

**Three Portraits of Choral Repertoire: Evolutions of Choral Music,
Frank Martin *Mass for Double Choir*, and Ted Hearne *Sound from the Bench***

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Conducting)
in the University of Michigan
2021

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DEDICATION

For Abby and Cecilia

ACKNOWLEDGEMENTS

The completion of this document is the culmination of the collective efforts of my many mentors who have shepherded me along my path as a musician and human being. First, I owe a great amount of gratitude to Dr. Eugene Rogers who has guided me with great love and encouragement over the past three years. I am thankful for the invaluable lessons he taught about music, service, collaboration, integrity, and professionalism.

I would like to thank Ted Hearne and Donald Nally for so generously offering their time to help me better understand *Sound from the Bench*. Their insight, wisdom, and thoughtful responses to my questions made a tremendous impact on this document. It is an honor to engage with this incredible composition and to bring to life its first scholarly writings.

I am grateful to all of my conducting mentors who have each had a profound impact on my development as a conductor, educator, and person. I am forever indebted to Anton Armstrong, Christopher Aspaas, Marguerite Brooks, Jeffrey Douma, and so many more. I strive every day to be a conduit of each of their abundant kindness, talent, and grace.

A deep thank you to all of my dear conducting colleagues who have supported and inspired me beyond what words can describe. I am so grateful to have been able to work with such a fantastic cohort that has also become a family.

On a personal note, I am so blessed by my family and friends who have given me strength and guidance throughout my entire life. I would not be where I am today with this village of support constantly cheering me on. Lastly, and most importantly, I am thankful for my wife Abby and daughter Cecilia, both of whom are my rock, light, and most powerful and constant source of joy.

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ABSTRACT

Two dissertation recitals and one research paper were presented in partial fulfillment of the requirement for the degree of Doctor of Musical Arts (Music: Conducting) at the University of Michigan. The two recitals chronicle the historical evolution of choral music since the seventeenth century and the research paper is an analysis and conductor's guide for a piece of repertoire written in the twenty-first century.

The first recital is a compilation of one performance with the University of Michigan Chamber Choir, four performances with the University of Michigan Orpheus Singers, one performance with the Chorus America Conducting Institute Chorus and Orchestra, and three virtual choir selections, two recorded by the University of Michigan University Choir and one by the University of Michigan Arts Chorale. All live performances for this recital took place in Stamps Auditorium in the Walgreen Drama Center, with the exception of the Chorus America performance, which took place in Hill Auditorium.

The performance with Chamber Choir took place on Thursday, November 12, 2020. Repertoire included one movement from Clara Schumann's *Drei gemischte Chöre*, op. 19 and Lili Boulanger's *Hymne au Soleil*. The performances with Orpheus Singers took place on Tuesday, April 9, 2019, Tuesday, September 24, 2019, Sunday, October 22, 2019, and Tuesday, February 20, 2020. Repertoire included two movements from Johann Sebastian Bach's *Christ lag in Todes Banden*, BWV 4, three movements from Baldassare Galuppi's *Laudate pueri*, Johannes Brahms's *Drei Quartette*, op. 31, and two movements from Ralph Vaughan Williams's *In Windsor Forest*. The performance with Chorus America took place on Sunday, July 21, 2019 and included four movements from Felix Mendelssohn's

Elijah, op. 70. The virtual choir pieces with University Choir were recorded on February 21, 2021. Repertoire included Arianne Abela's *Rise* and Undine Smith Moore's *Daniel, Daniel, Servant of the Lord*. The virtual choir with Arts Chorale was recorded on March 7, 2021, and included one movement from Reena Esmail's *Quarantine Madrigals*.

The second recital was a performance of Frank Martin's *Mass for double choir*. The recital took place on Saturday, March 13, 2021 in Hankinson Rehearsal Hall in the Earl V. Moore Building.

In lieu of a third conducting recital due to complications from COVID-19, a research paper on Ted Hearne's *Sound from the Bench* was completed. The paper includes historical, textual, and musical analysis of the work. Additionally, conducting and performing considerations are presented. Through this analysis, the paper serves as a tool for conductors to reference when programming, preparing, rehearsing, and performing this work.

RECITAL I

Evolutions of Choral Music

Early Choral Repertoire

Christ lag in Todes Banden, BWV 4 Johann Sebastian Bach (1685–1750)
No. 4. *Jesus Christus, Gottes Sohn*
No. 5. *Es war ein wunderlicher Krieg*

Laudate pueri Baldassare Galuppi (1706–1785)
No. 5. *Qui habitare*
No. 6. *Gloria Patri*
No. 7. *Sicut erat in principio*

Romantic Choral Repertoire

Elijah, op. 70 Felix Mendelssohn (1809–1847)
No. 30. *Arise, Elijah, for thou has a long journey*
No. 31. *O rest in the Lord, wait patiently for Him*
No. 33. *Night falleth round me, O Lord!*
No. 34. *Behold, God the Lord passed by*

Drei gemischte Chöre, op. 19 Clara Schumann (1819–1896)
No. 1 *Abendfeier in Venedig*

Drei Quartette, op. 31 Johannes Brahms (1833–1897)
No. 1. *Wechsellied zum Tanze*
No. 2. *Neckereien*
No. 3. *Der Ganz zum Liebchen*

Modern Choral Repertoire

In Windsor Forest Ralph Vaughan Williams (1872–1958)
No. 3. *Falstaff and the Fairies*
No. 4. *Wedding Chorus*

Hymne au Soleil Lili Boulanger (1893–1918)

Quarantine Madrigals Reena Esmail (b. 1983)
No. 1. *Yesterday*

Daniel, Daniel, Servant of the Lord Undine Smith Moore (1904–1989)

Rise Arianne Abela (b. 1986)

NOTES, TEXTS, AND TRANSLATION

Christ lag in Todes Banden, BWV 4

Johann Sebastian Bach (1685–1750)

Christ lag in Todes Banden, BWV 4 is one of the earliest cantatas written by Johann Sebastian Bach (1685–1750). The work sets Martin Luther’s 1524 Easter hymn (which itself is a paraphrase of the Latin Easter sequence, *Victimae paschali laudes*) in which the battle between Christ and death is laid out in a clashing and vibrant spectacle. British historian Diarmaid MacCulloch 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.”¹ Bach uses the chorale melody in each movement, only changing the surrounding musical garb to enhance the passionate texts and devout Lutheran theology. While Bach’s later cantatas would use various *en vogue* musical techniques imported from Italy such as recitative, ritornelli, and da capo arias, this cantata relies on musical approaches typical of the more conservative German contrapuntal style of the time. The entire cantata is beautifully symmetrical: chorus, duet, solo, chorus, solo, duet, chorus.

The fourth movement sets the third verse of Luther’s dramatic hymn. Featuring an insistent and quick stream of notes in the violins, a vivid depiction of Jesus driving away all sin brought to life. The tenor soloist proudly heralds over the salvo of firing sixteenth notes, signaling Christ’s defiance toward death. As the tenor soloist declares that, of death, “nothing remains,” the forward momentum halts and a dark and hushed atmosphere materializes. English conductor John Eliot Gardiner believes this moment is death becoming a “pale shadow” of itself.² The calm is shattered as the music leaps back into its previous fervor. The tenor discards the chorale melody in favor of a jubilant “hallelujah” celebrating life’s victory over death.

¹ Diarmaid MacCulloch, *A History of Christianity: The First Three Thousand Years* (New York: Penguin Books, 2009), 612.

² John Eliot Gardiner, *Bach: Music in the Castle of Heaven* (New York: Vintage Books, 2015), 135.

Life's battle against death is continued in the fifth movement. Luther's fourth verse depicts a cacophonous fight between life and death. Bach captures this "wondrous" battle with a tightly woven and tumultuous texture. Voices chase one another through dramatic stretto and imitative fugal pursuit, brilliantly painting the image of life "devouring death." Amidst the scampering filigree, the altos sing the chorale tune, unphased by the surrounding chaos. Again, the movement concludes with a victorious "hallelujah."

No. 4 – *Jesus Christus, Gottes Sohn*

*Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt;
Da bleibet nichts denn Tods Gestalt,
Den Stachel hat er verloren.
Halleluja.*

Jesus Christ, God's son,
Has come in our place
And has abolished our sin,
Thereby removing from Death
All its right and its power;
Nothing remains but Death's form:
It has lost its sting.
Alleluia!

No. 5 – *Es war ein wunderlicher Krieg*

*Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja.*

There was a wondrous battle
When Death and Life struggled;
Life won the victory:
It has swallowed up Death.
Scripture has proclaimed this:
How one Death devoured another;
A mockery has been made of Death.
Alleluia!

Text by Martin Luther (1483–1546)
Translation by Richard D.P. Jones (b. 1948)

Laudate pueri

Baldassare Galuppi (1706–1785)

Italian composer Baldassare Galuppi (1706-1785) enjoyed a prestigious career, composing for the most lauded religious institutions in Venice as well as opera houses across the continent. Galuppi began his career writing operatic works, becoming one of the most prolific opera composers of the period and heralded for his contributions to the development of 18th-century *dramma giocoso*.

Composed during the early years of his appointment at *Basilica San Marco*, Galuppi's *Laudate pueri* showcases the composer's preference of composing in *stile moderno* instead of the outdated *stile antico*. The wit and charm of his melodic lines and jovial rhythmic patterns should come as no surprise from a composer often considered a seminal figure in the development of opera buffa. *Laudate pueri* seems a harbinger of the classical era's compositional style and revels in the light elegance characteristic of the galant style.

The final three movements of *Laudate pueri* skillfully demonstrates Galuppi's penchant for invention, surprise, humor, and craft. In the fifth movement, the text depicts a "joyful mother," brightly painted with buoyant and lyrical violin lines. Springing dotted rhythms and triplets capture a sense of child-like exuberance. On the word *laetanem* ("joyful"), the soprano bursts into a laughing melisma accompanied by playful changing textures in the orchestra.

The final two movements set the text of the lesser doxology, the hymn often used liturgically at the conclusion of the singing of psalms. The first part of this text is sung by an alto soloist in movement six. As a possible reference to the Trinity – Father, Son, and Holy Ghost – the music is set in a dancing triple meter. A lilting gesture in the upper strings permeates the movement, broken occasionally by splashes of instrumental declamation. The movement ends with a downward rhythmic ricochet of violins spinning into silence.

The stately return of horns and oboes commence the triumphant final movement. Following the grand and resounding introduction, a fugue bursts forth with each voice overlapping and weaving amongst one another, proclaiming the perpetual glory of divine power. A surprising shift to minor and a return to the work's opening text *Laudate pueri Domini* ("O praise the Lord") shifts the celebratory mood to one of hushed intensity. The quiet atmosphere and soft antiphonal exchanges between a treble solo duet and the chorus is broken at the return of *in saecula saeculorum* ("for generations of generations") where the chorus sings in strong homophonic declamation. Several impassioned statements of "amen" bring the work to a jubilant finale.

No. 5 – *Qui habitare*

*Qui habitare facit sterilem in domo,
matrem filiorum laetantem.*

Who gives a dwelling to the sterile woman,
making her the joyful mother of her children.

No. 6 – *Gloria Patri*

*Gloria Patri, et Filio,
et Spiritui Sancto.*

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

No. 7 – *Sicut erat in principio*

*Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum, Amen.*

As it was in the beginning,
Is now, and always,
And for generations of generations, Amen.

*Laudate pueri Dominum,
laudate nomen Domini
in saecula saeculorum, Amen.*

O praise the Lord,
Praise the name of the Lord.
For generations of generations, Amen.

Text from Psalm 112 [113]
Translation by Thomas J. Tropp (b. 1974)

In 1829, at the youthful age of twenty, Felix Mendelssohn (1809–1847) mounted the first performance of Johann Sebastian Bach's St. Matthew Passion since Bach's death. American professor William Little points out that this seminal performance started the Bach revival that continues to this day and was the "crowning achievement of Mendelssohn's youth, and it provided critical impetus for his future development, both as artist and composer."³ Bach's model and other influential exemplars of the oratorio genre by Handel and Haydn had great impact on Mendelssohn's two complete oratorios. In *Elijah*, Mendelssohn brings to life the titled prophet, who flourished in Israel during the ninth century. In a letter to Julius Schubring, the librettist of *Elijah*, Mendelssohn wrote, "I imagined Elijah as a real prophet through and through...Strong, zealous and, yes, even bad-tempered, angry and brooding...and yet borne aloft as if on angels' wings."⁴

While generally well-received at its premiere in 1846, *Elijah* has experienced criticism during its existence. After the US premiere, the work was chastised by one periodical for being "too heavy in its general character" and that "there is scarcely a striking or pleasant air in it."⁵ American music critic George Bernard Shaw's polemic against *Elijah* is filled with even more contempt: "You have only to think of *Parsifal*, of the Ninth Symphony, of *Die Zauberflöte*, of the inspired moments of Bach and Handel, to see the great gulf that lies between the true religious sentiment and our delight in Mendelssohn's exquisite prettiness."⁶ Regardless, *Elijah* has endured as a staple in the repertory and remains one of the most commonly performed oratorios today.

Part One of *Elijah* centers around a famine cursed upon the land of Israel by Elijah in retaliation for the people turning their backs on the Jehovah, the true god, to instead worship false

³ William Little, "Mendelssohn and the Berlin Singakademie: The Composer at the Crossroads," in *Mendelssohn and His World*, ed. R. Larry Todd (Princeton: Princeton University Press, 1991): 67.

⁴ W.F. Alexander, ed., *Selected Letters of Mendelssohn* (New York: Macmillan, 1894), 107.

⁵ Michael Steinberg, *Choral Masterworks: A Listener's Guide* (New York, Oxford University Press, 2005), 201.

⁶ Bernard Shaw, "Mendelssohn Elijah," *The World*, concert review, May 11, 1892.

idols. Elijah eventually confronts the professors of these false idols, the priests of Baal, in a dramatic face-off to summon their respective Gods. When the priests fail to invoke Baal, Elijah demands their execution as punishment. The arrival of rain, the end of the drought, and the people's exuberant final chorus extolling "Thanks be to God" brings Part One to a close. Part Two details Elijah's conflicts with King Ahab and Queen Jezebel, being cast out into the wilderness, and his subsequent return and transfiguration, vividly painted in his ascension to heaven on a fiery chariot.

One challenge of performing *Elijah* is its duration of over two hours. Choral scholar Nick Strimple says that "*Elijah* is a great work, but it is not perfect by any means. For one thing, it is too long."⁷ American conductor Robert Shaw, in agreement, writes, "*Elijah* is a long piece. In spite of its popularity one seldom hears it uncut."⁸ Cutting movements in *Elijah* is often done to focus the dramatic flow of events and to keep modern audiences engaged. Among others, movement 32 is often cut. In an article on eliminating movements from *Elijah*, scholar Daniel Delisi justifies this excision, saying that "Chorus No. 32 deals with exactly the same subject as the alto aria, no. 31, 'O rest in the Lord.' For this reason it is expendable."⁹

Near the end of Elijah's time in the wilderness, an Angel appears, singing in comforting tones and surrounded by a glowing aura of strings (No. 30 "Arise, Elijah"). The Angel calls upon Elijah to go to Mount Horeb to find the Lord. Elijah responds with vitriol, mocking and scorning God for allowing him to be cast into the wilderness. Each of his hostile statements is accentuated with jagged string patterns and sharp attacks from the brass and timpani. In the wake of the final outburst, Elijah, deflated, wishes for his life to end. This grim yearning is punctuated with a musical serif of a solitary

⁷ Nick Strimple, *Choral Music in the Nineteenth Century* (New York: Amadeus Press, 2008), 37.

⁸ Robert Blocker, ed., *The Robert Shaw Reader* (New Haven: Yale University Press, 2004), 305.

⁹ Daniel Delisi, "Mendelssohn's 'Elijah': Dramatic and Musical Structure Possible Cuts and Excerpts," *The Choral Journal* 31, no. 10 (January, 1991): 31.

low tone from the low strings. This unsettling lone note acts as a leading tone to the ensuing movement, musically and figuratively, lifting up the downtrodden Elijah.

In response to Elijah's despair, the Angel calls on him to wait patiently for God's intervention (No. 31 "O rest in the Lord"). The harmony, now cast in a major tonality, sets an atmosphere of reassurance. A humble orchestration of strings and solo flute accompany the Angel, cleansing the air of Elijah's harsh bitterness. Singing in tuneful strains, the Angel seeks to soften his hardened heart and reassure him to trust in the Lord. Rightfully so, American music critic Michael Steinberg calls this aria "one of the most famous moments in the oratorio literature."¹⁰

The Angel's soothing message penetrates Elijah's heart and he responds with a desperate plea for the Lord to appear (No. 33 "Night falleth round me, O Lord!"). Elijah compares his supplication to the way that the earth, when struck with drought, longs for water. This simile triggers the appearance of the drought leitmotif, heard frequently throughout Part One. This brief musical theme reveals Elijah's internal dialogue: he understands, that like those who had strayed away from God, so too must he return to the Lord for redemption. At this moment of realization, the Angel again appears, calling with even greater urgency for Elijah to go to Mount Horeb. The glorious depiction of God's arrival shifts to soft murmurs from the strings as the Angel warns Elijah to veil his face; a God of great power, majesty, and destruction is about to appear.

To depict God's tempestuous appearance, Mendelssohn unleashes a mighty orchestral force – all but the ophicleide and organ (No. 34 "Behold, God the Lord passed by"). An intense trembling unison rises ferociously to a horrifying and apocalyptic brass sonority. The chorus responds to the tumult, proclaiming with wonder and fear, "Behold, God the Lord passed by." According to Ferdinand Hiller, Mendelssohn's first encounter with this line from the bible was the germ that first inspired him to write *Elijah*. God's succeeding tempest is viscerally depicted with rising and falling

¹⁰ Steinberg, 209.

waves and bursts from the orchestra. Intense antiphonal exchange and hectic stretto within the chorus describes God's power amongst nature, smashing mountains, upheaving waters, conjuring earthquakes, and summoning great fire.

Throughout the movement, the chorus declares that they are unable to find God, neither amongst the tempest, earthquake, or fire. At first, the chorus makes this observation in a whispered and frightful unison, but when fire appears and God is still not seen, the formerly trembling remark is transformed to a defiant and forceful call of anger exemplified through increasingly heightened vocal range and hammered attacks from the orchestra. The final exclamation from the chorus is sung over an unsettling and dissonant fully-diminished seventh chord that hauntingly sustains and lingers after the voices are cut off.

The dark and stormy mood is swept away with a revelatory shift to the parallel major. The chorus sings, "And after the fire there came a still, small voice." In a letter to the Cleveland Orchestra and Chorus, American conductor Robert Page comments that at this moment, "God speaks to the heart of Elijah."¹¹ The heavenly vision Elijah experiences is illuminated through the low and warm organ, sustained chords in the brass and woodwinds, and a descending light and fluttering gesture in the strings. The movement ends with lofty undulating chords, capturing with stunning beauty Elijah's reclaimed inner peace and reconciliation with God.

No. 30 – Recitative

Angel:

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

(I Kings 19:7, 8)

Elijah:

O Lord, I have labored in vain; yea, I have spent my strength for naught, and in vain! O that Thou wouldst rend the heavens, that Thou would come down! That the mountains would flow down at Thy presence, to make Thy name known to Thyne adversaries, through the wonders of Thy works! O Lord, why hast Thou made us to err from Thy ways? and hardened our hearts, that they do not fear thee? O that I now might die!

(Isaiah 49:4, 64:1, 2, 63:17; I Kings 19:4)

¹¹ Robert Page, memorandum to the Cleveland Orchestra and Chorus, March 26, 2008.

No. 31 – Aria

Angel:

O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers

(Psalm 37:1, 4-7)

No. 33 – Recitative

Elijah:

Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

Angel:

Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

(Psalms 22:19, 143:6, 7; I Kings 19:11, 13)

No. 34 – Chorus

Chorus:

Behold, God the Lord passed by! And a mighty wind rent the mountains around, break in pieces the rocks, break them before the Lord. But yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake. And after the earthquake there came a fire. But yet the Lord was not in the fire. And after the fire there came a still, small voice:

And in that still voice onward came the Lord.

(I Kings 19:11, 12)

Libretto by Julius Schubring (1839–1914)
English Version by William Bartholomew (1793–1867)

Drei gemischte Chöre (“Three Songs for Mixed Chorus”) is the only choral work Clara Schumann (1819–1896) ever composed. Schumann’s skill for vocal writing, which is abundantly demonstrated in her superb oeuvre of lieder, makes it all the more surprising that she only penned one work for chorus in her lifetime. However, its categorical solitude does not detract from its mastery and standing as a gem among her output.

Schumann composed *Drei gemischte Chöre* in 1848 while living in Dresden. Four years earlier, her husband, Robert Schumann, had suffered a debilitating physical and mental breakdown, prompting the couple to suddenly relocate from Leipzig to the more provincial city of Dresden for his recovery. American musicologist Nancy Reich asserts that during this period in Dresden, “Clara gradually assumed a new role, that of [Robert] Schumann’s defender and protector.”¹² This newly assumed role is all the more affirmed by the fact that Schumann wrote this choral triptych for Robert’s twenty-eighth birthday.

Abendfeier in Venedig (“Evening Celebration in Venice”), the first of the three movements in the work, paints a picture of serenity and reverence from which a scene could be imagined: an individual briefly escaping from the bustling hubbub of an evening party for a prayerful moment of solitary respite. The opening homophonic and simple tonal exclamation of “*Ave Maria*” (“Hail Mary”) establishes a hushed and beautiful piety. Throughout the movement, a descending motif is sung by the sopranos, which each time leads downward to a dissonant harmony that is then resolved. As the movement continues, there is an ebb and flow between chromatic tension and soothing resolution. A quiet return to the humble harmonic palate from the start concludes the movement, illustrating the individual’s peace among the surrounding nature and creation.

¹² Nancy Reich, *Clara Schumann: The Artist and the Woman* (Ithaca, NY, Cornell University Press, 2001), 109.

Further elucidation for interpreting *Abendfeier in Venedig* can possibly be drawn from an article published in 1945 by Adelina de Lara, a piano student of Clara Schumann. De Lara recalls Schumann once expounding, “Why hurry over beautiful things...why not linger a little and enjoy them?”¹³ A calm and steady pace can help bring out the many subtle turns of phrase, harmony, and text found in this first movement from *Drei gemischte Chöre*. Like its premiere, meant to sooth and celebrate the ailing Robert, an interpretation carried without hurry can similarly enliven the soul of any performer or audience member suffering in body, mind, or spirit.

No. 1 – *Abendfeier in Venedig* (Evening celebration in Venice)

Ave Maria! Meer und Himmel ruh'n,
Von allen Türmen hallt der Glocken Ton.
Ave Maria! Laßt vom ird'schen Tun,
Zur Jungfrau betet, zu der Jungfrau Sohn!

Des Himmels Scharen selber knieen nun
Mit Lilienstäben vor des Vaters Thron,
Und durch die Rosenwolken wehn die Lieder
Der sel'gen Geister feierlich hernieder.

Ave Maria! Sea and sky are at rest,
Bells ring out from all the towers.
Ave Maria! Leave all earthly activity,
Pray to the Virgin, to the Virgin's Son!

The angelic throng now is kneeling
With lilies before the Father's throne,
And through the roseate clouds, the songs
Of blessed spirits float ceremoniously down.

Text by Emmanuel Geibel (1815–1884)
Translation by Richard Stokes (b. 1945)

¹³ Adelina De Lara, “Clara Schumann’s Teaching.” *Music and Letters* 26, no. 3 (1945): 146.

Drei Quartette, op. 31 (“Three quartets”) marked Johannes Brahms’s (1833–1897) first compositional excursion into the genre of the vocal quartet. Brahms wrote the first movement in 1859 and the last two movements in 1864. Although originally intended to be sung by a group of soloists, the work is occasionally sung by choral ensembles. Whatever the performing forces may be, Brahms aptly demonstrates his mastery in writing for the voice, text setting, and formal structure.

The first quartet, *Wechsellied zum Tanze* (Song of Exchanges at the Dance), captures two contrasting couples dancing a minuet. The “Indifferent Ones” (altos and basses) sing in a rigid, conceited, and serious minor key; for them, the dance reigns supreme, and everything, including love, comes second. In stark contrast, the “Affectionate Ones” (sopranos and tenors) dance instead to a bright and major tonality, singing a soaring and sensuous melody while declaring, “without you, sweet one, what would the dance be?” The two couples continue exchanging antagonistic sentiments until both are singing at the same time, both couples vying for the final word. However, it is the piano that gets the final say; ending on a major chord, Brahms seems to subtly give a final nod of approval towards the supremacy of love.

Neckereien (Teasing) again pits two groups against one another. The tenors and basses attempt to woo the sopranos and altos by singing with quick springing rhythms and rising and falling melodic strains, calling out in arrogant and impish declamation, “You’ll be mine...even if you don’t want to be.” The sopranos and altos counter this flirtation with similar rhythmic playfulness and tunefulness while teasing that they escape like a “little white dove” into the forest, further depicted with fluttering vocal turns and ornamentations. Their rejection of the advances is finalized with a more direct rebuke, sung with a strong upward melodic flourish: “I don’t want to be your sweet heart, not for one hour.” The orderly back-and-forth banter devolves into a cacophonous scene of bickering where all voices frantically sing over one another in a chaotic polyphony. The tenors and basses emerge from the clatter

and attempt a final gesture of courtship, slowing the tempo, as though begging on their knees for them to accept their advances. However, again, the treble voices slap away their proposition with coquettish delight, exemplified by the final lively upward spiraling gesture in the piano and definitive final chord.

The final quartet, *Der Gang zum Liebchen* (The Walk of the Beloved) emerges as a lush and calming divergence from the humorous and argumentative nature of the previous movements. The smoothly undulating piano depicts the serene landscape of a person walking in solitude under the dim moonlight. The voices sing in hymn-like simplicity, quietly intoning the longing of the individual to be with their loved one. The peaceful atmosphere is only interrupted by brief outburst of anxiety that their lover “will never see me again” and fear of their lover being abducted. The final choral utterances amidst the luminous and rippling piano stands out as one of Brahms’s most elegant and breath-taking moments of his output.

No. 1 – Wechsellied zum Tanze (Song of Exchanges at the Dance)

Die Gleichgültigen:
Komm mit, o Schöne,
komm mit mir zum Tanze;
Tanzen gehört zum festlichen Tag.
Bist du mein Schatz nicht,
so kannst du es werden,
Wirst du es nimmer,
so tanzen wir doch.

Die Zärtlichen:
Ohne dich, Liebste,
was wären die Feste?
Ohne dich, Süße,
was wäre der Tanz?
Wärest du mein Schatz nicht,
so mücht ich nicht tanzen,
Bleibst du es immer,
ist Leben ein Fest.

Die Gleichgültigen:
Laß sie nur lieben,
und laß du uns tanzen!
Schmachtende Liebe vermeidet den Tanz;
Schlingen wir fröhlich

The Indifferent Ones:
Come along, you beautiful one,
come with me to the dance.
Dancing belongs to the festive day.
If you are not my sweetheart,
then you can become my sweetheart.
Even if you never become my sweetheart,
we can still dance.

The Affectionate Ones:
Without you, darling,
what would the celebration be?
Without you, sweet one,
what would the dance be?
Were you not my sweetheart,
then I would not want to dance.
Always be my sweetheart,
and life will be a celebration.

The Indifferent Ones:
Let them love,
but let us dance!
Languishing love avoids the dance.
We intertwine gaily
in the shifting roundlay.

*den drehenden Reihen,
Schleichen die andern
zum dämmernden Wald.*

*Die Zärtlichen:
Laß sie sich drehen,
und laß du uns wandeln!
Wandeln der Liebe
ist himmlischer Tanz;
Amor, der nahe,
der höret sie spotten,
Rächet sich einmal,
und rächet sich bald.*

No. 2 – Neckereien (Teasing)

*Tenor und Bass:
Fürwahr, mein Liebchen,
ich will nun frein,
Ich führ' als Weibchen dich bei mir ein;
Mein wirst du, o Liebchen,
fürwahr du wirst mein,
und wolltest du's auch nicht sein.*

*Sopran und Alt:
So werd' ich
ein Täubchen von weißer Gestalt,
Ich will schon entfliehen,
ich flieg' in den Wald;
Mag dennoch nicht deine,
mag dennoch nicht dein,
Nicht eine Stunde sein.*

*Tenor und Bass:
Ich hab' wohl ein Flintchen,
das trifft gar bald,
Ich schieß' mir das Täubchen
herunter im Wald;
Mein wirst du, o Liebchen,
fürwahr du wirst mein,
Und wolltest du's auch nicht sein.*

*Sopran und Alt:
So werd' ich ein Fischchen,
ein goldener Fisch,
Ich will schon entspringen
ins Wasser frisch;
Mag dennoch nicht deine,
mag dennoch nicht dein,
Nicht eine Stunde sein.*

*Tenor und Bass:
Ich hab' wohl ein Netzchen,
das fischt gar gut,
Ich fang' mir den goldenen Fisch in der Flut;
Mein wirst du, o Liebchen,*

The others sneak off
to the dusky woods.

*The Affectionate Ones:
Let them twirl, and you,
let us wander!
The wandering of lovers
is a heavenly dance.
Amor, the intimate one,
who hears them ridicule,
will take revenge someday,
and will take it some day soon.*

*Tenor and Bass:
Indeed, my sweetheart,
I want to court you,
to introduce you as my dear wife at my house.
You'll be mine, my darling,
indeed you will be mine,
even if you don't want to be.*

*Soprano and Alto:
Then I'll become
a little white dove;
I already want to fly away,
I want to fly into the forest.
I don't want to be yours,
I don't want to be your sweetheart,
not for one hour.*

*Tenor and Bass:
I have a good little rifle
that shoots pretty easily;
I will shoot down the little dove
there in the forest.
You'll be mine, my darling,
indeed you will be mine,
even if you don't want to be.*

*Soprano and Alto:
Then I'll become a little fish,
a golden fish;
I will indeed escape
into the fresh water.
I don't want to be yours,
I don't want to be your sweetheart,
not for one hour.*

*Tenor and Bass:
I have a good little net
that fishes quite well;
I'll catch me the golden fish in the stream.
You'll be mine, my darling,*

*fürwahr du wirst mein,
Und wolltest du's auch nicht sein.*

*Sopran und Alt:
So werd' ich ein Häschen voll Schnelligkeit
Und lauf' in die Felder,
die Felder breit;
Mag dennoch nicht deine,
mag dennoch nicht dein,
Nicht eine Stunde sein.*

*Tenor und Bass
Ich hab' wohl ein Hündchen,
gar pffiffig und fein,
Das fängt mir das Häschen
im Felde schon ein:
Mein wirst du, o Liebchen,
fürwahr du wirst mein,
Und wolltest du's auch nicht sein.*

indeed you will be mine,
even if you don't want to be.

*Soprano and Alto:
Then I'll become a bunny, full of speed,
and run off into the field,
the wide field.
I don't want to be yours,
I don't want to be your sweetheart,
not even for one hour.*

*Tenor and Bass:
I have a good little dog,
rather clever and sly,
that will surely catch the bunny
in the field.
You'll be mine, my darling,
indeed you will be mine,
even if you don't want to be.*

No. 3 Der Gang zum Liebchen (The Walk of the Beloved)

*Es glänzt der Mond nieder,
ich sollte doch wieder
Zu meinem Liebchen,
wie mag es ihr geh'n?*

*Ach weh', sie verzaget
und klaget, und klaget,
Dass sie mich nimmer
im Leben wird seh'n.*

*Es ging der Mond unter,
ich eilte doch munter,
Und eilte dass keiner
mein Liebchen entführt.*

*Ihr Täubchen, o girret,
ibr Lüftchen, o schwirret,
Dass keiner mein Liebchen,
mein Liebchen entführt.*

The moon shines down;
I really should return
to my beloved.
How is it for her?

Alas, she despairs
and bewails and bemoans
that she will never see me
in this life again.

The moon went down;
I hurried very quickly,
I hurried so that no one
would abduct my beloved.

O coo, you little doves,
and whirl, you gentle breezes,
so that no one
will abduct my beloved.

Text by Johann Wolfgang von Goethe (1749–1832) and Josef Wenzig (1807–1876)
Translation by Ron Jeffers (1943–2017)

With a great love of the Elizabethan and Jacobean eras in England, it comes as no surprise that Ralph Vaughan Williams would be drawn to the work of William Shakespeare. Vaughan Williams's first opera, in fact, was based on Shakespeare's comedy *The Merry Wives of Windsor*. Crafting the libretto himself, Vaughan Williams combined the words by Shakespeare and other English poets to form his opera, *Sir John in Love*. The plot of this work centers around the knight Sir John Falstaff, who attempts to court affairs with two women, Lady Ford and Lady Page. Near the conclusion of the opera, Falstaff is lured to Windsor Forest, where Lady Page, accompanied by a band of fairies, attack and "pinch" Falstaff in punishment for his wrongdoings. The work concludes with a wedding between Lady Page and Fenton, her true lover. From this opera, music was excerpted to create *In Windsor Forest*, a five-movement cantata for chorus, soprano soloist, and orchestra.

The third movement, "Falstaff and the Fairies" begins with *leggero* arpeggiation and a chromatically infused fauxbourdon in the upper strings, casting a mystical atmosphere as the fairies appear among the woods of Windsor Forest. Singing in a lilting meter, the voices spring forth, singing of their merry dance as the spin "Round about in a fair ring." The festive air gives way a startling tremolo that quickly fades to a hushed dynamic. The choir sings a chromatic sinuous rising and falling ghostly "Oo." Below, the strings gently conjure a series of chromatic chordal shifts, enhancing the haunted mood. A soprano soloist, representing Lady Page, sings in free rhythm, summoning the surround fairies in florid melismatic waves.

Responding to Page's beckoning, the tempo charges into a vibrant *Allegro vivace*, commencing with an upward melodic flourish and lightly pattering repeated notes in the strings, bring to mind the beating wings of the fairies. The sopranos and altos sing with sturdy rhythmic intensity as they gather together, locking "hand in hand." The moment is interrupted by a heavy rumbling from the orchestra as the fairies realize that Falstaff is near. The tenors and basses sing of his approach with contempt,

deriding his presence with a forceful dynamic, modal inflection, and scornful verbiage: “Vile worm, thou wast o’er-looked even in thy birth.” Demanding he be brought to trial, the sopranos and altos call out in a commanding and foreboding open fifth.

From this vengeful milieu, Lady Page emerges again, calling on the fairies to go forth and “pinch him,” to which the sprites respond with lockstep fervor in a driving *Allegro*. The chorus sings with rancorous articulation, spitting consonants as the violent assault is carried forth. The tempo quickens as the chorus’s outcries spin into a twirling fit of pandemonium. The scene ends with a high dramatic unison sung by the chorus that slides down to join the orchestra in a final discharge of spite.

The fourth movement, “Wedding Chorus” gracefully replaces the mood of anger with lush Romantic sensuality. Strings rise and fall in elegant waves, shaded with subtle modal colorings. The wedding between Lady Page and her lover Fenton is extolled by the chorus who sings in warm tuneful accord. The voices rise in rapturous delight at the presence of Page’s exquisite beauty.

A middle contrasting section shifts to minor as the text becomes more intimate with the sopranos singing in a graceful melodic weaving, “do but look on her eye.” Following a series of lush chromatic chordal exchanges, the music opens into a bright major modality through which the voices build to an ecstatic climax on “of the elements strife.” From this zenith, the violins drift downward, returning us to the warm and loving atmosphere of the opening. Singing with tranquil reverence, the choir revels at the sight of Lady Page: “O so soft, O so sweet is she!” A solo violin brings the movement to a close, lightly spinning with amorous delight in the ether before lofting upwards to a final sustained tone that is joined by a sumptuous sonority from the orchestra.

No. 3 – *Falstaff and the Fairies*

Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a
All about, in and out over this green-a.

Fairies black, grey, green and white
You moonshine revellers and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.

But till 't is one o' clock,
Our dance of custom round about the oak
Of Herne the hunter let us not forget.
Lock hand in hand, yourselves in order set,
And twenty glow-worms shall our lanterns be
to guide our measure round about the tree.

But stay! I smell a man of middle earth.
Vile worm, thou wast o'erlooked even in thy birth.
Corrupt, corrupt and tainted with desire!
A trial, come, come, will this wood take fire?

About him, fairies, sing a scornful rhyme;
And, as you sing, pinch him to your time.
Pinch him pinch him black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing.

Pinch him blue, and pinch him black
Let him not lack, let him not lack
Sharp nails to pinch him blue and red
Till sleep has rocked his addle head,
Pinch him fairies, mutually,
Pinch him for his villainy.
Pinch him and burn him and turn him about,
Till candles and starlight and moonshine be out.

Text by William Shakespeare (1565–1616), Thomas Ravenscroft (1582–1635), John Lyly (1554–1606)

No. 4 – *Weddings Chorus*

See the chariot at hand here of love
Wherein my lady rideth.
Each that draws is a swan or a dove,
And well the car Love guideth;
As she goes all hearts do duty
Unto her beauty;
And enamoured do wish, so they might
But enjoy such a sight,

That they still were to run by her side
Through swords, through seas whither she would ride.
Do but look on her eyes,
They do light all that Love's world compriseth.
Do but look on her hair,
It is bright as Love's star when it riseth.
Do but mark, her forehead's smoother
Than words that soothe her;
And from her arched brows such a grace
Sheds itself through the face,
As alone there triumphs to the life,
All the gain, all the good of the elements' strife.
Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil hath smutched it?
Have you felt the wool of the beaver
Or swan's down ever?
Or have smelt of the bud of the brier
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!

Text by Ben Johnson (1574–1637)

For most of its history, France maintained an unflinching system of patriarchy in all corners of its society. Thanks to important cultural shifts arising from the French women’s suffrage movement in the early twentieth century as well as pioneering efforts of French female musicians such as Louise Farrenc (1804–1875) and Nadia Boulanger (1887–1979), the stage was set for Lili Boulanger’s success. In 1913, at nineteen years of age, Lili Boulanger became the first woman to win the prestigious *Prix de Rome*, a scholarship competition first inaugurated by King Louis XIV in 1663. This monumental achievement catapulted Boulanger into immediate fame. Tragically, she would only live five years beyond this great triumph. Plagued throughout her life with chronic illness, she passed away at age twenty-four, making her one of the youngest ubiquitously known composers to die at an early age. Her incredibly short lifespan makes her continued standing as one of the finest composers of all-time all the more impressive.

Written in 1912, *Hymne de Soleil* uses a text drawn from the play *Paria* (1821) which details the history of India, written by French poet Casimir Delavigne. American conductor Cara Tasher explains that the word *Paria* “likely refers to the lowest caste group of Hindus in southern India.”¹⁴ Since these “untouchables” were barred from entering the temple, they instead looked to their surrounding nature, including the sun, towards which they could focus their worship. Neither the play nor the text culled by Boulanger should be understood as accurate representations of Indian history, but rather as relics of cultural appropriation and the obsession with exoticism and the “Far East” that was popular in France throughout the nineteenth century.

The work begins with low beating tones from the piano, contrasted with high flickering bursts above the pulsating earth. The choir enters, singing in parallel harmony that rises to a jubilant chord

¹⁴ Cara Tasher, “A Conductor’s Guide to the Choral Works of Lili Boulanger (1893–1918)” (DMA diss., University of Cincinnati, 2006), 101, ProQuest Dissertations & Theses Global.

praising the sun's *puissance* ("power"). These upward rising declamations continue, each time drawing focus skyward toward the sun.

Following this dramatic opening, the piano introduces a prancing dotted rhythmic figure, mimicking the trots of approaching horses. The chorus breaks into an exciting polyphonic exchange, depicting bursts of light from the sun, shooting forth like steeds who cannot be contained and who spew forth neighs of *brûlante haleine* ("fiery breath"). The cacophony suddenly solidifies into a unified declamation heralding the arrival of the sun: *tu parais!* ("you appear!"). From this rapturous appearance, the piano springs forth with a whirling pattern that spins brightly above sustained chords below, capturing an image of a verdant expanse. A soloist joins this brightly shimmering backdrop, singing in admiration of the beautiful surrounding nature. As the soloist continues, a hushed return of the opening choral theme is heard in the upper three voices, like a distant echo or memory. The work concludes with a return of the opening material, again conjuring ecstatic praise of the sun. The closing phrases, each more exuberant and powerful than the last, leads to a sustained chord of glorious exaltation, with a final exclamation point placed by the piano.

Boulanger had unsuccessfully submitted for the *Prix de Rome* in 1911 before finally winning in 1913. Considering that this work was written in the intervening year of 1912, we can hear the work in a new way. Like the "untouchables" who were prevented from entering houses of worship, so too did Boulanger strive toward breaking the rules and barriers that were preventing her from finding the same successes as her male counterparts. With this in mind, it is possible to hear the upward reaching phrases throughout the piece as Boulanger's continued struggle to break through the proverbial glass ceiling set above her with joyful and resolute commitment.

*Du soleil qui renaît bénissons la puissance.
Avec tout l'univers
célébrons son retour.
Couronné de splendeur,
il se lève, il s'élançe.
Le réveil de la terre
est un hymne d'amour.*

*Sept coursiers qu'en partant le Dieu
contient à peine,
Enflamment l'horizon de leur brûlante haleine. O soleil fécond, tu
paraïs!
Avec ses champs en fleurs,
ses monts, ses bois épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin
sont brillants de rosée.*

Let us bless the power of the reborn sun.
With all the universe
let us celebrate its return.
Crowned in splendor,
it rises, it soars.
The awakening of the earth
is a hymn of love.

Seven steeds, who while parting from God,
can scarcely be held back,
enflaming the sky with their fiery breath.
O most fertile sun, you appear!
With its fields in bloom,
its mountains, its thick forests,
The vast ocean by your fire enflamed,
The universe, younger and more fresh,
the morning mists
glisten with dew.

Text by Casimir Delavigne (1793–1843)
Translation by Cara Tasher (b. 1975)

Indian-American composer Reena Esmail has established herself as one of the most vibrant and innovative composers of her generation. Her musical training encompasses both Western classical and Indian musical traditions. Through her compositions, Esmail seeks to “bring communities together through the creation of equitable musical spaces.”¹⁵

Quarantine Madrigals originated during the COVID-19 pandemic that first emerged in the United States in 2020. Reena comments that “During the pandemic, I thought about what it meant for choral singers, who are used to the feeling of singing together, to be isolated.”¹⁶ The resulting work is a series of vignettes based loosely on the Florentine madrigal. The work traces “the break from society, the descent into isolation, and the eventual return to one another. Each madrigal slowly loses one voice at a time until the middle of the piece, and then gains a voice back until the end.”¹⁷

The first movement of the work, “Yesterday,” begins quietly and quickly builds to a homophonic impassioned remembrance of singing together before the quarantine began. Each phrase is more subdued, representing the individual drawing away from society. On “one family,” the voices gently blossom from a hushed unison into a tight dissonance. The voices take turns singing sinuous melody, asking “who sings with me now?” The increasing dissipation of a tonal center, rising ambiguity of metric structure, and isolated melodies depicts with haunting symbolism and gravitas and emotional separation from one’s community. A final stinging dissonance brings the movement to a melancholy conclusion, leaving any semblance of togetherness as a faint echo of the past.

*Yesterday we sang
Together, on family
Who sings with me now?*

Text by Amy Fogerson (b. 1969)

¹⁵ Reena Esmail, “Bio,” Artist Website, <https://www.reenaesmail.com/>.

¹⁶ Reena Esmail, “Quarantine Madrigals Program Notes,” Artist Website, <https://www.reenaesmail.com/catalog-item/quarantine-madrigals/>.

¹⁷ Ibid.

Daniel, Daniel, Servant of the Lord

Undine Smith Moore (1904–1989)

Hailed as the “Dean of Black Women Composers,” Undine Smith Moore has served as a trailblazer for female composers of color in the United States and abroad. Moore received music degrees from Fisk University and Columbia University, and completed additional studies at Eastman School of Music and Manhattan School of Music. One of her most important and enduring contributions was her role in helping to create the Black Music Center at Virginia State.

Her most well-known composition is her arrangement of the Negro spiritual, *Daniel, Daniel, Servant of the Lord*, which is based on the sixth chapter from the Book of Daniel. In this story, Daniel is cast into a pit of lions by a king as punishment for breaking the law. The Lord sends an angel to intervene by locking the lions’ jaws shut, thereby delivering Daniel from harm. This story and text, like many spirituals, contains a coded message that gave enslaved Africans hope for freedom.

An intense and rhythmic melodic unison at the onset of the work quickly bursts into stormy choral declamation. Quick shifts in dynamic, pointed chromatic coloring, and vibrant accents depict the great cry of the king, who is remorseful for Daniel being cast into the pit. The fast and rhythmic drive of the music comes to a halt as a bass soloist narrates that the king, deeply troubled by his casting of Daniel to certain death, awakes from his sleep to find Daniel alive and well. The lions’ jaws being snapped shut is vividly depicted with the entire ensemble singing in a forceful descending unison. The opening thematic material returns, this time with layered polyphonic decoration from the treble voices. A soft rhythmic chant grows into a resounding shout of upward parallel chromatic motion. The tenors emerge from this exclamation, singing in full-voiced passion that is then joined by the rest of the choir. A final rising gesture cadences on “Lord,” bringing the work to a dramatic conclusion.

*Oh, the king cried,
"Oh! Daniel, Daniel, oh!
Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!"*

*Among the Hebrew nation,
one Hebrew Daniel was found.
They put him in a-the lion's den.
He stayed there all night long.*

*Now the king in his sleep was troubled,
and early in the morning he rose,
to find God sent His angels down
to lock the lion's jaws!*

Traditional Negro spiritual
Based on the Book of Daniel Chapter 6

Rise

Arienne Abela (b. 1986), arr. Joseph Kemper (b. 1989)

Today more than ever, musicians are being called upon to use their artistry to enact social change in the world. The *Justice Choir Songbook*, first published in 2018, is a collection of “new and re-purposed protest songs” that are meant to “support social and environmental justice movements by engaging communities in singing together.”¹⁸ One song from this volume is *Rise*, written by American choral conductor and composer Arianna Abela. In regards to *Rise*, Abela writes, “We cannot ignore the hard times we face as a nation. I wanted to address some current issues with an easygoing song that was reminiscent of old Civil Rights songs that everyone could hum or sing.”¹⁹ The arrangement was written by Joseph Kemper (b. 1989) for the University of Michigan Women’s and Men’s Glee Clubs and was premiered at the University of Michigan winter graduation ceremony in 2018.

Built with a verse-chorus structure, the music is accessible, tuneful, and reminiscent of an easy-going folk-style. The three verses are divided between the upper and lower voices, with the sopranos and altos singing the first two, and the tenors and basses singing the third. The treble voices begin softly and gradually expand into bright triadic harmonization. Throughout all of the verses, the text declares a dedication to stand and fight for various social issues relevant today: religious freedom, diversity, support for refugees, equal pay for women, peace and justice, etc. The verse sung by the tenors and basses include the sopranos and altos weaving gentle harmonic support while the tenors and basses build in dynamic, range, leading to an impassioned declaration to “tear down walls” that divide humanity.

At the chorus, all voices singing in homophonic declaration their perseverance towards spreading “love across this bitter land.” As the chorus repeats, the voices soar higher, increasing the exuberance and the joyful dedication to the text’s message. A final statement of “I will rise” is

¹⁸ “Justice Choir Songbook, Volume 1,” preface, January 12, 2018 version, <https://www.justicechoir.org/songbook/>.

¹⁹ *Ibid.*, 25.

supported with all voices ascending to a shining fortissimo, ringing with youthful hope and optimism
for our world to become more welcoming and loving to all peoples.

*I will rise with all my daughters, I will rise against my foes
I will rise with all the mothers, I will carry all their woes
I will rise to fight for freedom, I will rise though faced with fears
I will rise against all hatred while my eyes are veiled with tears*

*I will rise for religious freedom, for a rich diversity
I will rise for all the weary, for each lonely refugee
I will work for all our women who deserve equal pay
I will work for all our children who await a better day*

*Sister,
Oh, stand with me
Rise up hand in hand
Oh, stand with me
We will rise to spread love
across this bitter land*

*I will rise for love & justice that we may see a better day
I will rise in peace & service for our world in disarray
I will rise with all my brothers for all those who cannot stand
I will rise with all our fathers who have lost a home and land
I will rise to build up bridges for this broken world we see
I will tear down walls between us that divide you and me*

*Brothers,
Oh, stand with me
Rise up hand in hand
Oh, stand with me
We will rise to spread love
across this bitter land*

Text by Arianne Abela (b. 1986)

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RECITAL II

Frank Martin *Mass for double choir*

Mass for double choir

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

Frank Martin (1890–1974)

NOTES, TEXT, AND TRANSLATION

It seems shocking that “one of the most popular works of contemporary *a cappella* choral music” today went undiscovered and unperformed for almost forty years following its penning.²⁰ However, such was the fate for the *Mass for double choir* by Swiss composer Frank Martin (1890–1974). Composed between 1922 and 1926, *Mass* was left hidden from the public eye until its premiere in 1963. The re-discovery of lost, forgotten, or neglected compositions is a common occurrence, with one famous instance being the 1829 revival of Bach’s *St. Matthew Passion* by Felix Mendelssohn. However, *St. Matthew* was performed several times during Bach’s life and only fell into obscurity due to the evolving aesthetic preferences of the time. *Mass*, on the other hand, was intentionally kept private by Martin. Of the matter, he commented:

Actually at this time in my life I didn’t know a choral conductor who might have been interested in the work...for in fact I didn’t want it performed at all. I was afraid that it would be judged from an entirely aesthetic standpoint. The *Mass* was at the time, a matter entirely between God and myself. The expression of religious sentiments, it seemed to me, ought to remain secret and have nothing to do with public opinion. For this reason, this composition stayed in a drawer for forty years.²¹

Another key to understanding Martin’s hesitance to share the work is its considerable complexity. American choral conductor Jennaya Robison echoes this sentiment, commenting that *Mass* is “well known for its extended divisi and musical difficulty.”²² Martin decried the diminished role that the church played with the arts in society at the time. He lamented that sacred music composers “can only count on extremely reduced and generally mediocre means of performance.”²³ Hence, it is possible to imagine that Martin composed *Mass* both as an act of private communion with God and as an outpouring of unfettered artistic imagining. As it was written without an attached commission or the limitations of a specific ensemble’s ability, he was able to write freely, setting the

²⁰ Frank Martin *Messe pour double Chœur a cappella*, ed. Antje Wissemann (Kassel: Bärenreiter, 2014), preface.

²¹ Ibid.

²² Jennaya Robison, “Choral Pivoting Solutions for Tessitura-Related Vocal Fatigue in Frank Martin’s *Messe pour double Chœur a cappella*” (DMA diss., University of Arizona, 2013), 11, ProQuest Dissertations & Theses Global.

²³ Robert Glassman, “A Choral Conductor’s Analysis for Performance of *Messe pour double Chœur a cappella* by Frank Martin” (DMA diss., University of Wisconsin-Madison, 1987), 131, ProQuest Dissertations & Theses Global.

text to music in whatever way was most true to his inner artistic vision, regardless of challenge or virtuosity.

Born in Geneva, Switzerland, Martin displayed a precocious musical talent early in his development. At age twelve, Martin attended a performance Bach's *St. Matthew Passion*, upon which he later reflected was "the greatest musical experience of my life."²⁴ Martin's earliest musical studies were with Joseph Lauber, who himself was a protégé of Josef Rheinberger and Jules Massenet. The impacts of these formative experiences are incarnate in Martin's early compositions, including *Mass*, in which he fluidly interpolates archaic and forward-looking modern techniques.

Swiss musicologist Bernhard Billeter describes Martin's early compositions as embodying a "consciously archaic style, restricted to modal melody and perfect triads and evading the tonal gravitation of Classical and Romantic harmony."²⁵ Martin scholar Janet Tupper expands, adding that Martin's early style drew influence from Debussy, Ravel, Honegger, Milhaud, Stravinsky, and Prokofieff, from whom he received inspiration to experiment with "a profusion of triads, seventh, and ninth chords" and "hybrid types of chords...suggestive of both tertian and nontertian sonorities."²⁶

The *Kyrie* begins with a soft and solitary unison. This thread, pulled from silence, tenderly drifts downward, followed by an upward sigh on *eleison* ("have mercy"). The atmosphere is left unsettled as the tonal center is obscured by subtle modal melodic turns. Gradually, voices join one-by-one, threading into the hazy quilt of sound that is permeated with mysticism. The slow and lugubrious mood gives way to a new energy of forward motion. Each repetition of *Kyrie eleison* ("Lord have mercy") builds in dynamic and leads to the sopranos singing at the extremity of their range, as

²⁴ ABC Classics, "Frank Martin: The Complete Piano Music," 3. Recorded August-November 2003 Eugene Goossens Hall at the Australian Broadcasting Corporation's Ultimo Centre.

²⁵ Bernhard Billeter, *Die Harmonik bei Frank Martin* (Bern: Verlag Paul Haupt, 1971), 59.

²⁶ Janet Tupper, "Stylistic Analysis of Selected Works by Frank Martin" (PhD diss., Indiana University, 1964), 54, ProQuest Dissertations & Theses Global.

though calling out to God in desperation. The middle section sets *Christe eleison* (“Christ have mercy”), features a flowing melodic theme with underpinning chordal support. Again, as the words are repeated, the drama is heightened with increasing volume and expanding tessitura, leading to a cascading cry at the return of *Kyrie eleison*. After this fervent outburst, the mood sinks, resigning itself back to the somber disposition of the opening.

Like the *Kyrie*, *Gloria* begins with a single voice, however this time, voices are successively stacked into a tight dissonance that suddenly blossoms to a heavenly exclamation on *in excelsis* (“in the highest”), bringing to mind a lauding choir of angels. At *et in terra pax* (“and on earth peace”) the music shifts to a flowing polyphonic texture, reminiscent of the *stile antico* (“ancient style”) exemplified by Palestrina, Schütz, and Bach. Martin brilliantly modifies the musical style for each new line of text to vividly reveal their inner meaning and affect.

When arriving to *Domine Deus* (“Lord God”) the second choir sings a subdued and rumbling open-fifth drone. Over this primordial foundation the first choir sings winding phrases, each with increasingly *divisi* and dissonance. The basses wipe away the hooded atmosphere, exclaiming with proud resolution, *Quoniam tu solus sanctus* (“For Thou alone art holy”). The movement’s conclusion adorned with riveting antiphonal exchange, melismatic virtuosity, and rhythmic vitality exemplifying the ardor of *Cum Sancto Spiritu* (“With the Holy Spirit”).

To begin the long declaration of faith in *Credo*, the chorus sings *Credo in unum Deum* (“I believe in one God”) in a sturdy, homophonic, and uncomplicated harmonic testimonial. Like in the *Gloria*, each line of text is given a unique treatment, often alternating between full chorus, small groups, and solo lines.

One of the most transcendent moments in *Mass* occurs during the middle of *Credo* at the text *Et incarnatus est de Spiritu Sancto* (“And was incarnate by the Holy Spirit”). In fact, Billietter points out that Martin esteemed this passage so much that he recycled it “virtually unchanged in his *Cantate pour*

le Temps de Noël and in the Passion oratorio *Golgotha*.” The long tradition of setting this passage of text in a highly contrasting and intimate way has several historical precedents, including Josquin’s *Missa Pange Lingua*, Bach’s *Mass in B minor*, and Haydn’s *Missa in Angustiis*, among many other mass settings. Martin casts this central moment in an unhurried procession, treading forward with slowly churning harmony. The highest soprano part remains on a single note for the entire section except for a brief upward flourish on *factus est* (“was made”).

The pious atmosphere of the low, soft and minor harmony is broken by a painful recollection of the crucifixion, suffering, and burial of Jesus. From these smoldering ashes, the sopranos spark alive in fluttering excitement, declaring with great thrill *et resurrexit* (“and he rose again”). The music’s passion and energy build to the pronouncement *et vitam venturi saeculi* (“and the life of the world to come”) and a final “amen,” sung with a resplendent open-fifth harmony amongst which the altos and basses intone a chant-like melody that leads to the third, completing the final jubilant chord.

Gently stacked waves of minor seventh chords sung by the tenors and basses mark the onset of *Sanctus*. Gentle diatonic melodies are laced amidst the ebbing adulations of *Sanctus, Sanctus, Sanctus* (“Holy, Holy, Holy”). The divine soundscape ripens into a magnificent kaleidoscope of heavenly color. On the words *Pleni sunt coeli et terra Gloria tua* (“Heaven and earth are full of thy Glory”) the music launches into an exhilarating sprint of antiphonal give-and-take, mixed meter, and trumpeting exclamation. Martin’s mastery is put on full display during the *Benedictus* (“Blessed”) as the music dives into a panoply of polymetric panache. From this driving motion, an ecstatic repetition of *Hosanna in excelsis* (“Hosanna in the highest”) drives heavenward toward a final sonority of righteous splendor.

Throughout the concluding *Agnus Dei*, the second choir sings in a slow constant pulse, forming the bedrock of the movement’s slow-burning harmonic and emotional development. Atop this low harmonic grounding, the first choir sings, mostly in unison, a winding and reverent descant contoured like Gregorian chant. Each phrase starts with the incipit *Agnus Dei* (“Lamb of God”), floating

downward towards a cadence on the word *nobis* (“our”) or *mundi* (“world”), highlighting the Holy Spirit’s descent from heaven to usher in salvation for all of humanity and the world.

Little by little the quiet and meditative ambiance builds toward all voices singing *forte* colorful tertian harmonies in a high tessitura, capturing a feeling of spiritual zeal. From this apex, the harmony gradually resolves and dynamic dissipates to a soft open-fifth chord. The first choir intones a final plea for God to cleanse the earth of all sin, singing in a high-ranged homophonic *pianissimo*. The work concludes with a series of delicately shaded harmonies that resolve to the movement’s first – and only – major chord on the word *pacem* (“peace”).

I. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

II. Gloria

Gloria in excelsis Deo.

Glory be to God in the highest.

*Et in terra pax
hominibus bonae 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.*

And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
O Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.

*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.*

Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

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

For Thou only art holy.
Thou only art the Lord.
Thou only art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

III. Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

I believe in one God,
The Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

*Et 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.*

And I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from True God.

*Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.*

Begotten not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
came down from from heaven.

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine.
ET HOMO FACTUS EST.*

*Crucifixus etiam pro nobis
sub Pontio Pilato:
passus et sepultus est.*

*Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.*

*Et 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 saeculi. Amen.*

IV. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

V. Agnus Dei

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

Crucified also for us
under Pontius Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures:
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and his kingdom shall be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son,
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy catholic
and Apostolic Church.

I confess one baptism
for the remission of sins.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Holy, Holy, Holy,
Lord God of Hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
have mercy upon us.

Lamb of God, who takest away the sins of the world,
grant us peace.

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RESEARCH PAPER

Ted Hearne *Sound from the Bench*

PREFACE

Due to restrictions from the COVID-19 pandemic, I was unable to perform one of my doctoral dissertation recitals. In order to replace this lost recital opportunity and degree requirement, I sought to create a document about a piece of choral repertoire that had not yet been the subject of scholarly analysis. I was surprised to find that no scholarly writing had been conducted on Ted Hearne's *Sound from the Bench*. Thusly, I set out to make it a large part of my doctoral dissertation.

This research paper is an in-depth analysis and guide to *Sound from the Bench* that will aid conductors in their analysis, preparation, rehearsal, and performance of this work. First, the text of the work is analyzed in depth to provide conductors with a thorough understanding of the work's libretto, construction, and meaning. Second, I provide a musical analysis of the work where I examine form, sound, harmony, melody, and rhythm as a means of better understanding the musical ways Hearne brings the words, themes, and messages of this work alive. Lastly, I present a series of considerations for conductors in regards to conducting and performing the work.

INTRODUCTION

My first time experiencing the Ted Hearne's music was revelatory. I was singing a movement from his choral cycle *Privilege* for a concert in New Haven, Connecticut as part of a benefit concert to support the local refugee support organization *Integrated Refugee & Immigrant Services* (IRIS). In this compelling work, Hearne explores the topic of privilege in modern society. When learning more about Hearne, I found that that many of his compositions address important contemporary social issues.

Upon my first listening and study of *Sound from the Bench*, I was amazed; never had I heard a piece of choral music that sounded quite like this one. In this work, Hearne addresses the complicated subject of corporate personhood by weaving together a complex polystylistic sound world that explores the ambiguity of identities between a corporation and the individual.

For an article published by the *Choral Journal* in October 2019, Alan Denney interviewed several choral composers about recent trends in choral music.²⁷ When asked to name three twenty-first century choral works that they believe will still be performed one-hundred years from now, composer Mark Winges responded by naming three works by Hearne: *Privilege*, *Consent*, and *Sound from the Bench*. It is my hope that this document will shed scholarly light on this powerful work that I believe will endure as of the most groundbreaking and important compositions of the century.

²⁷ Alan Denney, "Ours to See: Emerging Trends in Today's Choral Compositions," *The Choral Journal* 60, no. 3 (October 2019): 11, <https://www.jstor.org/stable/10.2307/26870101>.

BIOGRAPHY

Ted Hearne (b. 1982) has emerged as one of the leading composers of the twenty-first century. Heralded as “one of the brightest compositional talents of the millennial generation,” his music has been met with great critical acclaim and is widely performed.²⁸ He has been commissioned by some of the world’s most prestigious musical ensembles, including the Los Angeles Philharmonic, San Francisco Symphony, Conspirare, Roomful of Teeth, and The Crossing.²⁹ Currently, Hearne serves as an associate professor of composition at the University of Southern California.

Hearne earned degrees from Manhattan School of Music (B.M. 2004) and Yale School of Music (M.M.A. 2009). He has studied composition with Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland, and Julia Wolfe.³⁰ Hearne is skilled in a wide range of musical styles. In a 2017 interview, when asked which individuals have had the largest impact on his musical style, he named American trumpeter and composer Peter Evans, Icelandic singer-songwriter Björk, Igor Stravinsky, and French Spectralist composer Gérard Grisey.³¹ American conductor Donald Nally says that Hearne’s music embodies an “absence of stylistic bias,” freely drawing on a multitude of sources, styles, genres, and compositional techniques to evoke a wide range ideas, associations, and messages.³²

As a member of Sleeping Giant, a collective of six young American composers, Hearne and company seeks to compose “a diverse body of music that prizes vitality and diversity over a rigid aesthetic.” Additionally, Hearne is a member of the vocal-electronics duo R WE WHO R WE along with Philip White. In the duo’s most recent project, they compositionally reinvent pop-tunes

²⁸ Platt, Russell. “Classical Notes: A New Recording of “Threni” and Ted Hearne’s ‘Sound from the Bench.’” *The New Yorker*, August 31, 2017. <https://www.newyorker.com/culture/culture-desk/classical-notes-a-new-recording-of-threni-and-ted-hearnes-sound-from-the-bench>.

²⁹ Ted Hearne, “About,” Artist Website. <http://www.tedhearne.com/about-bio>.

³⁰ Eliot Gattegno, “Ted Hearne,” *Oxford Music Online*. <http://www.oxfordmusiconline.com>.

³¹ Timothy Judd, “Interview: Composer Ted Hearne on His Newest Album, ‘Sound from the Bench,’” *The Listeners’ Club*, June 21, 2017. <https://thelistenersclub.com/2017/06/21/interview-composer-ted-hearne-on-his-newest-album-sound-from-the-bench/>.

³² Donald Nally, interview by author over Zoom, March 12, 2021.

(including Madonna's "Material Girl") in an attempt to "hook listeners with the familiar while hurtling through often confrontational and exceptionally potent sonic deconstructions."³³ This method of juxtaposing familiar and foreign sounds is likewise used to great effect throughout *Sound from the Bench*.

Hearne's diverse musical interests materialize in his compositions with jarring clashes between musical ideas and with subtle blurring between stylistic dichotomies. Russell Platt, former music editor for *The New Yorker* comments that Hearne, "like that of most of his contemporaries, leaves the complexity of counterpoint, in which Stravinsky reveled, behind, but the chanting simultaneities of Hearne's writing are enriched by clashes of style and texture."³⁴ Hearne's music often demonstrates this heterogeneous approach in abundance, leading him to be labeled by some as a "panstylistic provocateur"³⁵ whose music demonstrates a "tough edge and wildness of spirit."³⁶ Many of Hearne's works feature an impressive array of contrasting musical techniques. In this way, Hearne functions as a modern torch bearer of the polystylistic approach of Frank Zappa, Charles Ives, Alfred Schnittke, and others. Of his eclectic combinations of styles, Hearne comments,

I am really curious about the ways musical style or genre can reflect their audiences; how the facets that come to define a style can reflect certain patterns of thinking. In my own music, I like to play at the borders of style: placing familiar musical patterns in unfamiliar contexts, mixing and juxtaposing divergent musical references, finding ways to skirt the edge of parameters that may signify a certain 'type' of music. I do this because I want to create a space where we're able to consciously challenge what we expect of our music, rather than accepting the boundaries of style that have been drawn for us and sinking into a haze of comfort within them. If consciousness can be provoked and boundaries challenged in an abstract and musical sense, we can think in freer and more flexible ways about our relationship to the social and cultural boundaries that divide us in real life.³⁷

³³ R WE WHO R WE, "R WE WHO R WE," *Bandcamp*. <https://rwewhorwe.bandcamp.com/>.

³⁴ Platt.

³⁵ Rosenblum, Joshua. "HEARNE: Sound from the Bench." *Opera News* 82, no. 3 (September 2017).

³⁶ Allan Kozinn, "A Flood Of Songs Washing Over a City," *New York Times*, August 25, 2010. <https://www.nytimes.com/2010/08/26/arts/music/26katrina.html>.

³⁷ Judd.

Much of Hearne’s music is politically and socially charged. Through his work, he seeks to “put a spotlight on issues of race injustice, inequality, and the environment.”³⁸ Several early experiences shaped Hearne’s development as young musician and helped form his belief in the power of music to enact social change. In a 2009 interview, Hearne commented,

I grew up in the city of Chicago. My mom was a singer and voice teacher, and she got me involved in the Chicago Children's Choir [CCC], which I immediately took a liking to and sang with for 12 years, until I graduated high school and moved to New York. The CCC is a special group because they draw kids from all over the city, so I learned how inspiring making music with people from different backgrounds (socioeconomic, stylistic) could be.³⁹

Several of Hearne’s recent choral compositions address various on contemporary topics and events: *Animals* (2018, immigration), *Place* (2018, gentrification), *Sound from the Bench* (2014/2017, corporate personhood), *Consent* (2014, sexual violence), *Partition* (2010, socio-economic divisions), *Privilege* (2009, privilege in modern society), *Katrina Ballads* (2007, the response to Hurricane Katrina).

³⁸ Janaya Williams and William Tropp, “Ted Hearne On Exploring Gentrification Through The Music Of ‘Place,’” *NPR All Things Considered*, August 16, 2020. <https://www.npr.org/2020/08/16/902861701/ted-hearne-on-exploring-gentrification-through-the-music-of-place>.

³⁹ Judd.

WORK OVERVIEW

Sound from the Bench is a five-movement cantata that focuses around the topic of corporate personhood in the United States. The work was written in response to the momentous Supreme Court ruling in 2010 on *Citizens United v. Federal Election Commission* that “reversed century-old campaign finance restrictions and enabled corporations and other outside groups to spend unlimited funds on elections.”⁴⁰ Hearne adds, “*Sound from the Bench* centers around this idea that corporations are endowed with human rights...If corporations are persons, are persons machines?”⁴¹ Throughout *Sound from the Bench*, Hearne uses a colossal diversity of musical techniques to explore the spectrum between several dichotomies: individual vs. corporation, human vs. machine, etc.

Scored for SSAATTBB chorus, two electric guitars, and percussion, *Sound from the Bench* is resplendent with a unique dynamic soundscape. In the score’s notes, Hearne comments that *Sound from the Bench*

is built around the tension between the human voice and electric guitar. The electric guitar can sound like literally anything. Through circuitry, programming, and analog and digital manipulation, the pitches and rhythms a guitarist plays can be utterly transformed, erasing all human touch. It speaks through an amplifier and could easily drown out any voice. These cyborg-esque qualities contrast the human voice, both in its inescapable limitations and the complex differences found in every individual vocal timbre.⁴²

Of these contrasts, American music critic Josh Kosman remarks, “the mechanized, scarily protean sounds of the instruments on one side and the distinctly human singing on the other turns into a deft and fertile metaphor.”⁴³ Through this metaphor, *Sound from the Bench* portrays corporate America as an empty, ruthless, and savvy machine, seeking to appear as a human individual.

⁴⁰ Tim Lau, “Citizens United Explained,” *Brennan Center for Justice*, December 12, 2019. <https://www.brennancenter.org/our-work/research-reports/citizens-united-explained>.

⁴¹ Judd.

⁴² Ted Hearne. *Sound from the Bench* (full score). Los Angeles: Unsettlement Music, 2017.

⁴³ Joshua Kosman, “Volti review: ‘Sound from the Bench’ a compelling case,” *San Francisco Chronicle*, May 19, 2014. <https://www.sfchronicle.com/music/article/Volti-review-Sound-From-the-Bench-a-compelling-5490102.php>.

One of the ways in which Hearne explores the spectrum of identity between the individual and the corporation is through the metaphor of ventriloquism. Like a puppeteer who manipulates a ventriloquist doll to appear alive, so too does a corporation endowed with personhood attempt to appear “human.” In response to *Sound from the Bench*, American music journalist Maggie Molloy asks a probing question: “If U.S. politics is all just a puppet show, then who’s pulling the strings?”⁴⁴

Sounds from the Bench was brought to life through a co-commission shared between the ensembles Volti (Robert Geary, artistic director) and The Crossing (Donald Nally, artistic director). The work was first premiered on May 16, 2014 by Volti and subsequently performed by the Crossing on June 15, 2014. The work underwent a series of revisions in 2017, with the newly updated version of the work being premiered by The Crossing on February 2, 2017. The premiere recording of the work was made by The Crossing in March 2017. The work was honored in 2018 by being named one of the finalists for the Pulitzer Prize in music.⁴⁵

⁴⁴ Maggie Molloy, “Album Review: Sound from the Bench by Ted Hearne,” *Second Inversion*, May 1, 2017. <https://www.secondinversion.org/2017/05/01/album-review-sound-from-the-bench-by-ted-hearne/>.

⁴⁵ “Finalist: Sound from the Bench, by Ted Hearne.” *Pulitzer Prizes*. <https://www.pulitzer.org/finalists/ted-hearne#:~:text=Sound%20From%20the%20Bench%20is,with%20words%20from%20ventriloquism%20textbooks>.

TEXTUAL ANALYSIS

Ted Hearne worked closely with American poet Jena Osman (b. 1984) to craft the libretto for *Sound from the Bench*. Osman holds degrees in poetry from Brown University (M.A.) and SUNY Buffalo (Ph.D). Several of Osman's collections of poetry have received prestigious awards, including *The Network* (2010, National Poetry Series Award) and *The Character* (1999, Barnard New Women Poets Prize).⁴⁶ Additional honors include receiving a Pew Fellowship of the Arts grant in 2006.⁴⁷ She is currently a professor of poetry at Temple University in Philadelphia.

The libretto of *Sound from the Bench* is crafted from four sources: a Wikihow article about the ventriloquist technique of "How to Throw Your Voice," the twentieth century ventriloquism manual *Ventriloquism* (1906) by Charles Henry Olin, and two collections of poetry by Osman, *Corporate Relations* (2014) and *The Character* (1999).

One of the most common textual methods exemplified in *Sound from the Bench* is the process of textual filtration. In *Corporate Relations*, Osman extracts select quotations from several primary sources and interpolates them with her own poetic additions, creating intense abstractions that vividly capture the essence of their primary source. When sewing together the libretto for *Sound from the Bench*, Hearne went through another layer of textual filtration, this time drawing select fragments from Osman's works themselves, sometimes drawing as few as two or three words from a longer poem. This process results in a highly distilled and focused libretto that captures the essence of the themes and complex ideas embodied in the source texts and the primary sources.

In this textual analysis, for each movement, I will present the original libretto text, discuss the source text, examine the construction of the text, and analyze the message and narrative function of the text within the context of *Sound from the Bench*.

⁴⁶ Jena Osman, "Biography," Artist Website. <https://www.jenaosman.com/biography>.

⁴⁷ "Jena Osman," *Poetry Foundation*. <https://www.poetryfoundation.org/poets/jena-osman>.

Movement No. 1 – *how to throw your voice*

Libretto Text

Inhale.
Take a deep breath.
Draw in as much air as possible.

Don't sound obvious.

Avoid gasping.
Raise your tongue.

Position the back of your tongue so it touches your soft palate.
When the mouth is closed the tongue comes in close contact with the roof
A curtain of flesh, the soft palate
The throat and mouth in distinct chambers.

Exert pressure.
Let out a groan.
The ventriloquial drone.

Text Source

The first movement's text is built from two sources. The first source heard is a WikiHow article titled "How to throw your voice." The concept of throwing one's voice is used to describe how a ventriloquist manipulates their voice to "throw their voice" across the room so as to create the effect of their voice originating from another source or location. The second text source is the poem "A mouth" from Jena Osman's poetry collection *Corporate Relations* (2014), which extracts several slightly modified quotes from the 1906 ventriloquist manual *Ventriloquism* by Charles Henry Olin (1867–1914).

Libretto Construction

From these sources, Hearne culled and adapted several text fragments. The quotes are mostly verbatim, but occasionally, minor modifications are made. Below, I have indicated the lines drawn from the WikiHow article in plain text and the lines from Osman's poem in bold. Additionally, the specific source pages and any textual modifications made by Hearne or Osman to the primary source

texts (WikiHow and Olin) are noted in brackets to the right of each line. See Appendix A for the source pages (Figures 1.1–1.4 for WikiHow, and 2.4 for Osman, and 3.1–3.3 for Olin).

Inhale. [Fig. 1.1]

Take a deep breath. [Fig. 1.1]

Draw in as much air as possible. [Fig. 1.1, WikiHow original text: “Drawing in as much air as possible”]

Don't sound obvious. [Fig. 1.1, WikiHow original text: “Without appearing and sounding obvious”]

Avoid gasping. [Fig. 1.1, WikiHow original text: “Avoid the gasping”]

Raise your tongue. [Fig. 1.2]

Position the back of your tongue so it touches your soft palate. [Fig. 1.2, WikiHow original text: *Position the back of your tongue so it nearly touches your soft palate*”]

When the mouth is closed the tongue comes in close contact with the roof [Fig. 2.4]

A curtain of flesh, the soft palate [Fig. 2.4]

The throat and mouth in distinct chambers. [Fig. 2.4, Olin original text: “The throat and the mouth so as to separate them into almost distinct chambers, see Fig. 3.2”]

Exert pressure. [Fig. 1.3]

Let out a groan. [Fig. 1.4]

The ventriloquial drone. [Figure 2.4]

Libretto Function

On the surface, the text is as didactic as the two sources from which it comes. However, in the context of *Sound from the Bench*, this text serves to represent the corporate machine learning to “throw” their voice. Through this lens, it is not a human voice speaking these words, but rather a corporation, abstract and disembodied, learning how to appear as a living and breathing human. Humans breathe involuntarily, so the first word “Inhale” conjures the image of an inanimate entity attempting to copy human behavior by going step-by-step through the process of how to breathe and use one’s “voice.” The feeling of unease rises as this non-living figure attempts to be alive. Of this movement, Hearne digs deeper, asking “Who, really, is making the sound that appears to be coming from a doll? Whose voice, really, is represented behind a corporate shell?”⁴⁸

⁴⁸ Judd.

Movement No. 2 – *mouth piece*

Libretto Text

No mouth.

The very heart.

Text Source

The second movement draws texts from two poems in Osman’s *Corporate Relations* (2014). In this poetry collection, Osman explores the history of corporate personhood in the United States, focusing on various Supreme Court cases from which she draws fragments of texts from the court proceedings and intersperses them with historical information and poetic interpolations of her own writing. This style brings intense focus to key words, phrases, and ideas to capture the essence of each case.

The first poem, from *Corporate Relations*, which Hearne uses is titled “A mouth.” This is the same poem from which Hearne drew lines for the first movement of *Sound from the Bench*. The poem explores the paradox of corporate speech rights when considering that corporations themselves do not have mouths.

The second poem from *Corporate Relations* drawn on for this movement is one written in response to the 1978 Supreme Court case *First National Bank of Boston v. Bellotti*. This case was the first time in United States history that the Supreme Court had addressed the concept of speech rights as it pertained to corporations. In the poem, Osman draws excerpts from the case’s proceedings alongside historical contextualization and her own poetic interweaving.

The Supreme Court ruled in favor of corporate interests in *First National Bank of Boston v. Bellotti*. In his dissenting opinion, Justice Byron White rebutted, “It has long been recognized, however, that the special status of corporations has placed them in a position to control vast amounts of economic power which may, if not regulated, dominate not only the economy, but also *the very heart* of

our democracy, the electoral process” (emphasis mine). Osman concludes her poem on this Supreme Court case by quoting this powerful line from Justice White.

Libretto Construction

The first part of the text in movement two is “no mouth,” which is the first line of Osman’s poem “A mouth.” The second part of the text in this movement comes from Osman’s poem “First National Bank of Boston v. Bellotti,” which itself is a highly culled extraction of quotes from that case. Hearne only extracts the final line from Osman’s assemblage, “the very heart,” which itself is an extracted line from Justice Byron White’s dissenting opinion.

Text Function

Like *Citizens United*, the resulting decision of *First National Bank of Boston v. Bellotti* was in favor of corporate interests. As a result of this ruling, states were barred from passing laws or regulations on corporations that limited their ability to donate to ballot initiative campaigns, opening the door for corporations to have a greater role in influencing politics. Of the line “no mouth” in this movement, Hearne comments,

“No mouth” is Osman's paraphrase of the central reasoning behind the majority in *First National Bank of Boston v. Bellotti*, the 1978 case upon which *Citizens United* is based: because corporations don't have a literal mouth, they cannot literally speak, therefore advertising is their only available method of communication and must be considered speech (and is entitled to First Amendment protections as such).⁴⁹

By juxtaposing these two short phrases, each representing a different side in regards to corporate personhood, they are put into conflict with one another, providing a space for the exploration of the ambiguous line between human and corporate entities.

⁴⁹Hearne, score preface.

Movement No. 3 – (ch)oral argument

Libretto Text

a narrowly tailored remedy to that interest. *Apostoli*

—to use the words of one Justice, that is ventriloquist-speak.
I would say that it is more like surrogate speech. *Apostoli*

JUSTICE GINSBERG: Who is the "you" ? *Apostoli*

people think that representatives are being bought, okay? *Apostoli, Alleluia.*

the line dissolves on practical application. *Apostoli*

it is said the distinction requires the use of magic words
the words of the statute were "any person," *Apostoli*

as if we have an unbroken amount of years
we gave some really weird interpretations

— the Earth is not —

CHIEF JUSTICE ROBERTS: Why don't you tell us now.
We will give you time for rebuttal.
[Laughter]

JUSTICE SCALIA: Don't keep us in suspense.
[Laughter]

if it has to lose, the answer is yes *they want winners*
presumably as a poison pill *they want winners*
individuals are more complicated than that *they want winners*

we couldn't sever it based on the language
there is no place where an ongoing chill is more dangerous
these corporations have a lot of money *variis linguis Apostoli, Alleluia.*

we get to that when we get there.

you are not talking about the railroad barons and the rapacious trusts
they wear a scarlet letter that says "C"
but it is a nightmare that Congress endorsed.
is that a yes?
is that a yes?

Text Source

The third movement is the longest and most complex of *Sound from the Bench*. Hearne has mentioned that the title “is really just a pun, but one that works for me on a number of levels.”⁵⁰ The “choral” element of the title refers to the musical forces being employed. The “oral” element of the title refers to the oral arguments from *Citizens United v. FEC* that comprise a majority of the movement’s text.

There are two text sources used in this movement. The first is the Latin motet *Loquebantur variis linguis* by Thomas Tallis (1505–1585). This motet sets to music the Latin responsory of the same title which is based on Acts 2:4 and liturgically would follow the second lesson at Matins for the feast of Pentecost. This textual quotation appears throughout the movement, serving as a textual and musical reference point.

The second text source is drawn from Osman’s *Corporate Relations* and comprises the bulk of the libretto for this movement. From this collection, Hearne sets a majority of Osman’s poetic mosaic centered around *Citizens United v. FEC*. Like in Osman’s poem about *First National Bank of Boston v. Bellotti*, she culls fragments of quotations from the oral arguments for *Citizens United* along with historical background and her own embellishments of poetry.

Libretto Construction

Among Osman’s poem, the words of three justices of the majority opinion (Kennedy, Roberts, and Scalia) and three justices of the dissenting opinion (Breyer, Ginsberg, and Stevens) heard during the oral arguments of *Citizens United* are included. Three additional speakers’ words are used: Elena Kagan (who at the time was the Solicitor General of the United States, arguing against *Citizens United*), and two lawyers, Ted Olson and Floyd Abrams (both of whom argued on behalf of *Citizens United*).

⁵⁰ Judd.

See the Appendix B for a listing of all the quote fragments in Osman’s poem placed in the context of that individual’s complete statement during the oral argument. To fully understand the context of the various fragments culled by Osman, a full listening or reading of the oral argument transcript is necessary.⁵¹ However, the textual filtration employed by both Osman and Hearne are not meant to necessarily capture literal ideas, but rather to represent more abstractly the essence of entire oral argument.

From Osman’s text, Hearne sets a majority of the words, leaving out a few lines that were drawn from the oral arguments (e.g. “a blotch to public discourse” and “a hierarchy of bases”) as well as the historical background information from the middle of the poem and the concluding poetic additions by Osman. Hearne describes his process in working with Osman’s text here:

My brain started firing when I realized this poem of Jena's was a literal erasure of the Supreme Court document – every phrase appeared in order, and in a position approximating the horizontal spot it appeared on the page. When I printed out the full 83-page oral argument and blacked out every phrase that Jena hadn't included, the remaining words jumped out at me and started to take on new meanings and inferences. That strange, new energy helped propel the decontextualized text into music.⁵²

See Appendix A, figures 2.5–2.8 for Osman’s original text which has been annotated to show the lines that Hearne culled from her own distillation of the court transcript.

Below, I’ve provided an annotated version of the libretto for this movement in which I have indicated the speaker of each text fragment in the order it occurs. For purposes of clarity, I have removed the Latin text fragments, formatting, and other elements (e.g. “[Laughter]”). Additionally, I’ve aligned Majority Opinion statements to the right, and Dissenting Opinion statements to the left to better delineate from which side of the oral argument each comment was made.

⁵¹ The website Oyez is a fantastic interactive resource for archives of the Supreme Court of the United State where you can listen to the audio recording of the oral arguments along-side a synced transcript. For *Citizens United v. Federal Election Commission*, go here: <https://www.oyez.org/cases/2008/08-205>.

⁵² Hearne, score preface.

Dissenting Opinions

JUSTICE GINSBURG: Who is the "you"?

JUSTICE BREYER: people think that representatives are being bought, okay?

JUSTICE STEVENS: It said the distinction requires the use of magic words.

GENERAL KAGAN: if it has to lose, the answer is yes.

GENERAL KAGAN: presumably as a poison pill.

GENERAL KAGAN: they want winners... Individuals are more complicated than that.

JUSTICE STEVENS: But it is a nightmare that Congress endorsed

Majority Opinions

MR. OLSON: a narrowly tailored remedy to that interest...to use the words of one Justice, that is ventriloquist-speak. I would say that it is more like surrogate speech.

MR. OLSON: The line dissolves on practical application.

MR. OLSON: the words of the statute were "any person,"

MR. ABRAMS: as if we have an unbroken amount of years

JUSTICE SCALIA: we gave some really weird interpretations

MR. OLSON: -- the Earth is not --

CHIEF JUSTICE ROBERTS: Why don't you tell us now. We will give you time for rebuttal.

JUSTICE SCALIA: Don't keep us in suspense.

JUSTICE KENNEDY: we couldn't sever it based on the language...there is no place where an ongoing chill is more dangerous

CHIEF JUSTICE ROBERTS: These corporations have a lot of money.

JUSTICE SCALIA: We get to that when we get there.

JUSTICE SCALIA: You are not talking about the railroad barons and the rapacious trusts

MR. OLSON: they wear a scarlet letter that says "C."

CHIEF JUSTICE ROBERTS: Is that a yes? Is that a yes?

Text Function

The two textual sources of this movement are an odd pair for many reasons: they are in different languages, come from vastly different cultures, and each carry a multitude of connotations and associations, some overlapping, but many disparate (e.g. sacred vs. secular). Of these texts being placed aside one another, Hearne writes, “The music between Osman's text, that which fills the ‘blank pages,’ sometimes includes a quote from Thomas Tallis's motet *Loquebantur variis linguis* (the text is: “The Apostles spoke in different tongues – Alleluia.”) Aside from loving this music, I liked the image of our Justices as apostles.”⁵³

Through this textual juxtaposition, the movement often embodies a tongue-in-cheek quality, at times portrayed with a mocking caricature of certain justices as archaic, out-of-touch, and comically arrogant. One critic commented of this movement, “Hearne’s settings of the justice’s deliberations produced a genuinely funny moment when the whole company exploded into celebration, complete with “Alleluias,” over the line “These corporations have a lot of money.”⁵⁴

Additionally, the long, complex, and constantly shifting voice of the argument between the majority and dissenting opinions creates a sense of battle and intense conflict. Whereas the second movement takes a minimalistic textual approach, here, a panoply of texts crash into one other creating a duplicitous and chaotic atmosphere.

⁵³ Hearne, score preface.

⁵⁴ Tom Purdom, “When politics meet the avant garde,” *Broad Street Review*, September 13, 2016. <https://www.broadstreetreview.com/music/philly-fringe-2016-ted-hearne-and-the-crossings-sound-from-the-bench>.

Movement No. 4 – *simple surgery*

Libretto Text

What I thought was a sudden chip in
the metal was actually a drop of
water one foot in the front of the
metal, my eye joining the two in a
simple surgery

Text Source

In the fourth movement the first stanza of the poem “The Agrarian” from Jena Osman’s *The Character* (1999) is set. In this collection of poetry, Osman explores themes of self-consciousness and the way individuals embody “character” in their identity and presentation. *The Character* was described in one review as a collection of “postmodern poetry...making use of non-linguistic signs, disjunctive footnotes (and footnotes to footnotes), collage texts (and other surrealist tricks), as well as the self-canceling plays of multiple, gendered identities.”⁵⁵

Libretto Construction

Unlike the rest of the work, the fourth movement is built without a complex process of textual assemblage, filtering, adaptation, or paraphrase. In this way, it is curious to note that the process of building the libretto for this movement required only a “simple surgery” by Hearne.

Text Function

All of the movements’ texts in *Sound from the Bench* are directly about or related to ventriloquism or Supreme Court cases, with the exception of this movement. When asking Hearne about why he selected this poem, he responded:

I was really looking for a text that could get us out of the specificity of *Citizens United* and that would really get at the blurring of identity. Jena sent me a bunch of poems, and I really loved this one. I wanted something that could be repeated a lot and that would be more ambiguous.⁵⁶

⁵⁵ “The Character,” *Publishers Weekly*. <https://www.publishersweekly.com/978-0-8070-6847-2>.

⁵⁶ Ted Hearne, interview by author over Zoom, March 14, 2021.

The text itself is ambiguous in its subject and events. The first line “What I thought was,” immediately captures a feeling of uncertainty about knowing something’s or someone’s true identity. Next, the lines “...a chip in the metal was actually a drop of water one foot in front of the metal,” puts into dialogue the inanimate hard quality of metal in divergence with the organic fluid quality of water. The drop of water, being one foot away from the metal, increases a sense of disembodiment with the subject, the drop of water, which itself is entirely separate from the metal it is juxtaposed against. Finally, “my eye joining the two in a simple surgery” explores the vagueness of perception and the way that visual illusions can fool our brain to identify something’s character erroneously.

Through this beautifully simple and ambiguous poem, Osman captures a feeling of mistaken identity and makes us question if what we’re seeing is reality. In *Sound from the Bench* these metaphorical relations extend to the ambiguous spectrum that lies between a human and a non-human entity. When a master puppeteer controls a ventriloquist puppet, sometimes our perception of where the human begins and the puppet ends is blurred. While a corporation includes many human individuals, the question still emerges: at what point does a human become like a corporation, and visa versa?

Movement No. 5 – *when you hear*

Libretto Text

when you hear that distant sounding drone
you know you have your mouth as it should be

Text Source

The fifth and final movement draws two lines of text from Osman’s poem “The Manchurian Candidate” from *Corporate Relations*, which is the accompanying poem to her poetic assemblage around *Citizens United v. Federal Election Commission*. These two lines themselves are slightly modified quotations of a sentence in Charles Henry Olin’s *Ventriloquism*.

Libretto Construction

The reciprocal text in Olin’s manual is, “when once you hear that clear, distant sounding drone you may know that you have your mouth as it should be.” In Osman’s poem, she slightly modifies these two lines, cutting out three words, giving the quotation a more direct and certain effect. See Appendix A, figure 3.4 for the original Olin text from which Osman drew this line. Osman’s textual deletions are listed here:

when ~~once~~ you hear that ~~clear,~~ distant sound drone
you ~~may~~ know that you have your mouth as it should be

From the full poem, Hearne only extracts two lines, resulting in a potent distillation and summarization of the poem’s and *Sound from the Bench*’s exploration of ventriloquism as a metaphor for corporate personhood.

Text Function

In both the first and final movement, Hearne uses one of Osman’s quotations of Charles Henry Olin’s *Ventriloquism*, serving as structural referential bookends to the entire work. While in the first movement the text speaks of learning how to become a ventriloquist, the final movement

references the completion of mastering the art of ventriloquism. The final words, “as it should be,” gives a sense of conclusion and finality.

This text not only concludes the metaphoric transformation of a puppet into a living being, but also parallels the metaphor of *Citizens United* ushering in an era of American politics in which corporations are able to function like individuals, but are endowed with disproportional sums of influence, wealth, and the power to political proceedings for their own benefit.

MUSICAL ANALYSIS

To guide the musical analysis of *Sound from the Bench*, five elements will be examined: form, sound, harmony, melody, and rhythm. Through form, the large-scale formal structures will be analyzed as a means of providing clarity for the following analysis of musical elements. Sound will focus on the various timbral and tonal approach employed through the work to achieve various colors, ideas, emotions, and stylistic references. The final three musical elements, harmony, melody, and rhythm, provide an opportunity to look at the underlying musical and compositional methods employed by Hearne to elevate the text and message of each section, movement, and the entire work.

Movement No. 1 – *how to throw your voice*

Form

The first movement follows an A B A' B" A" form, acting like a modified rondo or a double variation structure:

A	mm. 1–18	(18 measures)
B	mm. 19–30	(12 measures)
A'	mm. 31–41	(11 measures)
B'	mm. 42–57	(16 measures)
A"	mm. 58–90	(43 measures)

Sound

The work opens with the chorus directed to sing with a “warm and earthy” that should sound “like a hymn.” The electric guitars emit bursts of “noise crunch (no pitch)” and “noisy fuzz (very little pitch audible)” adding a jarring static timbre to the warm choral sound. The percussionist is instructed to play the snare with their fingertips to “create a barely audible white noise,” adding an almost imperceptible hiss to the air. Above the fray, the top soprano voices sing barely audibly, “with mouth only slightly open on a neutral vowel,” adding to the fray a muted tone similar to ring of an electrical machine. Combined, the timbre of the guitars, percussion, and upper sopranos produce a distorted electronic quality, unnerving the rich tone from the chorus.

In the stark contrast, during both B and B' sections, the ensemble dives into a loud “driving and soulful” sound world. The chorus sings with jagged accents with the basses are given the direction to sing “rich, heavy, with body (swallow final consonants).” The guitars join in the cacophony, splashing and thrashing amongst the texture with “glitchy” tone, distorted bursts, and pitchless percussive slides. The drums fill the space with chaotic bursts of kick, snare, hi-hats, cymbals, and “clangy cowbell.” The effect of this chaotic texture is one of random robotic madness.

While A' largely returns to the sound palate of A, we are introduced to a new timbral soundscape at A". The upper soprano sustained note returns, however, this time it is accompanied by

the first guitar playing delicate chords and employing “auto-wah with a fast decay/dark lyrical, with slow expressive arpeggios.” The second guitar rings out a soft simple major third that is sustained with “a beautiful sound” and “with a prominent delay that dissolves into the amp.” Underneath, the drums shift to a gentler palate with warm splashes and a more “smooth, dry feel.” The chorus sings amid this new sound world as before, but this time exploring a wider range of dynamics and vocal colors, including the final phrase, “the ventriloquial done” which is sung with a “gentle” sound.

The sharp contrasts in timbre, both within sections as well as between the sections themselves, explore the blurring of lines between human and machine. Some of the sounds represent “human” sounds (e.g. “like a hymn”) while others represent “inhumane” sounds (e.g. “glitchy”).

Harmony

The movement begins with clear D major harmony (example 1.1); however, throughout the movement, a pure D major triad is never heard. The chorus’s resounding opening tonic harmony is colored with the *pianississimo* E-flat5 sustained by the upper sopranos; just soft enough to be virtually inaudible

Ex. 1.1 (no. 1, mm. 1–3)

The musical score for Ex. 1.1 (no. 1, mm. 1–3) is presented in a four-staff format. The top staff is for Sopranos, followed by Altos, Tenors, and Basses. The time signature is 12/8. The key signature has one flat (B-flat). The score includes the following lyrics and musical markings:

- Sopranos:** *ppp* [la]*
- Altos:** *mf* warm and earthy, like a hymn
- Tenors:** *mf* warm and earthy, like a hymn
- Basses:** *mf* warm and earthy, like a hymn

The lyrics for all parts are: "In - hale. Take. a deep breath." The musical notation shows a melodic line for each part, with a fermata over the word "Take" in the second measure.

while the chorus is singing, but just loud enough to disturb the harmonic grounding between choral statements. Throughout the A sections, the chorus’s harmonic palate gradually mutates back-and-forth between pure triadic harmony and highly dissonant and non-functional movement. For example, at m. 15 (example 1.2), the chorus lands on a harsh bitonal chord that smashes together F-sharp major, F-sharp minor, and A dominant seventh. After lingering on this inharmonious sonority, the music suddenly returns to triadic consonance and D major.

Ex. 1.2 (no. 1, mm. 14–17)

In sections B and B', the harmony is entirely bitonal, this time layering F-sharp major, F-sharp minor, B major, B minor, and C naturals sung by the tenors (example 1.3). It is interesting to note that the tonal centers of F-sharp and B are both a third away from D major, the movement's tonal home. In this way, these sections demonstrate a kind of harmonic splintering, possibly exemplifying the duality and spectrum between individual and corporate interests.

Up until A'', the guitars have either played with non-functional harmonic gestures or in brief distorted pitchless attacks. At the start of the A'' section, the first guitar rings out with a E major ninth chord, further colored by the second guitars hazy and distorted D major third (see example 1.4).

Ex. 1.3 (no. 1, m. 19)

In m. 81, the chorus and first guitar sound an E-flat major chord, marking the only time these groups are in tonal accordance with the upper soprano's E-flat5. However, this chord is still not purely triadic; at this moment the second guitar lingers on a D major third. Throughout the movement E-flat has behaved as the “wrong” note. At this moment, the roles are reversed and, for a brief moment, D major, injects subtle dissonance into an otherwise wholly triadic harmony.

Ex. 1.4 (no. 1, m. 58)

The harmonic language of this movement supports the metaphorical intent of the work. The subtle relationship between D and E-flat can be seen as one example of the exploration between blurred identities and conflicting interests as encapsulated in a ventriloquist. Each individual, the puppeteer, and the puppet itself, influence the other, and the exact definition of which constitutes an individual becomes blurred.

Melody

The chorus's voice-leading throughout the A sections moves stepwise, leaps of thirds, or chordal leaps (example 1.1) and chromaticism is often introduced through linear motion (example 1.2). Like a hymn, the ranges are narrow and stay in a comfortable tessitura. This simple approach beautifully suits the idea of a non-human entity attempt to appear human. The B sections are set in stark contrast to the linear and chordal nature of the A sections (example 1.3). Each voice part sings in repetitive disjunct leaps, often undulating between intervals that suggest the conflicting harmonies (example 1.3).

The guitars play throughout most of the movement with pitchless, distorted, disjunct, and pointillistic blasts. While the guitars do shift to a new sonic "pitched" role at A", their effect is largely harmonic and timbral. Both guitars feign melodic material throughout this concluding section, but the slow tempo and "floating" quality makes their melodies, if anything, sound disconnected and distanced.

The melodic content of the movement explores several polarities: linear vs. disjunct, sharp vs. blurry shapes, melodic vs. timbral, etc. These musical contrasts exemplify the themes of conflicting identities and blurring of dichotomies.

Rhythm

The first movement begins in a slow compound 12/8 with the occasional bar of 9/8 and 6/8 interspersed throughout. The rhythm is rarely governed by traditional relationships between text syllabification and metric stress. For example, at the first entrance the ensemble enters on the second eighth note pulse, not the downbeat, as may be expected (example 1.1). The effect is that of a delayed response. Without seeing a score, the music may sound as though it aligns to a traditional metric pattern, however, if watching a conductor, it's unique rhythmic quality would become more apparent.

Among the compound “Colorful, pulse-driven” groove, the chorus sings hemiolas, and duplets, and constantly changing syncopated entrances.

A slightly faster tempo is instituted during the B sections, signaling the heightening of tension and discord. As the harsh soundscape is unleashed from the ensemble, all voices and instruments engage in a wild polyrhythmic cacophony. Additional interjections from the drums of rapid successions of sixteenths and sixteenth syncopations add even more rhythmic discord.

Stasis and the illusion of suspension in time is used to great effect throughout the movement. In A and A', between choral statements, only the sustained soprano E-flat5 and the drum's white noise are sustained, creating a feeling of timelessness and a suspense of motion. Even when the guitars are given more harmonic flesh at A", their rhythms are slow and don't follow a repetitive metric structure, creating the quality of a free-floating improvisation.

The rhythm, shifting between homophonic syncopation and polyphonic polyrhythmic discord further explores the spectrum of identities between various beings. The rhythmic chaos of the B sections may conjure the image of a convulsing robot or machine, drawing textual focus to the words “don't sound obvious,” as the voices' rhythms sound anything but human. Rhythmic, metric, and syllabic relationships are constantly being changed and shifted to exemplify the inner themes of blurred identity in *Sound from the Bench*.

Movement No. 2 – *mouth piece*

Form

The second movement is structured in two large parts. The first part is an extended instrumental passage featuring both guitars and drum set. The second part introduces the chorus.

Part 1 mm. 1–80 (80 measures)

A	mm. 1–23	(23 measures)
A'	mm. 24–50	(27 measures)
A''	mm. 51–56	(6 measures)
B	mm. 57–64	(8 measures)
A'''	mm. 65–68	(4 measures)
B'	mm. 69–80	(12 measures)

Part 2 mm. 81–163 (83 measures)

C	mm. 81–110	(30 measures)
B''	mm. 111–117	(7 measures)
C'	mm. 118–142	(25 measures)
B'''	mm. 143–163	(21 measures)

Sound

Throughout Part 1, the thudding pulse of the kick drum underscores the “Bright and glitchy” groove of the A sections. Atop this muted throb, the guitars play in bright tones, with the indication in score to distort the sound to mimic an electronic “Nintendo (glitchy, dry, gated)” sound. The second guitar plays with a “glitchy, dry, fuzzy” sound, giving the contrast to the first guitar’s tone. The flat thud of the kick juxtaposed with the stinging guitars creates an intense robotic sound world.

For all of the B sections, in both Part 1 and Part 2, the guitars play in a lighter color and timbre, with guitar one play with a “clean pretty sound” and guitar two playing with “very heavy reverb.” This shift into B has a musical effect akin to an image’s color being inverted, where warmer brighter colors become cold and metallic. Likewise, the drum shifts during the B sections as well, playing light and delicate patters on “a dry snare and tom rims,” heightening the effect of the lightened of timbre.

The guitars arrive to the C section playing in a “ringing” quality. The chorus enters at a *pianissimo* dynamic with “floaty, breathy” tone. The instruments drop out momentarily, leaving the exposed and hushed choral thread exposed. The second choral statement includes the sopranos at m. 92 performing the word “no” on an unpitched *forte* “noisy exhale,” adding a ghostly character to the refrain. As the C section progresses, the sopranos increasingly sing with a more abrasive tone, singing with a “guttural” quality that eventually evolves a harsh “flipping between registers, almost yodeling.”

At B” and B”” the chorus sings “the very heart” in a “plainly sung, almost as if spoken” style, delivered robotically and lacking any natural cadence or syllabic stress.

The movement is built on the two texts “no mouth” (which is related to the belief that corporate donations are an act of free speech) and “the very heart” (in regards to the very heart of American democracy) through which Hearne uses a wide spectrum of timbral elements to explore the gulf of identity between these two texts. For the text “no mouth,” resonant flourishes from the guitars accompany the choir, which at first sneaks into the fray, and eventually grow into a perverse cry. On “the very heart,” the texture becomes lighter, almost frail, as the music possible conveys the feeling that the very nature of our country’s democracy is at stake.

Harmony

In Part 1, to depict the contrast between the two lines of texts and their sentiments, Hearne deploys an intense layering of bitonality. When the first guitar enters at m. 6, D-sharp minor is suggested, however, two measures later, the second guitar muddies the air playing in D major (example 2.1). Throughout all of the A sections, the two instruments trade ostinatos, licks, and riffs, evolving through various bitonal incarnations, most frequently, juxtaposing B major and B minor with occasional splashes of G major and G minor.

Ex. 2.1 (no. 2, m. 8)



All of the B sections feature a mostly static harmonic world. The two guitars play an inverted E-flat major ninth chord with the addition of an E-natural, twisting what would otherwise be a diatonic tertian harmony into an ominous and frail sonority (example 2.2). This chord is played over and over again, contributing to a sense of harmonic suspense among the otherwise bitonal clashing texture of Part 1.

A new harmonic color brightly shines at the start of the C section wherein the guitars play a surprisingly tonal progression that alternates between C major and F major (example 2.3). This harmonious moment is soon disturbed by the entrance of the tenors and altos, who enter on a E-flat4. This note functions as the dominant seventh for the F major harmony, but clashes intensely with C major, bringing out a stinging buzz of the split third. From this pitch, the altos glissando down a half step leaving an unnerving minor second dissonance between them and the tenors.

At C', the choir repeatedly calls out with a wailing C minor triad from which each time voices gradually descends chromatically into tightly packed atonal clusters before again leaping upwards to restart their C minor cry.

The harmony of B''' is largely unchanged from the previous B sections, however at this point the choir sings the exact harmony and voicing as first played by the guitars (example 2.4). Having the guitars and chorus in the same voicing and octave blurs the boundaries between the voices and guitar.

Ex. 2.2 (no. 2, mm. 69–70)

Ex. 2.3 (no. 2, mm. 81–86)

To highlight the theme of blurred identity, bitonality serves as a visceral and effective metaphoric tool. Bitonality can result in more harmonious and diatonic dissonance when the keys are closely related; however, most of Hearne’s bitonal layering includes either distantly related keys or the juxtaposing of parallel major and minor harmonies, of which, scale degrees three, six, and seven painfully clank against one another. Through this harmonic landscape, the clashing and sometimes ambiguous nature between corporations and the individual is explored with potent and stirring meaning.

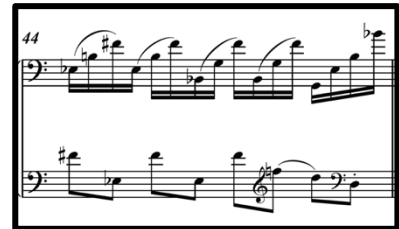
Ex. 2.4 (no. 2, mm. 152–153)



Melody

Throughout Part 1, the guitars demonstrate a virtuosic clockwork of ostinati, often shifting their pattern every three to five bars. The melodic cells include frequent dramatic leaps of octaves or ninths, and sometimes traversing intervals wider than three octaves. Notes within ostinati are often grouped together in patterns of two, three, or four ascending or descending notes (example 2.5). This impressive virtuosic melodic content gives a powerful “voice” to the machine entity of the guitar. While the first movement explored the idea of a machine entity learning how to appear human, in this movement, the guitars’ display their technical ability by showing off their power with aggressive flair.

Ex. 2.5 (no. 2, m. 44)



As the human voice is much more limited in range and is less able to execute extreme leaps, the cleft between the human voice and the electric guitars is widely displayed throughout this movement. When confronted with the guitar’s commanding display, the chorus is left neutered,

Ex. 2.6 (no. 2, mm. 105–110)



singing in soft unisons that expand narrowly to cluster chords. Through mm. 98–108, the soprano leaps pale in comparison to the guitars. In m. 107, they sing the largest choral interval of the movement – a humble major seventh – which is immediately crushed downward into another breathy cluster chord (example 2.6).

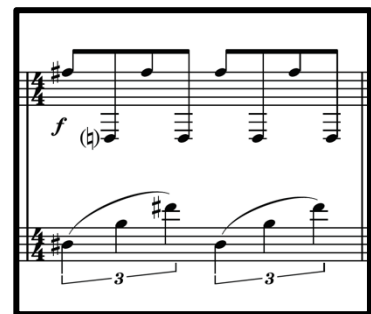
At both B” and B””, the chorus sing “the very heart” on a repeated pitch, completely void of any melodic inflection. The absence of melodic contour casts the human voices as being stripped of their vitality. The trading roles between voices and guitar being melodic or non-melodic devices continues to explore the duplicitous nature of identity in the work.

Rhythm

The entire movement is driven by the quarter note as the primary beat. Part 1 is set at 104 beats per minute (bpm) and is almost entirely in the meter of 4/4, with the exception of 3/4 being used for the two brief B sections. Part 2 is set entirely in 3/4 with the C sections set to the tempo of 78 bpm and the C sections returning to the original tempo of 104 bpm.

The movement opens with a steady quarter note beat in the drums. Throughout section A, the guitars play in a constant motor rhythm of eight notes. A’ introduces even shorter rhythms to the texture, including quick syncopations and constantly driving sixteenth notes. The rhythmic development in Part 1 concludes with the polyrhythmic layering of eight notes and quarter note triplets creating a 4:3 rhythmic relationship during A” and A”” (example 2.7).

Ex. 2.7 (no. 2, m. 65)



Compared with the A sections, the guitar’s rhythm during the B sections is much simpler. The guitars playing long tones with the occasional syncopation. The drum plays a steady pattern of sixteenths and eighths, giving this section a more rhythmic grounding (example 2.3). The choir’s

rhythm during B'' and B''' consist of eighth notes only, heightening the static and robotic nature of their delivery.

The most complex rhythmic layering occurs during Part 2 within the C sections. At first, in m. 81, three rhythms are combined to create a vibrant polyrhythm: the first guitar plays eight notes, the second guitar plays eight triplets, and the drums play quarter triplets. Each time the choir call out “no mouth,” the instruments increase in their rhythmic agitation. After the second choral phrase, at m. 96, the second guitar shifts to fragmented arpeggios of dotted sixteenth notes, creating the highly complex relationship between the three instruments of 9:8:6 (example 2.8).

This rhythmic development reaches its zenith at C' where the polyrhythmic polyphony reaches a feeling of anarchic disorder: the first guitar plays a combination of eighths, eighth triplets, sixteenths, and sixteenth triplets, the second guitar continues its glitchy sounding hammering of dotted sixteenths, and the drums a hammering pattern of pairs of dotted sixteenths with thirty-second notes (example 2.9).

Through meter, tempo and rhythm, Hearne creates a vibrant clash between the two forces at odds in the work. The dizzying arsenal of rhythmic barrage further brings out the discordance between the human and inhuman world and obfuscates the exact definition and delimitation between the two.

Ex. 2.8 (no. 2, m. 96)

The musical score for Example 2.8 (no. 2, m. 96) features three staves: E. Gtr. 1, E. Gtr. 2, and Dr. The E. Gtr. 1 staff shows a melodic line with eighth notes and a dynamic marking of *mf*. The E. Gtr. 2 staff shows a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Dr. staff shows a pattern of quarter triplets with a dynamic marking of *mf*. The drum part includes triplet markings and a '+' sign above a note.

Ex. 2.9 (no. 2, m. 130)

The musical score for Example 2.9 (no. 2, m. 130) features three staves: E. Gtr. 1, E. Gtr. 2, and Dr. The E. Gtr. 1 staff shows a complex rhythmic pattern with eighth notes, eighth triplets, and sixteenth notes, with a dynamic marking of *mf*. The E. Gtr. 2 staff shows a pattern of dotted sixteenth notes with a dynamic marking of *mf*. The Dr. staff shows a hammering pattern of pairs of dotted sixteenths with thirty-second notes, with a dynamic marking of *mf*. The drum part includes '+' signs above notes and triplet markings.

Movement No. 3 – *(ch)oral argument*

Form

The central movement is the work's most complex and formally intricate. A large-scale structure can be gleaned from the chaotic contents, delineated by shifts of tempo and texture.

A	mm. 1–89	(89 measures)
B	mm. 90–101	(12 measures)
A'	mm. 102–216	(115 measures)
B	mm. 217–237	(21 measures)
C	mm. 238–269	(32 measures)
D	mm. 270–324	(55 measures)
A''	mm. 325–436	(112 measures)
B''	mm. 437–458	(22 measures)
Interlude	m. 259	(no meter, tempo, or barring)

Sound

The tempo description at the start of the movement gives us a good idea into the soundscape we are about to enter: “Noisy and barreling forward, a little perverse.” The guitars throughout the movement display a massive range of timbral extremities. Guitar one starts with a brash tone: “industrial sound, not pretty.” Several bars later, guitar two enters with a muted and distorted tone. As various text fragments are heard, the guitars shift in their playing style, including heavy tremolo, subtle low tones, distorted bass lines, heavy reverb and delay, “brutal” riff bursts, dreamily strummed arpeggios, and huge array of pedal distortions for various effects.

The drums likewise support these intense conflicts of mood and articulation. For most of the movement, especially during the A sections, the drum plays in a rock-styled pattern utilizing the kick, snare, and hi hat. Additional colorful percussive sounds and techniques are employed throughout, including gongs, dinner bells, various cymbals, and even the direction to play the drums with chopsticks. During the D section, the percussionist is given the direction, “spacy, moody cymbal solo.”

The chorus sings with more stylistic range in this movement than any other. The chorus first enters singing a gleeful – and seemingly out of place – quotation of Thomas Tallis’s motet *Loquebantur variis linguis*, singing with vibrant tone. Other stylistic indications are included throughout, including to sing with a floaty light tone, “bright throaty” sounds, and even at m. 124, the direction for the choir to sing “with a little stank.” Additionally through section D, the altos utter “they want winners” on a *piano* vocal fry in addition to “croaking on inhale,” adding another haunting and ominous layer of vocal production and timbre to accompany Solicitor General Kagan’s words of desperation.

Three times, the chorus is instructed to sing in the manner of a specific genre or piece of repertoire. For Mr. Olson’s argument fragment “a narrowly tailored remedy to that interest,” the chorus is given the performance instruction to sing like an “Oratorio society.” At m. 238, for Chief Justice Roberts’s words “Why don’t you tell us. We will give you time for rebuttal,” the choir is instructed to sing like a “Gilbert and Sullivan nightmare.” Lastly, for Justice Scalia’s text fragment “we get to that when we get there” at mm. 369–70, the choir is directed to sing in the style of Carl Orff’s *Carmina Burana*. By having the chorus singing in these affected ways, Hearne tartly parodies the individuals who voted in favor of *Citizens United*. The oratorio genre, the music of Gilbert and Sullivan, and the cantata *Carmina Burana* are all relics of wealthy Western European white classical music. By singing with an exaggeratedly satirized “high society” bel canto vocal production, Hearne casts the individuals, their words, and their beliefs as conservative, haughty, rich, and archaic.

Harmony

From the start, the harmonic foundation of the third movement is incredibly unstable. The first guitar plays a shrieking “near unison” E-flat over two stings, piercing with a screech similar to a wailing alarm rather than any distinct harmonic entity (example 3.1).

Ex. 3.1 (no. 3, mm. 1-2)



Ex. 3.2 (no. 3, mm. 24-27)

The chorus, singing a paraphrased quotation of the Tallis motet, sings a simple harmonic progression in E-flat major, colored with dissonant cross relations typical of sixteenth century *musica ficta* (example 3.2). The pedestrian harmonic progression of predominant-dominant-tonic projects a cloying jubilation amongst the upsetting blaring of the guitars. Throughout section A, fragments of words by Mr. Olson are heard, with each phrase set in B-flat major, B-flat minor, G minor, or B-minor tonalities. Each phrasal utterance cadences with a similar harmonic pattern as heard from the “Apostles,” however often “resolving” with split major and minor thirds, such as seen in m. 41 on the word “interest” (example 3.3)

The driving rattling of the oral argument abruptly flips into the “airy” and “delicate” B section, where the rhythmic forward motion halts. For Justice Ginsberg’s words, “Who is the ‘you?’” the harmony is switched to G major with added diatonic higher tertian shadings and quietly disturbed with a harmonically agitating B-flat. This static harmonic pace creates a slow-motion effect, whereby the listener is able to meditate on a few words before being thrown back into bedlam.

Ex. 3.3 (no. 3, mm. 39–41)

The *Apostoli* theme rings with exuberance at the start of A’, returning the oral argument to full-speed. Again, various lawyers and justices are heard, arguing in the keys of B-flat major, B-flat minor, B minor, and C minor. Following Justice Breyer’s comments, “people think that representatives are being bought, okay?” the *Apostoli* theme harmonically “malfunctions.” At m. 130, the chorus enters with the same pick-up notes as they have done previously, but this time the harmony bizarrely twists to D major, and then again in m. 139, drops further to C major, followed by a final

Ex. 3.4 (no. 3, mm. 130–141)

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems. The first system covers measures 130 to 141, and the second system covers measures 137 to 141. The lyrics are: "A - po - sto - li Al - le - lu - ia, Al - le - lu - ia, A - po - sto - li Al - le - lu - ia, Al - le - lu - ia, A - po - sto - li". The Tenor part includes a "stagger breathing" instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

downward clunk in m. 141 to B open-fifth harmony (example 3.4). “The Apostles,” who have seemingly lost their way, take a few measures to collect themselves, and then burst back into E-flat major at m. 146. This harmonic deterioration after Justice Breyer’s comments could be heard as the Supreme Court justices – humorously representing the Apostles – being led amiss by the influence of corporate financial power and interference.

Chief Justice’s Roberts sarcastic remark “Why don’t you tell us. We will give you time for rebuttal” during section C is set in a saccharine and cheery D major (example 3.5). The voices enter one-by-one outlining a schmaltzy C-sharp half-diminished triad that then springs to a garish dominant

Ex. 3.5 (no. 3, mm. 238–244)

harmony. The resulting laughter, sung by the sopranos and altos, is spun through a slowly evolving chain of chromatic modulation, leaving the air curdled in response to Robert’s sarcastic comment.

A musical score for Ex. 3.5, showing vocal parts for Soprano (T.), Baritone (B.), and Bass (B.), and piano accompaniment (Pno. (orb)). The score includes lyrics and performance markings such as "A little recitative", "accel.", and "Gilbert and Sullivan nightmare".

Solicitor General Kagan’s words are set throughout section D. For this section, the

harmony floats ambiguously between the tonal centers of B major and E minor. This sudden tonal clarity, slows the pace of movement and brings deeper focus on Kagan’s words which portray a feeling of hollowness and desperation amidst the barrage of litigation. The choir floats amongst the harmonic

background, quietly reveling in this tonal harmonic grounding, but at other times, clashing with the guitars’ tonality by

Ex. 3.6 (harmonic reduction, no. 3, mm. 336–345)

A harmonic reduction for Ex. 3.6, showing a sequence of chords in a 3/4 time signature. The chords are: F#m, F#m/F, F#m7, Dadd9, Dmaj7, Dmaj7/C5, Fmaj7/F#dim, Fmaj7, Am7, and Eadd13/Em.

singing in sustained D major and B-flat major chords.

The harmonic climax of the movement is found in A”. Most of the oral arguments of the previous A sections have centered around flat keys (e.g. B-flat major and minor, C minor), with occasional sharp tonal centers (e.g. B minor). In A”, we are cast into a world of sharps, starting with D-sharp minor and progressing to F-sharp minor. During the words “these corporations have a lot of money” at m. 336, the F-sharp minor harmony is subtly twisted in each measure, building in dissonance to the “money” chord, a combination of E major, E minor, and an added 13th of A-natural (example 3.6). This harmonic arrival triggers the return of the *Apostoli* theme, but this time it is heard a half-step higher than the usual in the key of E major. It appears that the frantic chanting of “money” seemed to be the only thing to inspire the robotic chorus of “Apostles” to be exalted higher than

Ex. 3.7 (no. 3, m. 359)

ever before. This possibly represents a tonal allegory through which to critique some justice’s classifying of corporate financial contributions as protected

“free speech.” The A” section is concluded with the climax of the movement, wherein the chorus sings the *Apostoli* theme, however, this time they do so with the sound of an “Oratorio Society,” returned to the key of E-flat major and set to Justice Steven’s words of scorn: “but it is a nightmare that congress endorsed.”

The movement concludes with a return to the fuzzy bitonal harmony of the B sections, that then melts attacca into a brief interlude for the two guitars alone. The guitars play with minimalistic and haunting simplicity, sliding between B-naturals, D-naturals, D-sharps, F-naturals, and F-sharps, suggesting conflicting harmonies of B major, B minor, D major, and D minor (example 3.7). This harmonically floating and unresolved space deprives us of any resolution, heightening the sense of loss following the unfortunate success of *Citizens United*.

Melody

The guitars play a very limited role in regards to melodic content in this movement. Most of their musical gestures function either as rhythmic devices, timbral gestures, or harmonic sonorities. There are two places where the guitars do join in melodic function. The first, during mm. 246–253, the guitars blast a “brutal” *forte* in short, tightly wound melodic gestures over the sopranos harmonically twisted laughter (example 3.8). At section D, the guitars are the main melodic feature which itself outlines and maintains the harmonic undulation between the tonal centers of B major and E minor (example 3.9).

Ex. 3.8 (no. 3, m. 246)

Ex. 3.9 (no. 3, mm. 270–271)

In this section, the guitars go back and forth between spacious chordal and quickly fluttering melodic filigree.

When singing the *Apostoli* theme, the chorus's melodic writing is done with simple step-wise motion and chordal leaps (example 3.2). In large contrast, during all of the A sections, the texts of the speakers are called out in insistent robotic repetition, decorated with quickly undulating neighboring sixteenth notes, giving a sense of mechanical rigidity and viciousness to the proceeding trial. During the B sections, gentle stepwise melodic lines are woven, contrasted with some voices that mechanically murmur a rapid succession of repeated words.

The tuneful melodic outburst of the bass solo at the start of the C section is so gaudy that it can only be heard as that of mockery towards the words and sentiments of Chief Justice Roberts. The resulting "Ha" from the sopranos and altos function as dissonant harmonic colors, but include a few short expressive melodic lines between mm. 253–257.

While the guitars take up the melodic lead through section D, the chorus takes on the role of subtle melodic ebbs and flows that often cadence into tightly packeted dissonance. A soprano and alto duet takes up singing the melodic guitar theme of the section on the words "individuals are more complicated than that," bringing acute focus to the heart of General Kagan's arguments against *Citizens United* and corporate personhood.

Rhythm

The meter of this movement is in a constant state of flux, including passages of constant metrical regularity, complex mixed meters, and sections that suggest arrhythmic freedom. As different comments are uttered and repeated, the rhythm is constantly shifted, creating a sense of unpredictability that stressfully captures the sparring opinions in the courtroom.

The jagged and sharp syncopated rhythmic gesture of the first guitar along with the steady rock groove from the other instruments sets the stage for the intense and tumultuous rhythmic

cacophony in which the movement will relish. Throughout all of the A sections, the *Apostoli* gestures are sung in simple rhythms typical of the Renaissance motet from which it is drawn. The exclamations throughout the A sections of oral arguments by individuals engages in frantic robotic motor-rhythms that drive each statement forward in a powerful way, such as at m. 174 when the chorus exclaims Justice Steven’s words, “It said the distinction requires the use of magic words” (example 3.10).

Ex. 3.10 (no. 3, mm. 174–176)

A slow tempo is found throughout all of the B sections, through which the non-metric structuring of melodic gestures creates a floating ungroundedness. Various rhythmic elements are juxtaposed: long-sustained tones, simple eighth notes, quarter note triplets, forward driving repeated dotted sixteenths, and quick flickering accents. The result is one of unease and imbalance, highlighting the featured text with an extended period of time.

One rhythmic device used three times in the movement is procedural rhythmic development through deletion. In this technique, a text is sung on a rapid succession of eighth notes, which upon each phrasal repetition, a single eighth note and syllable is removed. For example, from mm. 336–345, the chorus sings “these corporations have a lot of money,” from which a syllable is lopped off one-by-one until all that remains is “money” (example 3.11). This procedural shedding creates the effect of a camera zooming in until the core word of the phrase fills the entire lens field, bringing intense focus of clarity amongst an otherwise frantic panorama.

Ex. 3.11 (rhythmic procedure, no. 3, mm. 336–344)

Movement No. 4 – *simple surgery*

Form

The fourth movement follows a more repetitive structure. As the movement sounds like a piece of light rock music, the form could be related to a repeating chorus that is gradually developed.

A	mm. 1–19	(19 measures)
A'	mm. 20–40	(21 measures)
A''	mm. 41–53	(13 measures)
A'''	mm. 54–72	(19 measures)
Coda	mm. 73–98	(26 measures)

Sound

Marked “smooth and easy,” this movement serves as a cool palate cleanser following the hectic nature of the previous movement. The guitars play without distortion and with various musical markings such as “floating, ringing” and “a little folky.” The drum is given the instruction to play “simple” and “deliberate,” mostly utilizing the kick, floor tom, and snare, with additional use of a ride cymbal and a muted high gong. The choir likewise sings without any specific stylistic markings. This tuneful indie rock anthem gives a sense of tuneful regularity. However, as we will see in the analysis of other musical elements, all is not normal.

The coda of the movement is the most sonically peculiar. During this section, two pre-recorded tapes are played by the guitarists who are instructed to hold a smartphone “up to the body of the guitar so that the sound is projected through the amplifier.” The score describes the tapes thusly:

Both pre-recorded tape parts are created from the process of recording the playback of a choir (The Crossing) as they sing the end of this movement, then recording *that* playback in the same room and repeating the process until only ambient frequencies are audible, a la Alvin Lucifer’s *I am sitting in a room*.⁵⁷

⁵⁷ Hearne, score. Listen to Alvin Lucifer’s “I am sitting in a room” here: <https://www.youtube.com/watch?v=fAxHILK3Oyk&t=6s>.

The drum and voices continue during the increasingly hazy and ambient soundscape of the layered tapes. The chorus mostly hums, but sing a final breathy statement of “sim–” (the entire word “simple” is not sung). Combined with the increasingly digital feedback of the recording, it is as though the human voices are being consumed through electronic and mechanic processes. The movement ends with each tape emitting a “sound of the space bar,” giving a mechanistic cut off to the music. The title, “simple surgery,” can possibly be heard as the human voice being removed by a surgical electronic process.

Harmony

The melody and supporting harmony are most closely often rooted in B minor, starting with a light grooving guitar gesture that establishes the tonality (example 4.1). In mm. 1–6,

Ex. 4.1 (no. 4, m. 1)



the harmony progresses from B minor to G major, establishing a tonal world more akin with modern popular music than what has come before in the work

Ex. 4.2 (no. 4, mm. 5–6)



(example 4.2). Between major points of harmonic grounding, various chromatic and non-functioning harmonies are filled in, functioning as passing and coloring chords. With each successive A section, the harmony from the guitar continues to be twisted, filled with more and more non-functional movement, bitonality, and dissonance. However, the chorus is unphased by this harmonic meandering throughout the A, A', and A'' sections, generally holding true to the original melodic theme. During the A''' section is when the harmony begins to fall apart as chromatic and modal borrowings are injected into every chord resulting in clashing harmonies from both the sharp and flat key areas.

As transition material between each large section, the guitars explore pointillistic exchanges that includes bitonal dissonances, such as in m. 19 where E-flat major and D major harmonies are juxtaposed against one another before returning to the tonal world of B minor at m. 20.

Ex. 4.3 (no. 4, mm. 60–62)

The climax of the movement occurs during mm. 60–62. During this passage, the harmony evolves from D major, to a bitonal clatter of E-flat major and D major, and finally leading to an intense cluster of an A-flat major seventh juxtaposed with a jarring E-natural B-natural open-fifth (example 4.3). This dissonant tension leads to E-flat major. The repeat of the phrase “my eyes joining the two” at m. 66 swings us back to B minor. The conclusion of A” is marked by the harmony rocking back and forth between sharp harmonies (G major, D major) and flat harmonies (E-flat major, D-flat major) before leading to a final resolution on E-flat major. As the tapes begin to unleash building waves of digital distortion, the chorus sings “sim–” on an unexpected E minor and D major progression, as though making a final grasp for the original sharp key area before being subsumed by the rising tide of electronic ambient distortion (example 4.4).

Ex. 4.4 (no. 4, mm. 81–82)

Melody

The guitars serve mostly as accompaniment throughout the movement, playing either with repeated chords, folksy arpeggiations, or high floating timbral lattice. The original melody sung by the choir at A is largely step-wise, diatonic, and encompassing a narrow range. While mostly suggestive of a B minor scalar collection, a few sprinkled downward leading C-naturals occasionally color the melody with Phrygian moodiness (example 4.5). In the second half of the melody, chromatic inflections of F-naturals and E-flats add modal borrowings without completely taking us out of the

Ex. 4.5 (no. 4, mm. 2–6)

post-rock sound world. This melody is mostly unchanged throughout A, A', and A'', with occasional modifications or added harmonization, usually in thirds with the melody.

The melodic context is severely warped during A''' during which the various melodic phrases are mixed up, some starting on the wrong pitches and infused with disjunct leaps and chromatic inflection (example 4.6). This odd melodic entwining creates an atmosphere of disorder and of uncertain identity.

Ex. 4.6 (no. 4, mm. 54–55)

Rhythm

Rhythm is one of the most complex and fascinating elements in this movement. The meter is almost entirely 4/4 with a few bars of mixed meter (2/4 + 7/16) used as a lead-in to the final phrase of each section. The drum is the only instrument that maintains a metric pulse throughout the entire movement, playing with quarter notes, eighth notes, along with additional embellishment. The drum also plays a string of repeated sixteenth notes on the muted gong during the pointillistic transitions between the large sections played by the guitars, adding rhythmic and timbral interest to the pattering guitar notes and chords.

The main melody features sixteenth notes and syncopations on all parts of the beat. For every large section, Hearne takes this main melody and shifts it one sixteenth note to the right (example 4.7). The resulting effect disturbs the melody's metric relationship and instills a sense that something deeply wrong and unnatural is occurring.

In addition to this large-scale rhythmic relational shifting, Hearne also uses tightly arranged canonic stretto to further enhance the rhythmic discord. For example, at m. 46, the same melodic element is heard in a three-part canon, all entering at successive sixteenth notes (example 4.8).

The highly rhythmic and glitching groove evaporates during the coda. The drum still continues playing a “Post Rock vamp,” giving a forward momentum to the ending, but in the context of the ambient and ethereal tape sounds, its beats and pulses sound like timbral non-metric gestures.

Ex. 4.7 (melodic theme rhythmic variations, no. 4)

Ex. 4.7 (melodic theme rhythmic variations, no. 4) shows four staves (A, A', A'', A''') illustrating rhythmic variations of a melodic theme. The lyrics are: "What I thought was a sud-den chip in the me-tal was ac-tual-ly a drop of wa-ter".

Ex. 4.8 (no. 4, mm. 46–47)

Ex. 4.8 (no. 4, mm. 46–47) shows a three-part canon in four parts (S, A, T) illustrating rhythmic variations of a melodic theme. The lyrics are: "I thought was a sud-den".

Movement No. 5 – *when you hear*

Form

The fifth and final movement of *Sound from the Bench* is both the work’s shortest and simplest in terms of its large-scale formal construction.

A	mm. 1–29	(29 measures)
A’	mm. 30–54	(25 measures)
B	mm. 55–78	(24 measures)

Sound

The style marking at the start calls for the ensemble to play with “Soulful in tone” and with a “mechanistic” delivery. This marking aptly encapsulates the work’s metaphorical exploration of the blurred identities between human and machine beings. In the first measure, two vastly contrasting timbral elements are juxtaposed. The guitar plays an A minor chord with “chaotic pitch bend/noisy mess” along with the drum hitting a “cymbal on the floor tom.” This abrasive blast is laid over the chorus who hums in a cluster. The chorus’s sound is completely overtaken at first, but as the guitar’s distortion settles, the choir’s muted hum gradually becomes audible. The chorus abandons this delicate covered sound in m. 4, shifting suddenly and unexpectedly to a *forte* “bright and congregational” and “Sacred Harp singing” style. Throughout both A sections, the chorus continues alternating between the warm sustained hum and brash resonant declaration. During the chorus’s bright utterances, the guitars shift to an “assertive and dry” tone along with the drum playing a ringing Thai gong.

At the B section, the guitars return to a thematic idea first heard in the first movement’s A” section. The first guitar is given the following instruction: “Play freely and dynamically, leading the texture and tempo of the ensemble. Create a warm sound, bathed in reverb, which is interrupted (only as indicated) with explosions of ‘chaotic pitch bend/noise mess’.” Complimentarily, the second guitar plays with “a beautiful sound, with prominent delay that dissolves to amp noise.” Unlike the first movement, which stays in a floating timbral quality for the remainder of its movement, here, the guitar

shifts between this ethereal sound and the harsh distortion through the end of the work, serving as a final embodiment of shifting timbral identity.

In the B section, the chorus sings a *piano* hum, “suddenly on a pure tone.” Like the upper-soprano E-flat5 in movement one, this sonority adds a subtle overtone to the scene. Hearne additionally marks for the chorus to sustain this tone “without color or feeling,” heightening the sense that the voice heard is disconnected from a

human source. As the guitars alternate between warm and distorted sounds, the choral hum goes in and out of being heard, blurring the line of when they’ve started and ended singing.

Ex. 5.1 (no. 5, mm. 1–5)

Harmony

While the guitar begins the movement with an A minor chord, the intense distortion makes it difficult to make out the tonal sonority. In contrast, while the chorus’s sound is clearly a G major cluster, due the softer timbral quality of the hum, their pitches are impossible to hear amidst the first guitar’s hissing (example 5.1). Throughout the A and A’ sections, the chorus alternates between singing of Osman’s text on harmonies from the flat side of the circle of fifths (e.g. E-flat, A-flat, G-flat, etc.) and the contrasting humming sing harmonies closer to the sharp side of the circle of fifths (e.g. G, E, B, A, etc.). Often these harmonic shifts are entirely unprepared, for example at mm. 30–31, the chorus shifts from a B minor cluster to an E-flat minor thirteenth chord with no preparation (example 5.2).

Ex. 5.2 (no. 5, mm. 30–31)

The way that some of the chords are spelled on the page blurs their appearance from their actual aural quality. A good example of this is m. 38 in which the choir sings what appears to be a chord related to flat key signatures, however, through enharmonic spelling, it is aurally an E major cluster (example 5.3). This kind of *augenmusik* (“eye music”) may be imperceptible to the listener, but signals to the performers a sense of blurred identity.

Ex. 5.3 (no. 5, m. 38)

Example 5.3 shows three staves of music. Each staff begins with a treble clef and a 7/7 time signature. The first staff has a key signature of one flat (B-flat) and contains a chord with notes G4, A4, B-flat4, and C5. The second staff has a key signature of two flats (B-flat and E-flat) and contains a chord with notes G4, A4, B-flat4, and C5. The third staff has a key signature of one flat (B-flat) and contains a chord with notes G4, A4, B-flat4, and C5. Each staff is marked with *sub p* and has a horizontal line labeled (hm) below it.

The final chord shift sung by the choir in mm. 51–53 plays with expectations of how we might assume chords should resolve, especially when listening with ears attuned to tonal Western classical harmony. The chorus sings a B-flat harmony that sounds as though it may lead to E-flat. However at m. 53, the tenors and basses land on an E major harmony and sopranos and altos “resolve” to an F major harmony, creating a biting bitonal clash (example 5.4). The deeper irony is that the chorus is singing the words “as it should be” while the harmony resolves in a way that some would consider unnatural. As these are

Ex. 5.4 (no. 5, mm. 51–53)

Example 5.4 shows four staves of music. The first two staves have lyrics “should” and “be” respectively. The third and fourth staves have lyrics “should” and “be” respectively. The music is in 4/4 time. The first two staves have a key signature of one flat (B-flat) and contain a chord with notes G4, A4, B-flat4, and C5. The third and fourth staves have a key signature of one flat (B-flat) and contain a chord with notes G4, A4, B-flat4, and C5. Each staff is marked with *p*.

the last words sung in *Sound from the Bench*, the unresolved quality of its harmony adds a biting subtext: while the words say one thing, the harmony tells us that things are not “as they should be.”

Ex. 5.5 (no. 4, mm. 73–78)

Example 5.5 shows a guitar part in 4/4 time. The first two staves are in E major and contain a chord with notes G4, A4, B4, and C5. The third and fourth staves are in A-flat major and contain a chord with notes G4, A4, B-flat4, and C5. The fifth and sixth staves are in E major and contain a chord with notes G4, A4, B4, and C5.

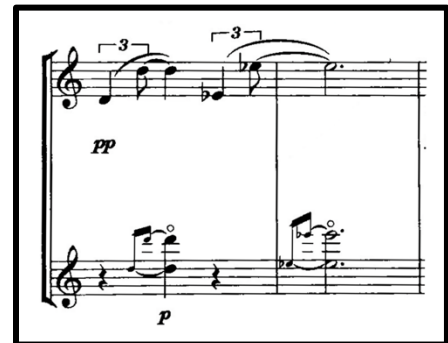
The B section features the guitars playing in the E major, much like its reciprocal A’ section from the first movement. In mm. 65–66, the guitar breaks from this diatonic sound with a sudden modulation to A-flat major before returning back to E major in m. 67. Throughout

this entire section, the sopranos and altos maintain the F major triad, clashing with the E major harmony of the guitar. The first guitar’s last chord is A major, ringing in stark conflict with the floating choral F major triad. This dissonance results in an ambiguous harmony evoking A major, A minor, F major, and F augmented. As the guitar fades, the twisted harmony dissipates into the light F major of the voices, ending the work (example 5.5). Hearne comments that this final triad represents “the ominous drone of the ventriloquist throwing his or her voice to a lifeless puppet. The major triad that pokes through and eventually ends the piece may be innocuous (dangerously so), but behind it lurks a danger that threatens a fundamental respect for human life.”⁵⁸

Melody

In this final movement, there is very little use of melody. Chordal and timbral bursts dominate the texture and the guitars mostly play chords. The choir does sing more melodic content during mm. 36–37 and mm. 44–46, with the voices winding through chromatically infused lines. This extreme absence of melody that is replaced by robotic clunks between various gestures from the chorus and guitars gives a sense of blurring between animate and inanimate identity.

Ex. 5.6 (no. 5, mm. 55–56)



The guitars play a short melodic gesture in mm. 55–56. At this moment, both guitars play a D-natural followed by an E-flat (example 5.6). This small melodic moment encapsulates the tension between D and E-flat felt throughout the entire work.

Rhythm

The entire fifth movement is set in an unchanging 3/4 – the first movement in *Sound from the Bench* without any metric changes. The guitars play mostly with long tones, quarter notes, and

⁵⁸ Judd.

the occasional syncopation, especially during the ending B section. During the A section the chorus also sings with long notes, quarter notes, eighth note appoggiaturas, and syncopation. The choral rhythm develops during A' in which the rhythm includes quarter note triplets and more jagged sixteenth note rhythms, such as in mm. 44–46.

It is interesting to note that the ensemble often starts the onsets of each phrase with homophonic unity. For example, the second guitar and drums always play with the chorus at each of their phrase's entrances, such as in m. 4 (example 5.1). The chorus, when singing words, always begins their phrases on two, giving metric unity, even if that unity is not on beat one as we may expect.

Similar to movement 1, dramatic choral and instrumental outbursts are filled in with moments of stasis and the feeling of suspense. This feeling is especially highlighted in section B, where the music is played in a slower "free, fluid tempo." This free-floating quality of the guitars and drums creates a rhapsodic quality that continues through the end of the movement.

The more rhythmically static character of this closing movement allows the work to come to a calmer close, however, like the lingering F major triad, this rhythmic "peace" does not necessarily signal that a natural order has been found.

CONDUCTING CONSIDERATIONS

Sound from the Bench is an incredibly complex piece that is very challenging to conduct due to its genre-busting stylistic range and complex rhythmic construction. In this section, I analyze the score through the lens of a conductor by exploring the various considerations a conductor would need to make when learning, rehearsing, and conducting the music. Additionally, to further enrich this exploration of conducting considerations, I interviewed Donald Nally, professor of music at Northwestern University and director of *The Crossing*. As *Sound from the Bench* was co-commissioned by Donald Nally, his insight and knowledge of this work is invaluable. I have structured my analysis of conducting considerations in three parts: score study, rehearsal, and gesture.

Score Study

An in-depth analysis of *Sound from the Bench* is crucial to a successful realization of its contents. First the conductor must have an understanding of the work's text and the political context from which the words emerged. The conductor should have a solid knowledge of the Supreme Court cases referenced in the work and the social and political consequences of those cases' rulings. Additionally, a deep reading of the text as it relates to the metaphorical concepts explored through ventriloquism is necessary. Nally adds, "Part of the prep is really getting inside the words. Why are these words in this piece? What are the styles that are being applied and why? Is there an intention toward drama or an intention toward irony? Is there an intention towards making something sound not quite right?"⁵⁹ All of the work's musical elements are deeply related to the music's text and surrounding extra-musical context. Thus a thorough knowledge of this context will enable a more successful and meaningful interpretation and performance.

⁵⁹ Nally.

Next, the conductor must be knowledgeable of the wide range of styles and colors interspersed throughout the work. These styles include both vocal colors (e.g. breathy, vocal fry, guttural, soulful and a little nasty, etc.) as well as specific genres (e.g. pop, rock, gospel, sacred-harp, *Carmina Burana*, etc.). The conductor additionally must know the connotations related to each of these timbral colors to better understand the various extra-musical associations that a certain style may embody as it relates to race, class, and other identities. On the topic of vocal color, Nally says, “Mostly what I do in pieces like this is color. There are a lot of ugly moments in this piece and they need to sound harsh and rough.” Additionally, he expands,

This piece is like a series of vignettes. Some are very operatic, and some are intentionally not operatic. This gets to Ted’s absence of stylistic bias and his recognition that styles carry information to us, whether that be metaphoric information or symbolic information. Different kinds of music imply all kinds of things that have to do with cultural hierarchies.”⁶⁰

Beyond these larger understandings of text, context, and stylistic implications, the conductor must also be fully knowledgeable of the music’s formal design, harmonic and melodic construction, and the metric and rhythmic scaffolding. The music is incredibly intricate and requires a deep level of score study to allow the conductor to successfully rehearse and conduct the work.

Rehearsal

The manner in which one rehearses *Sound from the Bench* will depend entirely on the ensemble. For a professional ensemble that would likely arrive to the first rehearsal with all or most of the notes already learned, the conductor would be able to dive right into exploring colors, building ensemble, balancing, and “making music” right away. With an amateur choir, the piece would need to be approached very differently. During my interview with Ted Hearne, I mentioned at one point, “You need a really good choir to sing this piece” to which he responded:

Well yes and no. Honestly, it’s the culture of classical music that makes it hard. It’s not so difficult. For example, a few years ago, the Chicago Children’s Choir did two movements of *Sound from the Bench* and they rocked it. You know why? It’s because they had no judgements about it, and they got some of the non-classical music references

⁶⁰ Ibid.

faster. They would sing in a certain way, and then I would ask them to change their sound, and they would do it. Sure, there are some rhythms that are hard, but the kids can learn some of that by rote really fast. There is no reason why adults who are professionals shouldn't be able to do that as well, except that many are conditioned to judge music like this. Some can never get past that what they see on the page looks difficult. It's actually much easier; it's all about the sound and feel.⁶¹

In this way, when working with non-professional voices, adhering firmly to traditional approaches of learning the music by looking at sheet music may not yield the most successful performance. Many popular music genres don't strictly adhere to reading sheet music, but rather often engage in listening, responding, and improvising within a stylistic structure or lead sheet. However, *Sound from the Bench* is intricately constructed and still requires aural, rhythmic, vocal, and musical skill and development for the singers to be successful. In this way, a mixture of traditional learning methods and aurally focused rote learning can help an amateur choir more readily access the work.

Nally comments that it's important to "set the context about which everyone is singing." Nally also comments that "there has to be an organic development of the piece that has to do with people's souls." It is essential for the conductor to engage the singers, in a vulnerable way, in regards to the music's text and context. This will allow the ensemble to more authentically perform the work and foster an experience that also enriches the whole individual.

Gesture

There are a plethora of conducting challenges in *Sound from the Bench*, especially including stylistic, metric, and rhythmic considerations. When conducting this work, Nally aims to "provide a context of color and emotional content, and the get out of the way." This is especially important in the contrasting musical styles. The way you would conduct movement three from *Sound from the Bench* will be vastly different from the way you would conduct movement four as the color and style of the singing are so vastly disparate in the two. Nally further explained the importance of the conductor not

⁶¹ Hearne, interview.

trying to overly control things, but rather to serve as a conduit and facilitator for the music and the musicians.

One of the greatest challenges in *Sound from the Bench* is the constantly changing meter and incredibly complex rhythms. Of the meter, Nally strongly emphasizes,

You have to trust the composer. You can't rebar Ted's music. Ted writes music that is intentionally difficult for the singers. One of the best moments in the piece is 'the railroad barons the rapacious trusts' moment, but the thing about that makes that so intense is that it's not in the right meter. Trust yourself and keep that rhythmic clock going.

Nally also comments on the important role that the guitars and percussionist play in *Sound from the Bench*, often serving as the main metric foundation upon which the music drives.

There are a lot of times when you have to give over to the rhythm section like it was a continuo group or the rhythm section of a rock band. They're in charge of the tempo, and you're in the groove with them, but don't try to regulate them, because what they do every day is keep the beat. One very hard thing to teach conductors about in baroque music is to allow the continuo to be in charge of the tempo once it's set. It is a similar concept with the instruments at several points throughout *Sound from the Bench*.⁶²

The clockwork-like nature of the music makes it crucial to be absolutely clear and perfectly in time at all times. Of the metric and rhythm accuracy required of the conductor, Nally comments: "You can't make a mistake. I know that sound flippant, but this is not a piece for the conductor to be emoting in. This is a piece for the conductor to be absolutely accurate at all times." Though likely obvious, it is important to note that the instruments are playing from parts, not a full score like the chorus. Due to this, attempting to rebar the music will likely result in frustration from the instrumental players and a potentially disastrous performance.

⁶² Nally.

PERFORMANCE CONSIDERATIONS

There are several considerations that must be made with the performing forces and performance venue with *Sound from the Bench*. To guide this discussion, I have structured my analysis in three parts: performance space, instrumentalists, and vocalists.

Performance Space

Sound from the Bench has been performed in a variety of performance spaces. While the work was recorded in a studio setting with each group of the ensemble separated into a different studio room, a live performance is an entirely different entity. In The Crossing's live performances of *Sound from the Bench*, Nally shares that "we've only mic'd it once, and I don't want to mic it again. I want the three-dimensional vibrancy of voices against the flat one-dimensional metallicness of amplified instruments." The performance in which it was amplified was due to that particular space lacking an acoustic where voices were able to carry.

Instrumentalists

The guitarists and percussionist must be of the highest caliber as the music for their respective parts is incredibly virtuosic in both melody, rhythm, and stylistic range. In addition to being able to read sheet music and follow the intricate rhythmic and metric elements, they also need to be knowledgeable in various styles including funk, rock, gospel, experimental, and more. While much of the work is notated, there are several times when Hearne indicates for the instrumentalists to improvise within a stylistic framework. Additionally, the guitarists need to be very comfortable managing a wide range of pedals and distortion effects. In the score's preface, Hearne notes,

An array of pedals are necessary in the signal chain, including active volume, delay, reverb, distortion, fuzz, auto-wah, looping pedal, and a "POG" (polyphonic octave generator) pedal. (Distortion and fuzz pedals should be capable of creating several colors and qualities of pitchless noise). Two custom-built pedals ("scatter effect" and "chaotic pitch bend") are available from the publisher, but may be substituted with an additional monophonic octave pedal (the older the better).⁶³

⁶³ Hearne, score preface.

Throughout the work, there are several times when the instruments play at a very loud volume that is likely to completely overwhelm and cover up any sound from the chorus. In regards to balancing the instrumental forces and the chorus, Nally comments,

People who are used to doing historic music have to change a lot of their thoughts. Some think the guitars should be balanced with the voices – no they shouldn't – not when they're supposed to be really loud. The whole point is that the machine, the corporation, can always be louder than the individual. You have to let them wait at times.⁶⁴

Vocalists

As mentioned previously, *Sound from the Bench* is very challenging for the chorus. Nally notes that “once you know how to sing it, it's not that vocally taxing, but it is before you know how to sing it.” Therefore, while rehearsing the piece, incorporating thoughtful techniques such as having the singers perform below the marked dynamics while learning notes and rhythms will help avoid any unnecessary vocal fatigue or damage.

If conducting an ensemble of classically trained singers, it is important that they be open to exploring non-classical styles. Nally adds, “Having a classical vocal degree has very little to do with *Sound from the Bench*, at least vocally. Some of it's pop, some of its gospel, some of is classical.”⁶⁵ The singers must approach the music with an open mind and without judgement for it to be successful.

Nally speaks about the importance of the character of the singers who are charged with taking on this work: “You have to have people who are fearless, who know if they make a mistake, there's no looking back.” As the music often hurls forward, sometimes with the feeling of reckless abandon, the singers must be willing to take risks and keep going no matter what. Lastly, Nally emphasizes the importance of community and trust within the ensemble:

You have to have a group that trusts each other. You're not going to do this with a pick-up group. Part of the challenge is to work with your colleagues at a level of independence that is beyond normal. In this piece, it's to an extreme. You have to bind together, trust each other, go for it, and listen to each other.⁶⁶

⁶⁴ Nally.

⁶⁵ Ibid.

⁶⁶ Ibid..

CONCLUSION

Sound from the Bench is a seminal work of contemporary choral repertoire. What makes this work so remarkable is its highly inventive sonic palate, impressive range of juxtaposed musical styles, and its striking and clever commentary on the modern American political landscape. By using both metaphorical and journalistic textual interpolations, the topic of corporate personhood is sharply examined and critiqued. Nally believes that “Ted has been a genre changer. He has affected the way in which people think about what we should be talking about and how we can talk about it in music...the influence on the future has already happened with a piece like *Sound from the Bench*.”⁶⁷

Through this work, Hearne brings us through a journey to contemplate and confront the complex nature between corporations and the individual. Through combinations of text, timbre, harmony, melody, and rhythm, the line of identity between human and machine is blurred.

Contemporary society is filled with examples of blurred identity especially as it relates to technology, social media, data, online profiles, and artificial intelligence. While *Sound from the Bench* is specifically about *Citizens United* and corporate personhood, we are forced to ask an important question: when does a human being stop being human? Through *Sound from the Bench*, we are forced to engage with this existential crisis of humanity and identity in our current world.

Maggie Molly ends her review of The Crossing’s recording of *Sound from the Bench* with another pointed inquiry: “Because for all the probing questions Hearne asks with this album, this is perhaps the most central one: Who has a voice in the U.S.—and more specifically: how do they use it?”⁶⁸ *Sound from the Bench* asks us to consider these voices and the way they are used to influence American political policy for financial benefit.

⁶⁷ Nally.

⁶⁸ Molloy.

Hearne comments, “In a perfect world, theoretically, sure, corporations can have human rights, but the reason why it’s a problem is because it’s literally about disenfranchising or taking human rights away from other people. And who are those people?” As several statistics collected over the past few years have shown, corporate America is largely run by white males.⁶⁹ In this way, *Citizens United* further untethered corporations, endowing them with more power to disenfranchise those outside of their circle of shareholders representing a limited demographic.

Today, more than ever, we are all called to engage with these important cultural, social, racial, and political discussions. On its own, *Sound from the Bench* cannot change the future of American politics, but if it can spark a transformation in even one individual to stand for justice, then it has had enacted tremendous impact. As choral music continues to evolve during this century, we can hope that its repertoire will continue to shed light on important injustices in our world to actively create a more just society for all.

⁶⁹ Joyce Beatty, “Statistics don’t lie: Corporate America lacks minorities, women,” *The Hill*, October 29, 2019. <https://thehill.com/blogs/congress-blog/politics/467809-a-wake-up-call-for-corporate-america-statistics-dont-lie>, and Jeff Green, Gerald Porter Jr, Cedric Sam, and Christopher Cannon, “New Data Expose Precisely How White and Male Some U.S. Companies Are,” *Bloomberg*, March 8, 2021. <https://www.bloomberg.com/graphics/diversity-equality-in-american-business/>.

APPENDIX
(Text Primary Source Excerpts)

NB: Excerpted and paraphrased lines by Osman or Hearne highlighted in yellow.

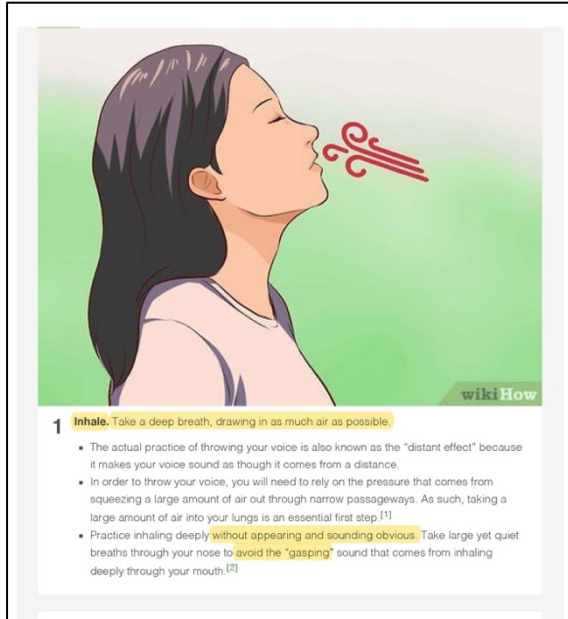


Figure 1.1
"How to throw you voice"
from WikiHow, step no. 1

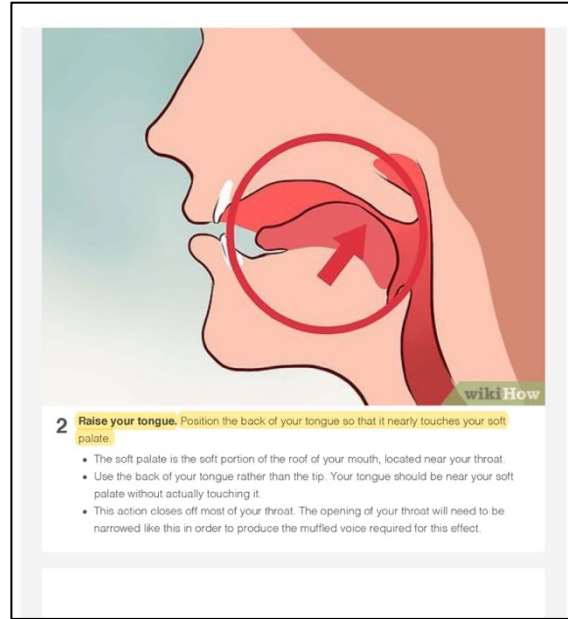


Figure 1.2
"How to throw you voice"
from WikiHow, step no. 2

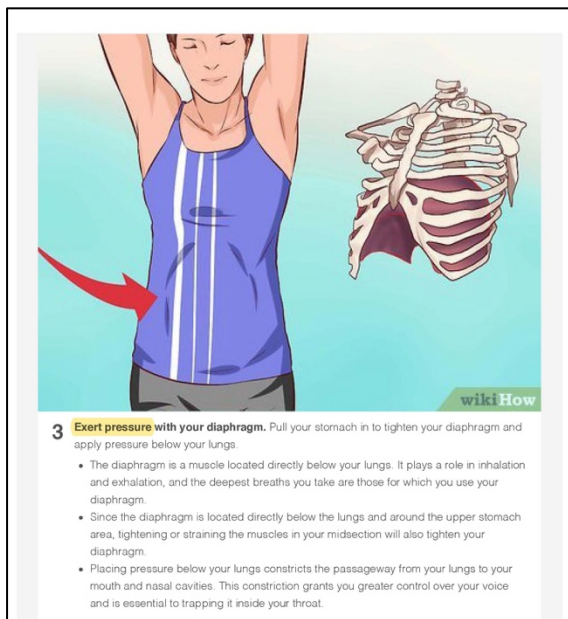


Figure 1.3
"How to throw you voice"
from WikiHow, step no. 3

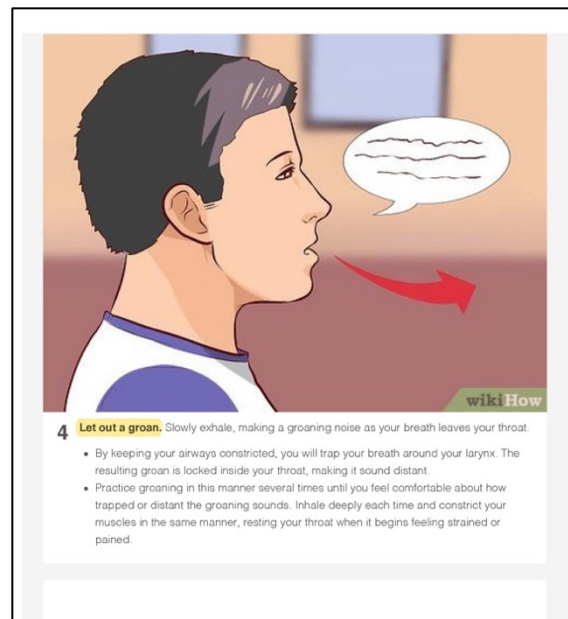


Figure 1.4
"How to throw you voice"
from WikiHow, step no. 4

FIRST NATIONAL BANK OF BOSTON v. BELLOTTI

the rights of the listener

limiting the stock of information

mental exploration

a megaphone

today, I will address the mootness question

what will happen in the future

I certainly hope so your honor, they owe me some money

the corporation can not have opinions that is unanimous

money is speech and speech is protected

it cannot squelch

the right of the public to hear

1976. Massachusetts voters were to consider a ballot question regarding whether their flat tax should be replaced by a progressive income tax. First National Bank of Boston and a consortium of major corporations wanted to take out media ads arguing against the referendum; they felt the graduated

15

Figure 2.1

“First National Bank of Boston v. Bellotti” from *Corporate Relations* (2014) by Jena Osman, page 15

tax would be bad for business. However, a Massachusetts statute prevented corporations from spending money to influence the vote. The corporations argued that this statute denied them their First Amendment right to free speech, since they **don't have mouths**, advertising is the only means for making their opinions known. The Supreme Court majority decided that the Massachusetts statute should in fact be overturned—not so much because corporations have the right to free speech, but because the statute prevented humans from hearing all sides of the debate. The right of free speech was interpreted as the right of the listener to *hear* speech, no matter what the source. This decision opened the door for corporations to speak (i.e. spend money) in order to influence politics.

it is an irrational device

I have a little problem Mr. Fox

“Mr. Corporation, you should not be running newspapers, you should be selling shoes.”

one must first pass through the person loophole

you first have to show you are a person

there is a flat sentence

that is not an imaginary evil

their views may drown

the States are free to define the rights of their creatures

16

Figure 2.2

“First National Bank of Boston v. Bellotti” from *Corporate Relations* (2014) by Jena Osman, page 16

the First Amendment does not “belong” to any definable category of persons

the very heart

“A corporation is an artificial being, invisible, intangible, and existing only in contemplation of law.” (Trustees of Dartmouth College v. Woodward, 1819, quoted by Justice Rehnquist, dissenting)

17

Figure 2.3

“First National Bank of Boston v. Bellotti” from *Corporate Relations* (2014) by Jena Osman, page 17

A MOUTH

no mouth

a human person torn down from the platform
 permission to speak denied
 within the free flow of ideas
 shutting off the sound by means of different positions of the tongue and jaws
 forcing it explosively against the hard palate
 a movable floor made up of the tongue and lower jaw
 theory of the vocal bomb

when the mouth is closed the tongue comes in close contact with the roof
 communication impeded by a curtain of flesh, the soft palate

the throat and the mouth in distinct chambers
 keep the muscles of the lips and face immovable

the ventriloquial drone

were it not for this tendency to lobby, there would be no such thing as ventriloquism
 the voice appears to come from various points and not from the actual speaker
 teeth closed and lips only slightly parted
 placing a hand at the back of the political neck or within the hollow congressional body and moving a lever with the thumb
 voice thrown

standing before a mirror, close the lips, keep the jaws rigid
 bring the teeth together and stretch the tongue until it touches the roof of the mouth near the back of the front upper teeth

Vent. “What did he try you for?”
 O.L. “Cuz I made a speech.”
 Vent. “What, you made a speech! What did you say?”

18

Figure 2.4

“First National Bank of Boston v. Bellotti” from *Corporate Relations* (2014) by Jena Osman, page 18

CITIZENS UNITED v. FEDERAL ELECTION COMMISSION

a narrowly tailored remedy to that interest

to use the words of one Justice, that is ventriloquist-speak

I would say that it is more like surrogate speech

Justice Ginsburg: who is the "you"?

people think that representatives are being bought, okay?

the line dissolves on practical application

it is said the distinction requires the use of magic words

the words of the statute were "any person"

--the Earth is not--

Chief Justice Roberts: Why don't you tell us now.
We will give you time for rebuttal.
[Laughter]

Justice Scalia: Don't keep us in suspense.
[Laughter]

as if we have an unbroken amount of years

a blotch to public discourse

we gave some really weird interpretations

23

Figure 2.5

"Citizens United v. Federal Election Commission" from *Corporate Relations* (2014) by Jena Osman, page 23

if it has to lose, the answer is yes

a hierarchy of bases

2010. Citizens United, a conservative organization, wanted to advertise and air a film critical of potential Democratic presidential candidate Hillary Clinton through free video-on-demand during primary season. In anticipation that the Federal Election Commission would prohibit the broadcast on the grounds that the film constituted a corporate "electioneering communication," and was therefore illegal under the Bipartisan Campaign Reform Act, Citizens United proactively sought injunctive relief from the ban. The issue at hand was not a constitutional question; however, during argument, members of the Supreme Court majority actively changed the terms of the case to hinge around free speech and decided that limits on corporate (and union) campaign expenditures are a suppression of speech. The dissenting opinion, written by Justice Souter, accused Chief Justice Roberts of violating Court procedures. In response, the Chief Justice agreed to have the case reargued—a rare occurrence. Elena Kagan, just confirmed as Solicitor General, presented the government's case and lost. Corporations are now free to speak via unlimited funding of electioneering communications, although they cannot directly contribute to candidates' coffers. Justice Souter retired from the bench before the case was reargued; his dissent is not available to the public, essentially erased from the record.

there is no place where an ongoing chill is more dangerous

we couldn't sever it based on the language

presumably as a poison pill

these corporations have a lot of money

we get to that when we get there

24

Figure 2.6

"Citizens United v. Federal Election Commission" from *Corporate Relations* (2014) by Jena Osman, page 24

they want winners

individuals are more complicated than that

Chief Justice Roberts: You have a busy job.
You can't expect everybody to do that.
[Laughter]

is that a yes?
is that a yes?

you are not talking about the railroad barons and the rapacious trusts

they wear a scarlet letter that says C
but it is a nightmare that Congress endorsed

is there any distinction that Congress could draw between corporations and natural human beings

the courts who created corporations as persons, gave birth to corporations as persons
the Court imbued a creature of State law with human characteristics

few of us are only our economic interests
we have beliefs, we have convictions, we have likes and dislikes

individuals are more complicated than that

muffled the voices
suppressing the speech of manifold corporations
prevents their voices from reaching the public

25

Figure 2.7

"Citizens United v. Federal Election Commission" from *Corporate Relations* (2014) by Jena Osman, page 25

this is simply a matter of legislative grace
it follows (as night the day)

that glittering generality

"...corporations have no consciences, no beliefs, no feelings, no thoughts, no desires. Corporations help structure and facilitate the activities of human beings, to be sure, and their 'personhood' often serves as a useful legal fiction. But they are not themselves members of 'We the People' by whom and for whom our Constitution was established." (Justice Stevens, dissenting)

26

Figure 2.8

"Citizens United v. Federal Election Commission" from *Corporate Relations* (2014) by Jena Osman, page 26

MANCHURIAN CANDIDATE

the words of constructed actors
from narrow to broad
flat transformation figures
slapped into bankruptcy

a straight piece of wire driven through the side of the face
from cheek to cheek
a spiral spring strong enough to pull the mouth shut smartly
after being opened by a tug on the picture wire below
a wire is driven through the neck stick
the head readily removable for packing

the queen of diamonds triggers your speech

an uncertain drone, finally settling down to a clear sustained hum
when you hear that distant-sounding drone
you know that you have your mouth as it should be
transition from the drone to the natural voice
the sound of the word as given by the drone would seem good enough

when you are ready to try this voice in public
take your position as far from the company as possible

27

Figure 2.9
“Manchurian Candidate” from
Corporate Relations (2014) by Jena Osman, page 27

THE AGRARIAN

One: In the fields

What I thought was a sudden chip in
the metal was actually a drop of
water one foot in front of the
metal, my eye joining the two in a
simple surgery

I'll straighten the operative sight
while thinking up a proper routine.
To deny liquidity to the scarab the
flower, other natural helices

Routine is a mechanism of locks
as caused by metal.

50

Figure 3.1
“The Agrarian” from
The Character (1999) by Jena Osman, page 50

qualities of pitch and character. In the second part of this work the method of forming the ventriloquial voice and of lending to it these modifications will be fully explained.

Before proceeding further, however, it is well for the student to have some knowledge of the structure of the vocal organs as directly related to voice production and preservation.

Passing from the known to the less known we will first consider the mouth which, aided by the lips, shapes the sounds originating in the throat into words. It has a fixed roof formed by what is known as the hard palate, and a movable floor made up of the tongue and lower jaw. When the mouth is closed the tongue comes in close contact with the roof; and back of the hard palate, communication with the nasal cavity (leading to the nose) and the pharynx (back part of the mouth) is further impeded by a curtain of flesh, the soft palate. At the rear of the base of the tongue is a lid, or valve, the epiglottis, which covers the windpipe and protects it in the act of swallowing, the food passing down at the back of the throat. Below this valve is the glottis, composed of two semicircular membranes, forming a small oblong aperture which can be dilated or

Figure 4.1

Ventriloquism by Charles Henry Olin, page 24

Of course the pitch is regulated by the tension of the vocal cords. The tighter they are stretched the more rapidly they vibrate and the higher and more shrill the sound; and, per contra, the more they are relaxed, the slower the rate of vibration and the lower the pitch. The different positions of the cords are determined entirely by muscular actions under the control of the will. In the ordinary act of respiration, the air passes through the larynx and vocal tubes without a sound, because they are relaxed and at rest and their relations to each other are not therefore favorable to tonal production.

The quality of the voice depends on the structure of the larynx and the size and form of the vocal tube. The ventriloquist alters the natural quality of his voice by dilating or contracting the mouth; by contracting the passage between the back part of the throat and the mouth so as to separate them into almost distinct chambers or by widening the opening so as to throw them into one, this being done by means of the soft palate; and by altering the form of the cavity of the mouth by means of different positions of the tongue.

In taking up ventriloquism, the student should be careful not, in his eagerness to get ahead, to

Figure 4.2

Ventriloquism by Charles Henry Olin, page 26

CHAPTER VII

THE VENTRILOQUIAL DRONE

As has already been stated in Chapter II of this work, the illusion produced by ventriloquists is the result, primarily, of an acoustic phenomenon—the uncertainty of the sound's direction; and, secondarily, of a habit acquired of speaking without moving the facial muscles.

Those ventriloquists who, without accessories, seem to possess the power of throwing their voice almost anywhere, succeed therein by utilizing the principle of acoustics that has already been explained. As to the exact spot whence the sound proceeds, the ventriloquist usually takes care to show that by an expressive motion and by looking in that direction, or designating it with his finger while his face expresses fear, interest or surprise. The spectator then easily persuades himself that the sound does really come from the exact spot thus pointed out to him in a seemingly unintentional manner.

Regarding the possibilities of voice throwing,

89

Figure 4.3

Ventriloquism by Charles Henry Olin, page 89

listener, and the more forward in the throat the nearer will it seem.

You may not get the ventriloquial drone at once, but a little practice will enable you to do so. When once you hear that clear, distant-sounding drone you may know that you have your mouth as it should be for ventriloquism, but until you do produce that you must hark back because, unless this foundation is laid properly, all that follows is unsatisfactory and your ventriloquism will lack that distant quality, to obtain which is to be a ventriloquist. Practice on the bee drone enables you to sustain the vocal cords in position and familiarize them with their novel and unnatural duties. When once the drone is obtained with "ah," all the other vowels should be droned, until they become equally easy to produce and sustain.

When, in an exhibition of ventriloquism, the voice wavers about, the effect is unnatural and shows that the performer has gained his knowledge in a haphazard manner, for by the foregoing practice the requisite command is obtained and this uncertainty avoided, as well as that visible straining which results from ignorance of how to produce the distant quality of sound required.

Figure 4.4

Ventriloquism by Charles Henry Olin, page 95

Citizens United v. Federal Election Commission, 558 U.S. 310 (2010)
(September 9, 2009 Reargument)

NB: Only the statements from which Osman culled excerpts for her poem “Citizens United v. Federal Election Commission” in *Corporate Relations* (2014) are listed below. Statements from which Osman did not draw text have been removed and replaced with bracketed ellipses. The quotes Osman extracted for the poem are indicated in bold.

MR. OLSON: **a narrowly tailored remedy to that interest.** If the Congress -- and there is no record of that in this case of which I am aware. Certainly the government has not advanced it in its briefs: That there is some compelling governmental interest because of foreign investment in corporations. If there was, then the Court would look at, determine how serious is that interest, how destructive has it been to the process and whether the -- maybe the limitation would have something to do with the ownership of shares of a corporation or some --

[...]

MR. OLSON: I respectfully disagree. The corporation may not expend money. It might find people, stockholders or officers, who wanted to contribute to a separate fund, who could then speak. That in one -- **to use the words of one Justice, that is ventriloquist-speak. I would say that it is more like surrogate speech.** If you can find some other people that will say what you want to say and get them to contribute money through a process that this just --

JUSTICE GINSBURG: **Who is the "you"?** I mean do you -- you -- those are the directors, the CEO, not the shareholders? We don't know what they think.

[...]

JUSTICE BREYER: So here the obvious argument is: Look, they said the compelling interest is that **people think that representatives are being bought, okay?** That's to put it in a caricature, but you understand what I'm driving at, okay? That's what they said in *Buckley v. Valeo*. So Congress now says precisely that interest leads us to want to limit the expenditures that corporations can make on electioneering communication in the last 30 days of a primary, over-the-air television, but not on radio, not on books, not on pamphlets, not on anything else. All right? So in what respect is there not conceptually at least a compelling interest and narrow tailoring?

[...]

MR. OLSON: There is a distinction, but I think the distinction goes back to, A, expenditures versus contributions, number one; and then secondly, it goes back to what this Court said in conjunction with the impossibility of finding a distinction between issue ads and candidate ads. **The line dissolves on practical application.** The interest --

[...]

JUSTICE STEVENS: I don't think you are correct to say the Court said there was no distinction. **It said the distinction requires the use of magic words.** And that's what they said in Wisconsin Right to Life, too. Both of them said there is a distinction.

[...]

MR. OLSON: The \$1,000 limit in Buckley was, first of all, limited to the magic words "candidacy expression"; then secondly, the Court -- and the -- and **the words of the statute were "any person,"** which included corporations found, the statute as narrowed unconstitutional and said --

[...]

MR. OLSON: I think you are wrong about the consequence. There are 27 States that have no limitations on either contributions or expenditures and that -- **the Earth is not --**

[...]

MR. ABRAMS: Yes, they were three union cases. And the case after that essentially was Buckley. And Buckley held unconstitutional the limits posed there to independent expenditures. All I'm saying is that this is not a situation **as if we have an unbroken amount of years** throughout American history in which it has been accepted that independent expenditures could be barred. It has always been a matter of high level of controversy, with courts at first and understandably shying away from facing up to the issue directly and then the first ruling on point.

[...]

JUSTICE SCALIA: Wait, wait, wait, wait. We never questioned it, but we never approved it, either. And **we gave some really weird interpretations** to the Taft-Hartley Act in order to avoid confronting the question.

[...]

CHIEF JUSTICE ROBERTS: **Why don't you tell us now. We will give you time for rebuttal. (Laughter.)**

JUSTICE SCALIA: **Don't keep us in suspense. (Laughter.)**

[...]

GENERAL KAGAN: No, I don't think that that is fair. We think -- we continue to think that the -- the judgment below should be affirmed. If you are asking me, Mr. Chief Justice, as to whether the government has a preference as to the way in which it loses, **if it has to lose, the answer is yes.**

[...]

JUSTICE KENNEDY: But if you -- if you insist on the as-applied challenge, isn't that inconsistent with the whole line of cases that began in Thornhill v. Alabama and Coates v. Cincinnati? What about the Thornhill doctrine? It is not cited in the briefs, but that doctrine is that even a litigant without standing to object to a particular form of conduct can raise that if the statute covers it in order that the statute does not have an ongoing chill against speech. And **there is no place where an ongoing chill** is more dangerous than in the elections context.

[...]

JUSTICE KENNEDY: But I am asking you to assume that we draw the nonprofit/profit distinction. Then the statute, it seems to me, clearly has to fall because, number one, **we couldn't sever it based on the language.**

[...]

GENERAL KAGAN: Yes, and there are some, you know -- there are -- there are some reasons that that might -- that might be appropriate. The Wellstone amendment was a funny kind of thing. It was passed very narrowly, but beyond that it was passed with a -- a really substantial support of many people who voted against the legislation in the end, **presumably as a poison pill.**

[...]

CHIEF JUSTICE ROBERTS: So -- so am I right then in saying that in the supplemental briefing you do not rely at all on the market distortion rationale on which Austin relied; not the shareholder rationale, not the quid pro quo rationale, the market distortion issue. **These corporations have a lot of money.**

[...]

JUSTICE SCALIA: I'm not talking about the corruption interest. You -- you have your quid pro quo argument, that's another one. **We get to that when we get there.** But as far as the interest you are now addressing, which is those shareholders who don't agree with this political position are being somehow cheated, that doesn't apply probably to the vast majority of corporations in this country.

[...]

GENERAL KAGAN: I think, Justice Scalia, it's wrong. In fact, corporate and union money go overwhelmingly to incumbents. This may be the single most self-denying thing that Congress has ever done. If you look -- if you look at the last election cycle and look at corporate PAC money and ask where it goes, it goes ten times more to incumbents than to challengers, and in the prior election cycle even more than that. And for an obvious reason, because when corporations play in the political process, **they want winners**, they want people who will produce outcomes for them, and they know that the way to get those outcomes, the way to get those winners is to invest in incumbents, and so that's what they do. As I said, in double digits times more than they invest in challengers. So I think that that -- that that rationale, which is undoubtedly true in many contexts, simply is not the case with respect to this case.

[...]

GENERAL KAGAN: But everything is geared through the corporation's self-interest in order to maximize profits, in order to maximize revenue, in order to maximize value. **Individuals are more complicated than that.** So that when corporations engage the political process, they do it with that set of you know, blinders -- I don't mean it to be pejorative, because that's what we want corporations to do, is to --

[...]

JUSTICE SCALIA: Great aggregations of wealth. The brief by the Chamber of Commerce, the amicus brief by the Chamber of Commerce points out that 96 percent of its members employ less than 100 people. These are not aggregations of great wealth. **You are not talking about the railroad barons and the rapacious trusts** of the Elihu Root era; you are talking mainly about small business corporations.

[...]

MR. OLSON: My point is that the overbreadth in this statute -- that solves the problem by saying that corporations still can't speak, and if you don't have anything to do with them, you -- you -- **they wear a scarlet letter that says "C."** If you accept one dollar of funding, then you had better make darn sure that when a check comes in for \$100 from the XYZ hardware store in the neighborhood, that it wasn't a corporation that you used to -- to make a documentary about a candidate. The other way in which the government's position has changed is we do not know --

[...]

JUSTICE STEVENS: **But it is a nightmare that Congress endorsed** in the Snowe-Jeffords Amendment.

[...]

CHIEF JUSTICE ROBERTS: **Is that a yes? Is that a yes?** In other words, you are asking us to uphold Austin on the basis of two arguments, two principles, two compelling interests we have never accepted, in expenditure context.

[...]

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