

Summary of Dissertation Recitals: Three Programs of Choral Music

by

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DEDICATION

To my family for their unwavering support of me.

To my conducting mentors — especially Eugene Rogers, Jerry Blackstone, and Katherine FitzGibbon— for constantly seeing more in me than I could ever see on my own.

To Scott VanOrnum for constantly teaching so much from the keyboard.

To Scott Hanoian and the UMS Choral Union for being an anchor for me during this five-year journey in Ann Arbor.

To my voice teachers — Caroline Helton, Susan McBerry, and Carl Halvorson — for helping me connect to myself and my instrument.

To friends and colleagues past and present from whom I have learned so much.

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ABSTRACT

These three dissertation recitals consist of choral music from varied countries, genres, styles, and periods spanning from 1615 to 2011. The three recitals also represent my work with ensembles of wide-ranging abilities and skill sets: a mixed-voice university chorus of music majors and non-majors, a professional septet, a mixed-voice chorus of only non-music majors, and a larger chorus with orchestra.

The first recital, *A Celebration of Life*, was presented on November 15, 2019 at University Presbyterian Church in Rochester Hills, Michigan, with the Oakland University Chorus for whom I served as interim director for the fall 2019 term. The works included Andrew Balfour's *Ambe*, an arrangement of Ralph Vaughan Williams's *Silent Noon*, Ruth Moody's *Parting Glass*, Richard Dering's *Ave Virgo gloriosa*, Benjamin Britten's *The Evening Primrose*, Eric Barnum's *Afternoon on a Hill*, H.T. Burleigh's *Deep River*, Kristin Kuster's *Home*, excerpted movements from Maurice Duruflé's *Requiem*, Alice Parker's *Bright Morning Stars*, and Shawn Kirchner's *Unclouded Day*.

The second recital, *in angustiis...*, was presented on January 31, 2020, at Bethlehem United Church of Christ in Ann Arbor, Michigan with an *ad hoc* chorus of forty-four singers, four vocal soloists, and an orchestra of twenty-five instrumentalists. The works

included Francis Poulenc's *Un soir de neige* and Joseph Haydn's *Missa in angustiis*, also known as his Lord Nelson Mass.

The third recital is a compilation of performances with University of Michigan Orpheus Singers, on three separate occasions (February 20, 2020; November 24, 2019; and April 9, 2019), all at Stamps Auditorium in the Walgreen Drama Center; with University of Michigan Men's Glee Club on May 15, 2019, at First Presbyterian Church of Kirkwood in St. Louis, Missouri; and with University of Michigan Arts Chorale on December 13, 2019, in Stamps Auditorium. The works featured include excerpted movements from Vincent Persichetti's *Flower Songs*, Bradley Ellingboe's *Innisfree*, Ralph Vaughan Williams's *Epitaph on John Jayberd of Diss*, excerpted movements from Francesco Durante's *Vespro Breve*, "Den Tod niemand zwingen kunnt" from J.S. Bach's *Christ lag in Todes Banden* (BWV 4), and Charles Villiers Stanford's *Magnificat and Nunc Dimittis in G*.

RECITAL 1 PROGRAM

First Dissertation Recital

Friday, November 15, 2019
University Presbyterian Church, Rochester Hills, Michigan
8:00 P.M.

A CELEBRATION OF LIFE

Ambe	Andrew Balfour (b. 1971)
Silent Noon (arr. Kobayashi)	Ralph Vaughan Williams (1872–1958)
Parting Glass	arr. Ruth Moody (b. 1975)
Ave Virgo gloriosa	Richard Dering (1580–1630)
The Evening Primrose No. 4 from <i>Five Flower Songs</i> , Op. 47	Benjamin Britten (1913–1976)
Afternoon on a Hill	Eric Barnum (b. 1979)
Deep River	arr. H.T. Burleigh (1866-1949)
Home	Kristin Kuster (b. 1973)

Requiem, Op. 9 (excerpts)

- I. Introit
- II. Kyrie
- V. Pie Jesu
- VI. Agnus Dei

Maurice Duruflé
(1902–1986)

Bright Morning Stars

arr. Alice Parker
(b. 1925)

Unclouded Day

No. 3 from *Heavenly Home*

arr. Shawn Kirchner
(b. 1970)

RECITAL 1 PROGRAM NOTES

AMBE (2017)

ANDREW BALFOUR

Ambe, for a cappella chorus, was inspired by an original song in Ojibway by Anishinaabeg traditional drummer and singer Cory Campbell. As part of a commissioning project made possible by a Creative Works Grant from the University of Manitoba, Campbell gifted the piece to Winnipeg-based composer of Cree descent Andrew Balfour and the University of Manitoba Concert Choir, led by Catherine Robbins.

Campbell's original song features a steady pulsing drumbeat, exultant singing, and a text that speaks of welcome and belonging. Balfour converts this heartbeat-like drum part into a driving rhythmic ostinato that threads through all the vocal lines at various points, while the first soprano line soars above the texture. For Balfour, the ostinato represents the pulse of Mother Earth and the soprano line above depicts an eagle, representative of the teachings of love, wisdom, and strength.¹

The compositional process for this piece stands as a model of the strength and courtesy of creative engagements with Indigenous communities; Campbell, Balfour, and Robbins met multiple times to discuss the cultural context of the piece, the form and

¹ "Andrew Balfour," Cypress Choral Music, accessed March 9, 2020, <https://cypresschoral.com/composers/andrew-balfour/>.

meaning of the original song, how exactly the piece could be arranged for choir, and the lessons they learned from each other.

Ambe, ambe Anishinaabeg

biindigeg Anishinaabeg

Mino-bimaadiziwin omaa

Ambe

Come in two-legged beings

come in all people

The way of a good life is here

Come in!

— Cory Campbell

SILENT NOON (1903)

RALPH VAUGHAN WILLIAMS

Along with beginning to collect folk songs from his homeland and starting work on his first symphony (*A Sea Symphony*), Ralph Vaughan Williams spent the first five years of the 20th century writing three significant song cycles: *Songs of Travel*, *Willow-Wood*, and *The House of Life: A Cycle of Six Sonnets*. The latter two of these are settings of sonnets by Dante Gabriel Rossetti (1828–1882), who wrote a collection of 101 sonnets called *The House of Life: A Sonnet-Sequence* from which Vaughan Williams drew his texts. Of these Rossetti settings, none is as well-known and beloved as *Silent Noon*, which was written and performed as a standalone piece before being incorporated as the second song of his *House of Life* cycle. Tonight's performance features an arrangement for two-part choir.

The form of the song follows the four-quatrain structure of Rossetti's sonnet: first *largo sostenuto* in E-flat leading to B-flat with the undulating rhythm of the piano beneath; then *poco più mosso* in G major that modulates to A-flat with rising arpeggios in the bass

and a sparkling and descending right hand melody; a quasi-recitative section in F that ends with a B-flat dominant pedal; and a final section in the opening key that recalls the opening melody and ends in a short coda. Within each quatrain, however, Vaughan Williams uses his folksong-influenced sense of melody and phrase to match the momentum found in the original text. For instance, note how the first quatrain is written:

Your hands lie open in the long fresh grass, —
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

Rossetti ends his first full sentence in the middle of the third line, and yet the quatrain is not yet complete. There is a sense of gravity that moves the reader toward the rhyming couplet at the end of the third line and then the sentence carries the energy into the final rhyme of “grass” and “amass.” Vaughan Williams observed and noted this in the way he set this text, particularly in the way he momentarily suspends the phrase at “Your eyes smile peace,” only to begin in earnest and with the same contour as “The finger points look through like rosy blooms” — a musical fulfillment of the rhyme that is followed by looking upward at the “billowing skies” and ending in the higher dominant key of B-flat.

Your hands lie open in the long fresh grass, —
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour-glass.
Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky: —
So this wing'd hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.
— Dante Gabriel Rossetti (1828–1882)

PARTING GLASS (2004)

RUTH MOODY

Traditionally sung at the end of a social gathering, *The Parting Glass* is frequently performed today in varied musical circles from popular folk singers to choral ensembles. Its origins, however, are less convivial. A portion of the text for this Scottish classic was written in a poem known as “Armstrong’s Goodnight,” by an anonymous Border Reiver (or raider) executed in 1605 for the murder of Sir John Carmichael, Warden of the Scottish West March in 1600. Several versions of this poem exist, but the essence of farewell is common between them, and the last line is essentially the same, apart from “joy” being

replaced with “God” in some cases. The first stanza of this poem eventually found its way, albeit modified slightly, into the text for the song.

Now come is my departing time,
And here I may no longer stay
There is no Comerade of mine,
But will desire I were away,
But if that time will me permit,
Which from your Company doth call,
And me inforceth for to flit,
Good Night and God be with you all.²

The tune without this text is found under the title “The Peacock” in a 1782 book of fiddle tunes by James Aird called *A Selection of Scots, English, Irish and Foreign Airs*. It was even once attributed to Joseph Haydn and was even given a Hoboken catalogue number.³

Like many folk songs, the text varies slightly between arrangements. This version was arranged by Ruth Moody of Canadian female vocal trio The Wailin’ Jennys, whose numerous folk song adaptations have been incorporated into the choral concert repertory for soprano-alto choirs across North America and beyond.

Oh, all the money that e'er I spent,
I spent it in good company,
And all the sweethearts that e'er I've had,
Would wish me one more day to stay,

² “Good Night and God be with you all,” EBBA 31614, English Broadside Ballad Archive, accessed March 10, 2010, <http://ebba.english.ucsb.edu/ballad/31614/image#>

³ It was recorded as “Good night and joy be wi ‘ye.” Hob XXXIa 254. E minor.

And all I've done for want of wit,
To memory now I can't recall,
So fill to me the parting glass,
Good night and joy be with you all.

Oh all the comrades that e'er I've had,
Are sorry for my going away,
And all the harm that e'er I've done,
Alas, it was to none but me,
But since it falls unto my lot,
That I should rise and you should not,
I'll gently rise and I'll softly call,
Good night and joy be with you all.

— Scottish traditional song

AVE VIRGO GLORIOSA (1617)

RICHARD DERING

Much has been written about the relationship between the music of English Renaissance composer William Byrd and the English Reformation, but much less has been written regarding English Catholic composer Richard Dering who lived from around 1580 to 1630 and similarly wrote music in Latin during this turbulent period. Many English composers who were Catholic or suspected of being Catholic either moved away from city centers (like Byrd who moved to rural Essex later in his life) or went to work in Roman Catholic countries in continental Europe as Dering did from around 1612 to 1625. He traveled to and worked in Venice, Rome, and finally Brussels where, in 1617,

he was appointed organist for the Convent of Our Lady of the Assumption, a community of English Benedictine nuns. It was there that he published collections of his Latin motets, including his *Cantiones Sacrae* (1617) for five voices with basso continuo and organ from which this motet originates.

Much like Heinrich Schütz's *Geistliche Chormusik* (1648), Dering's motets are crafted in such a way that every voice needed for every harmony is present and as such do not require basso continuo. Furthermore, just as Schütz's style then was following the model of his Italian teacher Giovanni Gabrieli, Dering's style as demonstrated in *Ave Virgo gloriosa* is distinctly Italian through his use of *stile antico* principles with counterpoint intact, as well as his use of his vocal forces in *concertato* style. Dering's choices in orchestration, his intentional use of homophony and polyphony, his keen sense of harmony, and his attention to speech rhythms make this motet a fascinating example of the Renaissance motet evolving toward the Baroque era.

Unlike Byrd, Dering lived to see the coronation of a Catholic Queen of England, and in 1625, the composer returned to England to serve as organist to Queen Henrietta Maria at her private chapel.

*Ave Virgo gloriosa,
favo mellis dulcior,
Mater Dei gloriosa,
stella sole clarior:*

Hail, glorious Virgin,
sweeter than honey from the honeycomb,
Glorious Mother of God,
star brighter than the sun:

*Tu es illa speciosa,
qua nulla est pulchrior,
rubicunda plus quam rosa,
lilio candidior.*

You are that beautiful one,
than whom nothing is more beautiful,
Redder than the rose,
whiter than the lily.

THE EVENING PRIMROSE (1950)

BENJAMIN BRITTEN

The fourth of Benjamin Britten's *Five Flower Songs* on texts by various seventeenth through nineteenth century English poets, *The Evening Primrose* stands out as perhaps the most personal setting within the set. The text by John Clare (1793–1864), published in 1835, speaks of the evening primrose, a flower that only blooms at night and that as soon as "Day looks out with open eye... It faints, and withers, and is gone;" this perhaps is reflective of the then 37-year-old composer's relationship to British tenor Peter Pears which was kept private and reserved to letters. In the 1950s, Home Secretary, Sir David Maxwell Fyfe urged police to enforce the old Criminal Law Amendment Act of 1885 which made any kind of sexual activity between men illegal. Britten was even visited by police officers in 1953, prompting him to discuss with Imogen Holst the idea that Pears might have to marry a woman to cover up their relationship (though this ultimately did not happen). It was not until the Sexual Offences Act of 1967 that homosexual relationships were decriminalized in the United Kingdom.

The songs were dedicated to the philanthropists and botany enthusiasts Leonard and Dorothy Elmhirst as a present on their twenty-fifth wedding anniversary; the couple also happened to be benefactors for Britten's English Opera Group just three years prior.

The set was premiered privately at Dartington Hall (which the couple also owned) by a student choir led by Imogen Holst who would later become Britten's assistant and copyist.

Britten's delicately economical writing for the chorus shines here – with its often sparse voicings, section solos, colorful harmony and dissonances, use of inversion and canon, and playful interaction with and around the rhythmic meter. Note how Britten paints the text “And hermit-like, shunning the light/Wastes its fair bloom upon the Night.” Thorny dissonances of alternating major sevenths and minor ninths between the soprano and bass lines against the steady G# of the tenor line depict the flower in its state of hiding from the sun just before it blooms outward in contrary motion toward a serenely simple D major chord in celebration of the night that has arrived.

When once the sun sinks in the west,	Wastes its fair bloom upon the Night;
And dew-drops pearl the Evening's breast;	Who, blindfold to its fond caresses,
Almost as pale as moonbeams are,	Knows not the beauty he possesses.
Or its companionable star,	Thus it blooms on while Night is by;
The Evening Primrose opes anew	When Day looks out with open eye,
Its delicate blossoms to the dew;	'Bashed at the gaze it cannot shun,
And hermit-like, shunning the light,	It faints, and withers, and is gone.

– John Clare (1793–1864)

AFTERNOON ON A HILL (2008)

ERIC BARNUM

Frequently commissioned by numerous honor choirs, university ensembles, and professional choirs, Minnesota-born composer and conductor Eric Barnum was steeped

in the choral music tradition of his home state. He studied with Dr. Patrick Riley and David Dickau before earning his DMA in Choral Conducting from the University of Washington with Dr. Geoffrey Boers. Now, as Director of Choral Activities at Drake University in Des Moines, Iowa, Barnum maintains an active career as conductor, composer, and clinician.

Afternoon on a Hill features poetry by Edna St. Vincent Millay, Pulitzer Prize winning American poet and the third woman ever to win the award for poetry. Declamations of joy and wonderment at the beauty of nature characterize this text, and Barnum's setting reinforces these themes with a robust piano part, choral homophony, flowing melody, and various coloristic effects for both the pianist and choir. For instance, during the text "Watch the wind bow down the grass," Barnum provides the pianist with five pairs of notes and the directions "Play tones in complete aleatory (as randomly as possible), as wind blows through wind-chimes" while the tenors and first sopranos of the chorus are instructed to "blow air with an 'oo' mouth shape, individually making wind sounds. A calm and quiet wind."⁴ He also utilizes vocal glissandi to paint the line "and the grass rise."⁵

Barnum's setting includes a repetition of the opening stanza and an ending that, with its momentary step into the relative minor and the final sonority being in second

⁴ Eric Barnum, *Afternoon on a Hill* (Chicago, IL: Walton Music, Inc. 2008), 7.

⁵ Barnum, *Afternoon*, 8.

inversion, could leave a listener with a sense of wistfulness or with a feeling of incompleteness. Barnum, in this way, may have musically incorporated a lesser known aspect of Millay's life, that she died abruptly at 58 years of age after having fallen down a flight of stairs and suffered a coronary occlusion and heart attack.

I will be the gladdest thing
Under the sun!

I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,

Watch the wind bow down the grass,
And the grass rise.

And when lights begin to show
Up from the town,

I will mark which must be mine,
And then start down!

— Edna St. Vincent Millay (1892–1950)

DEEP RIVER (1917)

H.T. BURLEIGH

A seminal figure in the development of American art song, Pennsylvania-born composer, baritone and editor Henry Thacker Burleigh contributed over two hundred works to the genre and introduced many African-American spirituals to the classical concert repertoire. At 26 years of age, Burleigh was accepted into the National Conservatory of Music in New York, and, with the encouragement of conservatory director, Czech composer Antonín Dvořák, who happened to hear Burleigh as he sang while cleaning the Conservatory halls, began publishing his own arrangements of spirituals and plantation songs learned from his maternal grandmother. It was in 1917 that Burleigh published his most famous spiritual arrangement, *Deep River*, the success

of which prompted the composer to produce several more in multiple versions including ones for vocal solo, mixed chorus, as well as low- and high-voice choirs.

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into campground.
Oh don't you want to go to that gospel feast,
That promis'd land where all is peace?
O, Deep river.

HOME (2011)

KRISTIN KUSTER

In 2010, Michigan-based composer Kristin Kuster began work on a Thanksgiving Hymn for conductor Judith Clurman when she learned her father entered hospice care. After thirteen years of fighting prostate cancer, his treatment options were exhausted, and so she spent fourteen days with him in Boulder, Colorado. On her flight back home to Ann Arbor, Kuster wrote this text and music that meditates on the compassion, love, warmth, and tolerance she says she learned from her father, who died three days later on February 2, 2020.

Open sonorities of fifths and octaves filled in with dissonances of seconds and ninths characterize much of Kuster's choral sound, as do octave doubling and duets in thirds. The alternation of space, sung stillness and melodic movement are essential to this piece.

Come,
Come now
Come and be quiet now

Here, come
Here now with
Me come and be warm

Now we will feast and
Feast our eyes on
Love and love is brightening in

Flame, flickering,
Shimmering moon,
Come.

Now, snow
Slow, we will rest
Rest your sorrows quiet now

Cooling night
Sweet, warm light
I am thankful for you now.

Quiet
Now come,
Come.

— Kristin Kuster (b. 1973)

REQUIEM, OP. 9 (1948)

MAURICE DURUFLÉ

French organist and composer Maurice Duruflé (1902-1986) published only thirteen works, in part due to his highly self-critical nature. His Requiem, Op. 9, which earned him a knighthood in the Order of Saint Gregory the Great from the Holy See, was in part a result of immersing himself in the chanting style of the *Solesmes* monks, noted for their revival and preservation of Gregorian chant. Duruflé's use of mixed meter and alternating groupings of notes in twos and threes imitates the flowing and arhythmic nature of the ancient chant style. Verbatim quotes of chants from the Gregorian Mass for the Dead in both the choral and organ parts are paired with an extended-tertian harmonic palette that recall the music of Debussy and Ravel.

I. Introit

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Ierusalem:
exaudi orationem meam,
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Eternal rest give them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becomes You in Zion;
and a vow shall be paid to You in Jerusalem:
hear my prayer;
all flesh shall come to You.

Eternal rest give them, O Lord,
and let perpetual light shine upon them.

II. Kyrie

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

V. Pie Jesu

*Pie Jesu Domine,
Dona eis requiem.
Pie Jesu Domine,*

Dona eis requiem.

Pie Jesu Domine,

Dona eis requiem sempiternam.

Pious Lord Jesus,
Give them rest.
Pious Lord Jesus,
Give them rest.
Pious Lord Jesus,
Give them everlasting rest.

VI. Agnus Dei

*Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.*

Lamb of God,
Who takest away the sins of the world,
grant them rest.

*Agnus Dei,
qui tollis peccata mundi:
dona eis requiem.*

Lamb of God,
Who takest away the sins of the world,
grant them rest.

*Agnus Dei,
qui tollis peccata mundi:
dona eis requiem sempiternam.*

Lamb of God,
Who takest away the sins of the world,
grant them eternal rest.

RECITAL 2 PROGRAM

Second Dissertation Recital

Friday, January 31, 2020
Bethlehem United Church of Christ, Ann Arbor, Michigan
8:00 P.M.

...in angustiis

Un soir de neige

Francis Poulenc
(1899–1963)

- I. Le feu (De grandes cuillers de neige...)
- II. Un loup (La bonne neige...)
- III. Derniers instants (Bois meurtri...)
- IV. Du dehors (La nuit le froid la solitude...)

Missa in Angustiis (Nelson Mass)

Joseph Haydn
(1732–1809)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

RECITAL 2 PROGRAM NOTES

UN SOIR DE NEIGE (1944)

FRANCIS POULENC

Over three consecutive days during the Christmas holiday following the Liberation of Paris in 1944, French composer Francis Poulenc set four poems by surrealist poet Paul Eluard (1895–1952) in a “chamber cantata” entitled *Un soir de neige* (An Evening of Snow). Poulenc was no stranger to Eluard’s work and style after having composed *Figure humaine* (Human Figure) in 1943 — one of the most challenging works for a cappella chorus in the repertoire — which features eight texts by the same poet.

Poulenc’s succinct treatment of these texts has led scholars like Daniel Albright to call this set “a somewhat less ambitious piece.”⁶ While comparison between the sparse and bleak six-part writing in *Un soir* to the politically charged double-choral writing of *Figure humaine* could lead one to regard chamber cantata as less ambitious, *Un soir* could be better understood still as a product of a particular moment in history; perhaps in a state of post-occupation nihilism, Poulenc chose these four cold and bitter texts to express musically his muted and numbed emotional state.

⁶ Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000), 295.

Poulenc begins the cantata not with all six voices at first, but only with the sopranos in unison, a stark and bleak opening that evokes the quiet of a winter evening. While composing this opening, Poulenc may have heard the voice of the dedicatee of this set, soprano Marie-Blanche (1897–1958), who sang in Nadia Boulanger’s early music ensemble, and to whom Poulenc dedicated over a dozen other pieces. The altos, tenors, and basses respond with the composer’s characteristic style of counterpoint that resembles what is more associated today with Arvo Pärt’s *tintinnabuli* counterpoint — one predominantly stepwise melodic voice written against one or more primarily triadic voices. The resulting transparent nature of this counterpoint is contrasted with a colorful display of Poulenc’s unique ear for five- and six-voice part writing that combines extended tertian colors of jazz with his own sense of melodic voice leading. Similar techniques appear in the second movement, *La bonne neige* (Fine Snow), which also features one of the most haunting effects of the entire piece — a sonic depiction of an arrow whizzing through the air, marked with a rapid *diminuendo* and accompanied by an F minor to E minor harmonic shift.

Bois meurti (The Slaughtered Wood), the third movement, features a harmonic progression suited to the cold and wandering nature of this poem — two minor triads a tritone apart. Poulenc sets the altos completely alone for the text *Navire où la neige prend pied* (A ship upon which snow takes hold) — the only moment in the entire piece when a section sings unaccompanied.

The fourth and final movement, with its opening octave-doubled lines in E-flat major, suggests the beginning of a more optimistic ending; the text, however, delights in the moment when the cold night traps the speaker and takes their life — the solitary wanderer happily accepts the embrace of death. This nihilistic celebration of the speaker's death is further emphasized by the ending — a dark and bold E-flat minor chord, *tutti fff* on *en main* (In its hand).

1. De grandes cuillers de neige

De grandes cuillers de neige

Great scoops of snow

Ramassent nos pieds glacés

Shovel up our frozen feet

Et d'une dure parole

And with harsh word

Nous heurtons l'hiver têtu

We stumble into stubborn winter

Chaque arbre a sa place en l'air

Each tree has its place in the sky

Chaque roc son poids sur terre

Each rock its weight on earth

Chaque ruisseau son eau vive

Each stream its spring

Nous nous n'avons pas de feu

We have no fire

2. La Bonne neige

La bonne neige le ciel noir

Fine snow, dark sky

Les branches mortes la détresse

Dead branches, the torment

De la forêt pleine de pièges

From the forest strewn with traps.

Honte à la bête pourchassée

Shame on the hunted animal

La fuite en flèche dans le cœur

Fleeing swiftly as an arrow through a heart

*Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant que menace
La masse absolue de la mort*

The tracks of a terrible prey
Tally ho! And it is always
The most beautiful wolf and it is always
the last left alive that is stalked
by the full weight of death.

3. Bois Meurtri

*Bois meurtri
Bois perdu d'un voyage en hiver
Navire où la neige prend pied
Bois d'asile
Bois mort où sans espoir je rêve
De la mer aux miroirs crevés
Un grand moment d'eau froide
a saisi les noyés
La foule de mon corps en souffre
je m'affaiblis je me disperse
J'avoue ma vie j'avoue ma mort
j'avoue autrui
Bois meurtri bois perdu
Bois d'asile bois mort*

The slaughtered wood,
The wood lost on a winter voyage
A ship upon which snow takes hold
The wood that is a sanctuary
The dead wood, where, with all hope lost,
I dream of the sea of splintered mirrors
One great moment in the cold water
Seized the drowned men
My scrambled body is racked with pain
I grow weaker, I am fading away
I acknowledge my life, my death,
The rest of the world.
The slaughtered wood, the wood lost
The forest sanctuary, the dead wood

4. La nuit, le froid, la solitude

*La nuit le froid la solitude
On m'enferma soigneusement
Mais les branches cherchaient leur voie
dans la prison*

Night, cold, solitude
Closed carefully in upon me
But the branches sought out their path
in the prison

*Autour de moi l'herbe trouva le ciel
On verrouilla le ciel
ma prison s'écroula
Le froid vivant le froid brûlant
m'eut bien en main.*

Around me the grass found the sky
The sky was bolted shut
My prison came tumbling down
The living cold, the burning cold
Holds me firmly in its hand.

— Paul Eluard (1895–1952)
(Translation by Graham Stibbs 1989)

MISSA IN ANGUSTIIS (1798)

JOSEPH HAYDN

On his manuscript of what is more commonly referred to as *Lord Nelson Mass*, Joseph Haydn wrote “Missa in angustiis” — a title which has been translated many times over to highlight different historical contexts for the piece. Scholars H.C. Robbins Landon and Don Moses have discussed the multiple possible meanings for the title, more specifically for the words *in angustiis*:

1) “In time of anguish/affliction”

In 1795, at age 63, after two successful journeys to London filled with performances and premieres of symphonies and chamber music, Haydn served again as court composer and Kappelmeister for the wealthy Esterhazy family in response to a proposition from Prince Nikolaus II. Haydn took on the role on a part-time basis and spent summers in Eisenstadt and wrote his six great masses for the name day

of Princess Maria Josepha Hermenegild Esterhazy (September 8, Feast of the Nativity of the Blessed Virgin Mary).

In 1798, just before composing this work, Haydn premiered his landmark oratorio *Creation* for a group of music-afficionados. This was organized by Baron Gottfried van Swieten (1733–1803), a Dutch-Austrian diplomat, amateur musician and patron of the arts, who had an influence on Haydn as well as other major Austrian composers like Mozart and Beethoven. After this premiere, Haydn was reported to have fallen into a bout of exhaustion. Despite this, Haydn still held true to his duties as court composer and wrote his so-called *Missa in angustiis*.

2) “In constricted time”

Perhaps due to this illness, Haydn attempted to spend as little time as possible on this mass. Haydn is known to have spent about a month on any given symphony and three months for a mass.⁷ This mass on the other hand, written between July 10 and August 31, took only 52 days — about half the time he typically spent on any given mass setting.

⁷ Georg Griesinger, *Joseph Haydn, Eighteenth-Century Gentleman and Genius: A Translation with Introduction and Notes by Vernon Gotwals of the Biographische Notizen Über Joseph Haydn* (Madison: University of Wisconsin Press, 1963, 62.

3) "In troubled times"

As the Esterhazy family's court composer, Haydn could write works for a full orchestra of winds, trumpets, timpani and strings. Just before his work on this mass, however, Prince Esterhazy dismissed the *Feldharmonie*, the band of 8 wind players hired by the palace, leaving Haydn with an orchestra of strings, organ, timpani and trumpets which produced an overall darker sound quality.

4) "In time of anxiety/danger"

The final suggestion for the meaning behind *angustiis* is perhaps most related to the prominence of the timpani and trumpet parts in this piece. To be in Austria in 1798 meant being in constant fear of the looming threat of Napoleon and his armies. Napoleon had just won four battles with Austria in less than a year's time, and Haydn had already written a "mass in time of war" just two years prior in response to the Napoleonic wars. It was this fear of war that remained in the hearts and minds of the Austrian public. What Haydn did not know when he wrote the mass was that on August 1 of that year, Napoleon saw defeat at the Battle of the Nile by British forces led by Admiral Horatio Nelson. Because of this victory occurring so close to the premiere of Haydn's mass, the work gradually acquired the nickname

Lord Nelson Mass. In 1800, Lord Nelson himself visited the Palais Esterházy, accompanied by his British mistress, Lady Hamilton, and may have heard the mass performed, which further promulgated the *Lord Nelson* title.

In many ways, the meaning one chooses to associate with this mass's title could influence how one interprets the drama Haydn wrote into this score. How much war-time anxiety ought to imbue the characteristic dynamic contrasts or shifts in articulation that the composer marks throughout the mass?

Considering how many of Haydn's masses open — typically *adagio* and in a major key — one cannot help but immediately associate the descending D minor triad with unease and anxiety. The incessant rhythm of the continuo, trumpets, and timpani; the shifting harmonies in the winds above them; and the vigorous chords written for the violins all act together to intensify this tension and angst. The *Christe* text is set with nimbler string writing in the lighter relative F major, contrasting what preceded it, as is typical for the second theme of this symphonic sonata form. The recapitulation features new material, most notably the inclusion of the soprano soloist who ascends to a high B-flat with a plea for mercy. An echo of the opening descending minor triad in the strings, this time filled out in 16th notes, drives the music into a final trumpet and timpani call.

The tonality changes in an instant from D minor to D major and the solo soprano begins as if intoning *Gloria in excelsis Deo*. All at once, the audience's attention is shifted

from watching lowly mortals cry up from earth and instead toward the heavens as if to depict the angels above the clouds. The *Qui tollis*, which features the bass soloist singing a stately B-flat major triad, is reminiscent of the opening of *Tuba mirum* from Mozart's *Requiem* — a work which Haydn may have encountered in the 1790s according to H.C. Robbins Landon. The soprano interjects with cries for God to “hear” (*suscipe*) and the choir completes their thought with “our prayer” (*deprecationem nostram*). Haydn writes a low G for the bass soloist to demonstrate their range at *qui sedes ad dexteram patris*, perhaps a sonic depiction of God gesturing to Their right hand. The choir calls out once more for mercy before the soprano and strings repeat the opening of the movement with the *quoniam* text. The final fugue on the text *in gloria Dei Patris* (in the glory of God the Father) is a feat of expressive counterpoint that contemporary listeners judged highly and placed among the ranks of Handel and Durante.⁸

The Credo's ceremonial opening is marked *Allegro con spirito*, and features the strings playing together in octaves with the trumpets and timpani punctuating the tonic and dominant points of the phrase. What proceeds is a skillfully crafted canon at the fifth between the tenors and sopranos in octaves against the altos and basses also in octaves. The canon carries on note for note without any exceptions for nearly seventy measures, after which the entire choir joins together for the final phrase.

⁸ H. C. Robbins Landon, *Haydn: Chronicle and Works, IV* (Bloomington: Indiana University Press, 1977), 443-444.

The deep sound of open G strings begins the *Et incarnatus est*. The soprano soloist sings of the incarnation and the chorus responds with a full and warm echo of the same tune until the strings, marked *forte* and written in octaves, heralds the choir to begin the *crucifixus* section.

Haydn ingeniously set this text in three distinct ways:

- 1) He firstly chooses to focus the choir's on Pontius Pilate while trumpets and timpani menacingly knock, as if the death were at the door.
- 2) Next, the lower three soloists rise up as the alto emphasizes that this was done *pro nobis* (for us) and the choir responds with full-voiced recognition. The upper three soloists peacefully proclaim his burial – perhaps they represent the three present at Jesus' burial: Joseph, Mary Magdalene and Mary (mother of James and Joseph).
- 3) Finally, the choir and orchestra encounter one of only two *pp* moments in the entire piece. With quiet grief, they mourn their loss and process away with plodding eighth notes in the continuo. The ensemble rests on G major.

The B minor of the *et resurrexit* is a bit of an odd key area to shift to so directly from G major. The key here can be justified, however, by Haydn's use of trumpets and timpani in response to the phrase *et iterum venturus est cum gloria* (and shall come again with glory) just ten measures onward. Haydn explores various orchestral colors through frequently changing violin figures, harmonic deviations, and alternating instrumentation. All the

isolated declamations of *et* (and) seem to drive forward the momentum with religious fervor until the sudden *piano* and the soprano soloist's *et vitam* solo. *Et vitam* and *amen* are traded back and forth until lastly, the choir and orchestra see their first *ff* as an entire ensemble in the last four bars.

The Sanctus proceeds like a meditation in contrast with the jubilant ending of the Credo. The subtly surprising flat-III harmony (F major in the D major context) is marked *pp* in the orchestra, and the double bass and organ pedal create a mood of stoic reverence. Haydn uses this modal mixture to facilitate a half cadence in D minor, a preparation for the celebratory *Pleni sunt coeli* and *Osanna* to follow.

The Benedictus, perhaps the heart of the entire piece, is the only other movement that begins in D minor as the Kyrie does. The anxiety of wartime is most apparent in this movement, highlighted by his use of an effect adapted from his own "Surprise Symphony" — in the opening four bars of the Benedictus, the violins, marked *piano*, creep upward, while the continuo and viola step menacingly toward the half cadence with two-note slurs, until the entire orchestra enters with a startling *forte* attack. With the very real threat of Napoleon and his troops, this would have instilled fear in the listeners at that delayed name day celebration.⁹

⁹ The premiere of the work occurred not on September 8 as was customary for the Nativity of the Virgin Mary, but on the 15th.

The movement is not all scare tactics, however; a pastoral interior portion of the movement acts as the *grazioso* counterpart to the rest of the movement, with birdcall motives and F major sweetness — a key that Haydn associates with Christ in the Kyrie movement. The section ends with a somber F minor modal mixture which acts as a reminder of both Christ's passion and the looming threat of war.

The peak of the entire movement begins with the descent of the bass to B-flat, the sub-median of D minor. All three trumpets (for only the second of two times in the entire piece) and timpani play *marcato* triplets, while the strings punctuate the choral entrances. The entire orchestra joins the driving triplet rhythms as the sopranos climb to a high B-flat, marked *fortissimo*. The entire passage is at once deeply unsettled in its militaristic intent and perhaps mocking of self-righteous war mongers, reminiscent of the *Benedictus* and *Agnus Dei* of Haydn's *Paukenmesse* written just two years prior with similar intentions of conjuring up sonic images of war. The delightful D major *Osanna* from the end of the *Sanctus* is repeated note for note as was customary, an unusual contrast after the intensity of the preceding measures.

The *Agnus Dei*, in G and in 3/4 time like the *et incarnatus est*, features an ornate first violin part that glides above the fray with ease. The flowing sixteenth and thirty-second notes, especially those in circular figures, could be a reference to J.S. Bach who may have

used the figure, as well as quick scalar motives, as a symbol of the Holy Ghost.¹⁰ The alto soloist takes the *cantabile* first violin line and the firsts continue their nimble dance around the soloist in a quasi-heterophonic manner. The soprano soloist enters and leads a change in tone as dotted rhythms interject each of the soprano's short phrases, a gesture more characteristic of recitative from opera or oratorio. Each soloist progressively enters again, and they sing *dona nobis pacem* as the Holy Ghost continues to hover above them.

The concluding *Dona nobis pacem* section is a rambunctious declaration of peace more than a plea to "grant us peace." Given its length at 117 measures, the sheer number of times the text is repeated, and the episodes of darker tonalities and chromaticism, one cannot help but think that this last section was written to protest the war. B minor episodes may remind the listener of the ending of the *Agnus Dei* which also ends with a half cadence in the key. The last sonority of the mass is worth noting as well, as the piece ends with an inauthentic cadence with the third scale degree at the top.¹¹ It could be that the ending is meant to be gentler this way, but it also can come across as less definite than others like that of the *Osanna* – perhaps a way of musically saying that peace has not yet been achieved, that *angustiis* still pervades Haydn's mind.

¹⁰ Anne Leahy, "Bach's Setting of the Hymn Tune "Nun komm, der Heiden Heiland" in His Cantatas and Organ Works" in *Music and Theology: Essays in Honor of Robin A. Leaver*, ed. Daniel Zager (Lanham, MD: Scarecrow Press, 2007), 77. Peter Williams has also written extensively on the appearance and symbolism of the Holy Ghost in Bach's organ music.

¹¹ This only applies when choosing to examine the original version without woodwinds, which changes the voicing and includes a high D for the flutes.

I. Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

II. Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonæ voluntatis.

Laudamus te; benedicimus te;

adoramus te; glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dextram Patris,

Miserere nobis.

Quoniam tu solus Sanctus,

Glory be to God in the highest.

And in earth peace

to people of good will.

We praise Thee; we bless Thee;

we worship Thee; we glorify Thee.

We give thanks to Thee

for Thy great glory.

O Lord God, Heavenly King,

God the Father Almighty.

O Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,

Son of the Father.

Thou that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

Thou that sittest at the right hand of the Father,

have mercy upon us.

For thou only art holy,

*tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

III. Credo [Bracketed text is not set by Haydn]

*Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
[in unum Dominum Jesum Christum,
Filium Dei unigenitum,]
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis*

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
[And in one Lord Jesus Christ,
the only begotten Son of God,]
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
By whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,

*sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
[qui ex Patre Filioque procedit.
Qui cum Patre et Filio]
Simul adoratur et conglorificatur:
qui locutus est per Prophetas.
et unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi sæculi.
Amen.*

suffered under Pontius Pilate,
died and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
[Who proceededeth...
Who with...]
Together worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

IV. Sanctus

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Holy, Holy, Holy,

Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

V. Benedictus

Benedictus qui venit

in nomine Domini.

Osanna in excelsis.

Blessed is He that cometh

in the name of the Lord.

Hosanna in the highest.

VI. Agnus Dei

Agnus Dei,

qui tollis peccata mundi,

miserere nobis.

Lamb of God,

Who takest away the sins of the world,

have mercy upon us.

Agnus Dei,

qui tollis peccata mundi,

miserere nobis.

Lamb of God,

Who takest away the sins of the world,

have mercy upon us.

Agnus Dei,

qui tollis peccata mundi,

Dona nobis pacem.

Lamb of God,

Who takest away the sins of the world,

Grant us peace.

RECITAL 3 PROGRAM

Third Dissertation Recital
[Compilation]

- | | |
|---|---------------------------|
| Flower Songs (Cantata No. 6), Op. 157 | Vincent Persichetti |
| I. Flowers of Stone | (1915–1987) |
| IV. Is There a Flower | |
| V. A Yellow Flower | |
| VI. The Rose is Dying | |
|
 | |
| Innisfree | Bradley Ellingboe |
| | (b. 1958) |
|
 | |
| Epitaph on John Jayberd of Diss | Ralph Vaughan Williams |
| No. 3 from <i>Five Tudor Portraits</i> | (1872–1958) |
|
 | |
| Vespro Breve | Francesco Durante |
| I. Dixit Dominus | (1684–1755) |
| II. Confitebor | |
| III. Beatus vir | |
|
 | |
| Den Tod niemand zwingen kunnt | J.S. Bach |
| No. 3 from <i>Christ lag in Todes Banden</i> , BWV 4 | (1685–1750) |
|
 | |
| Magnificat and Nunc Dimittis in G (arr. Kobayashi) | Charles Villiers Stanford |
| | (1852–1924) |

RECITAL 3 PROGRAM NOTES

FLOWER SONGS (1983)

VINCENT PERSICHETTI

In 1983, four years before he was diagnosed with lung cancer, American composer, teacher, and pianist Vincent Persichetti contemplated matters of love, loss, heartbreak, grief, and death in a work for mixed chorus and string quintet, *Flower Songs*, Op. 157—his last work for chorus. Persichetti returned for the seventh and final time to poetry by the modernist American poet E.E. Cummings (1894–1962), this time setting a self-compiled set of flower poems, much like those Benjamin Britten’s *Five Flower Songs* (1950). Conductor Justin Smith wrote that flowers represented an ideal world for the poet, in which emotions ruled. As Cummings further explained: “there is an I Feel; an actual universe or alive of which our merely real world or thinking existence is at best a bad, at worst a murderous, mistranslation; flowers give me this actual universe.” Flowers, it seems, were a gateway to heartfelt truth for the experimental yet emotionally engaged poet.

Persichetti’s relationship with E.E. Cummings’s poetry spans much of his career, with settings of the poet’s early, middle, and late work spanning over forty years of the composer’s life. Smith and scholar Andrea Olmstead both have written about an artistic kinship between Persichetti and Cummings, citing their common interests in the use of

space, the creation of new words, the use of mirror forms, and other experimental tendencies in their work, even though they never closely collaborated. In an interview following the premiere of his *Flower Songs*, Persichetti said: “Cummings heard some of my settings years ago, and I’m proud that he gave me carte blanche to use any of his works.”

Persichetti masterfully conjures sonic worlds that set the scene for each of these poems, five of which will be presented tonight. The themes explored in this set are darker than those found in his earlier settings of Cummings’s poetry, which more commonly addressed youth and naïveté. The more profound themes are paired fittingly with choral and string writing to match, often more dissonant and rhythmically varied than his earlier Cummings settings. The music here—which vacillates between brooding, dense sonorities and transparent and playful writing—successfully evokes each poem without overt text painting. In fact, Persichetti said himself that he was after “the essence of the poems rather than describing them.” The composer sought to stamp his own interpretation and understanding of the poems in his musical decisions: “I found that E.E. Cummings could be interpreted different ways...And I realized that I had to put music there to say what I thought of the poem.”

The intensity of some of these settings might lead a listener to wonder if Persichetti’s love life was peppered with drama. On the contrary, the composer’s love life was remarkably undramatic and filled with happy luck. He had married the love of his

life, Dorothea Flanagan, in 1941, after having met and studied together at the Philadelphia Conservatory of Music. The couple had two children together and moved into a three-story house that was gifted to them in 1949. Soon after Persichetti's death in August 1987, Dorothea, who was also quite ill at the time, reportedly told their daughter Lauren that she did not want to spend Thanksgiving without Vincent; she died on Thanksgiving Day that year.

I. Flowers of Stone

these children singing in stone a
silence of stone these
little children wound with stone
flowers opening for
ever these silently lit
tle children are petals
their song is a flower of
always their flowers
of stone are
silently singing
a song more silent
than silence these always
children forever
singing wreathed with singing
blossoms children of
stone with blossoming
eyes

know if a
little
tree listens
forever to always children singing forever
a song made
of silent as stone silence of
song

IV. Is There a Flower

is there a flower (whom
i meet anywhere
able to be and seem
so quite softly as your hair
what bird has perfect fear
(of suddenly me) like these
first deepest rare
quite who are your eyes
(shall any dream
come a more millionth mile
shyly to its doom
than you will smile)

V. A Yellow Flower

Nobody wears a yellow
flower in his buttonhole
he is altogether a queer fellow
as young as he is old

when autumn comes,
who twiddles his white thumbs
and frisks down the boulevards
without his coat and hat
—(and i wonder just why that
should please him or i wonder what he does)
and why(at the bottom of this trunk,
under some dirty collars) only a
moment
(or
was it perhaps a year) ago i found staring
me in the face a dead yellow small rose

VI. **The Rose is Dying**

the rose
is dying the
lips of an old man murder
the petals
hush
mysteriously invisible mourners move
with prose faces and sobbing, garments
The symbol of the rose
motionless
with grieving feet and
wings
mounts
against the margins of steep song

a stallion sweetness, the
lips of an old man murder
the petals.

VII. Lily Has a Rose

lily has a rose
(i have none)
“don’t cry dear violet
you may take mine”
“o how how how
could i ever wear it now
when the boy who gave it to
you is the tallest of the boys”
“he’ll give me another
if i let him kiss me twice
but my lover has a brother
who is good and kind to all”
“o no no no
let the roses come and go
for kindness and goodness do
not make a fellow tall”
lily has a rose
no rose i’ve
and losing’s less than winning (but
love is more than love)

Raised in Minnesota and currently based in Albuquerque, choral conductor and composer Bradley Ellingboe served as Professor of Music and Director of Choral Activities at the University of New Mexico for 30 years from 1985 to 2015. In Fall 2005, the Harvard Glee Club premiered, recorded, and sang Ellingboe's *Innisfree* on tour, which led to the work being published through Oxford the next year.

William Butler Yeats (1865–1939), amidst the rising tide of twentieth century modernism, stayed true to traditional forms, perhaps to stay in touch with his Irish heritage. In fact, Yeats became a significant member of the Celtic Revival of the nineteenth and twentieth centuries which sought to distinguish itself artistically, as did many nations at this time. The Irish Literary Revival grew out of this movement, which would later be associated with a resurgence of interest in Gaelic heritage and growth of Irish nationalism; and it was Yeats who traveled between Dublin and London, the two centers of the early revival, to write and organize. It was in the early stages of this revival that Yeats wrote *Innisfree*, which dreams of going to an uninhabited island near the poet's childhood summer destination.

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

— W.B. Yeats (1865–1939)

EPITAPH ON JOHN JAYBERD OF DISS

RALPH VAUGHAN WILLIAMS

Tudor English poet and one-time tutor to King Henry VIII of England, John Skelton (c. 1463–1529) is not known for the kind of English poetry that Vaughan Williams typically set, like that of Rossetti and Shakespeare, but rather for satirical and comedic verse that were the basis for the composer's 1936 *Five Tudor Portraits*. His poetry features a macaronic hybrid of medieval Latin, English and some invented language quasi-Latin. Vaughan Williams takes an essentially cartoon music approach in setting this truly

nonsensical story about a terrible man from a town called Diss (Skelton's own hometown).

Apart from a few three-part moments, the piece is predominantly two-part, either homophonic or in canon. His frequent use of easily-sung conjunct motion out of unison is perhaps learned from his studies of counterpoint or simply a result of experience with amateur choral societies. Vaughan Williams conducted the premiere of his Five Tudor Portraits in 1936 at the Norwich Festival and received warm reception. Despite its initial success however, the work did not become very popular, possibly due to its difficulty both musically speaking and in embodying the cartoon-like energy needed for a successful performance.¹²

Sequitur trigintale

Tale quale rationale,

Licet parum curiale,

Tamen satis est formale,

Joannis Clerc, hominis

Cujusdam multinominis,

Joannes Jayberd qui vocatur,

Clerc clericibus nuncupatur.

Obiit sanctus iste pater

Anno Domini

Millesimo Quingentesimo sexto.

Here follows a trental,

more or less reasonable,

hardly fitting for the Church,

but formal enough,

for John the Clerk, a certain man

of many names who was

called John Jayberd.

He was called clerk by the clergy.

This holy father died

in the year of our Lord

1506.

¹² "Five Tudor Portraits & Five Mystical Songs," Liner notes, Hyperion Records, accessed March 11, 2020, https://www.hyperion-records.co.uk/dc.asp?dc=D_CDH55004.

In parochia de Diss
Non erat sibi similis;
In malitia vir insignis,
Duplex corde et bilinguis;
Senio confectus,
Omnibus suspectus,
Nemini dilectus,
Sepultus est among the weeds:
God forgive him his misdeeds!
Carmina cum cannis
Cantemus festa Joannis:
Clerk obiit vere,
Jayberd nomenque dedere:
Diss populo natus,
Clerk cleribus estque vocatus.
Nunquam sincere
Solitus sua crimina flere:
Cui male linguo loquax --
-- Qui mendax que, fuere
Et mores tales
Resident in nemine quales;
Carpens vitales
Auras, turbare sodales
Et cives socios.
Asinus, mulus velut, et bos.
Quid petis, hic sit quis?
John Jayberd, incola de Diss;

In the parish of Diss
there was not his like;
a man renowned for malice,
double-hearted and double-tongued,
worn out by old age,
suspected of all,
loved by none.
He is buried...

Sing we songs in our cups
to celebrate John.
The clerk truly is dead
and was given the name of Jayberd.
Among the people of Diss he was born
and was called clerk by the clergy.
Never was he wont
truly to bewail his sins.
His evil tongue was loquacious
And lying.
Such morals as his were
never before in anyone.
When he breathed the vital air
he disturbed his companions
and his fellow citizens
as if he were an ass, a mule, or a bull.
Do you ask who this is?
John Jayberd, inhabitant of Diss;

*Cui, dum vixerat is,
Sociantur jurgia, vis, lis.
Jam jacet hic stark dead,
Never a tooth in his head.
Adieu, Jayberd, adieu,
In faith, deacon thou crew!
Fratres, orate
For this knavate,
By the holy rood,
Did never man good:
I pray you all,
And pray shall,
At this trental
On knees to fall
To the football,
With 'Fill the black bowl
For Jayberd's soul'.
Bibite multum:
Ecce sepultum
Sub pede stultum.
Asinum et mulum.
With, 'Hey, ho, rum below!'
Rumpopulorum
Per omnia Secula seculorum!*

with whom while he lived were
associated quarrels, violence and strife.
Now here he lies. . .

Pray, brethren. . .

Drink your fill.
See he is buried
Under your feet a fool,
an ass, and a mule. . .

For ever and ever.

18th century Neapolitan composer Francesco Durante's surviving compositional oeuvre unusually contains no operatic music; instead, his career was primarily dedicated to the composition and performance of sacred music. His entire musical life centered around the famed music program of Neapolitan orphanages. It began with his uncle Don Angelo Durante at the Conservatorio di San Onofrino a Capuana, one of four most renowned orphanages of this kind. In 1728, at age 44, he was appointed the primo maestro of another famous Neapolitan orphanage, the Conservatorio dei Poveri Gesù Cristo. While working there, he produced pedagogical pieces, music for sacred dramas, and various concerted church pieces. He also taught many of Italian musicians, including the young Giovanni Battista Pergolesi. In 1742, Durante was called to the largest and oldest of the Neapolitan conservatories, the Conservatorio di Santa Maria di Loreto; and two years later, at the death of Leonardo Leo (1694-1744), he was also appointed primo maestro at San Onofrino — back to where it all began.

Durante's music is often compared to his predecessor at San Onofrino, Leonardo Leo. While both men were fluent in the learned and contemporary styles of their time, according to musicologist Karl Gustav Fellerer, Durante sought more to blend the two styles, whereas Leo insisted that they be kept separate as possible — perhaps a result of Durante working exclusively in Catholic orphanages his whole life. This led to their

followers claiming the titles of “Durantisti” and “Leisti” in homage to their compositional paragons.

Durante begins the first movement, *Dixit Dominus*, emphatically with unison C’s in the orchestra of modest size: 2 violins and continuo. With an instrumental group of this size, the piece may have been performed easily with vocal soloists, one on a part, with single violins on each part and a continuo group, or as performed tonight, with a slightly larger choir with varied groups of voices— alternating between full choir and vocal soloists — to punctuate and highlight moments of Durante’s text setting. One such moment is the ending doxology of this movement, set apart from the preceding material with a chromatic mediant harmonic shift and declamatory homophony. As is typical of this style, *sicut erat in principio* (“as it was in the beginning”) is set just as the opening of the movement starts.

The second psalm, *Confitebor*, begins similarly with a single pitch, this time an E to establish the E minor tonality of this movement. Durante’s varied vocal combinations include imitative textures, duets, trios, and tutti textures. His string writing in this movement is bolder and more elaborate, particularly the scalar flourish and triple stops leading up to and during the text *Sanctum et terribile*. Again, Durante employs a chromatic mediant harmonic shift to propel the movement into its ending doxology and the *sicut erat* recalls the beginning.

In the third movement, Durante reduces the vocal forces to only the upper three voices and opens with a stuttering figure for the strings that perhaps relates to the opening line: *Beatus vir qui timet Dominum* (“Blessed is the man that fears the Lord”). This movement, the third of five and thus the center of the work, is in C minor and acts as the middle point of a symmetry for the piece: the beginning and ending movements are also in C (major and minor) and movements 2 and 4 both sit a third away from C (E minor and A major, respectively). This movement features long melismatic passages, musically painting both God’s righteous people that shall endure forever and the exaltation of God’s horn. The ending doxology in this instance begins without a significant harmonic shift to call attention, but instead with a flowing duet between the tenor and alto accompanied by a steady stream of eighth notes — perhaps a depiction of what little remains after the *desiderium peccatorum* (desires of the wicked) have perished. The *sicut erat*, marked *Allegro*, skips forward and the movement finishes with a florid amen.

I. Dixit Dominus

Dixit Dominus Domino meo:

Sede a dextris meis,

donec ponam inimicos tuos

scabellum pedum tuorum.

I. Psalm 110

The Lord said unto my Lord:

Sit thou at my right hand,

until I make thine enemies

thy footstool.

*Virgam virtutis tuae
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.*

The rod of thy strength
the Lord shall send out of Zion;
rule thou in the midst of thine enemies.

*Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
ex utero ante luciferum genui te.*

Thy people shall be willing in the day of
thy strength, in the beauties of holiness:
from the womb of the morning,

I have begotten you.

*Juravit Dominus,
et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

The Lord hath sworn,
and will not repent;
Thou art a priest for ever
after the order of Melchisedech.

*Dominus a dextris tuis,
confregit in die irae suae reges.*

The Lord at thy right hand,
shall strike through kings in the day of his
wrath.

*Judicabit in nationibus,
implebit ruinas,
conquasabit capita in terra multorum.*

He shall judge among the heathen,
He shall pile up the ruins,
He shall shatter heads over many lands.

*De torrente in via bibet,
propterea exaltabit caput.*

He shall drink of the torrent in the way,
therefore shall he lift up his head.

*Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio et nunc, et semper,
et in saecula saeculorum. Amen.*

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, ever
shall be. World without end. Amen.

II. Confitebor

*Confitebor tibi, Domine,
in toto corde meo;
in consilio justorum, et congregatione.*

*Magna opera Domini,
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
et justitia ejus manet
in saeculum saeculi.*

*Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum testamenti sui.*

*Virtutem operum suorum
annuntiabit populo suo.
Ut det illis hereditatem gentium:
opera manuum ejus veritas et judicium.*

*Fidelia Omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.*

II. Psalm 111

I will praise the Lord
with my whole heart,
in the assembly of the upright, and in the
congregation.

The works of the Lord are great,
made excellent by all his choices.
His work is honorable and magnificent;
His righteousness endureth
from generation to generation.

He hath made his wonderful works to be
remembered:

Gracious and compassionate Lord.
He hath fed meat those that fear him;
He will be ever mindful of his covenant.

The power of his works
He hath showed his people.
So they may inherit from the Gentiles;
the works of his hands are truth and
judgment.

All his commandments are sure,
They stand fast forever and ever,
And are done in truth and uprightness.

*Redemptionem misit Dominus populo suo;
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:*

*Initium sapientiae timor Domini;
intellectus bonus omnibus
facientibus eum.
Laudatio ejus manet in saeculum saeculi.*

*Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio et nunc, et semper,
et in saecula saeculorum. Amen.*

III. Beatus vir

*Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus,
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
et justitia ejus manet in saeculum saeculi.*

*Exortum est in tenebris lumen rectis,
misericors et miserator et justus.*

He sent redemption unto his people
He hath commanded his covenant forever.
Holy and terrifying is his name:

Fear of Lord is the beginning of wisdom;
a good understanding have all they
that do his commandments.
His praise endureth for ever.

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, ever
shall be. World without end. Amen.

III. Psalm 112

Blessed is the man that feareth the Lord,
That delighteth in his commandments
His seed shall be mighty upon earth;
the upright generation shall be blessed.
Glory and riches shall be in his house,
and his justice endures forever.

Unto the upright there ariseth light in the
darkness;
he is gracious, and full of compassion, and
righteous.

Jucundus homo, qui miseretur et commodat,

disponet sermones suos in judicio.

Quia in aeternum non commovebitur.

In memoria aeterna erit justus,

auditione mala non timebit.

Paratum cor ejus sperare in Domino.

Confirmatum est cor ejus;

Non commovebitur

donec despiciat inimicos suos.

Dispersit, dedit pauperibus,

justitia ejus manet in saeculum saeculi.

Cornu ejus exaltabitur in gloria.

Peccator videbit et irascetur,

dentibus suis fremet

et tabescet:

desiderium peccatorum peribit.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio et nunc, et semper,

et in saecula saeculorum. Amen.

Happy is the man who shows favor and
lendeth;

he chooses his words with discretion.

Surely he shall not be moved for ever;

the righteous shall be in everlasting
remembrance.

He shall not be afraid of evil tidings;

his heart is fixed, trusting in the Lord.

His heart is established;

he shall not be afraid,

until he see his desire upon his enemies.

He hath dispersed, he hath given
to the poor;

his righteousness endureth forever;

his horn shall be exalted with honor.

The wicked shall see it, and be grieved;

he shall gnash with his teeth,

and melt away;

the desire of the wicked shall perish.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, ever
shall be. World without end. Amen.

Christ lag in Todes Banden, BWV 4, dating from 1707, is one of the earliest cantatas written by Bach. The work sets Martin Luther's 1524 Easter hymn (a paraphrase of the Latin Easter sequence, *Victimae paschali laudes*) in which the battle between Christ and death is laid out in clashing and vibrant images. British historian Diarmaid MacMulloch points out that "[Luther's] genius seized on the fears of ordinary folk in a world full of evils and terrors, and helped his congregation roar away these terrors in song."¹³ Bach uses the chorale melody in each movement, only changing the surrounding musical garb to enhance the passionate texts and devout Lutheran theology. The cantata avoids incorporating various *en vogue* musical techniques imported from Italy; there are no recitatives, ritornelli, or repeated (da capo) arias. A symmetrical design of movements is also apparent: chorus, duet, solo, chorus, solo, duet, chorus.

Luther's text in this second verse focuses on our mortal relationship with death: no one can conquer the inevitability of death and yet Lutherans yearned for death as it meant entrance into God's eternal realm. The movement begins in brooding tone with suspensions and dissonances between the duetting soprano and alto that evoke perhaps death's inescapable grip, emphasized further by the stark unisons found at the end of much of their phrases. Brighter harmonies occur concurrently with the mention of death

¹³ Diarmaid MacCulloch, *Christianity: The First Three Thousand Years*. (New York: Penguin Books. 2011.), ch. 17. <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1257389&site=ehost-live&scope=site>.

coming soon, reflective of this distinctly German Lutheran perspective on the end of life. This movement's *Halleluja* section ends as the movement began with expressive vocal suspensions, but also with an extended closing unison that disappears into the inexorable eighth-note motion of the basso continuo line.

Den Tod niemand zwingen kunnt

Bei allen Menschenkindern,

Das macht' alles unsre Sünd,

Kein Unschuld war zu finden.

Davon kam der Tod so bald

Und nahm über uns Gewalt,

Hielt uns in seinem Reich gefangen.

Halleluja!

No one could defeat death

among all humanity,

this was all because of our sins,

no innocence was to be found.

Therefore death came so soon

and took power over us,

held us captive in his kingdom.

Hallelujah!

— Martin Luther (1483–1546)

MAGNIFICAT AND NUNC DIMITTIS IN G

CHARLES VILLIERS STANFORD

While English composer Charles Villiers Stanford wished for international recognition through his symphonies, chamber music and other more “universal forms” as biographer Jeremy Dibble states, it is Stanford’s sacred music oeuvre that has brought him recognition among church musicians around the world. His love for Brahms and Mendelssohn shines through in his sense of lyricism and harmony. Dibble writes, “This sophisticated diatonicism, combined with lyrical flair, is a predominant feature of his music, and is capable of expressing pathos.”

Stanford's Evening Service in G, Op. 81 is a favorite among Anglican and Episcopal church musicians, beloved for its solo writing for the soprano and baritone, sensitively crafted choral writing, rich harmonic language, and glorious doxologies. Notable is Stanford's restraint from extending the choral sopranos range too high, perhaps a result of experience in cathedrals and their acoustical properties.

In the Anglican and Episcopal church traditions, evensong services take place at the end of the day, in some cases daily and in other cases once weekly or monthly depending on the budgetary limits of the parish. In a typical choral evensong, the entire service — apart from the confession of sin, the lessons, and some final prayers — are sung or chanted by a minister and/or the choir. Every evensong service is built around readings from the Bible, singing of psalms (often in Anglican chant style), and the canticles of the *Magnificat* (Canticle of Mary) and the *Nunc dimittis* (Canticle of Simeon).

Magnificat

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden:

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud
in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel :

As he promised to our forefathers, Abraham and his seed forever.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation,

Which thou hast prepared before the face of all people;

To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.