (piano) and *mp* (mezzo-piano). The piano accompaniment includes the instruction *colla voce* and *mp*. Red arrows in the vocal staves point to the right, indicating forward motion.

Another challenge in this piece was maintaining momentum from beginning to end. The length of the piece on its own already provided a deterrent to keeping up energy and intensity, but the many *ritardandos* throughout the middle of the work also hindered momentum. Measure 38 marks the beginning of arpeggiated sixteenth notes in the piano accompaniment that instinctively drive the music forward. Forrest indicates an increase in tempo with a new marking of quarter note equals eighty-four. This section is significantly faster than the preceding section of the piece. The arpeggios in the piano continue to m. 48 pushing the section on more and more.

The choir sings in unison at *forte* at m. 48 and Forrest writes in a *ritard*, slowing down the next four measures to land on a *fortissimo*, six-part, sustained chord. One would think this would mark the climax of the piece with the thick texture and the gradual decrease in tempo, but the B section carries on into the second half of the piece with new melodic material leading to yet another climatic moment. It would not be impossible for the choir to regain momentum they just released in mm. 51 and 52, but it would be hard to regain the same level of emotion for the rest of the piece. This author chose to take away the *ritard* in m. 48 and continue to accelerate through mm. 51 and 52 to maintain momentum through the rest of the piece. Additionally, the *ritard* at m. 67 was also eliminated for the same reason stated in the previous sentence. The second climatic moment occurs over mm. 70 to 72, so rather than slowing down into these measures, this author continued to move through them.

One consideration for the performance of this piece was whether the opening soprano solo should or should not be conducted. In the spirit of remaining authentic to the tempo markings of “very freely, *molto espressivo*,” this author decided to refrain from conducting the solo. Forrest wrote the line with the multiple meter changes to emulate natural speech, so by not conducting the solo, the soprano could make artistic choices and take time to emotionally interpret the line the way they wanted to. This author chose to resume conducting at the 3/4 measure at m. 15 to set the tempo for the horn at m. 17 and the choir at m. 20.

Review of Recordings

Despite its popularity, *You Are the Music* is not an easy piece to perform well. The disjunct line for the melody provides many potential complications for ensembles, especially young ensembles, and the unaccompanied solo at the beginning of the piece is not an easy feat. Most recordings of high school choirs on YouTube will give listeners mediocre performances of

Forrest's piece simply because the music is difficult to execute well. Additionally, most younger choirs lack the ability to express the text in a way that makes it important. Most choirs seem to just be singing words rather than telling a story.

The OMEA District 2 Honor Choir in 2012 provides the least successful recording this author could find. The horn soloist is grossly out of tune with the piano from the very beginning of the piece and does not get better by the end of it. The horn solo should add to the music but in this case, it completely detracts from the piece. The soloist unfortunately sings with no nuance or emotion. Each note of the solo sounds the same and the rhythm is very metrical which could in part be due to the difficulty of the musical line. When the choir starts singing, the conductor takes artistic liberties adding pauses in the music that detract from the forward motion of the piece.

Meridian High School is not much better than the above-mentioned choir. This group opted to use violin instead of horn which completely changes the sound of the piece. The horn adds a depth to the music that the violin cannot capture. This soloist also sings the opening solo very metrically, using the rests Forrest wrote in the line in time rather than using them as moments to pause for artistic affect. This could be due to the fact that the director keeps time through the solo rather than allowing the soloist to push and pull the melody at their own pace. The choir is young and can't quite capture the essence of the music because they don't seem emotionally mature enough to do so.

The first acceptable performance this author found was of the TMEA All State Mixed Chorus in 2013. Despite some note inaccuracies and tuning issues from the horn, the horn solo is well balanced with the choir and adds to the music. The soloist is also out of tune by the end of the unaccompanied solo, but sings in her own time, and allows emotional expression to pervade

from her voice. The choir itself is stellar. There is an excellent balance between parts and each section is aware of what is happening in the music around them so there is incredible sensitivity from each part to the rest of the ensemble. Their diction is clear, and the words are stressed in a way that makes the text important. There is a little too much vibrato from both the soloist and the choir in this author's opinion, but according to *Teaching Music Through Performance in Choir* Vol. 4, "vibrato can be used liberally and as an expressive tool."¹⁹

Vanguard University Concert Choir has no horn but uses the piano to fill in necessary horn solo sections. Much like using violin instead of horn, not using horn at all takes away from the depth of the music. A small group of sopranos sings the opening solo rather than one soloist which is not necessarily a bad thing, but the singers do not blend well as a section and it takes away from the performance. Having a group of singers perform the solo also takes away from the emotional intent Forrest had for that specific part of the music. It was entirely the intent of the composer to have the text communicated more personally instead of having it being told by the choir directly.²⁰ The acoustics of the performance hall make the choir sound muddy and it is hard to hear a good balance between the voices.

Finally, the Bob Jones University choir is the recommended recording to view not only by this author, but the composer himself. Although this author believes the soloist uses too much vibrato for the style of this piece, the unaccompanied line is in tune and interpreted with nuance and emotion that was missing from all of the above recordings. The horn soloist is in tune and well balanced with the choir. The choir itself is also well balanced, performing with excellent

¹⁹ Lesley Maxwell Mann, "Teacher Resource Guide: You Are the Music, Dan Forrest," in *Teaching Music Through Performance in Choir*, Vol. 4, edited Jo-Michael Scheibe (Chicago: GIA Publications, 2017), 523.

²⁰ *Ibid.*, 521.

diction and sensitivity to the text. They tell the story through dynamics and phrasing and actually treat the text in a way that is intuitive.

CHAPTER FOUR

MUUSIKA (2003)

PÄRT UUSBERG (B. 1986)

Biographical and Historical Perspective

Music has been a long tradition of cultural preservation to the Estonian people, the best example being the Singing Revolution during the 20th century, in which Estonians held peaceful protests against the Soviet occupation of their country.²¹ They expressed their dreams of freedom in song, and the entire nation united over anthems celebrating their language and traditions. Estonian Song Celebrations are still held today and continue to be one of the largest choral gatherings in the world. Pärt Uusberg, one of Estonia's well-known composers, was even featured at an Estonian song festival in 2014 where his composition *Muusika* was performed by a mass choir comprised of the audience of the festival.

Renowned Estonian composer and conductor, Pärt Uusberg has established a career primarily in choral composition. Conversely, he has also written works for instruments. Although he received an education in choral conducting and obtained a bachelor's degree in composition in 2012, followed by a master's degree in 2014, Uusberg's composing career began several years before his schooling. *Muusika*, composed in 2008, is one of Uusberg's early compositions written the same year the chamber choir Head Ööd, Vend was established by the composer himself. Many of his works are performed by this ensemble under his direction and, in turn, provide reliable sources for recordings of his music. According to Estonian Music Information Centre, Uusberg's music is identified by the following descriptions: "existential

²¹ Stephen Zunes, 2009, "Estonia's Singing Revolution 1986-1991," International Center on Nonviolent Conflict, accessed September 25, 2018, <https://www.nonviolent-conflict.org/estonias-singing-revolution-1986-1991/>.

subjects, meditateness, calm bright-sorrowful atmosphere, presence of silence, clear form, graceful motion, melodiousness, emanation from text in vocal works.”²² Additionally, much of his choral music is based on liturgical texts or poetry by Estonian authors.²³ The structural analysis of *Muusika* later in this chapter will provide credibility to the above descriptors.

The poem *Muusika* was written by Juhan Liiv (1864-1913), one of Estonia’s greatest poets. Many of Liiv’s works were written in celebration of the love he had for his country. *Muusika* discusses how music can be found in everything, from the sound of a “mother’s voice”, to “teardrops”, to the “far reaches of swirling galaxies.”²⁴ Because of this notion that music is everywhere, the poem ends with the question, “How else could it have formed in human hearts—music?” The essence of this poem captures the spirit of Estonian music. Through the collaboration between music and words, Uusberg and Liiv exemplify another great representation of the non-violent musical movement that sprang out of Estonia. *Muusika* itself proves to be more than just a choral piece, but also a reflection of the center of Estonian culture.

Formal Analysis

Muusika is an a cappella octavo written for SATB mixed chorus in ternary form. With elements of impressionist choral music such as moderate tempo, relatively low dynamic intensity, and the notion of suggesting rather than boldly stating, Uusberg created a work that showcases the text rather than the musical setting of the words. The meter changes at almost every measure produce a somewhat static, suspended mood that accompanies the melodic

²² Eesti Muusika Infokeskus, 2018, “Pärt Uusberg.” Eesti Muusika Infokeskus, accessed September 25, 2018, <https://www.emic.ee/part-uusberg>.

²³ Ibid.

²⁴ Pärt Uusberg, “Muusika,” (Estonia: Talmar & Põhi, 2003).

material of the work. There is no sense of tension and very little rhythmic drive as the tempo is set at a moderate but free and gentle pace. The lack of complex rhythm further adds to the notion that text is the most important element of this thirty-one measure, two and a half minute work.

Uusberg opens the piece with the soprano and alto in unison, monophonic in texture, but with each new line of text, he adds a line of harmony to eventually create four-part divisi between the soprano and alto by m. 7 (Figure 5). The first half of the first phrase “Kuskil peab alguskokkukõla ‘olema” (somewhere the original harmony must exist) is in unison and the second half is in two parts. The second phrase “on tema vägevas laotuses” (in Earth’s might firmament) grows from three parts to four as the phrase comes to a close. This process is imitated by the tenor and bass beginning at m. 10 (Figure 6).

Figure 5. Growth in texture of soprano and alto parts in *Muusika*.

Gently, freely
mp

The musical score for Soprano and Alto parts is presented in three systems. The first system (measures 1-3) shows unison for both parts. The second system (measures 4-5) shows two parts for each voice. The third system (measures 6-7) shows four parts for each voice. The tempo is 'Gently, freely' and the dynamic is 'mp'. The key signature has one flat (B-flat) and the time signature changes from 3/8 to 3/4 to 4/4 to 6/8.

Soprano
mp
Kus - kil peab al - gus kok - ku - kõ - la o - le - ma,

Alto
mp
Kus - kil peab al - gus kok - ku - kõ - la o - le - ma,

4
kus - kil suu - res loo - du - ses, var - jul.____

kus - kil suu - res loo - du - ses, var - jul.____

6
On te - ma vä - ge - vas lao - tu - ses, tä - he -

On te - ma vä - ge - vas lao - tu - ses, tä - -

Figure 6. Growth of texture imitation in tenor and bass parts of *Muusika*.

10 *mp*
 T on te - ma päi - ke - se sä - ra sees, lil - le - ke - ses, met - sa -
 B on te - ma päi - ke - se sä - ra sees, lil - le - ke - ses, met - sa -

13
 S
 A
 T ko - hi - nas, e - ma - kõ - ne sü - da - me - muu - si - kas___
 B ko - hi - nas, e - ma - kõ - ne sü - da - me - muu - si - kas___

The melodic structure mirrors the text, growing more complex with the weight of the words in Liiv's poem. Measure 16 marks the beginning of the B section and it is here where Uusberg completely changes the nature of the piece. All four voice parts come together to create the thickest texture seen thus far in the piece, the climax being the words "või silmavees" (in teardrops) as the soprano soars melodically above the descending chords in the lower voices. In addition to creating thicker texture, Uusberg elongates the melodic material by switching from repetitive eighth notes to lush, sustained whole and half notes. It is curious that Uusberg would take a poem about music and spend a quarter of the composition accentuating teardrops. A' at m. 24 restates the original melodic material with a new degree of texture. The metrical feel of the

pulsed eighth note rhythms carrying the melody is underscored with sustained drone-like chords, thus combining the A and B sections in the third part of the composition. The thickest texture, five to seven part divisi, is found in the final four measures of the piece as the text ends with the question “how else could it have formed in human hearts – music?”²⁵

Muusika is stagnant with dynamic changes but includes dynamic extremes that mirror emphasis of the text. The A section hovers around *mezzo piano* while the B section grows *poco a poco crescendo* to a *forte* in m. 20. As the B section comes to a close, a decrescendo carries the piece down to *pianissimo* at m. 24 where it will stay for the remainder of the work. The last measure consists of *pianississimo*, almost as if Uusberg is letting the answer to the question of the poem fade out with the music.

Unlike impressionist music, Uusberg maintains a sense of tonality throughout the entirety of the piece. Written in F Major, the note F is sustained as a pedal point in one or more of the voice parts thus keeping tonic present despite moments of dissonance. The basic chord structure outlines I chords at the start of phrases and V chords at the end, and the four-part harmonic motion in the B section is simply a descending F major scale in block chords. The piece finally ends on an unresolved ninth chord.

Rehearsal Process and Conducting Considerations

Muusika ended up being one of the easier pieces programmed for the recital, but it still provided certain challenges during the rehearsal process. Initially, the piece being unaccompanied seemed daunting, though, when broken down, the piece remains very tonal through its entirety. Although there are some close dissonances, they move in stepwise motion and resolve quickly to unisons or thirds. The danger of the piece being unaccompanied is that it

²⁵ Uusberg, “Muusika.”

is written in the key of F and because there is so much descending scalar motion, primarily in the bass line, the piece inevitably sinks in pitch. Looking back at the rehearsal process, the piece should have been taught on solfege from the beginning, so the choir would be forced to adjust intonation as a group rather than using the piano as a crutch. Unfortunately, the sopranos in this ensemble had chronic intonation issues from mm. 15-23 as they repeatedly sang an A to B-flat motive over the rest of the ensemble. The first soprano line traveled up to the B-flat against the sustained A in the second soprano line, and even up to the performance, the part never tuned well. Had this been taught on solfege, the sopranos may have been more successful in the final performance. A last-minute decision to add organ to this piece greatly helped the intonation of the choir. The lightness of the organ gave the ensemble a foundation for tuning and even added some depth to the music.

Table 2. Organ settings for this author's performance of *Muusika*, provided by Anita Hutton, organist for this author's recital.

Pedal	Rohrflöte 8' Swell to Pedal 4'
Swell	Viola Pomposa 8' Viola Celeste 8'

Additionally, the Estonian language was also difficult since it is not a common language for English speaking choirs. Although it is very similar to Latin, there were still several discrepancies the needed clarification. Fortunately, GIA Publishing provides a recorded pronunciation guide on the website for the piece that was sent out to the choir, so they could practice on their own.

The gesture for each meter change was carefully considered while studying the score before rehearsing with the ensemble. Conducting the larger beats rather than every eighth note

worked better for authentically portraying the music. Conducting too much, or every eighth note in this case, would detract from the impressionistic undertones the piece exemplifies. Conducting the larger beats however provided additional problems regarding pulse. Because the piece is so suspended in time, it was important to maintain the sense of pulse while still keeping the ethereal feel. The ensemble had to internalize the subdivision of the eighth notes to keep the piece moving forward or they would slow down drastically.

Review of Recordings

With a piece like *Muusika* where conductor interpretation has a considerable amount of weight in the success of the piece, it is important to have quality recordings as a source of reference during the score study and rehearsal process. Many amateur and professional recordings of *Muusika* are available on the internet and represent a wide scale of ensembles that have performed this piece. Youth choirs, high schools, community groups and collegiate/professional ensembles have performed this piece and are excellent examples of the accessibility of this piece, not necessarily the success of the piece. Additionally, many women's ensembles have performed *Muusika*, as an SSAA transcription is also available for purchase.

In this author's opinion, many of the recordings reviewed were not correctly interpreted and did not accurately showcase Uusberg's writing in the performance. For example, a recording by University of Denver provides an excellent model for balance and accurate notes and rhythms, however, the amount of work the conductor is putting into her gesture does not fit the nature of the piece, and her use of the baton is unnecessary for this style of composition. Uusberg indicates the tempo should be gentle and free. Cor Cantiamo's recording provides a model for taking the piece too slowly. Too slow of tempo undermines the free feeling Uusberg intended for the movement of the piece. Conversely, ViiKerKoor takes the piece much more quickly,

detracting from the gentle intention of the tempo. Many recordings, including the ones mentioned earlier do not have complete accuracy of the Estonian text either. A recorded pronunciation guide for *Muusika* is available on the GIA Music Publishing website for a precise model of Estonian diction. Furthermore, the absence of the lower voice parts in the SSAA arrangement seems to detract from the work as a whole. The gravitas of the men's voices, especially in the B section is essential to the weight of the harmonic movement and to the texture of the original composition. The descending scale beginning at m. 16 is much less effective in the register of women's voices than it is when written for basses.

Although several of the recordings are reputable, one in particular is worth mentioning: Head Ööd, Vend Kammerkoor. Since Uusberg himself created and conducts this chamber choir, it is reasonable to assume his interpretation of the piece is the most authentic. This author is partial to this recording as the pronunciation of the Estonian text is accurate, and the interpretation of the music is most likely what the composer truly intends for this piece.

CHAPTER FIVE

PROCLAIM THIS DAY FOR MUSIC (2002)

RON NELSON (B. 1929)

Biographical and Historical Perspective

Illinois native Dr. Ron Nelson was born in Joliet, Illinois in 1929. He grew up near Chicago and his mother encouraged his musical education by having him take piano lessons at the young age of six. Nelson showed unquestionable musical talent and went on to create more compositions for piano than he spent time learning his assigned music. He also began organ lessons in which he excelled proficiently. When he was in high school, he joined the Joliet Township High School Band playing string bass and eventually wrote some compositions for the ensemble to perform. With no formal compositional training, his works followed the style of the orchestral transcriptions as well as arrangements by Bruce Houseknecht, the band director, that the ensemble predominantly played. Because of the lack of exposure to newer music, Nelson had no concept of “an American style, much less a world wind band style.”²⁶ It was not until he enrolled in the Eastman School of Music at the University of Rochester that Nelson received a formal education in composition. Dr. Nelson obtained a Bachelor and Master of Music from Eastman and immediately began work on a Doctoral of Music Arts degree. He had the opportunity to study at the École Normale de Musique and the Paris Conservatory as part of receiving the Fulbright Grant. He studied with Tony Aubin, one of Strauss’s students. Exposure to European and Middle Eastern music while in Paris helped him complete his doctoral work and

²⁶ Ron Nelson, telephone interview, February 13, 2004. Quoted in Thomas Slabaugh II, “Ron Nelson,” In *A Composer’s Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman, (Galesville, MD: Meredith Music Publications, 2003), 139.

he eventually joined the faculty of Brown University after receiving his DMA. Throughout the rest of his professional career, Dr. Nelson received much fame for his contributions to band composition. He received many commissions by groups such as the USAF Band and Chorus and the National Symphony Orchestra. Knowing the need to be a versatile composer, Nelson composed works for choral and instrumental ensembles, including music for film, operas, a mass, a cantata and an oratorio.²⁷

Nelson, a “closet orchestral composer,”²⁸ writes music focusing more on instrument color than formal analysis and structure. Because of this, Nelson’s knowledge of the organ greatly influenced his compositional style. The organ stops provided a similar sound to that of mixing the colors in a band.²⁹ Additionally, his time studying orchestration with Bernard Rogers at Eastman provided Nelson with an education in instrument color rather than analysis. Many of his instrumental works are written in a ‘film style’—“lightweight and lacking musical substance,” and ‘serious works.’³⁰ Much of his style of writing is influenced by his knowledge of different regions of the United States. Growing up in the Midwest, studying in the East, and retiring in the West³¹, Nelson’s music embodies distinct qualities defined by American music such as brass

²⁷ Thomas Slabaugh II, “Ron Nelson,” In *A Composer’s Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman, (Galesville, MD: Meredith Music Publications, 2003), 138.

²⁸ Ron Nelson, telephone interview, February 13, 2004. Quoted in Thomas Slabaugh II, “Ron Nelson,” In *A Composer’s Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman, (Galesville, MD: Meredith Music Publications, 2003), 141.

²⁹ *Ibid.*, 140.

³⁰ Slabaugh II, “Ron Nelson,” 142.

³¹ Slabaugh II, “Ron Nelson,” 138.

fanfares and open sonorous harmonies. These elements are clearly showcased in his piece *Proclaim This Day for Music* scored for SATB choir, piano or organ, brass ensemble and timpani. Although it has been said his choral works are considered sympathetic toward the voice³², as a composer of predominantly instrumental works, Nelson's choral voice leading in this piece is angular, including large leaps which is indicative to his instrumental writing. Published in 2002, *Proclaim This Day for Music* is one of the last choral compositions Dr. Nelson composed to date.

Formal Analysis

Proclaim This Day for Music is a choral fanfare written for SATB chorus, with multiple accompaniment orchestrations. This piece is scored with the option to perform the work with brass ensemble and timpani, or just with piano or organ. It is very clear that Nelson had some organ training because the organ accompaniment is quite involved as it emulates what would be brass and timpani parts. The piece is written in three distinct sections identified by modulations, with an introduction and quasi-tag ending.

Despite the lack of sharps and flats in the key signature, the piece clearly begins in F major as the first cadence in the accompaniment is F major-C major-F major (I-V-I), in addition to B-flat accidentals consistently appearing throughout the opening of the piece. The choir begins singing in octaves after a six-measure introduction of accompaniment at quarter note equals 80 beats per minute, which marks the opening of the piece. Nelson cycles through two, three and four beat meters throughout the first 11 measures of the piece before he finally settles on

³² Lance W. Brunner and Greg A. Steinke, 2016, "Nelson, Ron," *Grove Music Online*, accessed October 17, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002292499>.

common time. After a *ritardando* in m. 14 and a sustained dotted half note tied over a bar line, the prominent A section of the work begins at the pick-up to m. 17, now at quarter note equals 76 beats per minute. This introduces the main musical idea that dominates this piece. This section maintains the key of F major as the voices sing primarily in unison with some subtle, tonal harmonies on cadential points. It isn't until m. 25 when the voices are harmony, however, the tenor and soprano usually pair together in unison and the alto and bass follow suit. The pick-up into m. 33 signals the beginning of the second section which modulates to G major. Here, the texture thickens to two-part imitative polyphony starting with the sopranos and altos a measure before the tenors and basses. This section not only changes in texture and key, but also in tempo as it increases to quarter note = 80-84, and the meter changes from 4/4 to 3/4. One measure of 6/4 and a modulation to B-flat major marks the beginning of the third and final section of the piece at m. 50. The texture resumes its homophonic nature, and the piece ends with the tag ending lasting from mm. 66 to 72.

Rehearsal Process and Conducting Considerations

Proclaim This Day for Music was one of the easier pieces programmed for the recital, so rehearsing it was less labored than some of the other selections. Starting in the A section, the choir sight read up to the first modulation, occasionally going back to fix problem spots. From there, the choir was split up, men and women, and spoke the canonical section in rhythm. Once the words and rhythms were solidified, notes were added to the section to put all parts together. The rest of the piece, much like the beginning, was learned through sight reading and repetition.

Dr. Nelson is most well-known for his compositions for wind band. With that in mind, this composition is written with a very disjunct melody made up of lots of large leaps and jumps of an octave or greater. Although this should not be a problem for skilled singers, getting the

voice to smoothly switch between registers quickly is not an easy feat. Executive decisions were made to eliminate large jumps in the men's parts by encouraging them to sing the same note preceding an octave jump as shown in the figure below. Parts were also rewritten to accommodate the upper voices for this particular ensemble. As mentioned in chapter three, the soprano section was the weakest section of the ensemble, and some of Nelson's high range writing was not conducive for ease of singing in the choir. Some of the soprano parts were rewritten or eliminated altogether, as they were doubled in the lower parts, to make the performance of the song successful.

Figure 7. Original melodic line vs. altered melodic line for ease of singing in *Proclaim This Day for Music*.

Original melodic line

Original melodic line showing Tenor (T) and Bass (B) parts. The Tenor part has a red circle around the note 'in' in the second measure, which is a half note on the G line of the treble clef. The Bass part has a red circle around the note 'in' in the second measure, which is a half note on the G line of the bass clef. The lyrics are: 'mu - sic, in all its form and splen - dor.'

Altered melodic line

Altered melodic line showing Tenor (T) and Bass (B) parts. The Tenor part has a red circle around the note 'in' in the second measure, which is a half note on the G line of the treble clef. The Bass part has a red circle around the note 'in' in the second measure, which is a half note on the G line of the bass clef. The lyrics are: 'mu - sic, in all its form and splen - dor.'

The frequency of breath marks throughout the piece also exposes Nelson's instrumental as well as educational writing. A plethora of breath marks are scattered throughout the piece occurring as frequently as every two measures. To a choral scholar, this may seem strange, but from an educational viewpoint, the many breaths may have been included to aid younger or less experienced performers. Additionally, in wind band music, a breath mark does not always act as

a breath, but sometimes as a signal for the end of a phrase. While some can be used as an indication to breathe, they can also serve as an indication to lift the sound rather than cut it off completely. The tricky issue with the breath marks is they give no indication on what beat to breathe on if being used in that manner. This author decided to give specific instructions of when to use the breath marks and what beat to breathe on, and when to essentially overlook them, to provide some direction and consistency throughout the work.

As stated above, Nelson scored this piece with multiple accompaniments: brass ensemble and timpani, piano, or organ. This provides conductors several options for performance. This author did not have an entire brass ensemble at her disposal, but did however have two instrumentalists, trumpet and timpani, available. The venue the recital was held in had an organ, so the final accompaniment for the piece was solo trumpet, timpani and organ. The trumpet read the first trumpet part and added an extra level of texture to the work while the organ filled in all the other brass parts. This arrangement not only gave the piece more authenticity, but also provided variety to the recital program.

Using a baton to conduct this piece is highly recommended and appropriate for this work. Because Nelson included the optional brass accompaniment for this work, it would make sense to use a baton, so the instrumentalists have something clear to follow. Additionally, because the baton provides clarity, using it to conduct this piece would allow the conductor to really portray the percussiveness of this fanfare, as well as add an element of grandiosity that is fitting for this composition.

Table 3. Organ settings for this author's performance of *Proclaim This Day for Music*.

Pedal	Rohrflöte 8' 4' Subbass 16' Bourdon 8' Swell + Choir to pedal 8'
Swell	Viola Pomposa 8' Spitzflöte 4'
Great	Principal and Bourdon 8'
Choir	Nason Gedackt 8' Kappelflöte 4' Swell + Choir to Great 8'

Review of Recordings

As mentioned earlier, Nelson is most famous for his instrumental arrangements which could be why there are no reputable recordings of *Proclaim This Day for Music*. None seem to exist save for one this author found on YouTube: Permian High School from Odessa, Texas. The choir performed Dr. Nelson's piece with the Lonestar Brass Quintet at the 2003 American Choral Directors Association national convention in New York City. This recording gives viewers a decent interpretation of the piece itself, as well as the opportunity to hear it performed with the optional brass accompaniment. However, this recording is only subpar in that the choir seems to simply be singing notes on a page rather than *singing*. There appears to be no artistic expression provided in the performance as the dynamic level of the ensemble stays relatively the same throughout the three-minute song. While the brass is expressive and articulate, the choir seems to sing every note the same disregarding accents and intuitive word stress, despite the percussiveness of Nelson's writing. With much of the song written in unison, the choir seemed very top heavy because the top voices significantly overpowered the rest of the ensemble. These inconsistencies could be due to performance venue and quality of recording as well as Nelson's

writing with high tessituras for all voice parts and frequent off-beat entrances but are nonetheless issues that detract from the performance quality as a whole.

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APPENDICES

APPENDIX A

Rehearsal Plans

November 2, 2018 (6:50-8:00)

6:50-7:10 - **Trösterin Musik**

- Sight read A section on “tah”
 - Tune cadential points at mm. 3-4, 7-8, 12, 15-16
- Sight read A' section
 - Tune cadential points at mm. 33-34, 37-38, 39-42, 45-49
- Sight read B section
 - Tune cadential points at mm. 20-21, 24, 28-30

7:15-7:30 - **Proclaim This Day for Music**

- Page 4
 - Sight read to measure 32 (F major section)
 - Work with sopranos and tenors
 - Work with altos and basses
- Page 6 m. 32 (G major section)
 - Soprano/alto sing together while tenor/bass speak part in rhythm
 - Tenor/bass sing together while soprano/alto speak part in rhythm
 - Put parts together
- Page 8 (B-flat major section)
 - Read to end

7:30-7:45 - **How Sweet the Answer**

- A section
 - Rehearse one part at a time on a neutral syllable while the other parts speak their text in rhythm
- A' section
 - Try to sight read and fix problems as they arise

7:45-8:00 - **Muusika**

- Sight read on solfeg
- Tune cadences

Extra time: sight read beginning of You Are the Music

November 11, 2018 (6:50-8:00)

6:50-7:10 - **Trösterin Musik**

- Review; add mm. 17-30
 - Tune cadential points

- Check dissonances
- Sing on neutral syllable

7:15-7:45 SECTIONALS

Women in 110

Proclaim This Day for Music

- Review mm. 16-49; add mm. 50-end
 - Make sure sopranos are counting correctly, they have a tendency to come in too early/too late on off-beat entrances
 - Count singing or singing on a neutral syllable before adding words
 - Make sure all the women have the following markings written into their music:
 - Mm. 20 – change the dotted half note to half note quarter rest
 - Mm. 36 – drop the tied eighth note, change to eighth rest
 - Mm. 40 – drop the tied eighth note, change to eighth rest
 - Mm. 42 – drop the breath, sing through full measure
 - Mm. 44 – drop the tied eighth note, change to eighth rest
 - Mm. 46 – drop the breath, sing through full measure
 - Mm. 51 – drop the breath, sing through full measure
 - Mm. 53 – drop the tied eighth note, change to eighth rest
 - Mm. 57 – change the dotted half note to half note quarter rest
 - Mm. 59 – drop the breath, sing through full measure
 - Mm. 61 – change the dotted half note to half note quarter rest
 - Mm. 63 – drop the breath, sing through full measure; crescendo to beat 4
 - Mm. 66 – change the dotted half note to half note quarter rest; decrescendo to beat 3; *mp* at beat 4
 - Mm. 67 – *mf* at beat 4
 - Mm. 68 – *f* at beat 4
 - Mm. 69 – crescendo to beat 3 of mm. 70
 - Mm. 70 – *ff* at beat 4

How Sweet the Answer (#1 in Six Modern Lyrics)

- Review mm. 1-14 and 25-end; add mm. 15-24
 - Sing slowly on a neutral syllable before adding the words and make sure to set a tempo the altos are comfortable with since their part moves around the most
 - 1-14 and 15-24 will eventually go in 2, but for today, teach everything in 4

Muusika

- Review entire piece
 - Dissonances between 1st and 2nd soprano and soprano and alto were giving everyone a lot of trouble
 - Make sure all the women have the following markings in their scores:
 - Mm. 3 – change the half note to quarter note quarter rest
 - Mm. 5 – sopranos change the dotted half note to half note quarter rest; altos change the half note to quarter note quarter rest

- Mm. 9 – soprano 1 change the dotted half note to half note quarter rest; soprano 2 change the half note to quarter note quarter rest; altos change the dotted half note to half note quarter rest

What Voice of Gladness (#3 in Six Modern Lyrics)

- Introduce mm. 1-15; add 16-27 (if there is time)
 - Speak the text in rhythm first to make sure everyone is getting the syncopation
 - Take this slow since no one has looked at it before
 - Go through it sopranos/altos separately before putting it all together
 - If words become a problem, switch to a neutral syllable. Notes and rhythms are more important at this point in time

Men in 106

Proclaim This Day for Music

- Review mm. 16-49; add mm. 50-end
 - Make sure all the men have the following markings written into their music:
 - Mm. 20 – change the dotted half note to half note quarter rest
 - Mm. 37 – drop the tied eighth note, change to eighth rest
 - Mm. 41 – drop the tied eighth note, change to eighth rest
 - Mm. 43 – drop the breath, sing through full measure
 - Mm. 45 – change the half note to quarter note quarter rest
 - Mm. 51 – drop the breath, sing through full measure
 - Mm. 53 – drop the tied eighth note, change to eighth rest
 - Mm. 57 – change the dotted half note to half note quarter rest
 - Mm. 59 – drop the breath, sing through full measure
 - Mm. 61 – change the dotted half note to half note quarter rest
 - Mm. 63 – drop the breath, sing through full measure; crescendo to beat 4
 - Mm. 66 – change the dotted half note to half note quarter rest; decrescendo to beat 3; *mp* at beat 4
 - Mm. 67 – *mf* at beat 4
 - Mm. 68 – *f* at beat 4
 - Mm. 69 – crescendo to beat 3 of mm. 70
 - Mm. 70 – *ff* at beat 4

How Sweet the Answer (#1 in Six Modern Lyrics)

- Review mm. 1-14 and 25-end; add mm. 15-24
 - Sing slowly on a neutral syllable before adding the words

Muusika

- Review entire piece
 - Dissonances between 1st and 2nd tenor and tenor and bass
 - Make sure all the men have the following markings in their scores:
 - Mm. 10-11 – crescendo from *mp* to *mf* on beat 1 of mm. 11
 - Mm. 11 – change the half note to quarter note quarter rest; *mf* on beat 1; decrescendo into beat 3

- Mm. 13 – tenors change the dotted half note to half note quarter rest; basses change the half note to quarter note quarter rest; decrescendo into beat 4
- Mm. 15 – decrescendo to almost nothing on beats 3-4
- Mm. 16-17 – *mp* crescendo to *mf*
- Mm. 18-19 – *mf* crescendo to *f*
- Mm. 20 – *f* decrescendo to *mf*
- Mm. 21 – *mf* decrescendo to *mp*
- Mm. 22 – *mp* decrescendo to *p*
- Mm. 23 – *p* by beat 4
- Mm. 28 – lift between beats 3 and 4 (leks and mui)

What Voice of Gladness (#3 in Six Modern Lyrics)

- Introduce mm. 1-15; add 16-27 (if there is time)
 - Speak the text in rhythm first to make sure everyone is getting the syncopation
 - Take this slow since no one has looked at it before
 - Go through it tenors/basses separately before putting it all together
 - If words become a problem, switch to a neutral syllable. Notes and rhythms are more important at this point in time

7:45-8:00 FULL CHOIR

Proclaim This Day for Music

- Put all parts together from mm. 16-end

How Sweet the Answer

- Put all parts together from beginning to end

What Voice of Gladness

- Put all parts together mm. 1-15
- Add mm. 16-27 (if time permits)

Muusika (if time permits)

- Go through dynamic markings
- Put all parts together

November 16, 2018 (6:00-7:30)

6:00-6:15 FULL CHOIR

- Proclaim This Day for Music
 - Put all parts together
 - Read through beginning
 - Fix problem spots where they occur

6:15-6:45 SECTIONALS

- Women in 110
 - How Sweet the Answer (review entire piece)
 - What Voice of Gladness (learn mm. 1-27, read to end of piece if there is extra time)
 - Muusika (review entire piece)
 - Proclaim This Day for Music (fix problem spots)
- Tenors in 114
 - How Sweet the Answer (review entire piece)
 - What Voice of Gladness (learn mm. 1-27, read to end of piece if there is extra time)
 - Muusika (review entire piece)
 - Proclaim This Day for Music (fix problem spots)
 - Trösterin Musik (fix problem spots)
- Basses in 106
 - How Sweet the Answer (review entire piece)
 - What Voice of Gladness (learn mm. 1-27, read to end of piece if there is extra time)
 - Muusika (review entire piece)
 - Proclaim This Day for Music (fix problem spots)
 - Trösterin Musik (fix problem spots)

6:45-7:15

- How Sweet the Answer (put all parts together; try without piano)
- What Voice of Gladness (put all parts together)
- Music, When Soft Voices Die (sight read; stop to fix problem spots as they occur)
- Muusika (put all parts together; try without piano)

7:15-7:30

- Trösterin Musik (put all parts together)
- Women can leave early ☺

December 2, 2018 (6:50-8:00)

6:50-7:10 - Trösterin Musik

- Review notes
- Teach German
- Sing on German text

7:15-7:25 - How Sweet the Answer

- Review all parts
- Add dynamics
- Conduct in 2 and 4

7:25-7:35 - What Voice of Gladness

- Speak text first
- Review to m. 27
- Add 28-end
 - Soprano/alto first
 - Tenor/bass second
 - Put parts together

7:35-7:50 - Music When Soft Voices Die

- Sight read whole piece
- Work problem spots
- Split into parts if necessary

7:50-8:00 - Muusika

- Teach text
- Sing on words

December 5, 2018 (2:00-2:45)

2:45-2:55 - How Sweet the Answer

- Soprano/Tenor
- Soprano/Bass
- Soprano/Alto
- All parts together

2:55-3:10 - You Are the Music

- Sight read entire piece starting at m. 20
- Go back and fix problem spots if time permits

3:10-3:20 - What Voice of Gladness

- Sing on “dah” to m. 27
- Speak text in rhythm
- Put notes and text together
- Read on if time permits

3:20-3:30 - Music When Soft Voices Die

- Count sing entire piece

December 7, 2018 (2:45-3:30)

2:00-2:10 - How Sweet the Answer

- All parts together
- Sing on staccato “doot”

- Speak text in rhythm
- Put all parts together

2:10-2:20 - Music When Soft Voices Die

- Count sing
- Add words

2:20-2:30 - What Voice of Gladness

- Sing on “dah” beginning to end
- Speak text in rhythm
- Put notes and text together

2:30-2:35 - Modern Musick

- Sight read on solfege

2:35-2:45 - You Are the Music

- Count sing
 - Add words
-

December 8, 2018 (1:00-2:00)

1:00-1:10 - How Sweet the Answer

- With words, at tempo
- Fix problem spots

1:10-1:20 - Music When Soft Voices Die

- Whole piece
- Fix problem spots

1:20-1:30 - What Voice of Gladness

- Sing on neutral syllable
- Speak text in rhythm
- Put all parts together
- Fix problem spots

1:30-1:40 - Muusika

- Review Estonian
- Sing with piano
- Sing without piano

1:40-1:50 - Proclaim This Day for Music

- Learn mm. 1-6
- Run whole piece with organ

1:50-2:00 -Trösterin Musik

- Let women leave early
 - Review German
 - Sing whole piece start to finish with organ
-

January 13, 2019 (7:00-8:00)

IT'S THE FIRST DAY BACK FROM BREAK—BE PATIENT, BE KIND, HAVE FUN

7:00-7:10

- Discuss schedule
 - Discuss new policy for absences
 - Collect conflict sheets
- Discuss recital logistics
 - Dress rehearsal: Friday, February 15 (6:00-7:30pm)
 - Recital: call time, 5:30; warm up/rehearsal 5:45; Katie's call time, 6:00, concert starts at 6:30—my choir performs first
 - Concert dress: concert black, colorful accent (tie, headband, scarf, belt, etc.)
- New music
 - Pass out new copies of Six Modern Lyrics
 - Please put all rehearsal markings from old score to new

7:10-7:25 - Six Modern Lyrics

- Run through each piece
- Identify problem spots
- Do not belabor parts tonight

7:25-7:35 - Muusika

- Review text
- Run through
- Identify problem spots

7:35-7:45 - Proclaim This Day for Music

- Run through
- Work problem spots
- Work modulation transitions
- Try with accompaniment

7:45-7:55 - You Are the Music

- Run through/review
- Review solo
- Solo auditions will be January 18th 7:00-7:30pm and January 20th 8:00-8:30pm. Email your preferred

7:55-8:00 - Trösterin Musik

- Run through/review
 - If text is bad, sing it on neutral syllable
-

January 25, 2019 (6:00-7:00)

6:00-6:45 SECTIONALS

Men in 110 / Women in 106

6:00-6:15 - Modern Musik

- Break down into 4 sections (mm. 1-26, 27-49, 50-70, 71-94)
 - Speak text first in rhythm
 - Sing notes on neutral syllable
 - Put all parts together
 - Repeat for each section
- Under tempo

6:15-6:30 - You Are the Music

- Make sure mm. 20-35 and 73-end are solid (shouldn't need to work them too much)
- Mm. 37-51 work toward independence from piano
- Mm. 52-72 work toward independence from piano
-

6:30-6:45 - Six Modern Lyrics (OR KEEP WORKING ON THE OTHER TWO SONGS)

- Make sure all songs are solid
- Work problem spots if necessary

6:45-7:00 - Everyone back together in 110

- Put parts together for Modern Musick and You Are the Music
 - Run Muusika a cappella
-

January 27, 2019 (7:00-8:00)

7:00-7:10 Proclaim This Day for Music

- Run piece
- Fix problem spots
- Emphasize dynamics
- Review some spots if absolutely necessary

7:10-7:20 Muusika

- Propel text forward
- Fix text

- Metronome?
- Only use piano for entrance notes

7:20-7:30 You Are the Music

- Put all parts together
- Fix problem spots
- Talk about “artistic changes”

7:30-7:50 Six Modern Lyrics

- Run each piece
- Fix problem spots
- Metronome
- Staccato “doot”
- Forward motion

7:50-8:00 Trösterin Musik

- Review text
- Fix problem spots

Finish with pizza and You Are the Music auditions

Remind everyone of the change in rehearsal time next week

February 3, 2019 (5:00-6:00)

Energetic release

Vitality in dotted rhythms and moving lines

Initial and final consonants

5:00-5:15 You Are the Music USE BATON

- M. 21 – SA crescendo long note
 - Need to feel five beats
- Rehearsal markings
 - M. 23 – half note quarter rest put the [g] right on beat 3
 - M. 26 – half note quarter rest put the [d] right on beat 3
 - M. 29 – no breath ATB
 - M. 30 – “harmony” 8th note 8th rest on beat 3
 - M. 42 – no breath
 - M. 45 – half note quarter rest
 - M. 65 – quarter note quarter rest
 - M. 67 – quarter note quarter rest
 - M. 74 – half note quarter rest
 - M. 77 – ST no breath
 - M. 78 – ST drop tied note, 8th rest
- M. 53 – TB sing on neutral vowel then add words

- More [k] in “music”
- More vitality on dotted rhythms

5:15-5:25 Muusika

- Push through beginning of measures...run through the 8th notes until the half notes
- First measure 2/4
- Sing on neutral syllable first then add text

5:25-5:35 What Voice of Gladness

- Staccato doot
- Add text
- Fix problem spots

5:35-5:45 Trösterin Musik / Six Modern Lyrics

- Men go with Dr. Benningfield to work on text
- Women stay and work parts

5:45-5:50 Trösterin Musik

- Run with words
- Have women take notes on good things and ways to improve

5:50-6:00 Six Modern Lyrics or Proclaim This Day for Music

- Add men to spots women worked on
- More pr on Proclaim
- More [k] in music
- M. 58 first chord
- M. 50 starting pitch

February 10, 2019 (7:00-8:00)

GROUND YOURSELF PALM TO THE GROUND

7:00-7:10 Trösterin Musik

- Sing on “dah” 8th note subdivisions
- Sing on word

7:10-7:30 Six Modern Lyrics

- **Rehearse all at slower tempos**
 - How sweet – in 4, full measure of prep 1-3
 - Music – two beat prep, 3-4...internalize 8th note
 - What Voice – two beat prep, 4-1
- Try a cappella
- Fix problem spots

- Duets between parts
- Lighter in feel
- Less weight in sound

7:30-7:40 You Are the Music

- Fix problem spots
- M. 23 “the”
- M. 48 unified vowel
- M. 72 in time
- Quiet page turn 13-14

7:40-7:50 Muusika

- Try a cappella
- Try memorized?

7:50-8:00 Proclaim This Day for Music

- Fix problem spots
- More pr on Proclaim
- More [k] in music
- M. 58 first chord
- M. 50 starting pitch

February 15, 2019 Dress Rehearsal (6:00-7:00)

6:00-6:10 Trösterin Musik

- Work B section
- Run piece

6:10-6:30 Six Modern Lyrics

- How Sweet the Answer
 - Run A' section
 - Run piece
- Music When Soft Voices Die
 - M. 13-end
 - Run piece
- What Voice of Gladness
 - M. 16-27
 - Run piece
- CONSONANTS
- Lightness in feel

6:30-6:40 You Are the Music

- M. 37-72

- Talk about change at 71-72 (no more fermata)
- Run piece
- Adjust balance with horn player if necessary
- Run piece

6:40-6:50 Muusika

- Start it several times
- M. 16-23, work with sopranos on A-B-flat interval
- Run piece

6:50-7:00 Proclaim This Day for Music

- Check m. 31-32, 48-51, 58-66
- Run piece

APPENDIX B

Rehearsal Markings

Trösterin Musik

- Observe all dynamics and do them to the extreme
- Over articulate all marcato accents especially mm. 39-42
- Poco accelerando at m. 9
- A tempo at m. 13
- Poco accelerando at m. 17
- Ritard at m. 19
- Poco accelerando at m. 25

How Sweet the Answer

- Mm. 1-12 – in 2
- Mm. 13-14 – ritardando; in 4
- Mm. 15-24 – in 4
- M. 24 – ritardando
 - Soprano/alto/tenor change half note to quarter note quarter rest
 - Bass change dotted half note to half note quarter rest
- Mm. 25-35 – in 2
- Mm. 36-37 – ritardando; in 4

Music When Soft Voices Die

- Lift at the end of m. 4
 - Soprano/alto/tenor change beat 4 to 8th note 8th rest
 - Basses change half note to dotted quarter note 8th rest
- Lift at the end of m. 8
 - Drop the dot, make beat 4 an 8th note 8th rest
- Speed up at m. 5
- A tempo at m. 9
- M. 12 lift on beat 4
 - Soprano/bass drop the dot, make it a quarter note 8th rest
 - Alto/tenor make the + of beat 3 an 8th note and an 8th rest on beat 4
- Speed up at m. 13
- Lift at the end of m. 16 before going into m. 17
- Poco a poco allargando to end starting in m. 17
- Subdividing in m. 20

What Voice of Gladness

- M. 9 drop the dot on beat 3 and make it a quarter note 8th rest
- Ritard at m. 18
- M. 19 drop the dot on beat 3 make it a quarter note 8th rest
- A tempo at m. 20

- M. 22 drop the dot make it a quarter note 8th rest
- M. 27 drop the dot make it a half note quarter rest. Put the “n” of “plain” right on beat 3
- Ritard starting on beat 4 of m. 27
- A tempo on beat 3 of m. 30
- Lift at the common after “azure” in m. 34
- Fermata over beat 1 of m. 37

You Are the Music

- M. 23 – half note quarter rest put the [g] right on beat 3
- M. 26 – half note quarter rest put the [d] right on beat 3
- M. 29 – ATB no breath
- M. 30 – “harmony” eighth note eighth rest on beat 3
- M. 42 – no breath
- M. 45 – half note quarter rest
- M. 65 – quarter note quarter rest
- M. 67 – quarter note quarter rest
- M. 74 – half note quarter rest
- M. 77 – ST no breath
- M. 78 – ST drop the tied note, eighth rest
- Ignore the ritard at m. 48, poco a poco accelerando to m. 51
- A tempo at m. 52
- Accelerando at m. 56
- A tempo at m. 59
- Poco a poco accelerando at m. 64
- Ignore the ritard at m. 67
- Honor the molto ritard at m. 70
- I will dictate the chords at m. 71
- I will dictate the chords at m. 96

Muusika

Soprano/Alto

- Mm. 1-3 – crescendo from *mp* to *mf* on beat 1 of m. 3
- M. 3 – change the half note to quarter note quarter rest; *mf* on beat 1; decrescendo into beat 3 back to *mp*
- M. 5 – sopranos change the dotted half note to half note quarter rest; altos change the half note to quarter note quarter rest; decrescendo into beat 4
- M. 9 – soprano 1 change the dotted half note to half note quarter rest; soprano 2 change the half note to quarter note quarter rest; altos change the dotted half note to half note quarter rest; decrescendo into beat 4
- Mm. 16-17 – *mp* crescendo to *mf*
- Mm. 18-19 – *mf* crescendo to *f*
- M. 20 – *f* decrescendo to *mf*
- M. 21 – *mf* decrescendo to *mp*
- M. 22 – *mp* decrescendo to *p*

- M. 23 – *p* by beat 4

Tenor/Bass

- Mm. 10-11 – crescendo from *mp* to *mf* on beat 1 of mm. 11
- M. 11 – change the half note to quarter note quarter rest; *mf* on beat 1; decrescendo into beat 3
- M. 13 – tenors change the dotted half note to half note quarter rest; basses change the half note to quarter note quarter rest; decrescendo into beat 4
- M. 15 – decrescendo to almost nothing on beats 3-4
- Mm. 16-17 – *mp* crescendo to *mf*
- Mm. 18-19 – *mf* crescendo to *f*
- M. 20 – *f* decrescendo to *mf*
- M. 21 – *mf* decrescendo to *mp*
- M. 22 – *mp* decrescendo to *p*
- M. 23 – *p* by beat 4

Proclaim This Day for Music

Soprano/Alto

- M. 13 – change the half note to quarter note quarter rest
- M. 20 – change the dotted half note to half note quarter rest
- M. 32 – change half note to quarter note quarter rest
- M. 34 – no breath, sing through full measure
- M. 36 – drop the tied eighth note on beat 3, change to eighth rest
- M. 40 – drop the tied eighth note on beat 3, change to eighth rest
- M. 42 – no breath, sing through full measure
- M. 44 – drop the tied eighth note on beat 3, change to eighth rest
- M. 46 – no breath, sing through full measure
- M. 51 – no breath, sing through full measure
- M. 53 – drop the tied eighth note on beat 3, change to eighth rest
- M 57 – change the dotted half note to half note quarter rest
 - Sopranos take out the high B-flat, everyone sing the second soprano F
- M. 59 – no breath, sing through full measure
 - Sopranos take out the high B-flat, everyone sing the second soprano F
- M. 61 – change the dotted half note to half note quarter rest
- M. 63 – no breath, sing through full measure; crescendo to beat 4
 - Sopranos take out the high B-flat, everyone sing the second soprano F
- M. 64 – Sopranos take out the A-flat, everyone sing the second soprano F
- M. 66 – change the dotted half note to half note quarter rest; decrescendo to beat 3; *mp* at beat 4
- M. 67 – *mf* at beat 4
- M. 68 – *f* at beat 4
- M. 69 – crescendo to beat 3 of mm. 70
- M. 70 – *ff* at beat 4

Tenor/Bass

- M. 13 – change the half note to quarter note quarter rest
- M. 20 – change the dotted half note to half note quarter rest
- M. 35 – no breath, sing through full measure
- M. 37 – drop the tied eighth note on beat 3, change to eighth rest
- M. 41 – drop the tied eighth note on beat 3, change to eighth rest
- M. 43 – no breath, sing through full measure
- M. 45 – change the half note to quarter note quarter rest
- M. 51 – no breath, sing through full measure
- M. 53 – drop the tied eighth note on beat 3, change to eighth rest
- M. 57 – change the dotted half note to half note quarter rest
- M. 59 – no breath, sing through full measure
- M. 61 – change the dotted half note to half note quarter rest
- M. 63 – no breath, sing through full measure; crescendo to beat 4
- M. 66 – change the dotted half note to half note quarter rest; decrescendo to beat 3; *mp* at beat 4
- Mm. 67-72 – poco a poco crescendo
- M. 67 – *mf* at beat 4
- M. 68 – *f* at beat 4
- M. 69 – crescendo to beat 3 of mm. 70
- M. 70 – *ff* at beat 4

APPENDIX C

Texts and Translations

Trösterin Musik, August Seuffert

Comforter music ("comforter" in the sense of one who provides comfort/solace)

Musik! Du himmlisches Gebilde,
Voll hoher Macht, voll süßer Milde.

Wir fühlen doppelt tief dein Walten

Wenn uns ein Leid das Herz gespalten.
Der Schmerzens wogen wirres Drängen
Es glättet sich vor deinen Klängen.
Besänftigt all die Fluten ziehen
Ins weite Meer der Harmonien.
Wie Orgelton, wie Meereswogen,
Kommt dann der Trost ins Herz gezogen

Und stillt der Seele wildes Sehnen,
Und lost das Weh in milde Tränen.

*Music! you heavenly figure
Full of lofty might/power, full of sweet
gentleness/serenity
We feel doubly deep (twice as deep) your
workings (as in the workings of God, nature)
Whenever pain/suffering cleaves our heart
The tumultuous rush of pain/suffering
It smooths/calms itself before your sounds.
Softened/calmed, all the currents draw
Into the vast ocean of harmonies
Like sounds of the organ, like ocean waves
solace/comfort comes then, drawn into the
heart
And stills the soul's wild yearning
And releases the woe in soft/mild tears.*

Jacob Haubenreich, Ph. D.
Assistant Professor of German
Southern Illinois University, Carbondale

How Sweet the Answer, Thomas Moore

How sweet the answer Echo makes
To music at night,
When, roused by lute or horn, she wakes,
And far away, o'er lawns and lakes,
Goes answering light.

Yet Love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star,
Of horn or lute, or soft guitar,
The songs repeat.

'Tis when the sigh, in youth sincere,
And only then
The sigh that's breathed for one to hear,
Is by that one, that only dear,
Breathed back again.

Music, When Soft Voices Die, P.B. Shelley

Music, when soft voices die,
 Vibrates in the memory
 Odours, when sweet violets sicken,
 Live within the sense they quicken.

Rose leaves, when the rose is dead,
 Are heaped, are heaped for the beloved's bed;
 And so thy thoughts, when thou art gone,
 Love itself shall slumber on.

What Voice of Gladness, Robert Bridges

What voice of gladness, hark! in heaven is ringing?
 From the sad fields the lark is upward winging.

High through the mournful mist that blots our day
 Their songs betray them soaring in the grey.
 See them! Nay, they in sunlight swim;
 Above the furthest stain of cloud attain;
 their hearts in music rain upon the plain.

Sweet birds, far out of sight
 Your songs of pleasure
 Dome us with joy as bright
 As heaven's best azure.

You Are the Music, Dan Forrest

From "Listening" by Amy Lowell, from A Dome of Many-Coloured Glass

'Tis you that are the music, not your song.
 The song is but a door, which, op'ning wide,
 Lets forth the pent up melody inside,
 Your spirit's harmony, which clear and strong
 Sings but of you

Throughout your whole life long
 Your songs, your thoughts, your doings
 Each divide this perfect beauty
 Waves within a tide, or single notes amid a glorious throng
 The song of earth has many different chords
 Ocean has moods and many tones
 Yet always ocean
 So is this One music

With a thousand cadences

'Tis you that are the music not your song
 The song is but a door which, op'ning wide
 Lets forth the pent up melody inside,
 'Tis you that are the music
 Lets forth the pent up melody inside
 Your spirit's harmony which clear and strong
 Sings but of you

Muusika, Juhan Liiv

Kuskil peab alguskokkukõla olema,
 kuskil suures looduses, varjul.
 On tema vägevas laotuses,
 täheringide kauguses,
 on tema päikese sära sees,
 lillekeses, metsakohinas,
 emakõne südamemuusikas
 või silmavees –
 kuskil peab surematus olema,
 kuskilt alguskokkukõla leitama:
 kust oleks muidu inimese rinda
 saanud ta –
 muusika?

*Somewhere the original harmony must exist,
 hidden somewhere in the vast wilds.
 In Earth's might firmament,
 in the far reaches of swirling galaxies,
 in sunshine,
 in a little flower, in the song of a forest,
 in the music of a mother's voice,
 or in teardrops –
 somewhere, immortality endures,
 and the original harmony will be found.
 How else could it have formed
 in human hearts –
 music?*

Translation provided in the preliminary information of the original score.

Proclaim This Day for Music, Ron Nelson

Proclaim this day for music
 In all its form and splendor

We sing in praise of music
 Of perfect harmony
 Its beauty fills our hearts with song
 And joy eternally.

We sing in praise of music
 Resounding joy to impart
 And may these sounds touch the human heart
 With beauty, joy and art.

We sing in praise of music
 Of perfect harmony

May beauty fill your hearts with song
And joy eternally

Proclaim this day for music
For song eternally
We sing in praise of music
For song eternally
For music

APPENDIX D

Selected Discography

Trösterin Musik

Chor des Bayerischen Rundfunks: <https://www.youtube.com/watch?v=zSs2uKTFF64>

Ensemble Linz: <https://www.youtube.com/watch?v=N8aDZ5faghA>

Fiat Vox: <https://www.youtube.com/watch?v=6epb1FCfwFk>

How Sweet the Answer

Quink Vocal Ensemble: <https://www.youtube.com/watch?v=ao5471AGPOo>

Music When Soft Voices Die

Quink Vocal Ensemble: <https://www.youtube.com/watch?v=dBUnp-XSozA>

What Voice of Gladness

Quink Vocal Ensemble: <https://www.youtube.com/watch?v=UW20DRhHiu4>

You Are the Music

Bob Jones University: <https://www.youtube.com/watch?v=IWG5TJQGpms>

Muusika

Head Ööd, Vend: <https://www.youtube.com/watch?v=at6YaHg8T00>

Proclaim This Day for Music

Permian High School: <https://www.youtube.com/watch?v=bL9HGKBci4> (start at 3:05)

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Research Paper Title:

A Choral Conductor's Guide: Anton Bruckner *Trösterin Musik*, Charles Hubert Hastings Parry *Six Modern Lyrics*, Dan Forrest *You Are the Music*, Pärt Uusberg *Muusika*, Ron Nelson *Proclaim This Day for Music*

Major Professor: Susan Davenport