

**Three Dissertation Recitals:
Sacred Music for Choir, Strings, and Organ and
Complementary Choral Works**

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
2018

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ABSTRACT

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Conducting) in the University of Michigan. Sacred works for choir, strings, and organ formed the pillars of these programs surrounded by complementary and varied choral works.

The first recital was with the University of Michigan Arts Chorale on November 21, 2017, in Stamps Auditorium in the Walgreen Drama Center. The program was titled “Haydn, Fauré, and Music for St. Cecilia” and included *Missa brevis Joannis de Deo* by Joseph Haydn and *Cantique de Jean Racine* by Gabriel Fauré (strings and organ version). A set of pieces on music and its meaning in honor of St. Cecilia’s Day included: *I’m gonna sing ‘til the spirit moves in my heart* by Moses Hogan, the traditional Zulu Gospel song *Ukuthula, Lord of the Dance* arranged by Larry Fleming, *Modern Musick* by William Billings, *Salseo* by Oscar Galián, and the Gospel hymn *His Eye Is on the Sparrow* followed by *I sing because I’m happy* adapted by Rollo Dilworth.

The second recital was performed by an assembled choir and orchestra of University of Michigan School of Music, Theatre & Dance students and community members on a program titled “The Very Thought of Thee.” The recital took place at Bethlehem United Church of Christ in Ann Arbor January 21, 2018. The program featured works by Lutheran composers from Schütz to Mendelssohn paired with unaccompanied twentieth-century works by composers from the British Isles. Works performed were *O radiant dawn* by James MacMillan; *Nun komm, der*

Heiden Heiland, BWV 61 by Johann Sebastian Bach; one movement from Bach's *Herz und Mund und Tat und Leben*, BWV 147; *Unser Herr der Jesus Christus in der Nacht* by Heinrich Schütz; *Jesu, the very thought of Thee* by Edward Bairstow; *Jesu, meine Freude* by Felix Mendelssohn; *The Lamb* by John Tavener; *Christe, du Lamm Gottes* by Felix Mendelssohn; *The Hills* by John Ireland; and *Geistliches Lied* by Johannes Brahms.

The third recital was a video compilation of various performances with University of Michigan choral ensembles. At Hill Auditorium on April 3, 2018, University Choir performed *Regina caeli* by Gregor Aichinger; *A Hymn to the Virgin* by Benjamin Britten; “Bogoroditsè Devo” from *All-Night Vigil* by Sergei Rachmaninoff; *Regina coeli*, K. 276 by Wolfgang Amadeus Mozart; *The Word Was God* by Rosephanye Powell; *Mayila* arranged by Chen Yi; and *Daniel, Daniel, Servant of the Lord* arranged by Undine Smith Moore. The remaining performances in the compilation were with Orpheus Singers at Stamps Auditorium. Works performed were *Ad genua* from *Membra Jesu nostri* by Dieterich Buxtehude on February 20, 2018; *Nyon Nyon* by Jake Runestad on September 23, 2017; four movements from *Magnificat* RV 610a/611 by Antonio Vivaldi on December 5, 2017; and the fourth and fifth partsongs from *V přírodě* by Antonín Dvořák on October 22, 2017.

RECITAL 1 PROGRAM
Haydn, Fauré, and Music for St. Cecilia

<i>Missa brevis Sancti Joannis de Deo</i> , Hob. XXII:7 ("Kleine Orgelsolemesse")	Joseph Haydn (1732-1809)
I. Kyrie	
II. Gloria	
III. Credo	
IV. Sanctus	
V. Benedictus	
VI. Agnus Dei	
 <i>Cantique de Jean Racine</i> , op. 11	 Gabriel Fauré (1845-1924)
 <i>I'm gonna sing 'til the spirit moves in my heart</i>	 Moses Hogan (1957-2003)
 <i>Ukuthula</i>	 Traditional Zulu Gospel (manuscript)
 <i>Lord of the Dance</i>	 Shaker hymn tune <i>arr. Larry L. Fleming</i>
 <i>Modern Musick</i>	 William Billings (1746-1800)
 <i>Salseo</i>	 Oscar Galián (b. 1944)
 <i>His Eye Is on the Sparrow</i>	 Words by Civilla D. Martin (1866-1948) Music by Charles H. Gabriel (1856-1932) <i>arr. Horace Clarence Boyer</i>
 <i>I sing because I'm happy</i>	 Martin and Gabriel <i>arr. Kenneth Paden</i> <i>adapted by Rollo Dilworth</i>

RECITAL 1 PROGRAM NOTES AND TEXTS

Missa brevis Sancti Joannis de Deo

Joseph Haydn

Classical Austrian composer Joseph Haydn (1732-1809) sang as a chorister at St. Stephen's Cathedral in Vienna and studied violin and keyboard. When his voice changed and he was no longer able to sing at St. Stephen's, Haydn freelanced as a teacher and performer and worked as an accompanist for renowned Italian voice teacher Nicola Porpora. At the age of twenty-eight, Haydn was appointed *Kapellmeister* to Prince Nikolaus Esterházy, in Eisenstadt, Hungary, and remained in the employ of the Esterházy family for the rest of his life.

Haydn wrote twelve masses in total, but he composed only two masses during the thirty-year span he worked for Prince Nikolaus who was more interested in instrumental works and opera. These masses were written in response to commissions outside the Esterházy court. *Missa brevis Sancti Joannis de Deo*, written in winter 1777-1778, was commissioned by the *Barmherzigen Brüder* or Brothers of Mercy in Eisenstadt. The title of the mass refers to the monks' patron saint, St. John of God, a Portuguese-born soldier turned healthcare worker who lived in Spain in the sixteenth century. The mass had to be brief as the monks were a nursing order and could not be away from their patients for more than thirty minutes at a time. The first performance was held in the small chapel adjoining the hospital, and Haydn, who was also court organist, played the organ part himself. Though the organ loft at the hospital chapel could have accommodated more players, Haydn's score calls for the so-called Viennese church trio: two violins and *continuo* comprised of cello, double bass, and organ. This modest instrumentation suggests Haydn wanted to ensure it was possible to use the work at the smaller Esterházy castle chapel as well.

This *missa brevis*, or short mass, is in Haydn's preferred key of B-flat major; five out of eight of his last masses are in the same key. Many Kyrie settings in Haydn's masses begin with a slow introduction (a feature also prevalent in introductions to his symphonic works), but this Kyrie remains *adagio*. It is in ternary form just like the text. The first phrase "*Kyrie eleison*" (Lord have mercy) is peaceful and beautiful with arching melodies and sweeping gestures from the violins. The next iterations of the text are suddenly *forte* with joyful dotted rhythms. The B section is just five bars of "*Christe eleison*" (Christ have mercy) in the dominant key area (F major) with altered tones that make the plea sound dire. The opening "*Kyrie eleison*" material returns in B-flat major to round out the movement.

Instead of "*Gloria in excelsis Deo*" (Glory to God in the highest), the first text Haydn sets in the second movement is "*Et in terra pax*" (and on earth peace). As is customary in this case, the Gloria begins with an *incipit*, or a chanting of the first line of text. This practice is a remnant of a time when masses were chanted from start to finish. A major feature of the Gloria is the telescoping of text. This common *missa brevis* technique involves setting multiple lines of text at once in order to shorten the movement. For the first fourteen measures of the Gloria, each voice part of the choir sings independent musical lines simultaneously. The first homophonic statement highlights "*cum sancto spiritu...*" (together with the Holy Spirit) – an appropriate time for the choir to unify. The final Amen takes up nearly a third of the entire movement. Listen for the tumbling sixteenth-note figures in the string parts, the voice pairings in the choir, and the contrasting Amens ranging from angelic to assured.

Because the Gloria and Credo texts are the lengthiest, it follows that Haydn's Credo also features telescoping of text. Like the Gloria, the Credo begins in a boisterous tempo, but the scenery changes immediately when the choir sings together "*Et incarnatus est*" (And was

incarnate). Here the music is filled with mystery and wonder. Next we hear a long chromatic descending line at “*crucifixus*” (crucified), and an augmented chord at “*passus*” (suffering) provides a striking new color. Haydn paints the moment of Christ’s burial (“*et sepultus est*”) with low, static statements from sopranos and altos echoed by tenors and basses. All of a sudden, the orchestra is *forte*, the tumbling sixteenth notes from the Gloria return, and the sopranos announce the resurrection (“*Et resurrexit*”). Curiously, we are not yet in a bright key to match the occasion, and this important text is buried by additional telescoping. The voices do not come together homophonically until the last line of the creed. The middle of the Credo is the most harmonically developmental section of the entire mass, but B-flat major returns just in time for the final Amens, identical to those that close the Gloria.

Haydn sets each line of the Sanctus in a different character. First, he gives the impression of a fugue as the basses and tenors begin with regal and lilting themes that are echoed by the altos and sopranos respectively. The homophonic and stately material for “*pleni sunt coeli et terra*” (full are heaven and earth) is followed by three statements of “*gloria tua*” (of your glory) with jaunty dotted rhythms. “*Osanna in excelsis*” (Hosanna in the highest) is also reminiscent of a fugue, and the melody features a graceful ascending interval that reaches toward the heavens.

Missa brevis Sanctis Joannis de Deo is also known as *Kleine Orgelsolemesse* (Little Organ Solo Mass). This nickname comes from the extended organ solo in the Benedictus. The organ functions as a *continuo* instrument for all the other movements but emerges as a soloist in this penultimate movement. Other classical examples of this treatment of the Benedictus exist; Mozart’s *Missa brevis* in C major, K. 259, composed in 1776 also features *obligato* organ in the Benedictus. Haydn’s organ solo is florid and highly ornamented. The soprano soloist acts as an equal partner with the organ as they alternate phrases in *concertato* style. The first violin sings

with the soprano voice, too. The organ is the last to speak before the customary rousing return of the “*Osanna*” from the Sanctus.

A standout feature of the Agnus Dei is the sudden dynamic shifts from *forte* to *piano*. Each of the three statements of “*Agnus Dei...*” (Lamb of God) is in a different key area: B-flat major, then G minor, then C minor. The line “*qui tollis peccata mundi*” (who takes away the sins of the world) is split into two parts; first forceful then hushed. The final line “*dona nobis pacem*” (grant us peace) is extended. We have returned to the home key, and the graceful melodies suggest that peace has already been granted. In an unusual repetition of text, Haydn inserts two *fortissimo* “*Agnus Dei*” interjections that form deceptive cadences. Despite this, peace persists. The violins carry the energy in the final phrase with arching lines marked *perdendosi* (dying away).

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

II. Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,

Glory be to God in the highest.
And on earth peace
to men of good will.
We praise You; we bless You;
we worship You; we glorify You.
We give thanks to You
for Your great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
You who take away the sins of the world, have mercy
upon us.
You who take away the sins of the world, receive our
prayer.
You who sits at the right hand of the Father,
have mercy upon us.
For You only are holy,

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

You alone are the Lord,
You alone are the most high, Jesus Christ.
Together with the Holy Spirit
in the glory of God the Father.
Amen.

III. Credo

*Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
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.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et glorificatur:
qui locutus est per Prophetas.
Credo in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptismam,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.*

I believe in one God;
Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Spirit,
born of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sits at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Spirit,
the Lord and giver of life,
Who proceeded from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

IV. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.

V. Benedictus

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

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

VI. Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.*

Lamb of God,
Who takes away the sins of the world,
have mercy on us.
Lamb of God.
Grant us peace.

Cantique de Jean Racine

Gabriel Fauré

French composer Gabriel Fauré (1845-1924) entered the *École Niedermeyer de Paris*, a school for church music, at the age of nine. At the *École*, he was trained to be an organist and choirmaster and studied advanced piano with the famous Camille Saint-Saëns who encouraged him to compose. By the time Fauré finished his student career, the nineteen-year old musician was laden with honors and awards in literature, piano, solfege, harmony, counterpoint, and finally the *premiers prix* in composition. His prize-winning entry was *Cantique de Jean Racine*, a short hymn scored for chorus and organ and the first of many important sacred works. The work premiered the following year in August 1866 with the addition of strings and Fauré himself at the organ. Later in the 1870s, the piece was scored for chorus and orchestra and conducted by César Franck, another famous Parisian composer and the dedicatee of the work. The instrumentation from the 1866 premiere is the version you will hear tonight.

The text is a canticle, or sung prayer, written by Jean Racine, a seventeenth-century French dramatist and poet who created a French translation of several portions of the Roman breviary. The text “*Verbe égal au Très-Haut*” (Word, one with the Highest) is based on the Latin hymn *Consors paterni luminis* (O light of light) used for Tuesday matins, a nighttime liturgy. Racine’s French paraphrase diverges from the Latin original, a fact that is apparent from the first

lines alone. The elements that remain include reference to the time of day as worshippers “break the silence of the night” and prepare for sleep, a plea to dispel darkness, and supplication for pardon and favor.

Though the work is in simple time, triplet figures undulate throughout, supplied by the viola in this version. After a tender introduction with a singing melody from the first violin, the basses of the choir begin. When the tenors enter, they join in the sound rather than start a new idea. The altos and sopranos layer in the same way until the choir is declaring together “*nous rompons le silence*” (we break the silence). A large-scale crescendo brings us to the height of this section: “*Divin Sauveur jette sur nous les yeux!*” (Divine Savior, cast your eyes upon us!) The center section of this tripartite piece is more impassioned with greater dynamic contrast and repeated text for emphasis. The final section brings balance to the work by repeating musical material from the first choral entrance. Near the end, time seems to stretch as Fauré adds space between choral phrases. In the interims, a *dolce* (sweet) cello recalls a fragment of the melody, and the viola breaks momentarily from its pattern to complete the cello’s thought. The last phrase, marked extremely soft, is filled with reverence and hope.

*Verbe égal au Très-Haut, notre unique espérance,
jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence;
Divin Sauveur, jette sur nous les yeux;*

Word equal to the Most High, our unique hope,
eternal day of the earth and of the heavens,
we break the silence of the peaceful night;
Divine Savior, cast your eyes upon us!

*Répands sur nous le feu de ta grâce puissante
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante
qui la conduit à l'oubli de tes lois!*

Spread out over us the fire of your mighty grace
so that hell itself flees at the sound of your voice.
Dispel the slumber of a pining soul
which drives it to forget your laws!

*O Christ sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé;
reçois les chants qu'il offre
à ta gloire immortelle,
et de tes dons qu'il retourne comblé.*

O Christ, show favor to these faithful people
now assembled to praise you.
Receive these songs that they offer
to your immortal glory,
and these full offerings returned to you.

I'm gonna sing 'til the spirit moves in my heart

Moses Hogan

Moses Hogan (1957-2003) was an American composer, conductor, and pianist best known for his arrangements of African American spirituals. In his short lifetime, he published over seventy spirituals and was the editor of a number of songbook collections including *Feel the Spirit* volumes I and II and the *Oxford Book of Spirituals*. Hogan frequently performed his arrangements and other spirituals with the choirs he directed including the New World Ensemble in his hometown of New Orleans and the Moses Hogan Chorale which toured internationally.

I'm gonna sing 'til the spirit moves in my heart is an original composition by Hogan written in the style of a traditional spiritual. A small group of tenors begins with an energetic declaration that repeats throughout most of the work. The choir eventually enters with rhythmic drive in agreement (“Sing, oh my Jesus...”). The basses take the lead with conviction (“It was grace that brought me...”) with hushed nods from the sopranos, altos, and tenors. The tenors suddenly begin a winding melody (“Can’t you feel the spirit movin’...”) gathering the altos and sopranos along the way soaring upward in waves like a spirit. The opening material returns more emphatically for the final stanza (“I’m gonna shout...”) which ends with a moan.

I'm gonna sing 'til the spirit moves in my heart...
I'm gonna sing 'til Jesus comes.
(Sing, oh my Jesus... 'til he comes.)

It was grace that brought me.
It was grace that taught me.
It was grace that kept me.
And it's grace that will lead me home.

I'm gonna pray 'til the spirit moves in my heart...
I'm gonna pray 'til Jesus comes.
(Pray, oh my Jesus... 'til he comes.)

Can't you feel the spirit movin'.

I'm gonna shout 'til the spirit moves in my heart...
I'm gonna shout 'til Jesus comes.
(Shout, oh my Jesus... 'til he comes.)

Ukuthula

Traditional Zulu Gospel

Ukuthula is an African prayer for peace associated with the Zulu people, the largest ethnic group in South Africa. This call-and-response song originated in churches and townships during the era of apartheid before the nation abolished institutionalized segregation and transitioned to democracy in 1994. *Ukuthula* is not merely a reminder of South Africa's history. The simple, beautiful music and powerful words "We will conquer! We find peace!" are a poignant plea to eradicate the injustices and disunity that remain in our world today.

*Kulomhlabawezono.
Igazi likaJesu linyenyez':
Ukuthula!
Usindiso!
Ukubonga!
Ukunqoba!
Induduzo!
Ukuthula!*

In this troubled world.
Through the blood of Jesus:
We find peace!
We find salvation!
We find gratitude!
We will conquer!
We are consoled!
We find peace!

Lord of the Dance

Shaker hymn tune
arr. Larry L. Fleming

The words for the hymn *Lord of the Dance* were written by English songwriter Sydney Carter in 1963 and set to the familiar Shaker tune *Simple Gifts*. Like the English carol *Tomorrow Shall Be My Dancing Day*, Carter's hymn illustrates the Gospel story by portraying Christ's life and mission as a dance. Carter drew some of his inspiration from a statue on his desk of the Hindu God Shiva as Nataraja (Shiva's dancing pose). This arrangement of *Lord of the Dance* is by American choral conductor, musicologist, and theorist Larry Fleming who taught for many years at Augsburg College in Minneapolis. This song was a popular selection for the National Lutheran Choir, an ensemble Fleming founded in 1986 and directed until 1999.

Dance then wherever you may be;
I am the Lord of the Dance, said he,
And I'll lead you all wherever you may be,
And I'll lead you all in the Dance said he.

I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth;
At Bethlehem I had my birth.

Refrain

I danced for the scribe and the Pharisee,
But they would not dance, and they would not follow me;
I danced for the fishermen, for James and John,
They came with me so the dance went on.

Refrain

I danced on a Friday when the sky turned black;
It's hard to dance with the devil on your back.
They buried my body, and they thought I'd gone;
But I am the Dance, and I still go on.

Then they cut me down and I leapt up high,
I am the life that will never, never die,
I will live in you if you live in me;
I am the Lord of the Dance, said he.

Williams Billings (1746-1800) was born in Boston and is generally regarded as the first American choral composer. He is a contemporary of composers like Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791), but his music is not in the classical Viennese style. He had no formal music education and likely taught himself by singing from imported English Psalm books. He was, however, instrumental in early music education efforts and taught in newly formed public singing schools and churches. Billings published six collections of music that include lengthy prefaces on music philosophy, fundamentals, and performance practice.

Modern Musick is from a collection called *The Psalm-Singer's Amusement* published in 1781. Most of Billings' large musical output is comprised of sacred hymns and anthems, but *Modern Musick* is a tongue-in-cheek take on the concert experience. The choir sings of the audience's expectation to enjoy the performance and be thrilled by variations in melody, dynamic level, tempo, and key. The sudden shift to "pensive tones" in E minor should bring melancholy, and the crescendo at the end of that section "will not fail to please." At one point, the basses begin a miniature "fugue," and each voice part sings of its entrance in real time. Finally, the choir reminds the audience of its most important task: to applaud at the end!

We are met for a Concert of modern Invention;
To tickle the Ear is our present intention.
The Audience are seated expecting to be treated
with a piece of the best.

And since we all agree to set the tune on E
the Author's darling Key he prefers to the Rest,
Let the Bass take the Lead and firmly proceed...
Let the Tenor succeed and follow the Lead...
Let the Counter inspire the rest of the choir inflam'd with Desire...
Let the Treble in the rear no longer forbear, but expressly declare...
till the parts are agreed to fuge away.

Then change to brisker Time
and up the Ladder climb, and down again;
then mount the second Time and end the strain.

Then change the Key to pensive Tones
and slow in treble Time; the Notes exceeding low.
Keep down a while then rise by slow degrees;
the process surely will not fail to please.

Thro' Common and Treble we jointly have run;
We'll give you their Essence compounded in one.
Altho' we are strongly attach'd to the Rest,
Sixfour is the Movement that pleases us best.

And now we address you as Friends to the Cause;
Performers are modest and write their own Laws.
Altho' we are sanguine and clap at the Bars,
'Tis the part of the hearers to clap their Applause.

Salseo

Oscar Galián

Salseo, by Venezuelan composer Oscar Galián, appears in *Música de Latinoamérica*, a series of Latin American choral works published by earthsongs. The series editor, María Guinand, is a world-renowned choral conductor, music education advocate associated with *El Sistema*, and an international force for Latin American music. *Salseo* is a Latin vocal jazz piece that begins with each voice part imitating an instrumental sound. The tenors and basses layer in with a variety of drums and cabasa, the altos provide the sound of claves in the characteristic *son clave* rhythm of salsa music, and the sopranos provide the high and low sounds of the agogo bell. There is no text – only syllables – but the joy of this song is apparent from its dance-like energy.

I sing because I'm happy

Civilla D. Martin and Charles H. Gabriel
arr. Kenneth Paden/Rollo Dilworth

I sing because I'm happy is based on the hymn *His Eye Is on the Sparrow* written by Civilla D. Martin and Charles H. Gabriel just after the turn of the twentieth century. Martin explained that her inspiration for the lyrics came in the spring of 1905 when she and her husband befriended a couple who were “true saints of God.” Of their new friends Mr. and Mrs. Doolittle, Martin said:

“Mrs. Doolittle had been bedridden for nigh twenty years. Her husband was an incurable cripple who had to propel himself to and from his business in a wheelchair. Despite their afflictions, they lived happy Christian lives, bringing inspiration and comfort to all who knew them. One day...my husband commented on their bright hopefulness and asked them for the secret of it. Mrs. Doolittle's reply was simple: ‘His eye is on the sparrow, and I know He watches me.’ The beauty of this simple expression of boundless faith gripped the hearts and fired the imagination of Dr. Martin and me. The hymn *His Eye Is on the Sparrow* was the outcome of that experience.”

The hymn was made famous by singers like Mahalia Jackson whose recording was honored with the Grammy Hall of Fame Award in 2010. Kenneth Paden originally performed and recorded a gospel-style reimagining of the hymn called *I sing because I'm happy* with the famous Georgia Mass Choir. Tonight you will hear Rollo Dilworth's arrangement of Paden's reinterpretation preceded by the original hymn.

Why should I feel discouraged?
Why should the shadows come?
Why should my heart be lonely,
And long for heav'n and home;
When Jesus is my portion?
My constant friend is He:
His eye is on the sparrow,
And I know he watches me;
I sing because I'm happy.
I sing because I'm free.
His eye is on the sparrow,
and I know he watches me.

RECITAL 2 PROGRAM
The Very Thought of Thee

I.

O Radiant Dawn

James MacMillan
(b. 1959)

Nun komm der Heiden Heiland, BWV 61

Johann Sebastian Bach
(1685-1750)

- I. Overture (“Nun komm der Heiden Heiland”)
- II. Recitative (“Der Heiland ist gekommen”)
- III. Aria (“Komm, Jesu, komm zu deiner Kirche”)
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Herz und Mund und Tat und Leben, BWV 147

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- X. Chorale (“Jesus bleibet meine Freude”)

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Jesu, the very thought of Thee

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III.

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RECITAL 2 PROGRAM NOTES AND TEXTS

O Radiant Dawn

James MacMillan

Scottish composer James MacMillan was born near Glasgow in 1959. Among other esteemed positions, MacMillan was associate composer with the Scottish Chamber Orchestra and composer and conductor with the BBC Philharmonic from 2000 to 2009. His choral music output includes nine major works and fifty-five small-scale works. A devout Roman Catholic and firm believer in social justice, most of his choral works are settings of traditional Catholic texts and politically charged poetry. His best-known choral works are *Seven Last Words from the Cross*, a cantata commissioned by BBC television and premiered in 1994 by Cappella Nova and the Scottish Ensemble, and *St. John Passion* premiered by the London Symphony Orchestra and Chorus in 2007.

O Radiant Dawn is one of the Strathclyde Motets, a collection of motets composed for the Strathclyde University Chamber Choir. The text is an English translation of a Latin antiphon for Advent – specifically, December 21 – and one of seven “Great O” antiphons recited at Vespers in the week approaching Christmas. The wordplay is important. The sunrise, or “Radiant Dawn,” is a metaphor for the coming of Christ, a figure who, in this text, is both the Son of God and the “Sun of Justice.” Using a simple homophonic texture and somewhat stark harmonic language, MacMillan’s music emits beams of light and moves the listener with a warm plea for the “Sun of Justice” to “shine on those who dwell in darkness.”

O Radiant Dawn,
Splendour of eternal Light,
Sun of Justice:
come, shine on those who dwell in darkness
and the shadow of death.

Isaiah had prophesied,
‘The people who walked in darkness have seen a great light;

upon those who dwelt in the land of gloom a light has shone.’

O Radiant Dawn,
Splendour of eternal Light,
Sun of Justice:
come, shine on those who dwell in darkness
and the shadow of death.
Amen.

Nun komm der Heiden Heiland

Johann Sebastian Bach

Of Johann Sebastian Bach’s hundreds of sacred cantatas, most were composed during the last period of his career in Leipzig where he was simultaneously responsible for the music at four of the city’s Lutheran churches. *Nun komm der Heiden Heiland*, BWV 61 is an earlier cantata composed in Weimar for Advent on December 2, 1714. Bach’s revised version of the cantata (BWV 62) was used ten years later in Leipzig. The libretto is by Erdmann Neumeister (1671-1756), a German Lutheran pastor and hymnologist. Neumeister pioneered the use of recitative and aria in religious music, musical devices that were common in secular cantatas and Baroque opera. Each movement expresses the coming of the Savior except for the bass recitative which is the *vox Christi*, the voice of Christ himself, taken from the Book of Revelation.

Nun komm der Heiden Heiland is known as a chorale cantata because of the chorale tunes used in the framing choral movements. The chorale tune we hear in the first movement is the titular tune – Martin Luther’s German paraphrase of the old plainsong hymn *Veni redemptor gentium* (Come, Redeemer of the nations). The tune is placed in an unusual setting: within a French overture. Historically, the French overture announced the arrival of King Louis XIV at the opera of the French court. In the context of this Advent cantata, however, the overture announces the arrival of the “King of kings” at Christmas. Because Advent marks the beginning of the church year, the overture also ushers in a new liturgical cycle. The choral voices enter in descending order from soprano to bass singing the first phrase of the chorale melody. The *basso*

continuo also “sings” the melody twice. The second phrase of the chorale tune is written in simple four-part harmony. With the next line “*des sich wundert alle Welt*” (all the world marvels), the French overture and chorale tune cease. Here, the music breaks into a fugal dance with extended melismas on the word “*alle*” (all) to convey the idea that many are marveling. The French overture style suddenly returns for the final chorale phrase.

In the final movement, we hear another chorale tune. The melody for the soprano line is taken from “*Wie schön leuchtet der Morgenstern*” (How beautifully the morning star shines) by Philipp Nicolai. This verse includes the affirmative and concluding word Amen and “*komm*” (come), a word that captures the essence of Advent. This movement bubbles with life and energy, and the repeated requests for the Savior’s coming are hopeful rather than longing. Here, the first violin part does not, as is common, double the soprano part. Instead, the violins contribute a distinct fifth part and rise like a morning star to a high G at the end.

In between these choral movements are vocal solos for tenor, bass, and soprano. The tenor and soprano arias are both *da capo* arias, so called because of their ABA form in which the singer returns to “the head” of the piece and repeats the A section. After the tenor’s rousing invitation to come and bless the church’s new year, we hear the voice of Christ accompanied by *pizzicato* strings. The plucking technique is meant to sound like Christ knocking on the door waiting to come in and share “the evening meal.” As if in response to hearing this voice, the soprano sings to her heart, “Open yourself...Jesus comes and enters in.”

I. Overture

*Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt!
Dass sich wundert alle Welt,
Gott solch' Geburt ihm bestellt.*

Now come, savior of the gentiles,
known as the child of the virgin,
at whom all the world is amazed
that God decreed such a birth for him.

II. Recitative

*Der Heiland ist gekommen,
Hat unser armes Fleisch und Blut
An sich genommen
Und nimmet uns zu Blutsverwandten an.
O allerhöchstes Gut,
Was hast du nicht an uns getan?
Was tust du nicht
Noch täglich an den Deinen?
Du kömmst und lässt dein Licht
Mit vollem Segen scheinen.*

The Savior has come,
has taken our poor flesh and blood
upon himself
and claims us as blood-brothers.
O Highest Good,
what have you not done for us?
What do you not do
still daily for your own?
You come and allow your light
to shine full of blessing.

III. Aria

*Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!*

Come, Jesus, come to your church
and grant a blessed new year!
Support the honor of your name,
uphold the sound teachings
and bless the chancel and altar!

IV. Recitative

*Siehe, ich stehe vor der Tür und klopfe an.
So jemand meine Stimme hören wird
und die Tür auf tun,
zu dem werde ich eingehen
und das Abendmahl mit ihm halten
und er mit mir.*

Behold, I stand at the door and knock.
Anyone that hears My voice
and opens the door,
to him I will enter
and keep the evening meal with him
and he with Me.

V. Aria

*Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Dass ich seine Wohnung werde.
O wie selig werd ich sein!*

Open yourself, my entire heart,
Jesus comes and enters in.
Even though I am only dust and earth,
yet he does not scorn
to reveal his joy to me,
so that I may be his dwelling.
O how happy I will be!

VI. Choral

*Amen, amen!
Komm, du schöne Freudenkrone,
bleib nicht lange!
Deiner wart ich mit Verlangen.*

Amen! Amen!
Come, you lovely crown of joy,
do not delay!
I await you with longing.

“Jesus bleibet meine Freude” from *Herz und Mund und Tat und Leben*

J. S. Bach

The chorale cantata *Herz und Mund und Tat und Leben* (Heart and Mouth and Deed and Life) was composed by Johann Sebastian Bach in 1716 and revised in 1723. The tenth and last

movement of the cantata was transcribed by English pianist Myra Hess and published in 1926 for solo piano and piano duet in 1934. Hess's version is commonly known as *Jesus, Joy of Man's Desiring* and has become one of the classical world's most famous crossover hits. Tonight you will hear Bach's original version of the chorale movement with strings, continuo, and chorale verses sung in four-part harmony.

*Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum lass ich Jesum nicht
Aus dem Herzen und Gesicht.*

Jesus remains my joy,
the comfort and life's blood of my heart,
Jesus defends me against all sorrows,
he is my life's strength,
the delight and sun of my eyes
my soul's treasure and joy;
therefore I shall not let Jesus go
from my heart and sight.

Unser Herr Jesus Christus in der Nacht

Heinrich Schütz

Most of Heinrich Schütz's (1585-1672) choral music is for church use, but the German composer's compositional career began in earnest with secular Italian madrigals. In 1609, Schütz traveled from Dresden to Venice to study with Giovanni Gabrieli, the preeminent composer at St. Mark's Basilica. Like all Gabrieli's foreign pupils, Schütz was required to produce a book of madrigals in order to demonstrate what Gabrieli considered essential: the ability to derive music from words. Schütz successfully published his own collection of madrigals in 1611, but, moreover, the expressive text painting he learned through this exercise imbued all of his subsequent work. Schütz was also influenced by Gabrieli's polychoral writing, or *cori spezzati*; many of his *Psalms of David* are scored for multiple choirs in dialogue. After Gabrieli's death in 1612, Schütz returned to Germany, and a few years later was appointed *Kapellmeister* for the court of Johann Georg, Elector of Saxony. He served in the Elector's court for forty-one years. Consequently, Schütz's compositional output is expansive with over five hundred extant works.

He wrote larger works like oratorios for Christmas and Easter, but most are smaller-scale motets and chorales grouped in large collections.

Unser Herr Jesus Christus in der Nacht is from *Zwölf geistliche Gesänge*, or Twelve Sacred Songs, opus 13. The collection was published in 1657 with the aid of Christoph Kittel, court organist at Dresden, but the dates of the individual works are unknown. Some of the pieces are four-part, sacred motets for liturgical use while others are “choirboy” songs for school use. The liturgical pieces resemble the most mature examples of late-Renaissance sacred polyphony, so it is likely the collection reflects Schütz’s late craft. *Unser Herr...* is a liturgical motet scored for four-part choir and optional *basso continuo* (which you will hear tonight).

The text, taken from Martin Luther’s German translation of the New Testament, is Paul’s retelling of The Last Supper in his first letter to the Corinthians. Like the text, the motet is in two parts: first the breaking of the bread then the passing of the cup. The declamatory opening is the voice of Paul, a narrator who is emotionally involved. Listen for the melodic tension on the word “*verrathen*” (betrayed). Also listen for the subtle text painting as Schütz breaks the vocal lines into smaller, offset fragments for the breaking of the bread. The last two lines are the loving words of Christ. Schütz uses text repetition here for a variety of reasons. With the repetition of the phrase “*nehmet hin*” (take this), for example, the listener can see Christ turning to each corner of the table to offer bread to everyone. In contrast, the phrase “*das ist mein Leib*” (this is my body) seems to be repeated for emphasis in the hope that the disciples will understand the symbolism of his sacrifice.

Because many textual elements are the same in both parts, Schütz repeats some musical material in the second half. One major difference is the way Schütz represents the consumption of the second element: the drinking of the wine. At “*und trinket alle daraus*” (and drink from it,

all), the voice parts rise with ascending half steps in the soprano part and leaps upward in the bass line conjuring the image of tipping the cup up and back to drink. The repetition of this text makes the message clear: the offering is available to all. Christ's final instruction – to do this in his memory – is tinged with melancholy as he prepares to leave his beloved disciples and face death.

*Unser Herr Jesus Christus in der Nacht, da er verrathen ward,
nahm er das Brod, danket und brachs und gabs seinen Jüngern und sprach:
"Nehmet hin und esset, das ist mein Leib, der für euch gegeben wird.
Solchs thut zu meinem Gedächtniss."*

*Desselbigen gleichen nahm er auch den Kelch nach dem Abendmahl,
danket und gab ihnen den und sprach:
"Nehmet und trinket alle daraus. Dieser Kelch ist das neue Testament in meinem Blut
das für euch vergossen wird zur Vergebung der Sünden.
Solchs thut, so oft ihrs trinkt, zu meinem Gedächtniss."*

Our Lord Jesus Christ, on the night he was to be betrayed,
took bread, gave thanks and broke it, and gave it to his disciples and said:
"Take and eat; this is my body that will be given for you.
Do this in my memory."

In the same manner, he also took the cup after supper,
gave thanks and gave it to them and said:
"Take and drink from it, all. This cup is the New Testament in my blood
that will be spilled for the forgiveness of sins.
Do this, as often as you drink it, in my memory."

Jesu, the very thought of Thee

Sir Edward Bairstow

Sir Edward Bairstow (1874-1946) is best known for his anthems and Anglican Service music. He studied organ at Westminster Abbey and held a number of posts as organist throughout his career. He also held conducting positions with the Leeds Philharmonic Society and the York Musical Society. His anthem *Jesu, the very thought of Thee* features an English translation of the first stanza of a text by eleventh-century French abbot Bernard of Clairvaux. The mood is tender and affectionate with precious treatment of the word "thought" in the first line. In the beginning, listen for the way the basses follow the sopranos in a sort of canon. While

the harmonic style is traditional and conservative, Bairstow meanders in the last phrase and delays the final cadence. The lowered seventh scale degree in the bass line provides harmonic uncertainty, and the altos and tenors create a striking dissonance in the penultimate measure. Finally, the tonic (E-flat major) returns to comfort us like the rest the speaker longs to receive “in Thy presence.”

Jesu, the very thought of Thee
With sweetness fills my breast;
But sweeter far Thy face to see,
And in Thy presence rest.

Jesu, meine Freude

Felix Mendelssohn

Born Jewish, German composer Felix Mendelssohn (1809-1847) converted and assimilated to Lutheranism in 1816 and composed many Protestant works. Scholars debate the extent of his personal faith, but the series of chorale cantatas he composed between the years 1827 and 1832 could have been sparked by both religious zeal and a fascination with the works of J. S. Bach. *Jesu, meine Freude*, the third chorale cantata Mendelssohn composed, was written by the musical prodigy at the age of nineteen. By this age, Mendelssohn would have been exposed to some of the works of Bach through singing with the Berlin Singakademie. Through friends he came across a manuscript of Bach’s *St. Matthew Passion* and laid plans to revive it. His efforts were realized in 1829 with Mendelssohn himself at the podium. This performance jumpstarted the discovery of Bach’s genius and the widespread publication of his *oeuvre*.

Jesu, meine Freude is based on the chorale of the same name by Johann Franck and Johann Crüger. The tune is in the soprano part like many Bach chorale cantatas. Later Mendelssohn chorale cantatas are in multiple movements with material for vocal soloists, but *Jesu, meine Freude* is in three continuous parts and fully choral. The first three lines share

identical music with the second three lines. Though the opening line translates to “Jesus, my joy,” the musical affect is derived from the longing described later in the text: “Ah, how long...has my heart suffered and longed for you!” In a seamless and beautiful transition, the music changes from severe E minor to warm E major to make way for the words, “God’s lamb, my bridegroom.” Gradually, the music grows in intensity, and elements of the first section return along with the text, “*Jesu, meine Freude.*”

*Jesu, meine Freude, meines Herzens Waide,
 Jesu, meine Zier! Ach wie lang, ach lange,
 ist dem Herzen bange und verlangt nach dir!
 Gottes Lamm, mein Bräutigam,
 außer dir soll mir auf Erden
 nichts sonst Liebers werden.*

Jesus, my joy, my heart's pasture,
 Jesus, my treasure! Ah, how long, ah long
 has my heart suffered and longed for you!
 God's lamb, my bridegroom,
 besides you on earth
 nothing shall be dearer to me.

The Lamb

Sir John Tavener

The choral music of Sir John Tavener (1944-2013) amounts to more than one hundred works ranging in size from small *a cappella* pieces like *The Lamb* (1982) to massive works like *The Veil of the Temple* (2003), an all-night vigil lasting over seven hours and scored for four choirs, soloists, and several orchestras. He entered the world’s stage when *Song for Athene*, originally written in 1994 for the BBC Singers, was sung at Princess Diana’s funeral in 1997.

Most of Tavener’s choral works are sacred, and many of his texts deal with death and metaphysical themes. The most significant event that shaped him personally and musically was his reception into the Eastern Orthodox Church in 1977. After his conversion, Tavener still drew upon his Western musical upbringing, but Eastern musical influences like Byzantine drones and liturgical chant infiltrated his style. He also drew inspiration from Orthodox icons, images he described as “the very essence of stillness.” Tavener showed a preference for simple structures,

cycles, loops, and palindromes, and mostly diatonic and modal musical language. He was generally content with music that developed slowly, if at all.

The Lamb, with sacred poetry by nineteenth-century Englishman William Blake, exhibits many of Tavener's musical hallmarks. The choir delivers the text freely in a speech-like cadence throughout. A melodic palindrome first sung by the sopranos is inverted by the altos as if a mirror is placed horizontally between the vocal lines. The combination results in beautiful flashes of dissonance framed by unison. This musical material is later shared by the tenors and basses, and all voices sing a spacious refrain that allows for contemplation of Blake's touching rhetoric.

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, & bid thee feed
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, & he is mild,
He became a little child.
I, a child, & thou a lamb,
We are called by his name.
Little Lamb, God bless thee.
Little Lamb, God bless thee.

Christe, du Lamm Gottes

Felix Mendelssohn

Christe, du Lamm Gottes was one of Felix Mendelssohn's first choral compositions and the second of nine chorale cantatas he composed. The manuscript indicates that the eighteen-year old composer dedicated the work to his sister and fellow composer Fanny Mendelssohn and that

it was presented to her on Christmas Day 1827. The work is based on the Lutheran chorale modeled after the Latin *Agnus Dei* (Lamb of God). Like the *Agnus Dei*, the German text is in three parts with identical first and second stanzas and one altered line in the third stanza. As expected, Mendelssohn's cantata is also in three parts. The first supplication for the Lamb's mercy is gentle and sweeping while the second is dire and fervent. The music changes from lilting triple meter in F major to F minor with a pointed fugue subject first heard from violins. Eventually, the hard edges soften, the fugue subject fades, and the arching lines of the first section return. Here the choir sings the chorale in four-part harmony but with altered harmonization. Instead of instantly returning to the tonic of F major, Mendelssohn diverts to the bright and distantly-related key of D major. The second and final time the choir sings "*gib uns deinen Frieden*" (give us your peace), the music finally settles to peaceful F major.

*Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
erbarm dich unser!*

Christ, Lamb of God,
you who bear the sin of the world,
have mercy on us!

*Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
erbarm dich unser!*

Christ, Lamb of God,
you who bear the sin of the world,
have mercy on us!

*Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
gib uns deinen Frieden.*

Christ, Lamb of God,
you who bear the sin of the world,
grant us your peace.

The Hills

John Ireland

English composer and organist John Ireland (1879-1962) was admitted to the Royal College of Music at age fourteen where he studied with Charles Villiers Stanford and returned in 1923 to teach composition with Benjamin Britten among his pupils. His education provided him a thorough background in German composers like Beethoven and Brahms, but, as a young man, Ireland was especially influenced by Impressionists Debussy and Ravel and the early works of

Stravinsky and Bartók. Ireland wrote neither symphonies nor operas preferring instead small forms like chamber music and piano works. His best-known piece is *The Holy Boy*, a work originally for solo piano later arranged for various forces. His anthem *Greater love hath no man* is his most famous choral work and is often sung in war memorial services.

Though he developed his own brand of “English Impressionism” in his instrumental works, Ireland’s partsong *The Hills* resembles the unaccompanied choral writing of English contemporaries like Vaughan Williams. The text by English poet James Kirkup (1918-2009) is an ode to the beauty of the hills and awe for the way they withstand “ice and fire” with “strong humility.” Kirkup makes no overt conclusion about what the hills represent, but he uses multiple spiritual descriptors: mountains that are “altars of the sun” and hills that are curiously both “god and temple” and made of holy stones. In Kirkup’s lifetime, “our time’s dark gale of ice and fire” could very well refer to the Second World War. Listen for the way Ireland creates agitation in that line with a repeated augmented triad, a naturally unsettled sonority. After the thunder, the clouds part to suddenly reveal a bright and sturdy G major chord with the words “but removes them never.” Further painting the idea of constancy, Ireland brings the opening music and text back to end the partsong as it began: “How calm...how constant are the hills.”

How calm, how constant are the hills!
How green and white and golden in the summer light!
Their lakes, their leaping wells are bright
with flow’r, leaf, and rain,
And their profounder rivers run
From rocks that are the altars of the sun.

How calm, how constant are the hills!
Our time’s dark gale of ice and fire
Thunders around them, but removes them never.
No tempest overthrows their strong humility.
They are both god and temple,
And their stones are holy, the earth's enduring thrones.

Geistliches Lied

Johannes Brahms

Geistliches Lied (Sacred Song) was Johannes Brahms' (1833-1897) first choral composition written when the German composer was just twenty-two years old. It is a strict double canon at the interval of a ninth; the tenors and basses echo the sopranos and altos respectively one measure later and a melodic ninth lower. It is a masterful work of mathematical art, but one hardly needs to understand the piece's contrapuntal structure to appreciate its surpassing beauty. The tripartite form matches the three-stanza poem by German poet Paul Fleming (1609-1640). The music is warm, spacious, and tender throughout until the unrestrained and soaring Amen at the close.

*Lass dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!*

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.

*Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.*

What do you have to worry about?
There is one who stands above all
who gives you, too, what is yours.

*Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleusst,
das ist und heisst das Beste.
Amen.*

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

RECITAL 3 PROGRAM
Video Compilation

“Queen of Heaven: Music for Mary, Music for the Queen, Music by Her”

University Choir

Naki Kripfgans, piano

April 3, 2018

Hill Auditorium

Regina caeli

A Hymn to the Virgin

“Bogoroditsè Devo” from *All-Night Vigil*, Op. 37

Regina coeli, K. 276

The Word Was God

Mayila

Daniel, Daniel, Servant of the Lord

Gregor Aichinger

Benjamin Britten

Sergei Rachmaninoff

Wolfgang Amadeus Mozart

Rosephanye Powell

arr. Chen Yi

arr. Undine Smith Moore

Orpheus Singers

SMTD string players and Scott VanOrnum, organ

February 20, 2018

Stamps Auditorium

II. *Ad genua* from *Membra Jesu nostri*, BuxWV 75

Dieterich Buxtehude

“A Grand Night for Singing”

Orpheus Singers

September 23, 2017

Hill Auditorium

Nyon Nyon

Jake Runestad

Orpheus Singers

Baroque Chamber Orchestra

December 5, 2017

Stamps Auditorium

Magnificat

Suscepit Israel, RV 610a

Sicut locutus est, RV 610a

Sicut locutus est, RV 611

Gloria Patri, RV 610a

Antonio Vivaldi

Orpheus Singers

October 22, 2017

Stamps Auditorium

V přírodě, Op. 63

IV. *Vyběhla bříza běličká*

V. *Dnes do skoku a do písničky*

Antonín Dvořák

RECITAL 3 PROGRAM NOTES AND TEXTS

Regina caeli

Gregor Aichinger

Little is known about the youth or musical training of Gregor Aichinger (c. 1564-1628), but it is likely he sang as a court chorister under the direction of famed Franco-Flemish Renaissance composer Orlando di Lasso. In 1584, he was appointed organist to a member of the Fugger family, a prominent family of bankers and venture capitalists who controlled much of the European economy in the sixteenth century. He maintained this post the remainder of his life but made several trips to Italy to study music and theology including time spent in Venice studying with composer Giovanni Gabrieli.

Aichinger's published choral works include twenty-four books of Latin sacred music, two books of German sacred music, and one book of Italian madrigals likely dating from his study with Gabrieli. Most of Aichinger's later Latin works are scored for three voices and accompanying *basso continuo* which means his setting of *Regina caeli* is probably an earlier work. The motet alternates between a homophonic, lively refrain in three for the first line ("Queen of Heaven, rejoice, alleluia!") to more reserved sections of imitative polyphony in duple. Listen for the reverent change with the words of supplication: "Pray for us to God!"

*Regina caeli, laetare, alleluia!
Quia quem meruisti portare,
Resurrexit, sicut dixit,
Ora pro nobis Deum, alleluia!*

Queen of Heaven, rejoice, alleluia!
For he whom you were worthy to bear,
Has arisen, as he said,
Pray for us to God, alleluia!

A Hymn to the Virgin

Benjamin Britten

English composer Benjamin Britten (1913-1976) showed such musical promise as a child that his parents predicted he would become the fourth famous "B" composer achieving fame with the likes of Bach, Beethoven, and Brahms. Before he composed essential choral works like

Rejoice in the Lamb and the landmark *War Requiem*, a sixteen-year-old Britten composed *A Hymn to the Virgin*. He wrote the anthem in a matter of hours while he was ill in the sanatorium at Gresham's School in Holt, Norfolk. His diary entry from that day gives an account of his compositions: after noting a set of variations for organ "which are rather rubbish" he wrote, "I rather like the *Hymn* tho'." He selected the text from *The Oxford Book of English Verse*, and the old English of the original was later modernized in the 1935 publication of the work. For example, "Levedy, preye thi Sone for me," became much easier to read as "Lady, pray thy Son for me." The text is macaronic with both English and Latin insertions. Britten distinguishes between the two with contrasting forces: the Latin lines are sung exclusively by a semi-chorus or quartet of solo voices. Beautifully and powerfully simple, *A Hymn to the Virgin* is an enduring gem from Britten's youth and so beloved that it was performed at Britten's memorial service in 1976.

Of one that is so fair and bright,
Velut maris stella, [as a human star]
 Brighter than the day is light.
Parens et puella: [parent and daughter]
 I cry to thee, thou see to me,
 Lady, pray thy Son for me,
Tam pia, [so holy]
 That I may come to thee
Maria! [Mary]

All this world was forlorn,
Eva peccatrice, [Eve is sinful]
 Till our Lord was y-born,
De te genetrice. [according to the Mother]
 With *ave* it went away,
 Darkest night, and comes the day
Salutis, [salvation]
 The well springeth out of thee.
Virtutis. [powerful virtue]

Lady, flow'r of ev'rything,
Rosa sine spina, [rose without a thorn]
 Thou bare Jesu, heaven's king,
Gratia divina: [divine grace]
 Of all thou bear'st the prize,
 Lady, queen of paradise

Electa: [one chosen]
Maid mild, mother
es effecta. [for accomplishment]

Bogoroditsè Devo

Sergei Rachmaninoff

Known primarily for his piano and orchestral works, Russian composer Sergei Rachmaninoff (1873-1943) wrote relatively few compositions for choir. Yet one of these works, *All-Night Vigil*, has been dubbed the greatest musical achievement of the Russian Orthodox Church. *All-Night Vigil* is comprised of fifteen a cappella settings of Church Slavonic texts taken from the Russian Orthodox vigil ceremony. Along with *The Bells* for choir and orchestra, it was so beloved by the composer that he requested the fifth movement (*Nunc dimittis*) be sung at his funeral. Rachmaninoff completed the entire *Vigil* in two weeks, and it was premiered on March 10, 1915, by the all-male Moscow Synodal Choir under the direction of Nikolai Danilin. It was so warmly received that it was performed five more times within a month. At the time, Orthodox liturgical music was blossoming in the Russian capital, but the Russian Revolution of 1917 and the eventual Soviet Union ban on religious music squelched that. In *A History of Russian Music*, Francis Maes wrote, “No composition represents the end of an era so clearly as [*All-Night Vigil*].”

In a collection of reminiscences about his life and work, Rachmaninoff said as a child he would sit at the piano and play all that he had heard during the hours he and his grandmother spent in the beautiful churches of St. Petersburg. The singing he heard in those days was still in his ears as he wrote *All-Night Vigil*. Most of the work’s movements are based on chant melodies from principal orthodox traditions. *Bogoroditsè Devo* is one of five freely composed settings yet its melody is still chant-like. It is the sixth and final movement of the Vespers portion of the work with a text similar to the Catholic *Ave Maria*. The music is marked “tranquil” and “very

tenderly” with very soft dynamics. The only deviation from this mood is a sudden swell to *fortissimo* for the last line of text: “for you have borne the savior of our souls.” This emotional outburst lasts only two measures before quiet reverence and awe returns.

*Bogoroditsè Devo, raduysya,
Blagodatnaya Mariye, Gospot' s Toboyu:
Blagoslovenna Tì v zhènakh,
i blagosloven Plot chreva Tvoyego,
yako Spasa rodila yesi dush nashikh.*

Rejoice, O Virgin, birth-giver of God!
Mary full of grace, the Lord is with thee:
blessed are you among women,
and blessed is the fruit of your womb,
for you have borne the savior of our souls

Regina coeli, K. 276

Wolfgang Amadeus Mozart

Child prodigy and eighteenth-century giant Wolfgang Amadeus Mozart (1756-1791) wrote three separate *Regina coeli* settings. The setting you will hear tonight (K. 276) is the most popular of the three. It was originally scored for SATB solos, SATB chorus, and an orchestra of two oboes, two trumpets, timpani, strings, and organ, but tonight the work will be accompanied by piano. After three royal pronouncements of “Queen of Heaven” squarely in C major, the chorus introduces themes we will hear throughout the work. The vocal quartet responds to the energy of the choir with more legato and reserved musical material. The chorus then closes the first section with high-spirited *alleluias*. This alternation of forces and mood continues throughout the work. *Regina coeli* is not in strict sonata form, but the center section is developmental in nature. A solo soprano introduces a new theme on the text “*Quia quem meruisti portare*” (For he whom you were worthy to bear), and the music travels through several key areas with more choral *alleluias* in between. Though Mozart seems more interested in playing with themes and key areas, he was writing with the translation in mind. The line “*Ora pro nobis Deum*” (pray for us to God) is preceded by whimpers in the accompaniment, and the harmonic language of the quartet suggests they are desperate for Mary’s mercy. The final time we hear this supplication, however, Mozart places it happily in the tonic key (C major) on the

“*Quia*” theme as if worry has melted away. The final “Alleluia” is reminiscent of the “Hallelujah Chorus” written by his Baroque predecessor, George Frideric Handel.

Regina coeli, laetare, alleluia!
Quia quem meruisti portare, alleluia!
Resurrexit, sicut dixit, alleluia!
Ora pro nobis Deum, alleluia!

Queen of Heaven, rejoice, alleluia!
For he whom you were worthy to bear, alleluia!
Has arisen, as he said, alleluia!
Pray for us to God, alleluia!

The Word Was God

Rosephanye Powell

One of America's premier composers of choral music, Rosephanye Powell (b. 1962) composes secular and sacred works for mixed choirs, men's and women's choirs, and children's choirs. Her compositional influences include traditional African-American musical styles; the choral works of J.S. Bach, Handel, Mozart, and Verdi; the art songs of composers like William Grant Still, Undine Smith Moore, and Samuel Barber; and the spiritual arrangements of William Dawson, Hall Johnson, and Roland Carter to name a few.

Powell's *The Word Was God* is based on the first three verses of the Book of John in which “the Word” symbolizes Jesus Christ. The piece was originally written for the Philander Smith Collegiate Choir in Little Rock, Arkansas, conducted by Powell's husband William and was written when they were both faculty members at Philander Smith. The outer sections of the piece are based on a theme that is passed from section to section at different pitch and rising dynamic levels but always with the same emphatic articulation. Contrasting legato material on the text “All things were made...” forms the center of the work. These simple musical elements combine in a way that highlights her declamatory setting of the text.

In the beginning was the Word, and the Word was with God, and the Word was God.
The same was in the beginning with God.
All things were made that have been made.
Nothing was made, He has not made.
All things were made by Him.
In the beginning was the Word, and the Word was with God, and the Word was God.

Internationally-acclaimed Chinese composer Chen Yi was born in Guangzhou in 1953 and began playing violin and piano at the age of three. When the Cultural Revolution overtook China in the 1960s, she practiced violin covertly at home with the mute attached. She was forced to work at a labor camp in the countryside for two years, but she took her instrument with her. When she returned home at age seventeen, she served as concertmaster and composer with the Beijing Opera Troupe and began to research Chinese music and Western and Chinese music theory. Chen enrolled in Beijing Central Conservatory when it was restored in 1977 and studied composition and violin. In 1983, she composed the first Chinese viola concerto, and in 1986 an entire concert program of her works was televised and radio broadcast in China after she became the first woman in the country to receive the Master of Arts in composition. That same year she moved to the United States to pursue a Doctor of Musical Arts degree in composition at Columbia University.

Chen is an active composer who has received numerous awards and prizes and is commissioned frequently. After she was named Composer-in-Residence of Chanticleer, the San Francisco-based all-male professional choral ensemble, she decided to introduce *A Set of Chinese Folk Songs* to American audiences. Of this set, she wrote:

“When I studied composition in the Central Conservatory of Music in Beijing, I learned to sing hundreds of Chinese folk songs collected from more than twenty provinces and fifty ethnic groups; I went to the countryside to collect original folk music every year. I realized that these folk songs reflect the people’s thoughts, sentiments, local customs, and manners. They are like a mirror of their daily lives. They are sung in regional dialects, using the idioms of everyday speech with their particular intonations, accents, and cadences. This correlation between speech and music distinguishes folk songs of one region from another. I learned all the songs by heart, and sang them back in the exams every week. They melted into my blood and became my natural music language. The deeper I walk into musical life, the more I treasure this rich culture from my homeland.”

Mayila is a Hasake folk song from the Sinkiang province. The character Mayila is famous among the Hasake people for playing the *dongbula*, a lute-like plucked instrument. The sopranos represent the voice of the talented Mayila while the altos, tenors, and basses mimic the sounds made by her instrument as she accompanies herself.

Mayila, Mayila, my name is Mayila.
I sing songs, I play the dongbula, I am Mayila.
Young people of Hasake all can tell my name, Mayila.
They come to me from far, far away, they come to me.
Mayila, Mayila.

Daniel, Daniel, Servant of the Lord

arr. Undine Smith Moore

After studying piano extensively in her youth, Undine Smith Moore (1904-1989) studied piano at Fisk University, and at the age of twenty became the first graduate of Fisk to receive a scholarship to Juilliard. After graduating *cum laude* in 1926 and working for a time in the North Carolina public education system, she earned a Master of Arts in Teaching degree from Columbia University. She began teaching piano, organ, and music theory at Virginia State University in 1927 and remained on faculty until she retired in 1972. Her interest in composition dates back to her time as a student at Fisk and continued throughout her tenure at Virginia State. She once characterized herself as “a teacher who composes, rather than a composer who teaches.” Though she saw herself as a teacher first, others dubbed her the “Dean of Black Women Composers.”

Moore wrote works for piano and other instrumental groups, but she is mostly known for her choral works that range in size from major works to smaller pieces based on African American spirituals and other folk traditions. An example of the former is her oratorio *Scenes from the Life of a Martyr* which was premiered at Carnegie Hall in 1981. Scored for chorus, orchestra, solo voices, and narrator, it was written in memory of Dr. Martin Luther King, Jr. and

nominated for a Pulitzer Prize. Of the more than one hundred works composed by Moore, only twenty-six were published during her lifetime. Moore's arrangement of *Daniel, Daniel, Servant of the Lord* is one of her most well-known works and a definitive arrangement of this spiritual.

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 had sent a-his angel down
to lock the lion's jaws!

Ad genua from Membra Jesu nostri

Dieterich Buxtehude

Around the twelfth and thirteenth centuries, devotion to the Passion of Jesus Christ and His Five Sacred Wounds spread throughout Christianity. Amidst this rising tradition, the seven-part medieval hymn "*Salve mundi salutare*" by Arnulf von Löwen (ca. 1200-1250) expanded on the crucifixion by examining seven facets of Christ's countenance: feet, knees, hands, side, breast, heart, and face. In 1680, Dietrich Buxtehude translated the hymn and selected appropriate Bible verses for each aforementioned facet to set in his seven-part Passion-like cantata cycle titled *Membra Jesu nostri patientis sanctissima* or "The most holy limbs of our suffering Jesus."

Tonight's program presents the second, third, and fourth of the seven cantatas. *Ad genua*, which focuses on Christ's knees, begins with an instrumental *sonata* marked with a special instruction: *in tremulo*. This means the players divide each half note into four iterations, a wavering effect that was commonly used in German music of the seventeenth century to indicate strong emotion. The suspensions in which one instrumental voice holds over into a chord change create dissonances that paint intense pain and sorrow. *Ad genua* is the only cantata from the set

in a major key. Buxtehude may have chosen the key of E-flat major, a key of three flats, in reference to the Holy Trinity. In addition, the framing choral movements are in triple meter and are set in three distinct sections. The choir sings a verse from the Old Testament book of Isaiah, a prophecy originally about Jerusalem but here used to describe the Christ child being nursed and dandled upon his mother's knee. The comforting and buoyant music calls to mind the baby bobbing up and down with his mother. The aria, also in three sections, begins with the tenor who sings of Christ as the true God who bends with humility upon "doomed knees." Here, repeated sixteenth-note runs on the word "*caducis*" (bending) weave then dip down to mimic the act of bending. Next, the alto asks how to respond to Christ's suffering on the cross, and the soprano/soprano/bass trio answers: "To seek you with a pure spirit, may that be my primary concern..." All three sections of the aria are set to the same bass line and partitioned by instrumental *ritornelli*. As with all the *Membra Jesu nostri* cantatas, the identical choral material returns to round out the cantata.

Coro

*Ad ubera portabimini,
et super genua blandicentur vobis.*

You shall be carried upon her hip,
and dandled upon her knee.

Aria (Tenor)

*Salve, Jesu, rex sanctorum,
spes votiva peccatorum,
crucis lignum quamtam reus,
pendens homo verus Deus,
caducis nutans genitus!*

Greetings, Jesus, king of the saints.
you welcome hope for the sinner,
hanging on the wood of the cross like a guilty man,
yet the true God,
bending with doomed knees!

Aria (Alto)

*Quid sum tibi responsurus,
actu vilis, corde durus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer?*

How should I answer you,
feeble of action, hard of heart?
How should I repay your love,
you who chose to die for me,
that I might not suffer a twofold death?

Aria (SSB)

*Ut te queram mente pura,
sit haec mea prima cura,
non est labor nec gravabor,
sed sanabor et mundabor,
cum te complexus fuero.*

To seek you with a pure spirit,
may that be my primary concern,
it is neither troublesome nor arduous for me,
because I shall become whole and pure
when I embrace you.

Nyon Nyon

Jake Runestad

Contemporary American composer Jake Runestad is one of the most frequently performed choral composers in the United States. He has been commissioned by ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, the Santa Fe Desert Chorale, and Craig Hella Johnson's Conspirare. While at the Peabody Conservatory of the Johns Hopkins University, he studied with Pulitzer-Prize winning composer Kevin Puts, and Runestad has also studied extensively with acclaimed composer Libby Larsen.

According to Runestad, *Nyon Nyon* is a "lively exploration of the sounds that one can produce with the human voice." The words were created by the composer himself and, while they are meaningless, they were chosen carefully to achieve a variety of colors and woven

together to produce a diverse sonic landscape. Listen for sound effects that mimic flangers, wah-wah pedals, synthesizers, drums, and bass. In the score, Runestad instructs the singers to use a “raw, unrefined [vocal] quality with a somewhat nasal focus in the upper registers.” Watch as Orpheus Singers transforms into an electronic vocal orchestra!

Selections from *V přírodě*

Antonín Dvořák

Czech composer Antonín Dvořák (1841-1904) came into prominence in 1874 when he applied for and won the Austrian State Prize for composition. The jury included composer Johannes Brahms who reportedly was “visibly overcome” by Dvořák’s extensive portfolio including two symphonies (his third and fourth), several overtures, and a song cycle. That same year, Vítězslav Hálek, one of the fathers of modern Czech poetry, released a collection of over 170 nature poems titled *V přírodě* (In nature’s realm). This pillar of Czech poetry inspired the thirty-three-year-old Dvořák because of its optimistic simplicity and its natural scenes largely describing the landscape of Hálek’s native District of Mělník, an area northeast of Prague and near Dvořák’s own hometown of Nelahozeves. Hálek was part of the May School, a group of poets who sought to make elements of native Bohemian and Moravian life more prominent in a predominantly Austro-German culture. Dvořák’s compositional style included many Czech folk elements for the same reason.

Dvořák’s large-scale choral works like *Stabat mater*, *Svatebni košile* (*The specter’s bride*), *Mass* in D major, and *Requiem* are perhaps better known than his collections of small works, but the five settings of Hálek’s poems collectively known as *V přírodě* are gems. Most of his partsongs were composed between the years 1875 and 1885, and most resemble folk songs with homophonic text declamation and repetitive structure. A fingerprint of Dvořák’s style is the blending of Bohemian, American, Native American, and other folk influences. His later works,

like *Requiem*, included dramatic operatic styles, but with *V přírodě* we find Dvořák's pre-New World explorations of Czech language and rhythm.

Song four is about the birch tree as a herald of spring. The birch tree springs up overnight and is compared first to a nanny goat on the edge of the wood and then to a slender maiden, the desire of the forest. Suddenly the tonality shifts from G major to G minor as the perfumed air is filled with the sounds of violin and shawm and all of the trees dress themselves in royal green garb. The opening music returns in its original key for the final stanza. Here, the living creatures of the forest (like birds that return in spring) are compared to guests arriving for a feast. Song five resembles a folk dance with its sprightly tempo, duple meter, and playful accents on two. The musical character matches the opening line, "Everything is in the mood for leaping and singing!" On this day, a "very divine wedding," the entire world is in love, from the flies that dance in the bluebells to the murmuring stream. The stars are candles that burn in the sky, and the sunset is a maiden's blush. The song traverses a range of emotions from joy to reverent awe and finishes with a rousing return of the opening material for the closing lines: "The earth and the skies are one goblet, and all creatures drink from it in a single embrace."

IV. *Vyběhla bříza běličká*

*Vyběhla bříza běličká,
jak ze stáda ta kozička,
vyběhla z lesa na pokraj,
že prý už táhne jara báj.*

*Vyběhla jako panenka,
Tak hebká a tak do tenka,
že až to lesem projelo,
a vše se touhou zachvělo.*

*A táhne šumem jara báj,
vzduch jak na housle, na šalmaj,
vzduch samá vůně, vzduch samý květ,
a mladý úsměv celý svět.*

*Hned každý strom zelený šat,
svátečně jme se oblíkat,*

There ran forth a white birch,
like a goat from a herd
it ran out from the wood to its edge.
The fairytale of Spring is already here.

It ran forth as a little maiden
so soft and so slender
that the forest trembled with desire,
and this fairytale of Spring moves with rustling.

The air seems to be full of violins,
and there is also a shawm.
The air is full of perfume, full of blossoms,
and the whole world is one young smile.

Immediately each tree dons its festive green garment
as if it is royalty.

*a každá haluz, každá snět
chce novou řečí rozprávět.*

*A jak by hodům zavolal,
přilítli hosté z blíž i dál,
a za den, za dva širý kraj,
a celý svět byl jara báj.*

V. Dnes do skoku a do písničky

*Dnes do skoku a do písničky!
Dnes pravá veselka je boží,
dnes celý svět a všechno v párku
se vedou k svatebnímu loži.*

*Ve zvonku květném mušky tančí,
pod travou brouček křídla zvedá,
a vody šumí, lesy voní,
a kdo je nemá, srdce hledá.*

*Na nebi zapalují svíce,
na západě panenské rdění,
a slavík již to ohlašuje,
ten velkněz, u velebném znění.*

*Dnes velká kniha poesie
až dokořán je otevřena,
dnes každá struna všehomíru
na žert i pravdu natažena.*

*A nebe skví se, vzduch se chvěje,
dnes jedna píseň světem letí,
dnes zem a nebe jeden pohár,
a tvorstvo při něm ve objetí.*

Each branch and each twig
wants to speak a new language.

And as if someone called, inviting to a feast,
guests come flying from near and far.
The whole broad landscape and the entire world
are the fairytale of spring.

Everything is in the mood for leaping and singing!
Today is a very divine wedding.
Today the whole world and everything in pairs
lead each other to the nuptial chamber.

Little flies dance in the bluebells,
a little bug lifts its wings under the cover of the grass,
water murmurs, the forest is aromatic,
and he who has no sweetheart is seeking one.

Candles begin to burn in the sky,
in the West is the maiden's blushing,
and the nightingale is bringing us news.
He, the archpriest, brings a noble pronouncement.

Today the great book of poetry
is opened wide.
Today each string of the universe is tuned
for teasings and for truths.

The skies are glittering, the air is shimmering,
Today one single song flies throughout the world.
The earth and the skies are one goblet,
And all creatures drink from it in a single embrace.