

Southern Illinois University Carbondale

OpenSIUC

Research Papers

Graduate School

2021

**A CHORAL CONDUCTOR'S STUDY, REHEARSAL, AND
PERFORMANCE GUIDE TO SELECTED WORKS BY BARTÓK,
BRAHMS, MOZART, WEELKES, HAWES, RUNESTAD, AND
TRUMBORE**

Douglas Scott Johnson
douglas.johnson@siu.edu

Follow this and additional works at: https://opensiuc.lib.siu.edu/gs_rp

Recommended Citation

Johnson, Douglas S. "A CHORAL CONDUCTOR'S STUDY, REHEARSAL, AND PERFORMANCE GUIDE TO SELECTED WORKS BY BARTÓK, BRAHMS, MOZART, WEELKES, HAWES, RUNESTAD, AND TRUMBORE." (Jan 2021).

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

A CHORAL CONDUCTOR'S STUDY, REHEARSAL, AND PERFORMANCE GUIDE TO
SELECTED WORKS BY BARTÓK, BRAHMS, MOZART, WEELKES, HAWES,
RUNESTAD, AND TRUMBORE

by

Douglas S. Johnson

B.A., Jacksonville State University, 2014

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the

Master of Music

Department of Music
in the Graduate School
Southern Illinois University Carbondale
May 2021

Copyright by Douglas Scott Johnson, 2021
All Rights Reserved

RESEARCH PAPER APPROVAL

A CHORAL CONDUCTOR'S STUDY, REHEARSAL, AND PERFORMANCE GUIDE TO
SELECTED WORKS BY BARTÓK, BRAHMS, MOZART, WEELKES, HAWES,
RUNESTAD, AND TRUMBORE

by

Douglas S. Johnson

A Research Paper

Submitted in Partial Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Dr. Susan Davenport, Chair

Graduate School
Southern Illinois University Carbondale
April 2, 2021

AN ABSTRACT OF THE RESEARCH PAPER OF

Douglas Scott Johnson, for the Master of Music degree in Music, presented on April 2, 2021 at Southern Illinois University Carbondale.

TITLE: A CHORAL CONDUCTOR'S STUDY, REHEARSAL, AND PERFORMANCE GUIDE TO SELECTED WORKS BY BARTÓK, BRAHMS, MOZART, WEELKES, HAWES, RUNESTAD, AND TRUMBORE

MAJOR PROFESSOR: Dr. Susan Davenport

This research paper contains research, analysis, and rehearsal considerations for selections included in a choral conducting recital occurring on April 11, 2021. The objective for this research and performance is to incorporate variegated works from multiple musical eras, including the Renaissance, Classical, Romantic, Twentieth Century, and Modern eras. Focused on a theme of love, the program includes: Béla Bartók's *Four Slovak Folk Songs*, BB 77; Johannes Brahms's *11 Zigeunerlieder*, Op. 103, Nos. 1 and 3; Wolfgang A. Mozart's *Luci Care*, *Luci Belle*, K. 346; Thomas Weelkes's *Strike It Up*, *Tabor* and *Thus Sings My Dearest Jewel*; Patrick Hawes's *Let Us Love*; Jake Runestad's *Your Soul is Song*; and Dale Trumbore's *Love is a Sickness*. Each composer is assigned one chapter and each chapter is divided into four main sections: Biographical and Historical Context, Formal Analysis, Rehearsal Considerations, and Review of Recordings.

ACKNOWLEDGMENTS

My attendance at Southern Illinois University Carbondale is a pivotal point in my personal life and professional career. Most immediately, I will forever be indebted to Dr. Susan Davenport for her unwavering attention to furthering my education. I will spend the rest of my teaching career as a ripple of her teaching philosophy and will impact thousands of students in ways I never knew were possible. Further, I am grateful for the incredibly gifted and compassionate instructors of the SIU School of Music. Dr. Christopher Morehouse's guiding light through graduate studies, Dr. David Dillard's caring instruction in the strengthening of my voice, Dr. Douglas Worthen's inextinguishable appetite for music research, Dr. Chris Walczak's contagious passion for theory, Dr. Brittany Benningfield's spunky instruction of vocal pedagogy, and Dr. Yuko Kato's gentle counsel through an expansion of piano techniques have all prepared me for a more satisfying career in music education. Thank you, Dr. Eric Lenz, for your leadership. Thank you, Dr. Barbara Noyes, for performing a duet with each of our Concert Choirs. Reaching this milestone was made a little easier with the help of my SIU friends and colleagues, AJ Bernal, Eunice Koh, Rúbén Ríos, Elaina Crenshaw, Thomas Frost, Betty Johnson, and the class of 2021. Thank you, Church of the Good Shepherd, for your spiritual support through this process.

Thank you to my friends at Factory Shoals Elementary School, Carrollton Presbyterian Church, and Heflin First United Methodist Church for honoring me with an educational platform that prepared me for this moment. Thank you to Jacksonville State University instructors Dr. Renée Baptiste, Dr. Nathan Wight, Dr. Eryn Oft, and Dr. Dani Jones for encouraging my continued education. Thank you to Gadsden City School System teachers Paul Edmondson, Gina Garmon, Lana Cornutt, Russ Waits, and Stacy Harris for instilling a love for music education.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
ACKNOWLEDGEMENTS.....	ii
LIST OF FIGURES	iv
CHAPTERS	
CHAPTER 1 – Béla Bartók’s <i>Four Slovak Folk Songs</i> , BB 77 (1916)	1
CHAPTER 2 – Johannes Brahms’s <i>11 Zigeunerlieder</i> , Op. 103, Nos. 1 and 3 (1887).....	11
CHAPTER 3 – Wolfgang A. Mozart’s <i>Luci Care, Luci Belle</i> , K. 346 (1787).....	19
CHAPTER 4 – Thomas Weelkes’s <i>Strike It Up, Tabor</i> and <i>Thus Sings My Dearest Jewel</i> (c. 1608).....	25
CHAPTER 5 – Patrick Hawes’s <i>Let Us Love</i> (2016).....	35
CHAPTER 6 – Jake Runestad’s <i>Your Soul is Song</i> (2019).....	42
CHAPTER 7 – Dale Trumbore’s <i>Love is a Sickness</i> (2006).....	49
BIBLIOGRAPHY.....	56
APPENDICES	
APPENDIX A – <i>Four Slovak Folks Songs</i> IPA Transcription.....	61
APPENDIX B – <i>Luci Care, Luci Belle</i> for SSB, Two Bb Clarinets, and Bass Clarinet transcribed by Scott Johnson.....	63
APPENDIX C – <i>Strike It Up, Tabor</i> for TTB, transcribed by Scott Johnson.....	65
VITA.....	67

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1 - Zoltán Nagy, <i>Ungarische Liebeslieder: 25 Ungarische Volkslieder für mittlere Stimme: Die Klavier-Begleitung</i> , mm. 1-4.....	15
Figure 2 - Brahms, <i>11 Zigeunerlieder</i> , Op. 103, No. 3, mm. 1-4.....	15
Figure 3 - Brahms, <i>11 Zigeunerlieder</i> , Op. 103, No. 11, mm. 25-32.....	16
Figure 4 - Mozart, <i>Luci Care, Luci Belle</i> , mm. 4-8, Grace notes and second clarinet extension.....	22
Figure 5 - Weelkes, <i>Thus Sings My Dearest Jewel</i> , mm. 24-26, Rhythmic imitation and cross-voicing.....	29
Figure 6 - Weelkes, <i>Strike It Up, Tabor</i> , mm. 1-3, Word painting and voice-pairing.....	30
Figure 7 - Weelkes, <i>Strike It Up, Tabor</i> , mm. 18-20, Descending F mixolydian scale and cross-voicing.....	30
Figure 8 - Hawes, <i>Let Us Love</i> , mm. 6-7, Hemiola of the tenors with piano's use of leaps and steps, running eighth notes in the treble, and the rhythm of the bass clef before the addition of chords.....	38
Figure 9 - Hawes, <i>Let Us Love</i> , mm. 20-26, Strategically placed middle section with call-and-response.....	39
Figure 10 – Trumbore, <i>Love is a Sickness</i> , mm. 1-4, Recuring theme.....	53

CHAPTER 1

BÉLA BARTÓK'S

FOUR SLOVAK FOLK SONGS BB 77 (1916)

Biographical and Historical Context

Béla Bartók is highly regarded in early twentieth century music for his role in developing the field of ethnomusicology. Today, he is known for his research of Hungarian, Romanian, Slovak, and Middle Eastern folk music. Along with Zoltán Kodály, his trusted friend and colleague, he researched and organized over 8,000 Eastern European melodies from 1906 to 1918.¹ Their research ended at the fall of the Austro-Hungarian Empire when civil unrest created a social environment too treacherous to continue. Political tension continued to escalate for the next two decades, and Bartók was forced to flee from his home country and settle in the United States, where he lived the last five years of his life (1940-1945).

In 1881, Bartók was born to a family of academics in the small town of Nagyszentmiklós. His father was the headmaster of an agricultural college and his mother a teacher. Both were amateur musicians, and his mother was his first piano teacher when he was six years old.² Gillies's research concluded that it was not long after lessons began that Bartók composed his first piece for piano in 1887.³ Young Bartók spent only the first eight years of his life in

¹ Benjamin Suchoff, *Béla Bartók: Life and Work* (Lanham, MD: Scarecrow Press, 2001), 169.

² Béla Bartók, *Béla Bartók Essays*, ed. Benjamin Suchoff (New York: St. Martin's Press, 1976), 408.

³ Malcolm Gillies, "Bartók, Béla," *Grove Music Online*, last modified January 20, 2001, Accessed August 31, 2020. <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040686>.

Nagyszentmiklós. Demény believed it to be the “most backward area of Hungary.”⁴ Bartók was exposed to a nationalistic Hungary that took a “chauvinistic stance toward Romanians, Slovaks, Croats, Serbs, and other peoples living within the nation’s borders.”⁵ Since he was at an impressionable age, one can easily see how Bartók would have become pro-Hungarian and conjunctly anti-Slovak and anti-Romanian.

When he was just eight years old, his family faced difficulties due to his father’s death. They moved to Nagysöllös, then Beszterce, and finally settled in Pozsony in 1893.⁶ Demény states: “As early as the Middle Ages, the town had been noted for its lively musical life.”⁷ He started piano and composition lessons with a suitable instructor, watched operas, began listening to orchestral concerts, and played chamber music.⁸ As a teenager, Bartók was introduced to music from the Baroque era, including Bach, through the Romantic era, including Brahms.⁹ At eighteen years old, this musical knowledge paired with his abilities propelled him to the Budapest Academy of Music.

In Budapest, Bartók stepped out of the suburban life and into a metropolitan and inherently liberal city. He was introduced to more inclusive societal figures, like distinguished

⁴ Béla Bartók, *Béla Bartók Letters*, ed. János Demény, (New York: St. Martin’s Press), 1971, 381.

⁵ David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality*, (Berkeley: University of California Press, 2006), 69.

⁶ Bartók, *Béla Bartók essays*, 408.

⁷ Bartók, *Béla Bartók Letters*, 369.

⁸ Bartók, *Béla Bartók essays*, 408.

⁹ *Ibid.*

Hungarian poet Endre Ady, influential aesthetician György Lukács, musician Zoltán Kodály, and other musical colleagues.¹⁰ Though Schneider notes in *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* that Bartók held xenophobic beliefs in line with the nationalistic view of Hungary's government of the time, it can be inferred from the shift in Béla's views from 1899 to 1905 that his colleagues in Budapest broadened his perspective of Hungarian culture.¹¹ Bartók's folk music collecting began after a 1904 Slovakian resort vacation when he overheard a nursemaid singing near his hotel room.¹² The authors of *Music and the Racial Imagination*, Radano and Bohlman, believe the nursemaid must have reminded Bartók of his childhood days when he would hear songs at home or when his family would go to the town centers of Nagyszentmiklós or Pozsony.¹³ In *The Cambridge Companion to Bartók*, Erdeley writes:

Bartók obtained his childhood impressions of Hungarian music from his provincial urban environment. His mother recalls those special occasions "when the gypsy bands were in town and the sound of music reached his ears, he nodded that we should take him there, and he listened to the music with amazing attention. At the age of four he could play with one finger on the piano the folktunes familiar to him: he knew forty of them."¹⁴

¹⁰ Lynn Hooker, "The Political and Cultural Climate in Hungary at the Turn of the Twentieth Century," In *The Cambridge Companion to Bartók*, edited by Amanda Bayley (Cambridge: Cambridge University Press), 2001, 7.

¹¹ David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* (Berkeley: University of California Press, 2006), 69.

¹² Ronald Michael Radano, and Philip V. Bohlman, *Music and the Racial Imagination* (Chicago: University of Chicago Press, 2000), 404.

¹³ *Ibid*, 405.

¹⁴ Stephen Erdely, "Bartók and Folk Music," In *The Cambridge Companion to Bartók*, ed. Amanda Bayley (Cambridge; Cambridge University Press, 2001), 26.

The combination of his enlightened perspective and recollection of positive childhood memories helped shape Bartók's method of research that began in 1906. His studies covered music from most of Eastern Europe and parts of the Middle East and North Africa, including Slovakian folk music. Before researching in new areas, he reached out to the local musicians, ministers, or community leaders. In a 1912 letter to Slovakian Lutheran minister, Sámuel Bobál, Bartók discussed his preferred method of meeting locals in their homes. He writes, "For when peasants are asked to sing in a manor house, a school or a priest's house, etc., they feel embarrassed, are ashamed of themselves and can no longer call to mind some of the things they might remember in other circumstances."¹⁵ Even with this strategy, he knew that one could not recall their entire life's collection of nursery rhymes, wedding songs, and other forms of folk music. He asked locals to continue recalling music when he departed, so that he could record it upon return to their community. He mentioned this style of research in one of his essays after discussing a particularly fruitful connection with a Slovakian local woman:

Because most of the Slovaks are able to read and write, it is best when commencing work with a person who possesses an exceptionally varied repertory to request him to jot down on a sheet of paper at home the opening stanzas of every song as soon as it arises in the memory. For it would be absurd to assume that any one person is able to recall immediately the items of a huge mental song-treasury. I resorted to this method in the aforementioned case.

The 'songstress,' a very intelligent and wide-awake peasant, arrived the following day with a long list of some sixty songs which she thereupon commenced singing to me, one after another. This was repeated each day until I had to leave. However, I promised to return within a few months and asked her to continue her work along the same lines during my absence. She toiled away at her lists with diligence, and upon my return she sang her songs to me. And it was only after three visits of three to four days each that her mental storehouse seemed exhausted. She sang with astonishing assurance and throughout remembered most accurately all the melodies she had already sung to me.¹⁶

¹⁵ Bartók, *Béla Bartók Letters*, 118-119.

¹⁶ Bartók, *Béla Bartók essays*, 134.

After his collecting trips to this region, Bartók successfully divided Slovak folk music into two categories: *valaská* (shepherd melodies) and songs of “cradle, harvest, mowing, wedding, and St. John’s evensongs.”¹⁷ Generally, Bartók’s research concluded that both categories use either a *parlando-rubato* or *tempo giusto* rhythm, notes equal to or longer than an eighth note, varying modes or scales, and often an augmented fourth that follows a major third.¹⁸ His goal after these discoveries was to take this once hidden folk music to the public, and in his earliest transcriptions of these songs, Bartók fought to maintain the typical dominant-tonic relationships found in Western art music. As his research continued, he could no longer maintain this tradition. By the time he composed *Four Slovak Folk Songs*, he completely broke from the rules of composition to maintain authenticity of folk music.¹⁹ In his own words, Bartók admitted that his discovery of these ancient songs that varied modally, rhythmically, and overall structurally, and were passed down orally through generations, released him from the confines of major and minor keys. His research “eventually led to a new conception of the chromatic scale, every tone of which came to be considered of equal value and could be used freely and independently.”²⁰

Formal Analysis

Written in 1916, Béla Bartók’s *Štyri slovenské národné piesne pre miešaný zbor so sprievodom klavíra*, or *Four Slovak Folk Songs* for mixed voices and piano accompaniment BB

¹⁷ Ibid, 128-129.

¹⁸ Ibid, 128.

¹⁹ Rachel Beckles Willson, “Vocal Music: Inspiration and Ideology,” In *The Cambridge Companion to Bartók*, ed. Amanda Bayley (Cambridge; Cambridge University Press, 2001), 79.

²⁰ Bartók, *Béla Bartók essays*, 410.

77, is a compilation of the music discovered on his collecting trips to what is now central Slovakia. The first two movements are slower folk songs in the *parlando* style. Bartók refers to *parlando* as “a manner of performance in which the melodies are not presented strictly in the notated rhythm.”²¹ The opening movement begins with a series of slow chords that revolve around what seems to be an unstable tonic of B-flat. Even as sopranos enter in m. 9, B-flat continues to be the center. By m. 26 at the entrance of the altos, the revelation of F phrygian mode occurs and is maintained throughout the rest of the movement until closing with an F major chord. The eerie sonority of the movement is indicative of the text which is about a young daughter who is sad, because her mother has married her to a mean husband. The daughter dreams of becoming a bird and flying back home, but also envisions her mother shooing her away from the family garden if the transformation were to occur. Bartók utilizes the texture of voices to convey the scene. The opening soprano soli introduces a lonely daughter, then the altos join the sopranos as the woman begins accompanying herself with dreams of taking flight. The texture does not fully develop with four voices until the mother enters to scold the sad bird and hurry it away. As the daughter returns from her dream, the unison choir represents her grim recognition that she will not escape.

The second movement transitions to C mixolydian mode, shifts to a lighter mood, and maintains the *parlando* style. To effectively notate the *parlando* of native renditions of this folk song, Bartók utilizes a 5/8 meter that shifts periodically to 3/8, then to 3/4. The text of this movement comes from a song of hay-gatherers who have just awakened from a nap. As they rise in the meadow on a hill with their sheep, they realize the work has been completed and the only

²¹ Béla Bartók, László Somfai, László Vikárius, Márton Kerékfy, Vera Lampert, and Klára Móricz, “Complete Critical Edition,” Vol. 9 (München: G. Henle Verlag and Budapest: Editio Musica Budapest, 2019), 34.

thing left to do is return to their homes in the valley. Bartók once again uses text painting as the melody buoyantly lilts and the ascending arpeggiated accompaniment of the opening measures reflect mountains, then the descending arpeggiation that come toward the end expresses the need to walk downhill.

The third movement brings a new style called *tempo giusto*, which contains a “dance-like, firm rhythm.”²² The *tempo giusto* is reflected through the 2/4 time signature, the syncopation, and the *allegro* tempo. The text was highlighted in the previous movements, but this lively dance song has simple prose about a woman who is enjoying her drinking and dancing. The feature of movement three is the harmonic texture. Based in lydian mode, the melody is simple, but the harmony invites challenges. For each new verse, a new tonic is employed, and the harmonic voicing is altered. The tenors sing the opening melody that maintains B-flat lydian, then altos usher in F lydian as they take over the melody for the second verse. When basses and sopranos join in m. 21, the melody resets in G lydian and sopranos take the melody. Sopranos retain the melody as the final verse shifts back to B-flat lydian.

The fourth and final movement of *Four Slovak Folk Songs* is also in the *tempo giusto* style. The meter is 2/4 and the tempo is *allegro moderato*. The difficulty of this movement is with the sixteen lines of text. The text tries to tell a story with moments of non-sense phrases, but it is likely the non-sense phrases are due to the Slovakian not translating well to English. Generally, it is about the enjoyment of hearing bagpipers playing. The harmonic texture of the preserved Bb lydian mode is much easier to discern. Sopranos keep the melody throughout and harmonic voices shift with each new verse, comparable to the second and third movement. The

²² Béla Bartók, “Complete critical edition,” 35.

final three measures are marked *molto allargando* and Bartók unifies the entire work by cadencing in F major as he did in the first movement.

Bartók's *Four Slovak Folk Songs* is often neglected, and it is likely due to the difficulty of learning the Slovakian text. However, the melodies and harmonies are exceedingly accessible. Each movement offers typical folk elements, such as shifting meters, octave leaps, and syncopation, but the style is elevated by elegant, yet approachable harmonies.

Rehearsal Considerations

Before teaching *Four Slovak Folk Songs*, the conductor should learn the text. The English poetic translation is included in the score, but word-for-word translations and International Phonetic Alphabet (IPA) transcriptions are nonexistent. The most ideal situation is to meet with someone fluent in Slovakian to discuss the text. Unfortunately, that may not always be an option, so using Google translate or a comparable application is a good first step. After documenting the word-for-word translations and constructing the best possible IPA transcription of the text, listening to the Slovakian Philharmonic Chorus helps to clarify the singer's pronunciation of the text. While not approved by a native Slovakian, the IPA transcription created by this author and in use for this performance is included in Appendix B.

Musically speaking, the difficulties of *Four Slovak Folk Songs* revolve around the use of different modalities. During their warm-up, the choir should sing the modes utilized in the movements. One example is the use of F phrygian in the first movement. By singing through an F phrygian scale, the choir establishes the notes of the melody and conceptualize the sound of the other pitches within harmonies. Another example is the use of the lydian mode in the third movement. Students sing an F major scale, then listen for the sound of *fa-sol-la-ti-do* to navigate the first five pitches of the B-flat lydian mode. Understanding the tonic through dominant pitches

prepares the students for the melody. The second movement is set in C mixolydian, but instead of focusing on the mode one should consider the chordal shifts from B-flat major to C major. A warm-up that is useful is the imitation of this progression. Assign sopranos and basses to Bb2 and B-flat4, then tenors to F3 and altos to D4. Practice transitioning from that chord to a C major chord that is up a whole step. Additionally, establish the meter shifts in movement two early and often. Students begin by counting the eighth note as the pianist plays their parts, “one, two, three, four, five, etc.” Note that following the single 3/8 measure, the 3/4 meter requires an unexpected shift to “one and two and three and.” When students are able to clearly articulate numbers into the rhythm, they should begin using unified consonant and vowel, such as “tuh,” on each eighth note. The sequence continues by removing the pulse from long tones (tuh, tuh, tuuuuh, etc.). The final phase in the sequence is adding the text. Any preceding phase may occur later in the rehearsal process.

Review of Recordings

Securing a quality recording of Bartók’s *Four Slovak Folk Songs* presented a unique challenge. There were several stylistically appropriate and musically accurate performances, but languages vary. The first performance of this work occurred in Budapest, Hungary in 1917 and was sung in Hungarian instead of Slovakian.²³ Performances of the early Twentieth century were typically performed in the vernacular, so Bartók approved this translation, along with German and English translations. However, modern performance practice respects diversity of languages and *Four Slovak Folks Songs* requires a focus on the Slovakian text.

Four Slovak Folk Songs is comprised of four stylistically variegated movements, from slow reflective songs to lively dance movements and a progression of modal sonorities. The

²³ Bartók, “Complete critical edition,” 15.

Slovak Philharmonic Choir interpretation is most suitable for conveying an authentic presentation. The first movement maintains the legato feel that is indicated and allows for moments of elongation at the end of each phrase, while the other three movements emphasize rhythmic clarity. The most important element of this recording is the Slovakian singers performing in their native language. Locating international phonetic alphabet transcriptions of the text is seemingly impossible but combining the introductory help of a translation application with this recording will give the best possible representation of the text.

CHAPTER 2

JOHANNES BRAHMS'S

11 ZIGEUNERLIEDER, OP. 103, NO. 1 AND 3 (1887)

Johannes Brahms is most known for reimagining Classical era musical structures at a time when critics of the early nineteenth century had decided that Beethoven was the last great composer of pre-existing musical elements. Early Romantic era composers stepped away from absolute music and created new works including music for the home, like *lieder*. By the 1840s, critics said composers had not come close to recapturing the absolute music of the late eighteenth and first decade of the nineteenth century. Author of Brahms's biography, Jan Swafford, states, "In the 1840s, when Brahms was receiving his education in Romanticism, a historic battle loomed around these questions."²⁴ Despite the critics, Brahms continued composing forms of the Classical era and developed these structures further while also following the style of the era through his quartets and other compositions for voice.

Born in Hamburg in 1833, Brahms was introduced to the Germanic classical tradition, but his traditional music education did not sway his curiosity. As a child his inquiring mind was at times overwhelming. After learning the cello and *Waldhorn* fairly well, he began pressing his father for piano lessons.²⁵ As he matured, his later compositions recall the skillful writing of past composers like Palestrina and Bach while following the footsteps of Beethoven and maintaining his curiosity by expanding contrapuntal development and tonality further. Just like other composers of the Romantic era, he cultivated his inquisitiveness and maintained a fascination for

²⁴ Jan Swafford, *Johannes Brahms: A Biography*, 1st ed. (New York: Alfred A. Knopf, 1997) 40.

²⁵ Swafford, *Biography*, 19.

things “unattainable.”²⁶ His introduction to Hungarian violinist, Eduard Reményi, opened a new door to what was once out of reach and exotic. Brahms time with Reményi gave him some insight and exposure to *style hongrois*, or Hungarian style, and works of this style came after, including *11 Zigeunerlieder*, Op. 103.

Brahms was around sixteen years old when Jewish immigrants ran away from imprisonment and into Hamburg. Due to the aftermath of the 1848 revolutions, Hamburg became home to political refugees and developed a large community of Hungarians.²⁷ Among them was violinist Eduard Hoffman, who renamed himself Eduard Reményi in devotion to Hungary. In 1849, Reményi made his mark by playing what was intended to be a farewell concert featuring some of his homeland’s dances. Though audience members labeled them as Hungarian folk music, these compositions were a combination of Austrian soldier songs, Romani, and Turkish elements.²⁸ They were “a distant commercial echo of the real thing, faux-exotic but wildly popular.”²⁹ Swafford writes about the introduction of a seventeen-year-old Brahms to Reményi:

Brahms may or may not have attended Reményi’s Hamburg farewell, but he certainly heard about this virtuoso who had made a sensation in the city with his fervid playing of both the standard and nationalistic repertoires. Meanwhile, Reményi stayed on and concertized for some time after his “farewell.” In August 1850, Brahms got to know him when the violinist asked him to accompany a private concert at the house of a local merchant. That was an honor for Brahms; if this virtuoso was not world-renowned yet, he seemed likely to be—he had the thirst for it.³⁰

²⁶ Swafford, *Biography*, 40.

²⁷ *Ibid*, 55.

²⁸ Max Harrison, *The Lieder of Brahms* (New York: Praeger Publishers, 1972), 93.

²⁹ Swafford, *Biography*, 56.

³⁰ *Ibid*, 56.

For the next few years, Brahms and Reményi travelled together throughout Germany performing recitals. While standards of Western art music remained an important element of their performances, the typical crowd-pleasing music was often the new, interesting, and beautiful Hungarian melodies played by Reményi accompanied by Brahms. Reményi's mentorship helped develop Brahms comprehension of Hungarian and Romani music. Eventually, Brahms became so well-versed that his accompaniments were improvised.³¹ By 1869, Brahms published his first set of *Hungarian Dances* for two pianos and nineteen years later published *11 Zigeunerlieder*, Op. 103.

Brahms's *Zigeunerlieder* are parodied excerpts of what was originally *Ungarische Liebeslieder: 25 Ungarische Volkslieder für mittlere Stimme: Die Klavier-Begleitung* (Hungarian Love Songs: 25 Hungarian folk songs for medium voice and piano accompaniment) by Zoltán Nagy. A friend of Brahms, Hugo Conrat, is credited for the German translation of this collection, and it was Conrat who introduced Brahms to this collection, which became the text for Brahms's *Zigeunerlieder*.³² Brahms's philosophy of text was that "poetic masterpieces are complete in and of themselves, but that weaker texts could be reinforced by their musical setting."³³ In Brahms's mind, the text of these Hungarian love songs would fall under the category of weaker texts. To bring these texts to their full potential, he often repeats interesting or important verses. He utilizes lush harmonies, solo to quartet transitions, and interludes between verses to enhance the beauty of the text.

³¹ Swafford, *Biography*, 61.

³² Max Friedlaender and Charles Leonard Leese, *Brahms's Lieder: An Introduction to the Songs for One and Two Voices* (London: Oxford University Press, 1928), 172.

³³ Botstein, *Compleat Brahms*, 324.

Formal Analysis

In *11 Zigeunerlieder*, Op. 103, No. 3 and No. 11, Brahms maintains the duple meter of the Nagy composition and utilizes some common Romani band rhythms, but the harmonies of the compositions are wholly Brahms. This work pulls from characteristics of *style hongrois*, which was an instrumental style that combined both Hungarian and Romani style to imitate the sound of the Gypsy bands that were prominent in Hungary.³⁴ Dr. Valerie Errante, author of “Brahms Civilizes the Gypsy: The Zigeunerlieder and Their Sources,” travelled and performed around Budapest in the early 1990s and many Romani musical traditions continued to thrive.³⁵ Errante confirmed a previous musicologist’s findings:

Bellman identifies several typically Gypsy rhythms as part of the style hongrois; these include the *spondee*, with two accented beats [♩♩], the *choriambus*, with its long-short-short-long pattern [♩♪♪♩], and the *Lombard*, a pattern of short-long, short-long notes [♪♩♪♩]. Consider, too, the so-called Gypsy scale, featuring two augmented seconds, between scale degrees 3-4, and 6-7: thus C / D / E_b / F_♯ / G / A_b / B / C. This raised fourth degree suggests the tonicization of the dominant. A further embellishment melodic gesture often employed is a turn on the upper neighbor.³⁶

By analyzing Brahms’s Op. 103, No. 3 first, we see more similarities when compared to Nagy’s No. 13, *Wißt ihr, wann mein Kindchen*, than what is found in the rest of the movements. We can see in figures 1 and 2 that the first four measures there is use of a hybrid *choriambus* rhythm. Both composers employ a dotted-eighth note followed by a sixteenth note. Brahms’s craftsmanship displays a *choriambus* palindrome by alternating dotted-eighth notes with quarter notes on the downbeat and adding an eighth note to the end of each of mm. 1 and 3. In Nagy’s m.

³⁴ Valerie Errante, “Brahms Civilizes the Gypsy: The Zigeunerlieder and Their Sources,” *The Pendragon Review* 2, no. 1, <https://search-ebscohost.com.proxy.lib.siu.edu/login.aspx?direct=true&db=ram&AN=A281782&site=ehost-live&scope=site>, 2002, 49.

³⁵ Valerie Errante, interview by author, Carbondale, IL, October 7, 2020.

³⁶ Errante, *Brahms Civilizes*, 53.

14, the *lombard* rhythm is present. Brahms' vocal lines stray from style hongrois by inverting this rhythm to become long-short, long-short in mm. 14-16, but he maintains the *lombard* rhythm in the piano accompaniment.

Figure 1. *Ungarische Liebeslieder: 25 Ungarische Volkslieder für mittlere Stimme: Die Klavier-Begleitung die Zoltán Nagy, mm. 1-4.*



Figure 2. Brahms's *11 Zigeunerlieder, Op. 103, No. 3, mm. 1-4.*



By comparison, No. 11, *Rote Abendwolken ziehn*, is almost completely from Brahms's mind. Figure 3 shows the only hint of Hungarian style portrayed in this movement, which is the two accented beats, or *spondee* rhythm, that introduces each verse. The harmonic analysis reveals that each accented beat of the *spondee* is given even more emphasis through Brahms's skilled harmonic progression. As verse one and two alternate twice, so the tonic alternates between major keys D-flat and E. The first beat of the *spondee* is a V/V and the second is a V of the key. The tonic is not permitted until the down beat of the verse. The B section alternates verse three and four twice. Brahms composes out the accented beats by prolonging the dominant in the first twelve measures of each statement of the third verse. Each statement of the fourth verse rests in D-flat major. Brahms has taken one element from *style hongrois* and expanded it to accommodate his musical abilities. He exhibits his mastery of harmony even further by writing each voice part as a melody that contrasts the principal melody of the soprano.

Figure 3. Brahms's *11 Zigeunerlieder*, Op. 103, No. 11, mm. 25-32.

The image shows a musical score for Brahms's *11 Zigeunerlieder*, Op. 103, No. 11, measures 25-32. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sehn - suchts.voll nach dir, mein Lieb, das Her - ze brennt:". The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

From the curious days of his childhood to his adventurous days performing throughout Germany with Reményi, *11 Zigeunerlieder* is the culmination of his experiences. His compositional techniques offered expansion of simple ideas, like the *spondee* rhythm in *Rote Abendwolden ziehn*, and was transcendental. His development of these folk texts has elevated *11 Zigeunerlieder* from house music to performance caliber.

Rehearsal Considerations

Brahms's *11 Zigeunerlieder*, No. 3 does not present any significant pitch difficulties, but still requires attention for a few details. One concern is the periodic use of accidentals that create semitones, and that is easily addressable with the use of an interval sequence during warm-ups. A chromatic hum from *do* to *mi* prepares the singers for half steps. Also consider dynamic contrast and the lightness required for this early-Romantic work. Establish the ensemble's aural ideal of specific dynamics using a method that works for the ensemble. One option is the use of numbers to determine the sound. Using a hybrid of the *messa di voce*, the choir sings a unison pitch as softly as possible while maintaining a good singing voice. Make this volume level one. Continue to elevate the numbers until the exercise ends with *fortissimo* by level ten. Each group

identifies its own version of dynamics and adding numbered levels creates a more precise expectation. Lightness is achievable with bouncy warm-ups, like “bum biddly biddly biddly bum” from *sol* to *do*. The final element of consideration is the contrasting tempos. Since the pitches on each page are identical, focus on one page to rehearse the shift from *allegretto* to *allegro*. Rehearsing the change takes several rehearsals, so plan accordingly.

For *11 Zigeunerlieder*, No. 11, more difficulties are present, including abrupt key changes and angular leaps. To address the abrupt alternations from D-flat to E major, the choir warms up with an ascending arpeggio. Once the high *do* is sung, the choir shifts up by a half step. The arpeggio’s descent now occurs up a half-step from the original key. To encourage good balance on the descent, sopranos hold high *do*, tenors hold *sol*, altos on *mi*, and basses on low *do*. Then together the choir shifts one half step lower, back into the original key. Angular leaps are addressed through interval exercises. Staying within a single key, one exercise includes each major interval within the scale (*do-re-do*, *do-mi-do*, *do-fa-do*, and so on). The ensemble begins hearing the intervallic relationships with the tonic, but also with other notes of the key.

Review of Recordings

There were many excellent recordings available for Brahms’s *11 Zigeunerlieder*, Op. 103, but determining an appropriate tempo seemed to vary among each conductor’s interpretation. Brahms’s tempos are ambiguous with the markings *allegretto*, *allegro*, and *allegro passionato* in Nos. 3 and 11, but he does not expect a specific tempo and allows conductors to make the best choices for their ensembles.³⁷ Recordings by two separate German choirs stood out due to prestige of each organization.

³⁷ George S. Bozarth and Walter Frish, “Brahms, Johannes,” *Grove Music Online*, 2001, Accessed March 11, 2021, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/View/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>.

The Gächinger Kantorei is conducted by Bach-scholar, Helmuth Rilling and is based in Stuttgart, Germany at the Internationale Bachakademie. Rilling's interpretation presents a lighter timbre for the *Zigeunerlieder* and generally offers a conservative tempo. In No. 3, the *allegretto* section is taken at 90 beats per minute and the *allegro* is 128 beats per minute. These tempos create an approachable singing tempo and allow for clarity in the sixteenth note arpeggiations in the piano during the *allegro* section. In No. 11 Rilling takes the *allegro passionato* at 115 beats per minute. The finale to Brahms's *Zigeunerlieder* is a rousing completion to the work, but this slow tempo barely meets the expectation of *allegro*. The ensemble certainly could have achieved a quicker pace, but some conductors may consider this speed suitable for their choir.

Bremen, Germany is near Brahms's hometown of Hamburg and is home to the EuropaChorAkademie, conducted by Joshard Daus. In addition to this ensemble, Daus has conducted the Brahms Choir of Bremen since 1979 and as a result has developed vast knowledge of Brahms's repertoire. Slightly quicker than Rilling's rendition, Daus uses around 97 bpm for the *allegretto* of No. 3 but agrees with 128 bpm for the *allegro*. The greatest discrepancy is with No. 11, which Daus utilizes a *rubato* approach with variations from 115 to 140 bpm. While Brahms did not explicitly detail this in his tempo marking, Daus's interpretation is certainly in the style of folk music and would have most likely been approved by Eduard Reményi, the violinist who inspired Brahms to compose out the Hungarian style.

CHAPTER 3

WOLFGANG A. MOZART'S

LUCI CARE, LUCI BELLE, K. 346 (1787)

Biographical and Historical Context

Wolfgang Amadeus Mozart is the leading composer of the Classical era. His life spanned only thirty-five years, from 1756 to 1791, but he composed more than 600 works in virtually every popular genre of the era. While his father was the first and most influential music educator in Mozart's life, long-distance tours to what is now France, Germany, Austria, Czech Republic, and the United Kingdom offered rich experiences with composers such as J.S. Bach's son, Johann Christian Bach. As an adult his traveling time was concentrated in Vienna, Salzburg with his family, or in Prague, where he was most highly regarded. When he was twenty-six Mozart married and resided mostly in Vienna, Austria for the rest of his life.

Luci Care, Luci Belle, K. 346 was written during an exciting and simultaneously tumultuous year of Mozart's life. For about four weeks following January 11, 1787, he went with his wife to Prague for a series of performances of *The Marriage of Figaro* and returned with a new commission for what would eventually be called *Don Giovanni*.³⁸ Though this would seem to be a profitable season in Mozart's life, he and his wife were behind financially when they returned to Vienna.³⁹ There was a brief moment of interest in April when Mozart met the

³⁸ Cliff Eisen and Stanley Sadie, "Mozart, (Johann Chrysostom) Wolfgang Amadeus," Grove Music Online, 2001, Accessed February 14, 2021, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>.

³⁹ Jane Glover, *Mozart's Women: The Man, the Music, and the Loves of His Life*, 1st ed. (New York: HarperCollins, 2005), 154.

sixteen-year-old Ludwig van Beethoven, but this tutorship was abruptly halted when Beethoven's mother fell ill and he was forced to return home.⁴⁰ Shortly after this, Mozart's low finances caused him and his wife to move from their beautiful home in Vienna to live in smaller quarters in Landstrasse, Germany.⁴¹ All hope was not lost as they were able to spend more time with the Jacquin family and particularly with Mozart's dear friend, Gottfried von Jacquin. This is where Mozart wrote his six canzonettas that included *Luci Care, Luci Belle*.⁴²

Mozart is known for his large-scale works like symphonies and operas, but he also composed shorter vocal and instrumental pieces for one to five instruments called *Gesellschaftsmusik*, or social music.⁴³ He began his *Gesellschaftsmusik* compositions while entertaining the court of Salzburg and for his family's gatherings in the 1770s, but much of Mozart's *Gesellschaftsmusik* was attributed to the social gatherings at the home of his friend, Gottfried von Jacquin, and Jacquin's family. In 1787, Mozart completed several lieder for Jacquin's sister, Franziska von Jacquin, including *Am Geburtstag, des kleinen Fritz*, K529, *Das Traumbild*, K530, and *Als Luise die Briefe ihres ungetreuen Liebhabers verbrante*, K 520.⁴⁴ At the same time, Mozart composed a set of six canzonettas for two sopranos and a baritone to be accompanied by two clarinets and one basset horn that includes the work *Luci Care, Luci Belle*, K. 346.

⁴⁰ Piero Melograni, and Lydia G. Cochrane, *Wolfgang Amadeus Mozart: A Biography* (Chicago: University of Chicago Press, 2007), 202.

⁴¹ Glover, *Mozart's Women*, 154.

⁴² Hermann Abert, Spencer Stewart and Cliff Eisen, *W. A. Mozart* (New Haven, CT: Yale University Press, 2007) 770.

⁴³ Abert, *W. A. Mozart*, 771.

⁴⁴ Abert, *W. A. Mozart*, 770.

Formal Analysis

Canzonets typically include light secular poems, an AABCC rhyme scheme, and are considered more serious madrigals.⁴⁵ Aligning with this description, *Luci care, luci belle* utilizes a light, serious text that maintains the correct rhyme scheme:

Luci care, luci belle Cari lumi, amate stelle, Date calma a questo core!	Dear lights, beautiful lights, Beloved lights, loving stars That give peace to this heart!
Se per voi sospiro e moro, Idol mio, mio bel Tesoro, Forza e solo del Dio d'amore.	If I sigh and suffer for you, My idol, my lovely treasure, It is only from the force of love. ⁴⁶

Typically, canzonets are a cappella or accompanied only by piano, but Mozart utilizes an atypical instrumentation with two sopranos, one baritone, two B-flat clarinets, and one basset horn. The author has transcribed the basset horn part to bass clarinet, which can be found in appendix B. Though there are short moments when the wind instruments extend the melodic lines of each voice, the clarinets play *colla parte* with the voices for most of the piece.

The most interesting aspect of this piece outside of its instrumentation, is the subtle ornamentation. Mozart composes moments for the piece to breathe by adding instrumental embellishments at the end of the first and last line of each verse, for example the addition of a rising eighth note extension in the bass clarinet as the voices end the phrase “Luci care, luci belle” and the descending eighth note expansion in the second clarinet as the piece concludes. After the second line of text for both verses, the voices are embellished by two occurrences of a sixteenth note grace note before an eighth note. In the case of this rhythm, Classical era

⁴⁵ Britannica, Editors of Encyclopaedia, "Canzonet," Encyclopedia Britannica, February 9, 2007, accessed February 15, 2021, <https://www.britannica.com/art/canzonet>.

⁴⁶ Romney, Emily, translator, 2011, accessed February 15, 2021, https://www.lieder.net/lieder/get_text.html?TextId=79836.

performance practice would be to sing two sixteenth notes, in accordance with the desire to maintain “symmetry, balance, clarity, and restraint.”⁴⁷

Figure 4. Grace notes and second clarinet extension in Luci Care, Luci Belle, mm. 4-8.

4

stel-le, da - te cal-ma a que - sto co-re, da-te_ cal-ma a que-sto. co - re!

stel-le, da - te cal-ma a que - sto co-re, da - te cal-ma a que-sto. co - re!

stel-le, da-te_ cal-ma a que-sto. co-re, da-te_ cal-ma a que-sto co - re!

Set in binary form, aligning with the two verses of the poem, this sixteen-measure *allegretto* selection maintains a common time signature in the key of F major. The rhythmic and melodic shape of both sections is nearly identical. They both begin with a dotted-eighth and sixteenth note rhythm and the upper voices generally descend three to five steps, leap up, then descend again. For the A section, the low voice acts as an anchor for the repeated shift from tonic to dominant. At the B section, however, the low voice guides a departure from and return to tonic with rising and falling melodic lines.

⁴⁷ Robert L. Garretson, *Choral Music: History, Style, and Performance Practice* (Englewood Cliffs, New Jersey: Prentice Hall, 1993), 95-96.

Rehearsal Considerations

The first obvious hurdle for *Luci Care, Luci Belle* is the text, however, that element is only introduced after achieving an accurate style of the piece. Three primary concerns for style are lightness of tone, accuracy of rhythms, and forward motion of short phrases. Baritones often darken their tone in the descent to lower pitches but using warm-ups of descending five-note scales can help convey a lighter quality. During the warm-up, baritones should maintain their head voice as low as possible. This creates a lighter tone, which is much more appropriate for a *canzonetta*. The most significant rhythmic element Mozart includes, besides dotted rhythms, is the *appoggiatura* for soprano voices. An introductory warm-up that includes *appoggiaturas* prepares the singers. Incorporating the forward motion typical of this style, the choir should add *tenuto* markings over the downbeats of almost every measure. After style is performed well, there are two specific considerations for text. In m. 11, the baritones remove the dot from the dotted quarter-note and write an eighth note beside it. Using this notation, the baritones sing the first syllable of “mio” for an extended period and add the final syllable just before the new word. Additionally, in m. 12, the baritones place the final syllable of “forza” with the following “e” to create two sixteenth notes that align with the *appoggiatura* of the sopranos and altos.

Review of Recordings

Luci Care, Luci Belle was originally written as *Gesellschaftsmusik*, or social music, and was subsequently intended for a chamber ensemble with three vocalists and three instruments. There is not an easily identifiable choral performance of quality that maintains Classical era performance practice and includes a clarinet trio. Several choral conductors opted for a romanticized approach with darker timbres and louder dynamics than what is necessary, and one recording surprisingly included a small orchestra for accompaniment.

Ultimately, the best recordings were those by chamber trios. The Berlin Philharmonic Orchestra Wind Ensemble collaborated with professional German vocalists Dietrich Fischer-Dieskau, Gundula Hintz, and Christine Schäfer to record all six of Mozart's canzonets, including *Luci Care*, *Luci Belle*. Known for operatic voices, each singer used a lighter sound and blended beautifully. Indicative of Classical era performance practice, each phrase was shaped with short crescendos leading to *tenutos* on the downbeat of appropriate measures. As to be expected of high-caliber musicians, the recording is exquisite.

CHAPTER 4

THOMAS WEELKES'S

THUS SINGS MY DEAREST JEWEL AND STRIKE IT UP, TABOR (C. 1608)

Biographical and Historical Context

Thomas Weelkes united English and Italian madrigal styles during the peak of Elizabethan madrigals at the end of the sixteenth century. His predecessor, Thomas Morley, was originally championed as a madrigalist for translating Italian madrigals and French chansons into English. It was three to four decades later that England heard its own madrigal style that included popular poems in the vernacular, simple texture, and singable rhythms and harmonies. Thomas Weelkes, Thomas Tomkins, and John Wilbye were the first authentic English madrigal composers. While all three composers are worth noting, Weelkes is “generally regarded as the superior madrigal composer.”⁴⁸

There is very little knowledge of Weelkes's early life and what is known is inconclusive, albeit likely. He was born sometime in the mid- to late-1570s, and there is some evidence that his father may have been a rector in an Anglican church. If this is accurate, his father's cathedral is most likely where his music education began. What is concrete in Weelkes's biography begins in 1597 with his first publication, *Madrigals to 3, 4, 5 and 6 voices*, followed by his 1598 publication of *Ballets and Madrigals to Five Voyces, with One to 6 Voyces*, and then his appointment as organist of Winchester College in the same year.⁴⁹ Weelkes's 1598 set is

⁴⁸ Chester Lee Alwes, *A History of Western Choral Music*, Vol. 1 (New York, NY: Oxford University Press, 2016), 84.

⁴⁹ Dennis Shrock, *Choral Repertoire* (New York, NY: Oxford University Press, 2009) 176; David Brown, *Thomas Weelkes: A Biographical and Critical Study* (New York: F.A. Praeger, 1969), 18-20.

recognized as the first book of ballets “worth noting” after Thomas Morley’s published works.⁵⁰

In 1600, Weelkes published his second and most distinguished book, *Madrigals of 5 and 6 Parts, apt for the Viols and Voices*. Dennis Shrock, author of *Choral Repertoire*, describes the reason for praising this collection:

.... *Madrigals of 5 and 6 Parts, apt for the Viols and Voices*, contains two of Weelkes’s most celebrated secular madrigals, both constructed of two movements. *O care, thou wilt dispatch mee – Hence, care, thou art too cruel* has elements of the ballet style (a mainly homophonic texture, with *fa la la* passages) fused with the serious imitative polyphony of madrigals, and *Thule, the period of cosmographie – The Andalusian merchant* is like the madrigals of Thomas Tomkins, with alternating section of imitative polyphony and homophony, dramatic word painting, and rhythmic variety.⁵¹

By 1602, Weelkes was awarded a Bachelor of Music and left Winchester for Chichester Cathedral.⁵² Weelkes turned his focus to liturgical compositions for his cathedral position over the next six years. Many of his contributions to the Anglican church are lost or incomplete, but available resources conclude that he composed at least eleven services and fifty-one anthems.⁵³

His final publication came in 1608 as *Ayers or Phantasticke Spirites for Three Voices*. It was mostly light, strophic songs, like *Strike It Up, Tabor*. Around the same time it was published, Edward Paston, a music collector, gathered several selections from the 1608 set and in the late 1960s, researchers discovered a misplaced piece, *Thus Sings My Dearest Jewel*, that was

⁵⁰ Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society, New York, 1962), 147.

⁵¹ Shrock, *Choral Repertoire*, 177.

⁵² Edmund H. Fellowes, *The English Madrigal Composers* (Oxford: Oxford University Press, 2012), 191.

⁵³ David Brown, "Weelkes, Thomas," Grove Music Online, 2001, Accessed February 4, 2021, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030007>.

very likely also intended for publication.⁵⁴ After this collection Weelkes continued to serve the Chichester Cathedral, but never published again. He was challenged by church authorities in 1609 for his lack of responsibility to his duties, then for around nine more years he was cited for public intoxication on numerous occasions.⁵⁵ In 1617, the bishop finally expelled him from his position. However, the local leadership of Chichester Cathedral must have cherished Mr. Weelkes as he was back on staff by 1620. Just three years later, at the age of 47, Weelkes died at the home of one of his many Chichester friends.⁵⁶

Thomas Weelkes elevated the English madrigal by combining the best of local poetry and tenacious style with the complex counterpoint of the Italian madrigal. However, *Ayers or Phantasticke Spirites for Three Voices* of 1608 was snubbed by critics for many years. One scholar even suggested that Weelkes's 1600 collection was the "last of any importance."⁵⁷ However, Chester Alwes, the author of *A History of Western Choral Music*, points out that Weelkes possesses "an awareness of the Italian monodic style" and describes the paired upper voices with a bass line.⁵⁸ This is particularly interesting when one considers that around this same time the popularity of madrigals was decreasing while the solo vocal pieces to be

⁵⁴ Craig Monson, "A New Fa-la," *The Musical Times* 113, no. 1548 (Feb. 1972), 134, <https://www.jstor.org/stable/956661>.

⁵⁵ David Brown, *Thomas Weelkes: A Biographical and Critical Study* (New York: F.A. Praeger, 1969), 33-35.

⁵⁶ Edmund H. Fellowes, *The English Madrigal Composers*, Oxford: Oxford University Press, 2012, 191.

⁵⁷ *Ibid*, 204.

⁵⁸ Alwes, *A History of Western Choral Music*, Vol. 1, 86.

accompanied by lute were taking over.⁵⁹ Perhaps this was Weelkes's effort to keep the madrigal style relevant.

Formal Analysis: Thus Sings My Dearest Jewel

Thus Sings My Dearest Jewel is an English ballet and not included in Weelkes's published madrigal and ballet collections. The lyrics are syllabically symmetrical with only seven-syllable lines and utilize a coupled rhyme scheme with two consecutive lines ending with a rhyming word. Set for two soprano voices and an alto voice, *Thus Sings My Dearest Jewel* is a thirty-measure piece in G minor and generally in cut-time, with one exception occurring in m. 11-17 when the dotted-half note takes the time value of the half note. As with other ballets of the Renaissance era, this piece has a binary structure. Weelkes draws influence from the Italian *balletto* style, characterized by each section being broken into two passages, one with text and the other a *fa-la*.⁶⁰

The eighteen-measure A section is homophonic with the exception of four measures of imitation just before the *fa-la* begins. Typical of the Renaissance era, the difficulty in the *fa-la* section is when cross-voicing occurs. Much more complex than the A section, cross-voicing is only one of the challenging elements of the B section. The B section begins with five measures of rhythmic imitation using dotted-quarter and eighth notes in all voices, then shifts to each voice part having its own rhythm within the imitative texture. Altos anchor the key with a line of quarter and half notes in stepwise motion. The second sopranos have a pattern of leap down–step up for the majority of their quarter-note melody and often leap above the first sopranos. The

⁵⁹ Brown, *Thomas Weelkes: A Biographical and Critical Study*, 119.

⁶⁰ Alwes, *A History of Western Choral Music*, Vol. 1, 81.

pattern for the first sopranos is leap down–step up–step up, and they sing a syncopated eighth-quarter-eighth rhythm.

Figure 5. Rhythmic imitation and cross-voicing in *Thus Sings My Dearest Jewel*, mm. 24-26.

Tempo could only be considered after a thorough analysis. Since the beat is determined by the half note, careful consideration of the difficulty level of rhythms and harmonic devices lends to using a slower tempo of around sixty to seventy-five beats per minute. While the slower tempo can seem too slow in the beginning, a tempo too fast would blur the B section and detract from the compositional craftsmanship.

Formal Analysis: Strike It Up, Tabor

Strike It Up, Tabor is a song for entertainment and follows the trends of popular music of the early 1600s with two paired voices and a lone third voice.⁶¹ Weelkes originally voiced the piece for two sopranos and one tenor voice but is often performed with alternate voicing of two tenors and one baritone. *Strike It Up, Tabor* is a twenty-one measure piece in F major and is in binary form.

The A section opens with a lively, eight-measure canonical duet of the tenor voices in a 3/4 time. It also offers the only moment of word painting indicative of madrigal style as the baritones imitate a tabor, or small drum, by singing the tonic repeatedly using the rhythm of the

⁶¹ Alwes, *A History of Western Choral Music*, Vol. 1, 86.

second tenor (see figure 6). After the repeat of the A section is completed, the B section begins in m. 10. The meter shifts to common time and the voices become more lyrical with a homophonic texture. The two tenors sing the first phrase alone, then baritones return. Each voice begins a step down–step down–leap up pattern of two eighth-notes and a quarter note in m. 15. The second tenor begins, then first tenor and baritone pair to follow in a canonical fashion. The voices start to consolidate in m. 18, when the tenors descend through an F mixolydian scale (figure 3). The baritone voice crosses above the tenor in the homophonic nineteenth measure, then descend to the tonic with the second tenors. The first tenors add the third above tonic and the piece is complete.

Figure 6. Word painting and voice-pairing in *Strike It Up, Tabor*, mm. 1-3.

Strike it up, tab - or, and
Lus - ty Dick Hop - kin, lay

Strike it up, tab - or, and pipe us a
Lus - ty Dick Hop - kin, lay on with thy

Strike it up, tab - or, and pipe us a
Lus - ty Dick Hop - kin, lay on with thy

Figure 7. Descending F mixolydian scale and cross-voicing in *Strike It Up, Tabor*, mm. 18-20.

ve - ry, ve - ry wea - ry wea - ry joints can scarce frisk. I
fie, fie, fie, fie, fie, fie, fie, fie, fie, you dance false. The

til ve - ry wea - ry wea - ry joints can scarce frisk. I
now, fie, fie, fie, fie, fie, fie, fie, you dance false. The

til wea - ry joints can scarce frisk.
now, fie, fie, you dance false.

Just as with *Thus Sings My Dearest Jewel*, the tempo could not be settled until the completion of a thorough analysis. After hearing recordings, there is a desire to keep the quarter

note constant; however, performance practice of the Renaissance would be to maintain the ictus, which would be the half note and dotted-half note, as the meter shifts. Choosing a tempo between sixty-five and sixty-eight is preferred, because slower than that would make the opening of the B section too heavy and faster than that would create a chaotic A section and closing of the B section.

Rehearsal Considerations: Thus Sings My Dearest Jewel

Thus Sings My Dearest Jewel is an approachable *ballet*, but not as simple as one may anticipate. Tonality is the most accessible element of this piece as it fluctuates between the G natural minor and G harmonic minor. To set the tonality, the final warm-up in a daily sequence can include the singing of an ascending and descending major scale, following the descent continue to sing down the scale to *la*. For example, since G minor is the goal, the choir sings a Bb major scale, but as the scale descends the choir passes the Bb and rests at G. The choir then sings the *la*-based minor scale and forms a G minor arpeggio on the descent with sopranos stopping on high *la*, tenors on *mi*, altos on *do*, and basses on low *la*. The singers now have an aural sensation of the scales to come in their music and are prepared to sight sing mm. 1-10.

Confidence in the first few measures is helpful with the execution of the difficult *fa-la* section in mm. 11-18. Due to the homophonic nature, the choir attempts to sing through this phrase, but the second sopranos cross above the first sopranos twice with an ascending fourth. Warm-ups that benefit the intonation obstacles of the fourth include interval training. For example, in one warm-up the choir begins on tonic, then begins the sequence by singing up a minor second and back down to tonic. The sequence continues to a major second, minor third, major third, perfect fourth, and so on. If this warm-up is used, it can be cited during the rehearsal of this piece and students will recall the aural and physical sensation of the correct intervals.

While interval training helps with individual sections, all voices are needed in a rehearsal and the cross-voicing harmony continues to impact singing. A process that benefits the singers is to ask all three parts to sing the alto line of the *fa-la* section, then allow the altos to remain on their line as both soprano sections sing the second soprano part. Once both parts are pitched correctly, the second sopranos can confidently sing their part as the first sopranos move to their line. Following the security of pitches, the transition from half-note to dotted half-note tactus must be rehearsed before attempting the B section. The opening of the B section at m. 19 presents another voice-exchange with second sopranos leaping even higher above the first sopranos. The same process from the *fa-la* section proved effective once again.

Rehearsal Considerations: Strike It Up, Tabor

Strike It Up, Tabor is an easily accessible piece with only a few moments of hesitation from the singers. One weakness takes place with the cross-voicing of the two tenor lines in the A section. To give second tenors confidence, all tenors sing the second tenor line to realize that the two voices have very similar lines that alternate from melody to harmony. After securing the pitches, the primary hesitation is the change of meter. The A section is lively, but the meter shift into the B section creates a seemingly slower tempo. A simple way to alleviate the singer's uncertainty is to speak the rhythms of the score. The only other point of consideration is the mixolydian scale that occurs in mm. 17-18. Choirs likely have the ability to negotiate the flat-seven but singing the F mixolydian scale during warm-ups or preceding the piece gives more security. Following the study of the melodic and harmonic structure of the piece, the focus shifts to style. One warm-up that is beneficial uses a *do-mi-sol-mi-do* pattern. The conductor chooses a vowel, and the choir sings the pattern *staccato*, then *legato*, and *staccato* again. This is an

exercise primarily focused on breathing, but is also helpful in navigating from the buoyancy of the A section to the connected drive of the B section.

Review of Recordings: Thus Sings My Dearest Jewel

The primary consideration for *Thus Sings My Dearest Jewel* is stylistic integrity of Renaissance performance practice, but in searching for recordings, the secondary consideration is ensemble size, which is of equal importance. For the purposes of the performance guiding this research, a chamber ensemble was most appropriate. Many fine recordings of *Thus Sings My Dearest Jewel* were readily available, but one ensemble was of particular interest for their approach to the Renaissance style.

The 4 x 4 Frauenchor der Pädagogische Hochschule (Women's Choir of the Heidelberg University of Education) presented an excellent, well-informed, professional recording. The ensemble sets the tempo at 73-75 beats per minute, allows for breath between verses, maintains the ictus through the 3/4 phrases by giving each dotted-half note one beat, and clearly articulates each syncopation in the imitative section with light timbre required for Renaissance era English ballets. It is one of the most accurate performances available online.

In addition to this recording, the Josip Hatze School of Music's *Corona* Senior Children's Choir from Split, Croatia must also be mentioned. There are a few pronunciation discrepancies, but the overall performance preserves the stylistic qualities desired. This performance is a great example for older children's choirs through high school.

Review of Recordings: Strike It Up, Tabor

The first recordings of *Strike It Up, Tabor* that inspired the performance of this piece were captivating and sounded stylistically appropriate. The Hilliard Ensemble, a British men's vocal quartet who recorded an extensive amount of early music during their forty years of

performance, released their interpretation in 1999. The key was raised to A major to accommodate the alto voice which allowed the baritone to drop an octave lower, offering an appreciated change of tone color. Their rhythmic clarity and light timbre were complimentary of the dance style of *Strike It Up, Tabor*. Like many performances, their interpretation was to keep the quarter note constant throughout the piece at around 180 beats per minute.

If one prefers to maintain a steady ictus throughout the piece, a more appropriate recording would be Hal Leonard's production choir recording of John Leavitt's arrangement. Leavitt arranged six of Weelkes's pieces and compiled them as "The SAB Choir Goes Renaissance." Geared toward amateur performers, his interpretation upholds a nimble A section, but gives more time for clarity of the B section's quick rhythms and descending mixolydian scale. He also transposes to Eb major to accommodate for younger voices and writes percussion parts that would be typical of Renaissance performances.

CHAPTER 5
PATRICK HAWES'S
LET US LOVE (2016)

Biographical and Historical Context

Patrick Hawes is an English composer, conductor, pianist, and organist whose music is heard in concert halls, movies, and television shows around the world. Hawes became prominent as a composer when his 2002 album *Blue in Blue* was named Classic FM's CD of the Week and he was accepted as the Classic FM Composer in Residence for the 2006-2007 season.⁶² He has composed innumerable pieces heard in television shows, advertisements, and movies for the library production music company, Audio Network. His classical catalogue of predominantly, though not exclusively, sacred music includes over 200 works for solo instruments and ensembles ranging from piano and harp to children's and mixed voice choirs. Influenced by the works of English composers Ralph Vaughan Williams and Frederick Delius, Hawes's choral compositions are focused on expression of the text through historical context and knowledge of the lyrics and the incorporation of tonalities he deems appropriate.⁶³

Raised in the township of Lincolnshire, England, Hawes's family regularly attended a local church where he began his music education through piano lessons and singing in the

⁶² Patrick Hawes, "About," accessed November 7, 2020, <https://www.patrickhawes.com/who-we-are/>.

⁶³ "Biography," Patrick Hawes, British Music Collection, accessed February 16, 2021, <https://britishmusiccollection.org.uk/composer/patrick-hawes>; Patrick Hawes, "Patrick Hawes and VOCES8," interview by Proms at St. Jude's, June 24, 2020, 16:55 and 21:55, <https://www.youtube.com/watch?v=IeW6Eswcd7k>.

choir.⁶⁴ A significant pre-college influence was his music teacher Philip Ainsworth whom Hawes credits for laying the foundation for “harmony and counterpoint” in his compositions.⁶⁵ Hawes continued to study organ and received his Master of Arts degree at University of Durham, England.⁶⁶ At Durham, he spent his final year studying and researching the music of late-Renaissance and early-Baroque composers, such as Victoria, Tallis, and Monteverdi, and was influenced by their “approach to line, and the way they delight in controlled dissonance.”⁶⁷

Controlled dissonance is certainly a characteristic of Hawes’s choral anthem *Let Us Love*. This 2016 publication debuted in a 2017 performance by the Grammy-nominated chamber choir, The Elora Singers, based in Ontario, Canada. Hawes’s composition sets the text of perhaps the most inspirational person in his life, his older brother, reverend, poet, and librettist Andrew Hawes. Rev. Hawes adapts his text from John 1:4 of the Bible:

Friends
Let us love
As we are loved:
Let us love.

Let love
Be complete
In us:
Let no fear
Be known
To us.
As we are loved

⁶⁴ Terence Handley MacMath, “Interview: Patrick Hawes, Composer,” March 21, 2014, <https://www.churchtimes.co.uk/articles/2014/21-march/features/interviews/interview-patrick-hawes-composer>.

⁶⁵ MacMath, “Interview: Patrick Hawes, Composer,” March 21, 2014.

⁶⁶ James Manheim, “Artist Biography,” Patrick Hawes, ALLMUSIC, accessed February 16, 2021, <https://www.allmusic.com/artist/patrick-hawes-mn0001348724/biography>

⁶⁷ MacMath, “Interview: Patrick Hawes, Composer,” March 21, 2014.

Let us love.⁶⁸

Let Us Love is an example of Hawes's style which embraces florid counterpoint, realizes text through music, and acknowledges the collective inspirations of his brother, his teachers, and the composers who came before him.

Formal Analysis

Let Us Love is an extension of Hawes's love for choral music and the piano. The dance-like accompaniment features syncopation and ascending moments of octave displacement. Combining the piano accompaniment with the voices that sing homophony and imitation creates a sense of duet for piano and choir.

Hawes sets the piece in A major with a triple meter, mostly in 12/8. The choral writing includes two basic ideas: call to attention and reflection. Conveying the call to attention, Hawes introduces each line with an accented, rhythmic idea that does not align with the triple meter. For example, the tenors, and consecutively the altos, sing the first text against the triple meter with a duple meter hemiola that begins between beats two and three of the measure (see figure 8). The reflection, which includes the theme, is usually ascending imitation and always legato. For the duration of the piece, the piano part mostly consists of running eighth notes with frequent large leaps followed by short leaps or steps in the treble and dotted-quarter note chords in the bass.

⁶⁸ Patrick Hawes, *Let Us Love*, poetry by Andrew Hawes, (England: Hawes Music Ltd, 2017).

Figure 8. Hemiola of the tenors with piano's use of leaps and steps, running eighth notes in the treble, and the rhythm of the bass clef before the addition of chords, mm. 6-7.

The image shows a musical score for measures 6 and 7. The top staff is a tenor line in treble clef, marked with a '6' above the first measure. It contains a hemiola rhythm with lyrics 'Let us love,'. The piano accompaniment consists of two staves: the upper staff is in treble clef with a melodic line of eighth notes, and the lower staff is in bass clef with a simple rhythmic pattern of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 3/8.

The overall form of the piece is simple, but Hawes stays true to self by focusing on the text. One way he does this is by highlighting the words he deems most important. Following the opposing rhythmic statement of “Let us love” earlier in the work, he strategically places “Let love be complete in us: let no fear be known to us,” exactly midway in the work at m. 22 (see figure 9). He retains the same attention and reflection idea but writes a call-and-response for a *cappella* choir and piano. Providing even more contrast, Hawes uses the loudest dynamics of the piece at this *a cappella* section. Another and more significant way Hawes expresses the text is by disregarding the tonic to maintain a hovering effect. For forty-seven of the fifty-four measures, Hawes prohibits the A in the bass clef for each occurrence of the tonic chord. After the middle section, he issues the final reflective theme. Just as the prose previously commanded love to be complete, the composition finally “completes” the tonic with a broken tonic triad in root position of the piano’s bass with only seven measures remaining.

Figure 9. Strategically placed middle section with call-and-response, mm. 20-26.

The musical score for Figure 9 consists of two systems of music, measures 20-26. The first system (measures 20-23) features a call-and-response structure. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "love, love. Let love. Be complete in us:" in a call-and-response pattern. The piano accompaniment provides harmonic support, with dynamics ranging from *mp* to *mf*. The second system (measures 23-26) continues the call-and-response structure with the phrase "Let no fear, fear Be known to us." The piano accompaniment includes a *cresc.* (crescendo) marking in measure 23 and a *gtr* (grace note) marking in measure 24. The dynamics for the piano part range from *f* to *mf*.

Rehearsal Considerations

When performed by The Elora Singers, *Let Us Love* sounds very easy, but each phrase introduces new hurdles. For example, the only measures of duple against triple occur in mm. 6-9. To rehearse this, students speak “1-and-2-and-3-and-4-and” while the pianist plays the opening measures. In the early stages of rehearsal, sopranos and altos speak while the tenor and bass

voices sing, and vice versa. This procedure is repeated until singers are secure with the rhythm. Blending is another difficulty that appears during the imitative theme in mm. 10-16. A typical warm-up for developing a desirable blend is to sing an ascending scale, then on the descent, sopranos stay on high *do*, tenors on *sol*, altos on *mi*, and basses on low *do*. If this does not adequately support the desired effect, asking students to stagger breathe the chord while individual sections become more present can help. For example, once the chord is blended, ask the choir to adjust to make altos the most heard, then tenors, sopranos, and basses individually. Between each new adjustment, the choir should return to a unified sound. Measures 17-18 present a new rhythmic challenge with the starting and third note off-set by an eighth beat, while the second and fourth occur directly on beat two and four. This challenge occurs again during the rhythmic middle section. Students should speak the rhythms, then speak the rhythms against the piano accompaniment, and only after those are executed well should the choir sing the sections. In mm. 31 until the end, the theme reoccurs but with many new harmonies. The primary solution for this is to rehearse with paired sections in the early stages. For example, sopranos and basses sing together while altos and tenors chant. The chanting allows the basses and sopranos to connect when their points of imitation occur. Due to the legato nature of the piece, an obstacle that occurs throughout is the singer's reluctance to project consonants. Alleviating this occurred during warm-ups with consonant exercises, such as speaking "ff, p, t, k, sh" with diaphragmatic engagement.

Review of Recordings

The debut performance of *Let Us Love* occurred in 2016 with the premiere of Hawes's multi-movement works *Revelation* and *Beatitudes* and was performed by Grammy-nominated Canadian chamber choir, The Elora Singers. A few days later, The Elora Singers joined with

Naxos to record all the selections of the concert and this continues to be the only recording available. Hawes was present during the recording and gave his seal of approval by adding the track to the score's purchase page on his website.

As one might anticipate for a recording of this prestige, every detail of the score is realized. The ensemble applies each dynamic, tempo, and articulation with precision. The decision to use a straight tone enhances the fine details of the composition and aides the voices as they align with the piano. To exceed the quality of this performance, one may consider allowing some vibrato to create more fluidity across the predominantly legato phrases and use consonants as the vehicle for achieving rhythmic clarity. Nonetheless, The Elora Singers received Hawes's endorsement and using their recording as a guide is completely legitimate.

CHAPTER 6

JAKE RUNESTAD'S

YOUR SOUL IS SONG (2019)

Biographical and Historical Context

Jake Runestad is an internationally acclaimed composer, music educator, and conductor. His post-secondary education began at Winona State University where he received his Bachelor of Science degree in music education. He then matriculated at Peabody Conservatory and earned a Master of Music degree in Music Composition. While at Peabody, Runestad studied with of Pulitzer prize winner Kevin Puts and Grammy award winning composer Libby Larsen. As a composer his most notable achievements include a nomination for a 2020 Grammy, the youngest composer ever commissioned for the American Choral Directors' Association Raymond W. Brock contest in 2018, and 2016 American Society of Composers, Authors and Publishers Morton Gould Young Composers Award.⁶⁹ He has composed at least two pieces for solo voice, cello, and piano, three operas, four works for wind ensemble, and nearly fifty choral works varying in accompaniment from a cappella to orchestral. In a personal interview, he says that to begin composing, he poses "Why?" as his first question.⁷⁰ His compositional philosophy is "steeped in a belief that music has the power to initiate positive change, [he] creates musical works that are socially conscious and explore authentic human emotions and experiences."⁷¹

Runestad was born in 1986, an hour and a half northwest of Chicago in Rockford, IL. He respectfully acknowledges that his current life may be a fulfillment of "destiny" as his family is

⁶⁹ Jake Runestad, "About," Accessed November 7, 2020, <https://jakerunestad.com/about/>.

⁷⁰ Jake Runestad, Interview by author, October 22, 2020.

⁷¹ Runestad, "About," Accessed November 7, 2020, <https://jakerunestad.com/about/>.

full of musicians, including his parents and grandfather who sing, his uncle who is a choir director, and great uncle who is a band director.⁷² He remembers being a young child who would hear melodies on the radio and try to “clunk them out” on his household piano.⁷³ His earliest outside influence was his elementary music teacher, Ms. Bacon, whom he still remembers for her excitement in class.⁷⁴ In middle school he opted for band over choir and played saxophone from then until his wind ensemble days in college. Before college, he met another influential educator—his high school band director, Mr. DeRango. In his senior year, Runestad had his first opportunity to compose for his school’s band. Mr. DeRango had learned about notational software from his graduate program and offered the knowledge and his software to Runestad who came to school early many days to construct his first “commissioned” work. He gives full credit to these public-school educators for mentoring and guiding him through his journey to pursue music as a career and shows his appreciation by teaching and working with students, communities, and ensembles from around the world.⁷⁵ He advocates for music education and uses his background to provide knowledge to young musicians.

As a composer, Runestad considers many things when commissioned to write, such as the size, abilities, and interests of the ensemble, along with the previously mentioned, “Why.” Runestad spends much of his time looking over poetry and other texts, which was the common theme of the composers he expressed as influential. His list was of interest, because he quickly

⁷² Jake Runestad, Interview by author, October 22, 2020.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Jake Runestad, “About,” Accessed November 7, 2020, <https://jakerunestad.com/about/>.

named a list of both songwriters from pop culture and composers in the classical sense. He is shaped by songwriters such as Dave Matthews and Ben Folds, Disney music icon Alan Menken, and Western art music composers Beethoven and Samuel Barber. As Runestad further explained his focus on text connected to melody, Barber's compositions were easily suggested: "[the] melodic content is developed throughout the piece...and that's using orchestration, sound, instrumentation to achieve that emotional landscape."⁷⁶

Runestad's own compositions utilize several different devices to express the text more effectively. The most evident tool is the use of syncopation and dotted rhythms that occur in our daily speech and in popular music. To make the text as clear as possible, he also constructs moments for the choral ensemble to breathe. He says, "For all of my pieces, there should never be a reason to add a breath mark unless it's a staggered breath...composers need to know how long a phrase is," implying at the end that conductors should not have to look hard for appropriate moments for breathing at phrase endings. Another significant tool is the use of *ritardando* and *rallentando*. He considers the "tension and release" as essential to musical development. Runestad finds it "important that we delay resolutions, because that's where meaning is created in music."⁷⁷

In 2019, Runestad was commissioned to compose for Choirs of America for a premiere with the American Festival Choir at Carnegie Hall. It was for this event that *Your Soul is Song* was composed. As Runestad began looking for the text of his composition, he found his dear friend's poem, *Your Soul is Song*. His friend, Germán Aguilar, tragically passed away in 2014

⁷⁶ Jake Runestad, Interview by author, October 22, 2020.

⁷⁷ Ibid.

while performing in a choir conducted by Aguilar's partner.⁷⁸ This traumatic experience was still fresh in Runestad's mind and he determined that the text was appropriate for such an occasion. When Runestad arrived in New York, he had planned to speak with the ensemble for a short time, then leave to meet Aguilar's partner and his mother to attend the concert. However, as Runestad began working with the ensemble, the conductor pulled him to the side and asked if Runestad would be willing to conduct the piece. It was so last minute that he had to go buy a suit, because he had not planned to dress this formally as an audience member.⁷⁹ This performance was not only the premiere of *Your Soul is Song*, but also his debut as a conductor, all while his friends who knew this poem well watched from the audience. While this is not one of Runestad's most complex works, this story adds much gravitas to the understanding and performance of the piece.

Formal Analysis

The introduction of *Your Soul is Song* is indicative of the very reason Runestad was compelled to compose this piece. Mindful of the pattern of speaking this poem, Runestad uses several devices to better interpret the text, for example a *diminuendo* on words that typically fall off in speech or a *crescendo* on words that tend to grow and placing words on triplet groupings as they would occur in real life. Runestad intends to give Mr. Aguilar's poem as much detail as possible. The poem reads:

Sing!
 When the seams burst,
 And the traps ensnare,
 And your body breaks,

⁷⁸ Jake Runestad, Interview by author, October 22, 2020.

⁷⁹ Ibid.

And the light flees—
 Sing then!
 For then, your soul is song.

Runestad promotes the simplicity of the poem in the overall structure of the piece. He begins with a slow, accented descent in the piano introduction to reflect the somber tone of the work's origin. Set in common time and in B minor, the A section begins just after the introduction with a focus on step-wise melodic descents with leaps or occasional step-wise ascents occurring only to reset. To prolong the A section and prepare for the B section, Runestad changes to F major at m. 25 and introduces a lighter passage. The piano takes the lead as soloist and the descent continues, but this time as a quick, repeating quintuplet that falls *sol, fa, mi, re, do*. Runestad also introduces a recurring phrase of triplet quarter notes followed by two quarter notes that follow the same melodic shape as the quintuplets while the choir accompanies with a slow, sustained, unison air. The A section is completed ten measures later and the B section begins at m. 35 with the expression *Jubilantly*. The piano continues with a flowing rhythmic pattern, this time sextuplets, while the choir focuses on a unison statement of the poem, followed by a canon of that statement. Runestad draws attention to the final canonical passage by briefly transitioning to a D-flat major interlude for a celestial “ah” articulated by the choir. The canon returns in F major and the piece closes at m. 74.

Rehearsal Considerations

Your Soul is Song is the most approachable piece of this research. Warm-ups should focus on dynamics or triplets. Runestad incorporates dynamics to elevate the performance level of the selection, and conductors should fully embrace these subtle shifts. During warm-ups, singers were instructed “shape phrases” by adding small crescendos and decrescendos to commonly performed exercises. For example, in the *do-mi-sol-mi-do* exercise utilizing *staccato*

and *legato* that was discussed in the rehearsal considerations of *Strike It Up, Tabor*, performers shaped the legato section by adding a crescendo through *sol* and a diminuendo after. To prepare for triplets, instruct singers to warm-up with an exercise similar to the canonical section. For example, utilizing the rhythm “triplet, triplet, eighth-eighth, eighth-eighth” and adding a long tone after. Students sing an ascending, then descending arpeggio on the triplets, then use the low tonic as a pivot to stepwise eighth notes (*do-re-mi-re*), and finish with a long-held tonic.

Review of Recordings

The uplifting, choir-oriented text and vocal accessibility of *Your Soul is Song* makes it a piece that will be commonly selected in the future. It was published only two year ago, but already has nearly ten recordings, including two virtual choir performances that have occurred in the last six months. Considering all these recordings, the only recording that should be referenced when preparing to conduct this work is the performance conducted by Jake Runestad with the American Festival Choir. The recording can be found on his website, <https://jakerunestad.com/store/your-soul-is-song/>.

The obvious reason to choose this performance is that the composer conducted it, but the recording of the American Festival Choir is excellent due to the detailed attention to text and tempo as indicated in the score. Regarding text, the guidelines notated by Runestad in the score are followed with great precision. The choir clearly enunciates each word and is sure to remove the elision of ‘s’ between words. As to be expected, Runestad also conducts appropriate tempos at each change. The intensity of the opening section is fully embraced by obedience to each *ritardando* and *accelerando*. The tempo remains as slow as indicated in the score and even slightly slower at times. The section marked *Jubilantly* is much slower than expected at around 90 bpm, which creates the illusion of stretching the recurring triplets. The only musical element

that seems to be neglected is a common issue with festival choirs: dynamic contrast. The opening section begins louder than necessary and misses many of the opportunities for short crescendos and decrescendos. However, this is an exemplary performance deserving of acclamation.

CHAPTER 7

DALE TRUMBORE'S

LOVE IS A SICKNESS (2006)

Biographical and Historical Context

Dale Trumbore is a modern composer, poet, and music advocate. She is regularly commissioned to compose and has won many competitions, including the esteemed American Choral Directors Association (ACDA) Brock Competition for Professional Composers. Trumbore premiered her major work, *How to Go On*, in 2016 which started as number six on Billboard's Traditional Classical Chart and granted her the 2017 American Society of Composers, Authors and Publishers (ASCAP) Morton Gould Young Composers Award.⁸⁰

At the University of Maryland, Trumbore studied with Mark E. Wilson and graduated with a dual degree in Music Composition and English. She then moved to Los Angeles to attend University of Southern California. Before receiving her Master of Music degree in Composition, Trumbore cultivated her compositional techniques with National Medal of Arts recipient Morten Lauridsen and highly regarded Donald Crockett. Commissioned for a variety of ensembles, she has composed at least one piece for wind ensemble, four for orchestra, eleven chamber works, three single and five collections of art songs, and nearly fifty choral works. In her earliest compositions, her focus was in finding valuable poetry and texts to set to music. Trumbore now writes her own poetry and texts.

⁸⁰ Dale Trumbore, <https://www.daletrumbore.com/about> and <https://www.daletrumbore.com/how-to-go-on>, accessed January 30, 2021.

Trumbore draws much inspiration from the rubato and meter shifts of Chopin's music. She appreciates the piano writing that "seems to float in and out of time."⁸¹ She also has an affinity for the works of Benjamin Britten and his harmonic shifts, particularly the fluctuation by semi-tones. After recognizing these great composers of the past, Trumbore acknowledged the inspiration she gained from other female composers, especially Minnesota-based Abbie Betinis. Trumbore competed in a composition contest with Betinis at some point, but Betinis was the winner. Trumbore emailed Betinis after the contest to say, "How do you do what you do?"⁸² Betinis responded and now, several years later, they are friends and colleagues. Other women who have influenced Trumbore are Jocelyn Hagen, Reena Esmail, Julia Dolphe, Sarah Kirkland Snider, and Molly Joyce.⁸³ Two of Trumbore's prominent compositional techniques drawn from the exposure to these composers are the use of chromaticism, such as the vocal slides from one chord to another in *How to Go On*, and short repeated passages of difficulty alternating with moments of simplicity, as in the opening measures of *Love is a Sickness* that reoccur periodically throughout the piece. She does not write difficult passages for the sake of being difficult. She explains, "If you make [students] do something challenging, you better make them do it multiple times."⁸⁴

In the same way Trumbore empowers women composers, she also chooses to use her platform to advocate for musicians and music educators. She has appeared in numerous

⁸¹ Dale Trumbore, Interview by author, October 6, 2020.

⁸² Ibid.

⁸³ Dale Trumbore in her email to the author, February 2, 2021.

⁸⁴ Dale Trumbore, Interview by author, October 6, 2020.

publications, interviews, and podcasts, such as California Choral Directors' Association magazine, *Cantate*, Chorus America's *The Voice*, and Chris Munce's podcast, *Choralosophy*. She schedules master classes with public school choirs around the nation and continues to work with collegiate students as they research, compose, and perform. She was fourteen when she met a living composer for the first time, and she hopes to give that kind of memory to students.⁸⁵ When asked how she finds time to balance everything, she discusses her scheduling process, then adds, "It's important for me to be a resource for as many people as possible."⁸⁶ Her personal and professional experiences have taught her to care for her fellow musicians and encourage them to succeed. She is already noteworthy, but Trumbore's unwavering generosity paired with her writing abilities, both in prose and music, has positioned her to be a great composer and poet of our time.

Love is a Sickness was composed several year ago when Trumbore was a sophomore at the University of Maryland. She finished the selection while riding in the back of her dad's car. As she recalls this story, she remembers being forceful with her father as she quickly ran in her dorm room, printed the music, and handed it off to him for submitting to the Chanticleer Student Composer Competition via postal service.⁸⁷ Fortunately, her father did not hold against her the slight hostility in the chaotic moments and was able to finalize the submission. Trumbore joined six other winners of the competition that year.⁸⁸

⁸⁵ Dale Trumbore, Interview by author, October 6, 2020.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Chanticleer, <https://www.chanticleer.org/student-composer-competition>, accessed January 30, 2021.

Formal Analysis

Love is a Sickness is a jazz-inspired *a cappella* piece that sets the timeless text of the late-sixteenth and early-seventeenth century English poet, Samuel Daniel. As a young undergraduate, Trumbore desired more quality choral music that was fun to sing. After hearing Nathan Christensen's setting of *How Do I Love Thee?* based on the 1850 poem composed by English poet Elizabeth Barrett Browning, Trumbore began her interpretation of Daniel's classic poem.⁸⁹

Maintaining her chosen style for *Love is a Sickness*, Trumbore indicates a swinging eighth rhythm with a tempo of 88-100 beats per minute in a 4/4 time signature and utilizes the standard popular music verse-chorus form. Set in C minor, she introduces the piece with a soft setting of the harmonically difficult scating theme that recurs throughout the piece. Trumbore was drawn to the text's portrayal of love as a "fickle thing" when she began this composition, and her conception is developed through the unexpected leaps in the bass line (see figure 10).⁹⁰

Sopranos present the opening of the poem in the first verse at m. 5: "Love is a sickness full of woes, / All remedies refusing, / A plant that with most cutting grows, / Most barren with best using." The melodic line of the soprano voice is accompanied by a homophonic percussive scat in the alto, tenor, and bass. All four parts crescendo to *forte* and join to sing "Why so? Why so?" at m. 13, and the chorus follows at m. 15. The choir continues a mostly syncopated homophony as the chorus begins with the text "More we enjoy it, more it dies, / If not enjoyed, it sighing cries." To complete the chorus, the introductory theme is repeated on the text "Love is a sickness" for three times with a variation on each repeat for the soprano, alto, and tenor voice.

⁸⁹ Dale Trumbore, Interview by author, October 6, 2020.

⁹⁰ Ibid.

Figure 10. Recuring theme in *Love is a Sickness*, mm. 1-4.

The musical score for the first four measures of "Love is a Sickness" is presented in two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, and Piano (for rehearsal only). The Soprano part begins with a piano (*p*) dynamic and a triplet of eighth notes: Dm bah dah du - dah. The Alto part mirrors this melody. The Tenor part has a similar rhythmic pattern with lyrics: Sha bm. Sha bm. Sha bm. du wah. The Bass part has lyrics: Bm. ho. Bah dm. Heigh ho. Bah dm. Heigh. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked as ♩ = 88-100; Swing eighths.

The second system continues the vocal parts for measures 1-4. The Soprano part continues with lyrics: Dm bah dah du - bah. du du. wah. The Alto part continues with lyrics: Dm bah dah du - bah. du du. wah. The Tenor part continues with lyrics: Sha - bm. Sha - bm. du du. wah. The Bass part continues with lyrics: ho. Bah dm. Heigh ho. Bah dm. Heigh. The piano accompaniment continues with the same rhythmic figures.

Verse two begins in m. 31 with a similar structure of sopranos singing the melody supported by the rhythmic figures in the alto, tenor, and bass. However, the melody is different and set at a generally higher range and volume. Trumbore reflects the onset of the new text “Love is a torment of the mind” by starting with a flat-II and completes the section with a short call-and-response between sopranos and the accompanying voices. The chorus returns in m. 41 with only a few variations in the soprano voice, then advances to the coda.

When the coda begins at m. 57, the dynamic reaches the highest point in the song at *fortissimo*. Using short, but unusual leaps in all four parts, Trumbore composes two sets of quarter note triplets that aurally imply something sinister, then the choir softens. To conclude,

she writes a call-and-response between the full choir and individual sections on the words “love is a sickness” that lead to the final and singular exclamation by the full choir of “full of woe.”

Rehearsal Considerations

Love is a Sickness included three challenges: use of accidentals, occasional angular leaps, and the use of swing rhythm with recurring triplets. During warm-ups for this piece, each interval within a fifth needed to be rehearsed to prepare for the recurring accidentals and leaps. Conductors can use the same interval exercise utilized in the *Thus Sings My Dearest Jewel* chapter of this research with singers performing a sequence of tonic-minor second-tonic, tonic-major second-tonic, tonic-minor third-tonic, etc. until a fifth is reached. The opening theme is also an easily accessible warm-up to this piece and should be incorporated until basses are easily able to navigate their repeated line. The swing rhythm of the piece can be difficult at first, but the biggest rhythmic hurdle is the melodic line of the sopranos during verses. To navigate this, all singers rehearse the melodic line with the sopranos until sopranos are comfortable as a section.

Review of Recordings

With only a few recordings of *Love is a Sickness* available, the primary source for listening is the video Trumbore approves for her website. In 2011, her undergraduate alma mater, University of Maryland, invited current and alumnus members of the Chamber Singers to perform her piece for their ten-year reunion. Conducted by the University of Maryland Director of Choral Activities, Dr. Edward Maclary, the large ensemble produced good sound despite the poor recording quality.

The difficulties of pitch accuracy composed in this work were overcome by the singers. The bass line includes subtle changes that could easily sway intonation. While at moments the C naturals fall slightly below pitch, the bass section ultimately conquers their part nicely to create a

solid anchor for the harmonies and melody above. *Love is a Sickness* includes a great deal of dynamic shifts. Many moments were conveyed correctly by the ensemble, but as to be expected from a reunion choir, the dynamics of the score were not always followed completely. Generally, the soft dynamics could have been much softer to offer more contrast between those sections and the louder sections. The exception to this is the final occurrence of the chorus when the score calls for *pianissimo*. The ensemble leaves a solid forte and the aural sensation of quickly dropping to the soft chorus makes one lean forward to listen more closely.

BIBLIOGRAPHY

- Abert, Hermann, Spencer Stewart and Cliff Eisen. *W. A. Mozart*. New Haven, CT: Yale University Press, 2007.
- Agawu, V. Kofi. *Music as Discourse: Semiotic Adventures in Romantic Music*. New York: Oxford University Press, 2009.
- Alwes, Chester Lee. *A History of Western Choral Music*. Vols. 1 and 2. New York, NY: Oxford University Press, 2016.
- Balacón, Maira. "Style Hongrois Features in Brahms's *Hungarian Dances*: A Musical Construction of a Fictionalized Gypsy 'Other'." DMA doctoral document, University of Cincinnati, 2005. https://etd.ohiolink.edu/rws_etd/send_file/send?accession=ucin1123166536&disposition=inline.
- Bartók, Béla. *4 Slovak Folksongs, Sz. 70: No. 1. Zadala mamka (Lányát az anya férjhez úgy adta, Wedding song)*. Slovak Philharmonic Chorus. Zoltán Kocsis. Released August 5, 2016. https://youtu.be/_gZAcctMCWU.
- Bartók, Béla. *4 Slovak Folksongs, Sz. 70: No. 2. Na holi, na holi (Havasi legelön, Song of the Hay-harvesters)*. Slovak Philharmonic Chorus. Zoltán Kocsis. Released August 5, 2016. <https://youtu.be/YbrylJx1mWU>.
- Bartók, Béla. *4 Slovak Folksongs, Sz. 70: No. 3. Rada pila, rada jedla (Enni, inni van csak kedved, Song from Medzibrod)*. Slovak Philharmonic Chorus. Zoltán Kocsis. Released August 5, 2016. <https://youtu.be/ZmrqrbSEol8>.
- Bartók, Béla. *4 Slovak Folksongs, Sz. 70: No. 4. Gajdujte, gajdence (Szóljon a duda már, Dancing song)*. Slovak Philharmonic Chorus. Zoltán Kocsis. Released August 5, 2016. <https://youtu.be/GIlo1EGZX-U>.
- Bartók, Béla, László Somfai, László Vikárius, Márton Kerékfy, Vera Lampert, and Klára Móricz. "Complete critical edition." Vol. 9. München: G. Henle Verlag and Budapest: Editio Musica Budapest, 2019.
- Bayley, Amanda. "The String Quartets and Works for Chamber Orchestra." In *The Cambridge Companion to Bartók*, edited by Amanda Bayley. Cambridge, England: Cambridge University Press, 2001.
- Botstein, Leon. *The Complete Brahms: A Guide to the Musical Works of Johannes Brahms*. 1st ed. New York: W.W. Norton, 1999.

- Brahms, Johannes. *11 Zigeunerlieder (Gypsy-Songs), Op. 103: No. 3. Wisst ihr, wann mein Kindchen*. EuropaChorAkademie. Joshard Daus. Released October 1, 2009. <https://youtu.be/vjTRnK2lhuk>.
- Brahms, Johannes. *11 Zigeunerlieder (Gypsy-Songs), Op. 103: No. 3. Wisst ihr, wann mein Kindchen*. Gächinger Kantorei. Helmuth Rilling. Released January 1, 1992. <https://youtu.be/zMV7Jadkp3U>.
- Brahms, Johannes. *11 Zigeunerlieder (Gypsy-Songs), Op. 103: No. 11. Rote Abendwolken ziehn*. EuropaChorAkademie. Joshard Daus. Released October 1, 2009. <https://youtu.be/HrJ9ZCbg1D0>.
- Brahms, Johannes. *11 Zigeunerlieder (Gypsy-Songs), Op. 103: No. 11. Rote Abendwolken ziehn*. Gächinger Kantorei. Helmuth Rilling. Released January 1, 1992. <https://youtu.be/WsHQHJMEWTE>.
- Brown, David. *Thomas Weelkes: A Biographical and Critical Study*. New York: F.A. Praeger, 1969.
- Brown, David. "Weelkes, Thomas." Grove Music Online. 2001; Accessed 4 Feb. 2021. <https://www.oxfordmusiconline.com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030007>.
- Brown, Julie (Julie A.). *Bartók and the Grotesque: Studies in Modernity, the Body and Contradiction in Music*. Aldershot, Hants, England: Ashgate, 2007.
- Clive, H. P. *Brahms and His World: A Biographical Dictionary*. Lanham, MD: Scarecrow, 2006.
- Demény, János, editor. *Béla Bartók Letters*. New York: St. Martin's Press, 1971.
- Echelhoff, Kristina Marie. "Brahms the Exotic: The Representation of Non-European and Ethnic 'Others' in the Hafiz/Daumer Settings of Opus 32, 'Romanzen aus L. Tieck's Magelone,' and 'Zigeunerlieder,' Opus 103." MM thesis, University of Arkansas, Fayetteville, 2014. <https://scholarworks.uark.edu/cgi/viewcontent.cgi?article=3747&context=etd>.
- Erdely, Stephen. "Bartók and Folk Music." In *The Cambridge Companion to Bartók*, edited by Amanda Bayley. Cambridge, England: Cambridge University Press, 2001.
- Errante, Valerie. "Brahms Civilizes the Gypsy: The Zigeunerlieder and Their Sources." *The Pendragon Review* 2, no. 1, 2002. <https://search-ebshost.com.proxy.lib.siu.edu/login.aspx?direct=true&db=ram&AN=A281782&site=ehost-live&scope=site>.
- Fellowes, Edmund H. *The English Madrigal Composers*. Oxford: Oxford University Press, 2012.
- Friedlaender, Max, and Charles Leonard Leese. *Brahms's Lieder: An Introduction to the Songs for One and Two Voices*. London: Oxford University Press, 1928.

- Garretson, Robert L. *Choral Music: History, Style, and Performance Practice*. Englewood Cliffs, New Jersey: Prentice Hall, 1993.
- Gillies, Malcolm. "Bartók, Béla." *Grove Music Online*. January 20, 2001; Accessed August 31, 2020. <https://www-oxfordmusiconline.com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040686>.
- Glover, Jane. *Mozart's Women: The Man, the Music, and the Loves of His Life*. 1st ed. New York: HarperCollins, 2005.
- Harrison, Max. *The Lieder of Brahms*. New York: Praeger Publishers, 1972.
- Hawes, Patrick. "About." Accessed November 7, 2020. <https://www.patrickhawes.com/who-we-are/>.
- Hawes, Patrick. *Let Us Love*. Elora Singers. Noel Edison. Released February 10, 2017. <https://youtu.be/wVJCDHkvCHI>.
- Hawes, Patrick. *Let Us Love*. Poetry by Andrew Hawes. England: Hawes Music Ltd, 2017.
- Hooker, Lynn. "The Political and Cultural Climate in Hungary at the Turn of the Twentieth Century." In *The Cambridge Companion to Bartók*, edited by Amanda Bayley. Cambridge, England: Cambridge University Press, 2001.
- Hooker, Lynn M. *Redefining Hungarian Music from Liszt to Bartók*. New York: Oxford University Press, 2013.
- Horowitz, Joseph. *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts*. 1st ed. New York: HarperCollins Publishers, 2008.
- Johnson, Paul. *Mozart*. New York: Viking Press, 2013.
- Keefe, Simon P. *The Cambridge Companion to Mozart*. Cambridge, England: Cambridge University Press, 2003.
- Kerman, Joseph. *The Elizabethan Madrigal: A Comparative Study*. New York: American Musicological Society, 1962.
- Loya, Shay. "Beyond 'Gypsy' Stereotypes: Harmony and Structure in the Verbunkos Form." *Journal of Musicological Research* 27, no. 3 (July-September 2008): 254-280. <https://web-abstracts.oxfordmusiconline.com.proxy.lib.siu.edu/ehost/detail/detail?vid=1&sid=9d5e7362-a33c-4164-b85d-73a2b13eff85%40sdc-v-sessmgr01&bdata=JnNpdGU9ZWhvc3QtbGl2ZSdzY29wZT1zaXRl#AN=A590356&db=ram>.

- MacMath, Terence Handley. "Interview: Patrick Hawes, Composer." March 21, 2014. <https://www.churchtimes.co.uk/articles/2014/21-march/features/interviews/interview-patrick-hawes-composer>
- Masters, Brien. *Mozart: His Musical Style and His Role in the Development of Human Consciousness*. Forest Row: Temple Lodge, 2006.
- Melograni, Piero and Lydia G. Cochrane. *Wolfgang Amadeus Mozart: A Biography*. Chicago: University of Chicago Press, 2007.
- Monson, Craig. "A New Fa-la." *The Musical Times* 113, no. 1548 (Feb. 1972): 133-135. <https://www.jstor.org/stable/956661>.
- Mozart, Wolfgang. *Luci care, luci belle, K. 346*. Hintz, Gundula, Dietrich Fischer-Dieskau, Christine Schäfer, and Winds of the Berlin Philharmonic Orchestra. Released January 1, 2016. <https://youtu.be/AAfSyeg6QQ0>.
- Platt, Heather Anne. *Johannes Brahms: A Guide to Research*. New York: Routledge, 2003.
- Radano, Ronald Michael and Philip V. Bohlman. *Music and the Racial Imagination*. Chicago: University of Chicago Press, 2000.
- Runestad, Jake. "About." Accessed November 7, 2020. <https://jakerunestad.com/about/>.
- Runestad, Jake. Interview by author. October 22, 2020.
- Runestad, Jake. *Your Soul is Song (SATB & piano)*. American Festival Choir. Jake Runestad. Accessed March 27, 2021. <https://soundcloud.com/jake-runestad/your-soul-is-song/s-x0p6Z>.
- Runestad, Jake. *Your Soul is Song*. Poetry by Germán Aguilar. Minneapolis, MN: Jake Runestad & JR Music, 2019.
- Schneider, David E. *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality*. Berkeley: University of California Press, 2006.
- Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.
- Spaethling, Robert, trans. *Mozart's Letters, Mozart's Life: Selected Letters*. 1st ed. New York: Norton, 2000.
- Stark, Lucien. *Brahms's Vocal Duets and Quartets with Piano: A Guide with Full Texts and Translations*. Bloomington: Indiana University Press, 1998.
- Suchoff, Benjamin. *Béla Bartók: Life and Work*. Lanham, MD: Scarecrow Press, 2001.
- Suchoff, Benjamin, editor. *Béla Bartók Essays*. New York: St. Martin's Press, 1976.

Swafford, Jan. *Johannes Brahms: A Biography*. 1st ed. New York: Alfred A. Knopf, 1997.

Trumbore, Dale. Interview by author. October 6, 2020.

Trumbore, Dale. *Love is a Sickness / Dale Trumbore*. University of Maryland Chamber Singers Alumni. Edward Maclary. Recorded May 21, 2011. <https://youtu.be/gOOSwZVhhpA>.

Trumbore, Dale. "The Composer's Voice: Composer. Poet?" *Cantate* 30, no. 1 (Fall 2017): 16. <http://calcda.org/wp-content/uploads/2012/10/Cantate-fall-17-web.pdf>.

Trumbore, Dale. "The Composer's Voice: Don't Expect Congrats." *Cantate* 32, no. 1 (Fall 2019): 14-15. https://issuu.com/calcda/docs/cantate_vol_32_no_1_for_issuu.

Trumbore, Dale. "The Composer's Perspective: The Best Gift." *Cantate* 28, no. 3 (Fall 2016): 11. <http://calcda.org/wp-content/uploads/2012/10/Cantate-Fall-2016.pdf>.

Trumbore, Dale. "True Story: I'm a Composer." *Yes and Yes*. Accessed November 7, 2020. <https://www.yesandyes.org/2017/08/modern-classical-composer.html>.

Weelkes, Thomas. *Strike it up, Tabor*. Hilliard Ensemble. Released to YouTube April 9, 2015. https://youtu.be/_z7cSiEOhZE.

Weelkes, Thomas. *The SAB Choir Goes Renaissance, 6. Strike It Up, Tabor - Arranged by John Leavitt*. Hal Leonard Production Choir. Released August 31, 2017. <https://youtu.be/JAd17-MWdfY>.

Weelkes, Thomas. *Thus sings my dearest jewel*. 4 x 4 Frauenchor der Pädagogische Hochschule. Heike Kiefner-Jesatko. Released May 1, 2015. <https://youtu.be/rUylQwHV5T0>.

Weelkes, Thomas. *Thomas Weelkes: Thus Sings My Dearest Jewel – "Corona" Senior Children Choir; Dir. Ivana Sutic*. Corona Senior Children Choir of the Josip Hatze School of Music. Ivana Sutic. Recorded March 28, 2014. <https://youtu.be/3S1vF5ocflo>.

Welch, C. E. *Two Cathedral Organists: Thomas Weelkes (1601-1623) and Thomas Kelway (1720-1744)*. Chichester, England: The Chichester City Council, 1957.

Willson, Rachel Beckles. "Vocal Music: Inspiration and Ideology." In *The Cambridge Companion to Bartók*, edited by Amanda Bayley. Cambridge, England: Cambridge University Press, 2001.

APPENDIX A

FOUR SLOVAK FOLK SONGS

IPA TRANSCRIPTION BY SCOTT JOHNSON*

*All transcriptions are completed to the best of the author's ability. The author is not a language pathologist or native Slovakian speaker and did not have access to a native speaker to prepare for this performance. If future researchers can seek help from a native Slovakian speaker, that would be preferable.

Movement 1

Zadala mamka, zadala dcéru D'aleko od sebe,
[zadala mamka zadala dseru daleko ot sebΛ]

Zakázala jej, prikázala jej: -Nechod'dcéro ku mne!
[zakazala jei prikazala jei Nexodsera gu mne]

Ja sa udelám ptáčkom jarabý, Poletím kmamičke,
[ja tsa udalim ptatʃkum jerabi poletim kmamitʃke]

A sadnem si tam na zahradečku, Na bielu laliju
[a sednim tsi dam na zaradetʃku na bielu laliju]

Vyjde ma mička: -Čo to za ptáčka, Čo tak smutne spieva?
[vide ma mitʃka tʃo to za ftaʒa tʃo tak smutne spieva]

Ej, hešu, hešu ptáčku jarabý, Nelámaj laliju!
[ej, ɛʃu ɛʃu ftaʃku jarabe nelamai laliju]

Ta dali ste mňa za chlapa zlého Do kraja cudzieho;
[ta dali stje mɲa za xlapa zleho do krajja sudzieho]

Veru mne je zle, mamička milá, So zlým mužom byti.
[veru mne je zle mamitʃka mila zo zlim mužwam biti]

Movement 2

Na holi, na holi, Na tej širočine Ved' som sa vyspala, Ako na perine.
[na holi na holi na tej ʒirotʃine ved sɔm sa vispala ako na berine]

Už sme pohrabaly, Čo budeme robit'? Svříšku do doliny Budeme sa vodit'.
[uʃ: me parabali tʃo budeme robit svrɔʃku do dolini budeme sa vodit]

Movement 3

Rada pila, rada jedla, Rada tancovala, Ani si len tú kytličku Neobrancovala.
[rada pila rada jedla rada tansovala ani si len tu kɪtɪtʃku nehobranslovala]

Ej! Nedala si štyri groše Ako som ja dala. Žeby si ty tancovala, A ja žeby stála.
[ej nedala si ʃtɪri groʃe akə som ja dala dʒɛbi si ti tansovala a ja zəbi stala]

Movement 4

Gajdujte, gajdence Pôjdeme kfracerce! Ej, gaydujte vesele, Ej, že pôjdeme sme!e!
[gaiduite gaidensə pɔɪdʒeme fraɪjertsə ej gaidutʃe vesəle ej ʒe pɔɪdʒeme sme!e]

Zagajduj gajdoše! Ešte mám dva groše: Ej, jedon gajdosovi, A druhý krčmárovi.
[zagaidui gaidoʃe ɛʃte mam dva groʃe ej jedon gaidosovi a druhi kərʃmarovi]

To bola kozička, Čo predok vodila, Ej, ale už nebude, Ej nôžky si zlomila.
[to bola kozitʃka tʃo predok vodjila ej ale uʃ nebudje ej noʒki si zlomila]

APPENDIX B

LUCI CARE, LUCI BELLE

Luci care, Luci Belle

K. 346

Mozart

B \flat Clarinet 1

B \flat Clarinet 2

B \flat Bass Clarinet

Soprano

Alto

Baritone

Lu - ci ca - re, lu - ci bel - le, ca - ri lu - mi, a - ma - te -

Lu - ci ca - re, lu - ci bel - le, ca - ri lu - mi, a - ma - te -

Lu - ci ca - re, lu - ci bel - le, ca - ri lu - mi, a - ma - te

4

B \flat Cl. 1

B \flat Cl. 2

B \flat B. Cl.

S.

A.

Bar.

stel - le, da - te cal - ma a que - sto co - re, da - te_ cal - ma a que - sto_ co - re!

stel - le, da - te cal - ma a que - sto co - re, da - te cal - ma a que - sto. co - re!

stel - le, da - te_ cal - ma a que - sto_ co - re, da - te_ cal - ma a que - sto co - re!

2

9

B♭ Cl. 1

B♭ Cl. 2

B♭ B. Cl.

S.

A.

Bar.

Se per voi so - spi - ro e mo - ro, i - dol mi - o, mi - o bel - te -

Se per voi so - spi - ro e mo - ro, i - dol mi - o, mi - o bel - te -

Se per voi so - spi - ro e mo - ro, i - dol mio, mio bel - te -

13

B♭ Cl. 1

B♭ Cl. 2

B♭ B. Cl.

S.

A.

Bar.

so-ro, for-za e so-lo del Dio d'a - mo-re, for-za e sol del Dio d'a - mo - re.

so-ro, for-za e so-lo del Dio d'a - mo-re, for-za e sol del Dio d'a - mo - re.

so ro, for-za e sol del Dio d'a - mo-re, for-za e sol del Dio d'a - mo - re.

APPENDIX C

STRIKE IT UP, TABOR

Strike It Up, Tabor

Thomas Weelkes

Tenor 1

Strike it up, tab - or, and pipe us a
Lus - ty Dick Hop - kin, lay on with thy

Tenor 2

Strike it up, tab - or, and pipe us a fa - vour; Thou
Lus - ty Dick Hop - kin, lay on with thy nap - kin; The

Baritone

Strike it up, tab - or, and pipe us a fa - vour; Thou
Lus - ty Dick Hop - kin, lay on with thy nap - kin; The

T. 1

5
fa - vour; Thou shalt be well paid for thy la - bour. la - bour. I
nap - kin; The stitch - ing cost me but a dod - kin. dod - kin. The

T. 2

shalt be well paid, well paid for thy la - bour la - bour. I
stitch - ing cost me, cost me but a dod - kin. dod - kin. The

Bar.

shalt be well paid for thy la - bour la - bour
stitch - ing cost me but a dod - kin. dod - kin.

T. 1

10
mean to spend my shoe - sole To dance a - bout the
mor - ris were half un - done Wert not for Mar - tin of

T. 2

mean to spend my shoe - sole To dance a - bout the
mor - ris were half un - done Wert not for Mar - tin of

Bar.

To dance a - bout the
Wert not for Mar - tin of

2

13

T. 1
 may - pole. I will be blithe and brisk, Leap and
 Comp - ton. O well, said jig - ging Alce, Pret - ty

T. 2
 may - pole. I will be blithe and brisk, blithe and brisk, I'll
 Comp - ton. O well, said jig - ging Alce, Pret - ty Jill, O

Bar.
 may - pole. I will be blithe and brisk, Leap and
 Comp - ton. O well, said jig - ging Alce, Pret - ty

16

T. 1
 skip, hop and trip, Turn a - bout in the rout, Un - til
 Jill, stand you still, Dap - per Jack means to smack, How now,

T. 2
 Leap and skip, hop and trip, Turn a - bout in the rout, Un -
 pret - ty Jill, stand you still, Dap - per Jack means to smack, How

Bar.
 skip, hop and trip, Turn a - bout in the rout, Un -
 Jill, stand you still, Dap - per Jack means to smack, How

18

T. 1
 ve - ry, ve - ry wea - ry wea - ry joints can scarce frisk. I frisk.
 fie, fie, fie, fie, fie, fie, fie, fie, fie, you dance false. The false.

T. 2
 til ve - ry wea - ry wea - ry joints can scarce frisk. I frisk.
 now, fie, fie, fie, fie, fie, fie, fie, you dance false. The false.

Bar.
 til wea - ry joints can scarce frisk. frisk.
 now, fie, fie, fie, you dance false. The

1. 2.

VITA

Graduate School
Southern Illinois University

Douglas Scott Johnson

Dsjohnson02@gmail.com

Jacksonville State University
Bachelor of Arts, Music Education, 2014

Research Paper Title:

A Choral Conductor's Study, Rehearsal, and Performance Guide to Selected Works by
Bartók, Brahms, Mozart, Weelkes, Hawes, Runestad, and Trumbore

Major Professor: Susan G. Davenport