

Summary of Dissertation Recitals: Three Choral Programs

by

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Doctor of Musical Arts
(Music: Conducting)
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DEDICATION

To my late grandparents:

Bernard J. Trompeter and Mary Catherine Trompeter (Doherty)

Bradley F. Rohwer and Mary Susan Rohwer (Cooksey)

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As I reflect on the completion of this document, I am humbled by the countless individuals whose contributions, support, guidance, and encouragement have been integral to this journey of scholarship, musical development, and personal growth. To them I owe the deepest gratitude:

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ABSTRACT

These three dissertation recitals were presented in partial fulfillment of the requirement for the Doctor of Musical Arts (Music: Conducting) at the University of Michigan. They consist of choral music from a broad variety of countries, styles, genres, and time periods ranging from the early 18th century through 2017. Additionally, these choral recitals represent my work with various ensembles of wide-ranging abilities: a 30-voice university treble chorus comprised of non-majors and music majors, a 30-voice university mixed chorus of music majors; a 32-voice chorus of university students and community members.

The first recital, featuring Marianna Martines's *Dixit Dominus*, Mozart's *Ave verum corpus*, Eva Jessye's arrangements of *Move! Let Me Shine!* and *Who is That Yonder?*, and R. Nathaniel Dett's *The Chariot Jubilee*, was presented on March 24, 2024, at Pease Auditorium on Eastern Michigan University's campus by an ad hoc chorus of university students and community members. They were supported by a 17-member orchestra and six soloists: Maitri White (soprano), McKenna Jones (mezzo-soprano), Dr. Matthew Cook (tenor), Dr. Bryan Ijames (tenor), and Andrew Smith (bass-baritone).

The second recital, "On Children" was presented on February 4th, 2024, at the Eastern Michigan University Honors College by the EMU Voices and an ad-hoc orchestra. The works presented included portions of Pergolesi's *Stabat Mater*, Ysaye Barnwell's *On Children*, and Sarah Quartel's *Snow Angel*. They were supported by a string quintet, organ, piano, and various

soloists: Dr. Bethany Worrell (soprano), Alexa Lokensgard (mezzo-soprano), Lauren McKague (cello).

The third recital, “Of Youth and Rest” is a compilation of choral works from four different performances by the University of Michigan Orpheus Singers. The compilation consists of the following performances: John Corigliano’s *Fern Hill* on October 19, 2023, at Stamps Auditorium; Stravinsky’s *Mass* (Sanctus and Agnus Dei) on November 21, 2021 at Stamps Auditorium; J.S. Bach’s *Christ lag in Todes Banden, BWV 4* (selected movements) on February 17, 2022 at Stamps Auditorium; and Gabriel Fauré’s *Requiem* (*Offertoire* and *Sanctus*) at Hill Auditorium on February 14, 2023.

RECITAL 1 PROGRAM

First Dissertation Recital

*Sunday, March 24, 2024
Pease Auditorium, Ypsilanti, Michigan
4:00 PM*

Dixit Dominus (1774)

Marianna Martines (1744-1812)

- I. Dixit Dominus
- II. Virgam virtutis tuae
- III. Tecum principium
- IV. Juravit Dominus
- V. Dominus a dextris tuis
- VI. Gloria Patri

Ave verum corpus, K. 618 (1791)

Wolfgang Amadeus Mozart (1750-1791)

Move! Let Me Shine!

Eva Jessye (1892-1980)

Who is That Yonder?

Eva Jessye (1892-1980)

The Chariot Jubilee (1919)

R. Nathaniel Dett (1882-1943)

RECITAL 1 PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Neither Marianna Martines nor Eva Jessye, born nearly 150 years apart in 1744 and 1895 respectively, lived in a time when female composers and conductors were widely accepted at the top of their field. However, by sheer determination, along with innate and developed talent, they rose to a level of prominence in their day generally attained by only their male colleagues. Unfortunately, their names and contributions faded over time as their music was either lost or forgotten — many of Martines's scores were destroyed in a 1927 fire¹ and Jessye's fell out of print after initial publication in the mid-20th century. This recital seeks to build on the efforts of previous scholars to elevate their names and position them in their musical contexts with significant male colleagues: Martines with Wolfgang Amadeus Mozart and Jessye with R. Nathaniel Dett.

Martines never married, but as a member of the aristocracy, and after inheriting substantially, she became a fixture in Vienna, hosting musical events and soirees in her home. Wolfgang Amadeus Mozart found in Martines not only a friend but also a keyboardist worthy of collaboration. He wrote four-hand duets with her in mind as his partner, which they would then perform in her home.

20th-century composers Eva Jessye and Nathaniel Dett both dedicated their lives to the preservation of the African American spiritual. They provided a repertory of arranged spirituals and sought to incorporate the spiritual into larger forms as seen in Dett's *The Chariot Jubilee* and *The Ordering of Moses* and Jessye's folk-oratorio *Paradise Lost and Regained* and *The Life of Christ in Negro Spirituals*. While Jessye operated primarily from the world of theater, film, and

¹ Susan M. Holman, "Marianna Martines (1744-1812): Composing for God in the Age of Reason," (M.A. thesis, University of Hawai'i, 2009), 76.

concert production, Dett was an established compositional figure in educational institutions. Little evidence exists of their correspondence, but their lives were connected not only through time, place, and intention but also through mutual friends and colleagues, such as Jessye's mentor Will Marion Cook. Jessye outlived Dett by nearly 50 years, and later celebrations of Dett's life included music offerings from the pen of Eva Jessye, acknowledging two pioneering African American musicians.²

Dixit Dominus (1774)

Marianne Martines (1744-1812)

Eighteenth-century musical prodigy, Marianna Martines, also known as Marianne von Martinez grew up on the third floor of the stately "*Altes Michaelerhaus*" in central Vienna, under the same roof as close family friend, Metastasio, the Dowager Princess Esterhazy, and a young, aspiring Franz Josef Haydn.³ The daughter of the Spanish-born majordomo for the Pope's embassy to the Austrian Empire, Martines enjoyed an aristocratic upbringing and an education overseen by none other than great Italian poet and librettist Pietro Metastasio himself. She demonstrated remarkable talent at an early age, prompting Metastasio to arrange for her keyboard lessons with Haydn, singing lessons with Nicolo Porpora, and composition tutelage with Giuseppe Bono.

Throughout her youth, Martines's talents were on display at the Viennese court — singing and playing. The display of her compositional prowess was soon to follow; by the age of 16, she had one of her masses performed at the court chapel. She is considered the first woman not serving in a religious order to write large, sacred liturgical works, many of which were

² Barbara Crossette, "Black Classical Works Featured in a Tribute," *New York Times*, October 15, 1982, <https://www.nytimes.com/1982/10/15/arts/black-classical-works-featured-in-a-tribute.html>

³ Godt, Irving, "Marianna in Italy: The International Reputation of Marianna Martines," *The Journal of Musicology*, vol. XII/4, 1995, pp. 538–561

performed at the *Michaelerkirche* in Vienna.⁴ In her lifetime, she wrote two oratorios, four masses, six motets, psalm cantatas, keyboard music, works for solo voice, and one sinfonia.

By the time Martines would compose the *Dixit Dominus*, she had already garnered international recognition as a keyboardist, singer, and composer. Long favored by Empress Maria Theresa, her works were heard in Naples and two piano sonatas had been printed in Germany. Thanks to renowned London musicologist Charles Burney, her name traveled further. Keen to meet the great poet Metastasio, Burney visited Vienna in 1772 and thereby made acquaintance with Martines. Utterly charmed and deeply impressed by her musicianship and personage, Burney wrote:

“To say that her voice was naturally well-toned and sweet, that she had an excellent shake, a perfect intonation, a facility of executing the most rapid and difficult passages, and a touching expression, would be to say no more than I have already said, and with truth, of others; but here I want words that would still increase the significance and energy of these expressions... Signora Martines was more perfect than any singer I had ever heard...”⁵

Regarding her compositions, he wrote in a letter:

“She has composed a *Miserere*, in four parts, with several psalms, in eight parts, and is a most excellent contrapuntist...” “...she obliged me with a Latin *motet* for a single voice,

⁴ Holman, “Marianna Martines,” 45.

⁵ Irving Godt and John A. Rice, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn* (Rochester, NY: University of Rochester Press, 2010), 1.

which was grave and solemn, without languor or heaviness; and then played me a very pretty harpsichord *sonata* of her own, which was spirited, and full of brilliant passages. I could not finish this visit till I had petitioned Mademoiselle Martinetz to oblige me with copies of some of her compositions...”⁶

Burney praised Martines in his 1773 book detailing his travels “The Present State of Music in Germany, the Netherlands, and the United Provinces, or the Journal of a Tour through these Countries, undertaken to collect Materials for a General History of Music (London, 1773)” which, after publication in London, was translated and read throughout Germany.⁷ Despite praise and international recognition, a woman of Martines's social class did not have a clear, public place in the professional music sphere.⁸ While scholars can only speculate about underlying motivations, it is at this point in her life that Martines herself pursued a path to professional recognition hitherto afforded only to men, including J.C. Bach and Wolfgang Amadeus Mozart — acceptance into the *Accademia Filarmonica of Bologna*. This pursuit would result in the composition of the *Dixit Dominus* in 1774.

The *Accademia Filarmonica of Bologna* is one of the most renowned musical institutions of its kind. The term “academy” in this context denotes an association of individuals, often from the upper echelon of society, who come together to discuss philosophical, literary, artistic, and musical matters.⁹ The *Filarmonica* was established in 1666 and still survives today. At its inception, it met regularly to hear the compositions of its membership, and over the course of its

⁶ Godt and Rice, *Marianna Martines*, 2.

⁷ *Ibid.*, 134.

⁸ *Ibid.*

⁹ Howard Mayer Brown and Iain Fenlon, "Academy," in *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.00084>.

existence has included the likes of Corelli, Mozart, Liszt, Rossini, Verdi, Wagner, Brahms, Puccini, and Ravel amongst its members.¹⁰ Giovanni Battista Martini, also known as Padre Martini, was an important figure associated with the *Filarmonica*. A composer and celebrated teacher, Martini was a member who wielded influence in the academy, and it was to him that Marianna Martines directed her application. Martini and Metastasio had long held correspondence; the latter shared Martines's compositions with the former in the 1760's, to which Martini had responded with praise. Until 1773, Metastasio facilitated musical correspondence on Martines's behalf, but on April 19, 1773, she penned a letter to Martini herself petitioning for his support of her application and acceptance into the academy:

“It needs no less than the magisterial authority of Your Most Illustrious Reverence in order that I may believe myself permitted the boldness to desire a place for my name among those of the illustrious Philharmonic Academicians.”¹¹

Her letter references an official at the embassy, Guiseppe Taruffi, who intimated that Martini would be favorable to her request. Taruffi was correct as Martini responded without delay. Already having her compositions on hand from previous correspondence with Martines and Metastasio, he nominated her for membership and she was accepted on May 27, 1773. In honor of admission, the *Accademia Filarmonica* mandated that newly accepted composers submit a setting of the *Dixit Dominus*, which Martines faithfully completed in 1774. Intended for performance on the name day of the academy's patron saint, unfortunately, the timing of her acceptance and submission corresponded with a new bylaw restricting the performances of

¹⁰ Brown and Fenlon, “Academy.”

¹¹ Godt and Rice, *Marianna Martines*, 135.

works by nonresident academicians. It is unlikely that her setting was ever performed in Bologna, nor does a record exist of a public performance in Vienna. The first public hearing may have been in 1992 thanks to a revival of interest in her life and music.¹²

Of the *Dixit Dominus*, Irving Godt (1923-2006), the leading scholar and definitive biographer of Martines, remarked that it “must surely stand as her masterpiece.”¹³ Scored for five-part chorus (SSATB), SATB soloists, oboes, flutes, trumpets, timpani, strings, and basso continuo, the six movements provide a variety of textures, colors, and key relationships. Her compositional style embraces the old and new: the older, more contrapuntally based *stile antico* is evident in her use of fugues, while the more modern *stile galant* and emerging classical style of Haydn and Mozart permeate the remaining movements. Susan Holman considers Martines’s text painting a hallmark of her style and notes that her choice of keys demonstrates an “awareness of contemporary thought on key characteristics, which associate distinct moods with specific keys.”¹⁴

According to letters, Martines considered herself to be part of the tradition of *galant* music — the music of Naples in the early 18th century — by highlighting her studies of the galant masters Durante, Jommeli, and Gallupi.¹⁵ She wrote to Padre Martini in 1773 the following:

“In counterpoint, to which they assigned me quite early, I have had no other master than Signor Giuseppe Bonno, a most elegant composer of the imperial court, who, sent by Emperor Charles VI to Naples, stayed there many years and acquired excellence in music

¹² Godt, “Marianna in Italy,” 547 n. 43.

¹³ Godt and Rice, *Marianna Martines*, 141.

¹⁴ Holman, 2.

¹⁵ Godt and Rice, *Marianna Martines*, 22.

under the celebrated masters Durante and Leo. My exercise has been, and still is, to combine the continual daily practice of composing with the study and scrutiny of that which has been written by the most celebrated masters such as Hasse, Jommelli, Gallupi and others who are famous today and who are praised for their musical labors — and without neglecting the older [masters] such as Hendel, Lotti, Caldara, and others...”¹⁶

Stile galant developed in the early-mid 18th century, predominantly in Naples, as a reaction to the preceding Baroque era. The blossoming operatic scene fueled its development, and this more modern style soon found its way into the sacred sphere. The contrapuntal complexity of the Baroque gives way to predominantly homophonic textures, clarity of text, short phrases, periodic melody, and simpler harmonic structures with an emphasis on the tonic and dominant — all often linked to the *galant* style.

Movement I of the *Dixit Dominus* exemplifies *galant* characteristics and nods to the emerging classical style. The movement opens with a festive orchestra ritornello led by the oboes and violins with a six-measure phrase, organized *abb'* and punctuated by a trumpet fanfare. This type of six-measure melody is a hallmark of the *galant* era, further supported by what theorist Robert Gjerdingen calls the Romanesca *galant schema*.¹⁷ In his 2007 book, *Music in the Galant Style*, Gjerdingen describes *galant* music as composed according to a “code of conduct,” a “particular repertory of stock musical phrases employed in conventional sequences.”¹⁸ The Romanesca, as defined by Gjerdingen, has a bass line of descending scale degrees 1, 7, 6, 3, 4.

¹⁶ Godt and Rice, *Marianna Martines*, 22.

¹⁷ Godt and Rice, *Marianna Martines*, 144.

¹⁸ Robert O Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007), 6.

This schema can be seen below in works by Hasse (Figure 1) and Jommeli (Figure 2), as illustrated by Gjerdingen, and also by Martines at the opening of the *Dixit Dominus* (Figure 3).

Figure 1: Hasse *12 Solfeggi*, no.2 Allegro, m. 1¹⁹

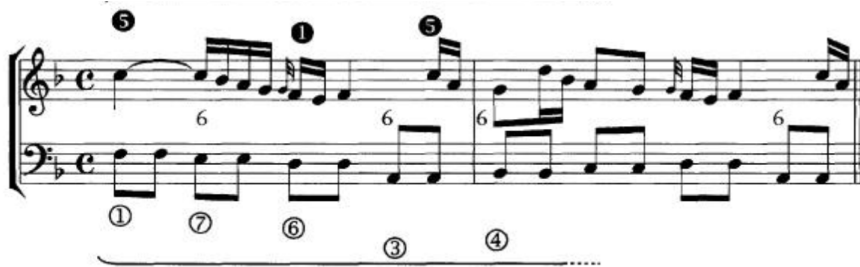


Figure 2: Jommeli *Domus mea*, m.1²⁰



Figure 3: Martines, *Dixit Dominus*, m. 1



¹⁹ Gjerdingen, *Music in the Galant Style*, 40.

²⁰ *Ibid.*

Other schema that Martines employs include the *monte*, a restatement of a motive transposed one-half step higher, which appears on the repetition of the text “Sede.” These two schemas are representative of the many that permeate the work.

Regarding formal structure, the layout of the entire work can be seen in the chart below.

Movement	Tempo	Meter	Major Tonal Center	Form	Chorus	Soli	Instrumentation	Mm
I. Dixit Dominus	Allegro spirituososo	4 4	D	Sonata or Binary	x		2 oboes, 2 trumpets, 2 violins, viola, timpani, basso continuo	135
II. Virgam virtutis tuae	Andante	3 4	G	binary		S, A	2 flutes, 2 violins, viola, basso continuo	95
III. Tecum principium	Andante	2 2	C	aria		A	1 flute, 2 violins, viola	83
IV. Juravit Dominus	Adagio	4 4	a	fugue	x		2 oboes, 2 trumpets, 2 violins, viola, basso continuo	87
V. Dominus a dextris tuis	Andante moderato	2 4	F	quartet	x	S, A, T, B	2 oboe, 2 trumpets, 2 violins, viola, basso continuo	130
VI(a). Gloria Patri	Lento	3 4	a	binary	x		2 violin, viola, basso continuo	22
VI(b). Et in saecula	Moderato	2 4	D	fugue	x		2 oboes, 2 trumpets, 2 violins, viola, timpani, basso continuo	54

The first movement can be heard as either a binary form, as argued by Taff²¹ and Holman²², or as a sonata-form movement with an extended coda, as argued by Godt.²³ The opening orchestral introduction introduces multiple themes and motives that recur throughout the movement, often in the orchestra accompaniment supporting a contrasting melodic line. The first presentation of the text “*Dixit Dominus*” is heard either as the initial A section or as the exposition. “*Donec ponam inimicos tuos*” then serves as the B section or the development. The

²¹ Joseph Taff, “Marianna von Martines’s Dixit Dominus A Stylistic Synthesis,” *The Choral Journal* 61, no. 9 (2021): 18.

²² Holman, “Marianna Martines,” 92.

²³ Godt and Rice, *Marianna Martines*, 144.

return to the A material (or recapitulation) occurs at measure 80, and the return of “*Donec ponam*,” in the original tonic key as expected in sonata-form, could be heard as an extended coda or simply the restatement of B. Regardless of a definitive label, the movement’s inherent sonata-like characteristics point to Martines’s embrace of eighteenth-century musical development. Additionally, Holman describes a periodic melody above an Alberti bass as a common and recognizable feature of the eighteenth-century classical era, one that Martines also employs in movement one (Figure 4):²⁴

Figure 4: Martines, *Dixit Dominus*, mm. 11-13

The musical score for measures 11-13 of Martines's *Dixit Dominus* is presented in a standard orchestral format. It includes parts for Oboe I and II, Violin I and II, Viola, and Bassoon. The key signature is two sharps (D major). The music features a periodic melody in the woodwinds and a rhythmic Alberti bass pattern in the strings. Dynamics are marked 'p' (piano). The score is divided into three measures, with measure 11 starting at the top left. The woodwinds play a melodic line with slurs and accents, while the strings play a rhythmic pattern of eighth notes. The Viola and Bassoon parts are mostly rests.

Martines’s mastery of structure, short figures, balanced phrases, and ability to craft related but contrasting themes are evident throughout the movement. The expanded orchestra, mixture of homophonic and polyphonic choral textures, and lively accompaniment make for an exciting initiation and set the tone for the remainder of the work.

²⁴ Holman, “Marianna Martines,” 95.

The soprano-alto duet *Virgam virtutis tuis* follows, bringing a sense of intimacy and lyricism. Only flutes and strings accompany the voices as they echo each other and eventually arrive in an elongated cascading sequence that leads to parallel thirds on the text “be thou ruler even in the midst of thine enemies.” In stricter binary form, the movement also highlights the concept of binary by frequently employing the dynamic effect of quick alternations of *forte* and *piano*. Of particular beauty and spirit is the third movement’s alto aria *Tecum principium* which features a virtuosic flute obbligato. Elongated melismas occur on the powerful textual message: “*genui te*” (“I have begotten thee”).

Movement four, *Juravit Dominus*, recalls the Baroque era and shows Martines’s mastery of the older compositional style. Much like Handel’s *Dixit Dominus* written over half a century earlier (Figure 5), Martines opens with declamatory, solemn choral homophony, followed by a rousing fugue (Figure 6).

Figure 5: Handel, *Dixit Dominus*, mvt. IV, mm. 1-7

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Grave. *(Allegro.)*

(Violino I.)

(Violino II.)

(Viola I.)

(Viola II.)

(SOPRANO I.)
Ju-ra-vit Dominus, ju-ra - - - vit, Et non, non pœni - te-bit,

(SOPRANO II.)
Ju-ra-vit Dominus, ju-ra - - - vit, Et non, non pœni - te-bit,

(ALTO.)
Ju-ra-vit Dominus, ju-ra - - - vit, Et non, non pœni -

(TENORE.)
Ju-ra-vit Dominus, ju-ra - - - vit, Et non, non pœni -

(BASSO.)
Ju-ra-vit Dominus, ju-ra - - - vit,

(Continuo.)

6/4/2 7 7 7 6/4/2 7 7 4 #

Figure 6: Martines, *Dixit Dominus*, mvt. IV, mm. 1-4

Choir

Adagio

Ob. I *p* *f p* *f p*

Ob. II *p* *f p* *f p*

Vln. I *f p* *f p* *f p*

Vln. II *f p* *f p* *f p*

Vla. *f p* *f p* *f p*

S *Adagio*
 Ju - ra - vit Do - mi - nus, Ju - ra - vit

S
 Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, ju -

A
 Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, ju -

T
 Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, ju -

B
 Ju - ra - vit Do - mi - nus, Ju - ra - vit

BC *f p* *f p* *f p*

Variety of color and harmonic daring characterize this movement. The homophonic introduction is richly filled with diminished seven chords and travels from A minor to E major — but through F# major, B minor, E minor, and a return to F# major before landing on a final cadence in measure 14. Chromaticism abounds and prepares the ear for the fugue subject which highlights an augmented second (Figure 7).

Figure 7: Martines, *Dixit Dominus*, mvt. IV, mm. 15-20



Martines organizes the fugue into three sections, each culminating in a fermata. In the second section, Martines takes a figure from the penultimate measure of the initial subject (Figure 8) and presents it as a new subject overlapping with the original subject in the bass (Figure 9). However, she does not develop it fully enough to craft a double fugue. The third and final section presents the original subject exclusively in stretto, and the fugue comes to a rousing conclusion.

Figure 8: Martines, *Dixit Dominus*, mvt. IV, m. 19



Figure 9: Martines, *Dixit Dominus*, mvt. IV, m. 42

The fifth movement, *Dominus a dextris tuis*, begins with an extended orchestral introduction, much like the first, second, and third movements. However, Martines embraces new textures — the movement is carried by the solo quartet with occasional choral interjections. The *galant schema* Sol-Fa-Mi forms the basis of the soprano’s first solo.²⁵ Beginning with soprano, then alto, tenor, and bass, and finally culminating with the tenor, the vocal lines become increasingly active and virtuosic. The most florid and virtuosic writing comes as no surprise on the word “*exultabit*” (lift up).

²⁵ Godt and Rice, *Marianna Martines*, 151.

The *Gloria Patri*, movement six, ends the work in true Baroque fashion with a slow introduction and fugue but colored by more modern harmonic choices. The short four-measure subject is jovial and abounding with octave leaps. When in stretto, the fugue subject is only one beat apart, creating a sense of propulsion to the end. In a harmonically adventurous and forward-thinking moment, the arrival on a deceptive cadence in the penultimate phrase of the work (m. 50) is not via a standard V-vi but rather a V to a German augmented sixth chord (Figure 10). The final four measures swiftly close the work in a triumphant fashion.

Figure 10: Martines, *Dixit Dominus*, mvt. VIb, m. 50

The musical score for Figure 10 consists of six staves. The top five staves are for vocal parts: Soprano (S), Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Basso Continuo (BC). The key signature is G major (one sharp) and the time signature is 4/4. A boxed 'C' is positioned above the first staff. The lyrics 'men. A' are written below the vocal staves. The score shows a deceptive cadence in the penultimate phrase, where the V chord resolves to a German augmented sixth chord.

While Martines may be lesser known than her contemporaries Haydn, C.P.E. Bach, and Mozart, the quality and expressivity of her music demonstrate her deserving place in the repertory. The *galant* elegance and simplicity partner with *stile antico* exuberance and hints of the classical style to come. As an individual and musician, Martines deserves a place of higher recognition and continued interest.

Dixit Dominus

*Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.*

The Lord said to my Lord:
Sit at my right hand
Until I make your enemies your footstool.

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

The sceptre of your power
The Lord shall send forth from Zion:
Rule thou in the midst of your enemies.

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

The power to rule is with you
on the day of your strength,
in the splendor of the holy ones:
I have begotten you from the womb before the rising of
the day-star.

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

The Lord has sworn an oath,
and will not repent of it:
You are a priest forever
after the order of Melchisedech.

*Dominus a dextris tuis:
confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.*

The Lord at your right hand
Destroys kings on the day of his wrath;
He shall judge among heathen, he shall pile up ruins:
And scatter skulls on many lands.
He shall drink of the torrent in his way:
therefore shall he lift up his head.

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

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

Text: Latin Text of Psalm 110 (Vulgate 109)

Translation: Ron Jeffers

Ave verum corpus, K. 618 (1791)**Wolfgang Amadeus Mozart (1756-1791)**

Wolfgang Amadeus Mozart wrote his famous motet *Ave Verum Corpus* in the final year of his life, which also saw the genesis of two other celebrated works: *Die Zauberflöte* and the *Requiem*. In the summer of 1791, Mozart was in the midst of composing *Die Zauberflöte*, dealing with his own declining health, and awaiting the arrival of his sixth child. His wife Constanze had relocated to the spa town of Baden outside of Vienna for the final months of her pregnancy in order to rest and benefit from the mineral springs. Fortunately, the Mozarts had a friend in Baden — Anton Stoll — who looked after Constanze and helped secure lodgings.²⁶

Mozart visited his wife regularly, and on one visit in mid-June, he penned his *Ave verum corpus*. He dedicated the work to Anton Stoll. Stoll was the chorus master at a small church in Baden, and he premiered the motet at the Feast of Corpus Christi on June 23, 1791. The church had limited resources; thus the motet is scored for only strings, organ, and mixed choir. With *Ave verum*, Mozart eschews the drama and virtuosity of his other works in favor of serene chordal homophony, a manner of composition which scholar Alfred Einstein referred to as Mozart's "humanistic" style.²⁷ In only 46 measures, Mozart delivers emotional depth and exquisite beauty through an economy of compositional means.

A two-measure orchestral introduction establishes the key center of D major which Mozart colors with limited, intentional chromaticism. In the first phrase he creates a lament gesture by adding a G# passing tone in the soprano line (Figure 11). The text of *Ave verum corpus* describes the suffering of Christ; the use of a lament gesture on the first word "Ave" (Hail) prepares the following text:

Who truly suffered, sacrificed
on the Cross for man,

²⁶ Melvin Berger, *Guide to Choral Masterpieces: A Listener's Guide* (New York: First Anchor Books, 1993), 227.

²⁷ Alfred Einstein, *Mozart: His Character, His Works* (New York: Oxford University Press, 1945), 20.

Whose pierced side overflowed
with water and blood,

Figure 11: Mozart, *Ave verum corpus*, mm. 1-6

The musical score for Mozart's *Ave verum corpus*, measures 1-6, is shown. The tempo is *Adagio*. The key signature is A major. The lyrics are "A - ve, a - ve ve - rum cor - pus,". A blue circle highlights a chromatic passing tone in the Soprano and Violino I parts in the second measure of the second phrase. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Violino I, Violino II, Viola, and Contrabasso e Organo. The lyrics are "A - ve, a - ve ve - rum cor - pus,". A blue circle highlights a chromatic passing tone in the Soprano and Violino I parts in the second measure of the second phrase.

Mozart elegantly embeds other moments of chromaticism to modulate and highlight important text. In the second phrase, he places an E# passing tone in the bass voice on a strong beat as the voices sing “*immolatum*” (sacrifice). The tension allows for an even greater sense of relief when the soprano line then ascends from scale degree 5 to 1 (Figure 12). In the following phrase, Mozart modulates from A major to F major over four bars through simple step-wise motion on the text “whose pierce side overflowed with water and blood.” The clarity and restraint of the voice leading make this modulation seem inevitable, despite the tonal shift being towards a chromatic mediant.

Figure 12: Mozart, *Ave verum corpus*, mm. 13-18

The prevailing homophony gives way to a brief canonical section on the text “*Esto nobis praegustatum*” (Be for us a foretaste). Even here, Mozart demonstrates restraint: the canon occurs in voice pairs and rises sequentially. The most expansive phrase is the last, in which the voices repeat the text “*in mortis examine*” (in the test of death) over a six measure progression. A feeling of expanse comes from the rising soprano line in contrary motion to the descending bass line — both moving in half steps — as the alto and tenor fill out the harmonies. The motet closes with an orchestral “amen” ending.

Scholars cite this motet as a compositional response to Josephenism reforms, which required a direct approach to church music that allowed for textual clarity. It may also have been written as a potential “audition piece” for the role of Kapellmeister in Vienna. Regardless of Mozart’s motivations, he provided a profound and luminous gem of the choral repertory — all the more beautiful and the more challenging in its pure simplicity.

Ave verum corpus

*Ave, ave verum corpus
natum de Maria Virgine,
Vere passum
Immolatum in Cruce pro homine,
Cujus latus perforatum
unda fluxit (et) sanguine,
Esto nobis praegustatum
in mortis examine.*

Text: Eucharistic hymn

Hail, hail true body
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the Cross for mortals,
Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste (of heaven)
during our final examining.

Translation: Ron Jeffers

Move! Let me Shine!/Who is That Yonder?

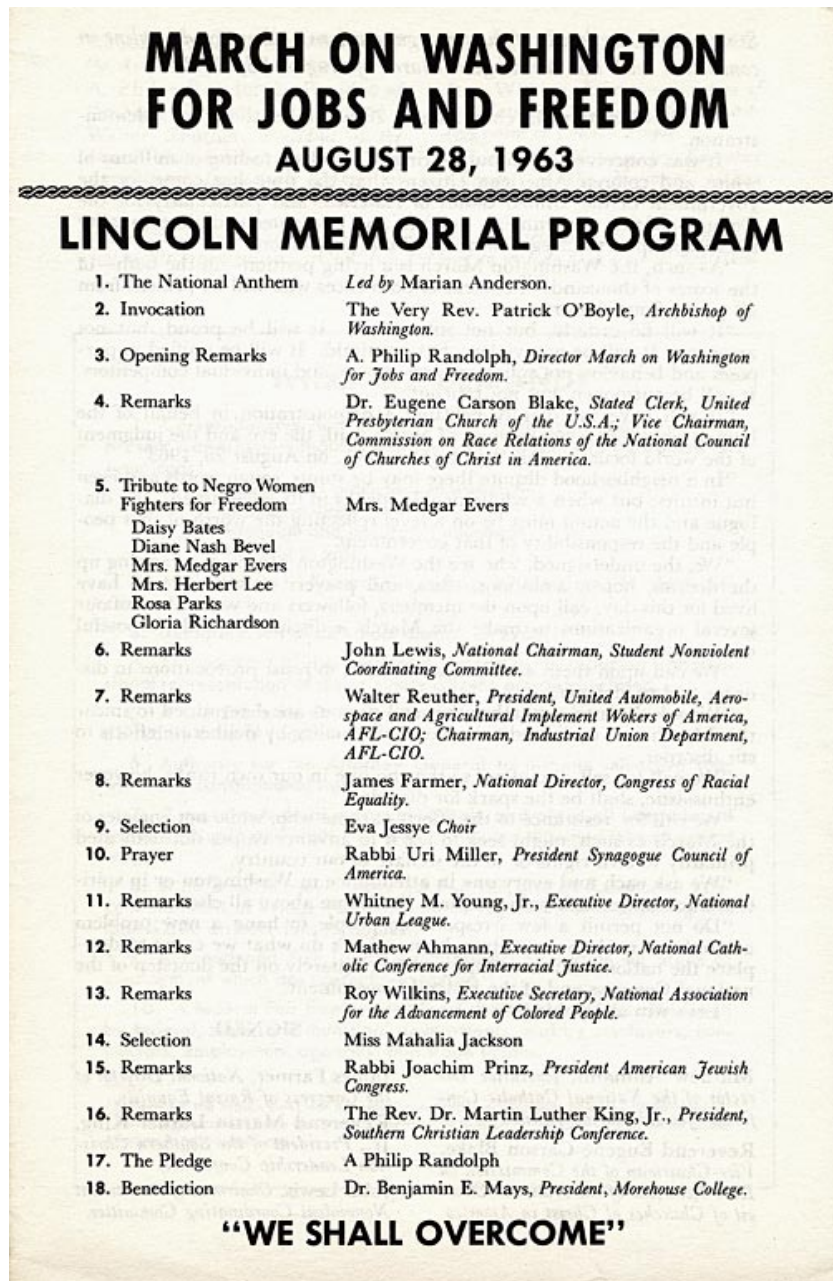
Eva Jessye (1895-1992)

With arms linked and voices raised, the strains of “We Shall Overcome” filled the Washington Mall as the crowd at the 1963 March on Washington for Jobs and Freedom brought the Lincoln Memorial Program to a powerful conclusion²⁸. At a time in American history when music served as the soundtrack of the American conscience, iconic performances punctuated The March on Washington.²⁹ The event was filled with musical offerings: Joan Baez, the Freedom Singers, Odetta, Bob Dylan, Peter Paul and Mary, and during the official program, Mahalia Jackson and Marian Anderson. Mahalia Jackson performed “*How I Got Over*,” and “*I Been Buked and I Been Scorned*.” Marian Anderson was to lead the National Anthem in the same spot as her 1939 groundbreaking performance on the steps of the Lincoln Memorial, but — delayed trying to get through the growing masses — was replaced by Camilla Williams. Upon Anderson’s arrival partway through the program, she gave a performance of “*The Whole World in His Hands*.” In the company of Jackson and Anderson, one other musical selection is listed in the printed program: the official choir for the March — The Eva Jessye Choir (Figure 13).

²⁸ March on Washington (Program), 08/28/1963; Bayard Rustin Papers; John F. Kennedy Library; National Archives and Records Administration.

²⁹ Peter Yarrow, “The March on Washington: The Spirit Of The Day. MLK. TIME”, accessed April 1, 2023, https://www.youtube.com/watch?v=5Q_I_2m5TbA.

Figure 13: Program for March on Washington for Jobs and Freedom, 1963



A conductor, composer, arranger, poet, and actress, Eva Jessye (1895-1992) led a remarkable artistic life in an era when few women, and especially women of color, were accepted and recognized at the height of their profession. She is considered “the first black

woman to win international distinction as a professional choral director” and rose to prominence through her work as the chorus master for the original production of *Porgy and Bess*.³⁰

Her professional choral ensemble founded in 1926, originally called the Dixie Jubilee Singer and later known as The Eva Jessye Choir, gave concerts and collaborated on productions throughout the 20th century, including radio programs and domestic and international tours. She propelled numerous Black artists into successful artistic careers. A dedicated humanitarian, Jessye volunteered her ensemble to serve as the official choir for the 1963 March on Washington. Throughout her career, she insisted on paying her singers, fought discriminatory practices, and advocated for the music of her community, earning her the name “the Grand Dame of Black music in America.”³¹

Writings on Jessye’s life and works have appeared in the literature since the early 1970’s, beginning with Eileen Southern’s *The Music of Black Americans: A History*, and have continued into the 21st century in texts such as Andre Thomas’s *Way Over in Beulah Lan’* and Joan Cantoni Conlon’s *Wisdom, Wit and Will: Women Choral Conductors on their Art*. Her work and legacy are also detailed in six academic writings that focus on Jessye, dating from the late 1970’s to 2016. However, despite her inclusion in these texts as one of the influential choral leaders of the 20th century — mentioned alongside Fred Waring, Margaret Hillis, Robert Shaw, and Hall Johnson, among others — her name is conspicuously absent from most widely used textbooks.

In her own words, Jessye writes of the morning she was born, January 20th, 1895 in Coffeyville, Kansas:

³⁰ Eileen Southern, *The Music of Black Americans: A History*, 3rd ed. (New York: W.W. Norton & Company, 1997), 422.

³¹ The Eva Jessye Collection, Leonard H. Axe Library, Pittsburg State, Pittsburg, Kansas. <http://library.pittstate.edu/spcoll/ndxjessye.html> and Kansas State Historical Society. http://kshs.org/peoplejessye_eva.htm.

The ‘Amen Corner’ in the Macedonia Baptist Church across the street, was at the boiling point. ‘Hallelujahs,’ ‘Praises to God,’ and frenzied ‘stomp’ of sisters in the throes of religious ecstasy resounded in the air.³²

Music filled her life from the earliest of days, and the songs of her ancestors surrounded her, most notably sung by her Great-Aunt Harriet.³³ Jessye was the child of Exodusters — the name given to African-Americans who left the post-Reconstruction South in the 1870’s and 1880’s to seek out a new life in states further west, namely Kansas.³⁴ The term Exoduster derives from what is called “The Great Exodus of 1879” — the first general migration of African-Americans, prompted by unfavorable election outcomes in 1878. These former slaves and their descendants were drawn to Kansas both for its relatively close proximity to the South and for its status in hearts and minds as the new “Promised Land,” thanks to the work of abolitionists who had fought fiercely to keep out slavery since the State’s inception.³⁵ With the Exodusters came their rich musical heritage, which continued to thrive and develop in their new communities.

Jessye’s parents, Julia neé Buckner and Albert Jessye, separated when she was three years old, and she spent much of her childhood cared for by various members of her mother’s extended family. Her mother relocated to Seattle, WA, and Jessye ceased to have contact with her father or his family. She spent two years of her childhood in the Pacific Northwest with her

³² Eva Jessye, *My Spirituals*. (New York: Robbins Engel Inc., 1927), preface.

³³ Pam McAllister, “Shining a Light on Eva Jessye: African American Choral Artist (1895-1982).” *Melodia Women’s Choir Blog*, January 17, 2021, accessed March 23, 2023, <https://melodiawomenschoirnyc.org/2021/01/17/shining-a-light-on-eva-jessye-african-american-choral-artist-1895-1982-by-pam-mcallister/>.

³⁴ Doris Wilson, “Eva Jessye: Afro-American Choral Director,” (EdD diss., Washington University, 1989), 10.

³⁵ “Exodusters,” National Park Service, accessed April 1, 2023, <https://www.nps.gov/home/learn/historyculture/exodusters.htm#:~:text=Many%20individuals%20and%20families%20were,it%20were%20called%20%22exodusters.%22>.

mother, circa age seven, but returned to the care of extended family in Kansas shortly thereafter. The frequent moves resulted in a sense that she did not have a home of her own, on which she reflected: “I was turned in on myself; I turned to music.”³⁶

Nevertheless, she thrived academically and musically. Jessye attended elementary school wherever she lived and received a formal education inaccessible to many African-Americans at the turn of the century. Her mother continued to support her and her evident talent, despite the distance. She purchased a piano for her daughter and later paid for formal piano lessons. By the age of 12, Jessye was organizing a girls’ quartet, teaching them their parts, and performing with them throughout the community.³⁷

Racial barriers prevented her from attending the local high school, so in 1908, Jessye enrolled at Western University (formerly the Quindero State School for the Colored) in Quindero, Kansas, a vocational trade school that was maintained by the African Methodist Episcopal Church and the State of Kansas.³⁸ She majored in poetry and oratory, with a partial piano requirement. When the choir director of the school discovered that Jessye could read music and had a gifted ear, he promoted her into the choir a year before the qualifying age of fourteen. She quickly became the assistant, rehearsing small ensembles and performing solos. Jessye recalls a pivotal moment in her choral experiences:

“The choirmaster was trying out some students to sing spirituals. In those days, people thought that the spirituals of our slavery days were something to be avoided, to be viewed

³⁶ Wilson, “Eva Jessye,” 13

³⁷ Ibid.

³⁸ Donald Fisher Black, “The Life and Work of Eva Jessye and Her Contributions to American Music.” (PhD diss., University of Michigan, 1986), p. 20.

contemptuously. So when he wanted to get someone to sing the verse part to “My Lord, what a morning,” he tried girls from California, and he tried some from Colorado and so on, and none would do. So he finally asked me. Of course I didn’t know any better than to say that my people had always sung that, that I had spirituals in my blood, in my bones, in my upbringing, that I lived just a few doors up from the Macedonia Baptist Church. He said, “That’s what I’m looking for.” I sang: “My Lord, what a morning, My Lord what a morning. My lord what a morning, when the stars begin to fall.” Many of the other students laughed in derision. They laughed and laughed. And I said to myself, “One of these days they’ll see how valuable spirituals are and what they can mean.” I determined then that some day I would make this music more appreciated — and it has been my life’s work ever since.³⁹

Upon graduation in 1914, Jessye secured a position teaching elementary school in Muskogee, OK and enrolled at Langston University to earn a teaching certificate. Over the following years, she taught in various schools, worked as a church musician, and learned the Blues and vaudeville music by playing the piano in a movie house.⁴⁰ Through a connection at Langston University, she met William Pickens, the Dean of Morgan College (now Morgan State University) and a prominent figure in the NAACP. He encouraged her to apply for a position at Morgan, and in Fall 1919, she assumed the role of Director of Music at Morgan College, Baltimore. She organized the first choir — prior to her appointment there had only been a male quartet — but was not given adequate support. Eva sought to teach both traditional Black music

³⁹ Peter Seidman, “Eva Jessye,” *The Black Perspective in Music* 18, no. 1 / 2 (1990): 261.

⁴⁰ Joan Wittemore, “Eva Jessye” in *Wisdom, Wit, and Will: Women Choral Conductors on Their Art*, ed. Joan C. Conlon (Chicago: GIA, 2009), 420.

as well as classical repertoire. Unfortunately, this view was not shared by the college president who preferred that she focus exclusively on the former. Despite winning him over by the spring, she resigned from Morgan College in 1920 and resumed her teaching career in Oklahoma.⁴¹

In 1924, Jessye found herself returning to Baltimore, but this time to work for the *Baltimore Afro-American*. She had established a relationship with the paper while working at Morgan College — they had published her poetry and various contributions during her subsequent years in Oklahoma.⁴² In December 1924, Jessye became the Society Editor for *Baltimore Afro-American*, helping her tap more fully into her skills in writing. While in Baltimore, a local choral group called The Dixie Jubilee Singers asked Jessye to become their conductor. They were a group of only eight singers who sang spirituals and popular songs in the Baltimore area. Thus was the genesis of the Eva Jessye Choir.⁴³

Within a few years, the ensemble was singing in New York City at theaters and for radio shows. Between 1926 and 1929, Eva Jessye and the Dixie Jubilee Singers performed at the Capital Theater, Central Theater, and also worked with NBC and CBS. During this time, Jessye wrote a number of scripts and original programs where she would use the full Dixie Jubilee Singers choir and also smaller groups and quartets from the choir. Additionally, she arranged a number of spirituals for these performances and occasionally wrote original music. Most of the music from these broadcasts and performances were spirituals.⁴⁴ This significant run of performances and broadcasts brought the Dixie Jubilee Singers and, especially, Eva Jessye to prominence. In 1929, Major Bowes of the Capital Theater, who was Vice-President for MGM motion pictures, recommended Jessye for the position of music director for an upcoming motion

⁴¹ Wittemore, “Eva Jessye,” 420.

⁴² Wilson, “Eva Jessye,” 20.

⁴³ *Ibid.*, 21.

⁴⁴ *Ibid.*, 26.

picture called *Hallelujah*. She and her choir were flown to Hollywood to be a part of the first-ever talking film with a Black cast.⁴⁵

Upon their return from Hollywood, Jessye decided to rename the group the Eva Jessye Choir and their professional profile blossomed. In 1933, the choir successfully auditioned for Virgil Thomson's *Four Saints in Three Acts*. Jessye directed the choir in performances of Thomson's opera in Connecticut and on Broadway. They were paid fifteen dollars a week from the first rehearsal — a first for a Black chorus in Harlem — thanks to Jessye's insistence and persistence.⁴⁶ Along with these performances, the choir conducted national tours and continued on radio broadcasts. Critics hailed her work. The Minister to the National Broadcasting Company wrote, "This choir is without a doubt the finest I have heard on air, in the interpretation of Negro Spirituals."⁴⁷ Jessye's original folk oratorio, *Paradise Lost and Regained*, which melded John Milton's epic poem with African-American spirituals, premiered on NBC in 1934. Upon returning from a tour in the south in 1935, Jessye encountered a chorus audition posting for Gershwin's *Porgy and Bess*. She and the choir won the audition and thus began the phase of Jessye's professional and artistic life for which she is best known.⁴⁸

For the next thirty years, Eva Jessye would have a hand in nearly every production of *Porgy and Bess* worldwide. The Eva Jessye Choir made up the core of the vocal ensemble. She was responsible for the musical training of the entire chorus and also would occasionally play a small part in the production. After opening in Boston in September 1935, the show moved to Broadway in October of the same year. One hundred and twenty performances were followed by a three-month tour, revivals and revisions in 1938 and 1941, a return to New York in 1942, a

⁴⁵ Wilson, "Eva Jessye", 30.

⁴⁶ Wittemore, "Eva Jessye," 423.

⁴⁷ Ibid.

⁴⁸ Ibid., 424.

forty-seven city tour, multiple European tours, performances at La Scala and in the Soviet Union, a tour of colleges in 1967, and more — all of which involved Jessye. She was named “guardian of the score” and considered indispensable to the success of performances.⁴⁹

However, Jessye sometimes felt her work with *Porgy and Bess* overshadowed her other achievements and contributions. She is quoted saying:

“I don’t want people to think my life was *Porgy and Bess*. It was not. You’d think I was dead before *Porgy and Bess*, then I came to life and since *Porgy and Bess* I died again.”⁵⁰

While *Porgy and Bess* remained a constant source of artistic work throughout Jessye’s life, she still devoted much of her time to the significant work of The Eva Jessye Choir in various projects throughout their 50 year existence⁵¹. Alongside the work of the Choir, Jessye maintained important relationships with colleges and universities in America through her role as artist-in-residence, providing musical leadership throughout her life. Even during the years of *Porgy and Bess*, Jessye and the choir maintained their own artistic objectives. They continued to give independent concerts and to tour nationally and internationally. She moved the headquarters of the choir depending on her residence and involvement with various educational institutions. She continued to use her art for humanitarian efforts, including volunteering in the choir for the March on Washington in 1963.

By 1970, Jessye decided to disband the choir and look to her future retirement.⁵² Jessye moved to Ann Arbor, Michigan and taught at The University of Michigan for a short time. After

⁴⁹ Wittemore, “Eva Jessye,” 424-425.

⁵⁰ Wilson, “Eva Jessye,” 47.

⁵¹ For more information on Jessye’s work with *Porgy and Bess*, see <https://smt.d.umich.edu/ami/gershwin/?p=11221>.

⁵² Wittemore, “Eva Jessye,” 426.

which, she moved back to Kansas in 1979 where she was artist-in-resident at Pittsburg State University. Jessye returned to Michigan in 1985 and donated her extensive collection of an array of books, scores, artwork, and professional papers to The University of Michigan, beginning African American Music Collection at the School of Music, Theatre and Dance. Jessye's collection is now housed in the Bentley Historical Library on The University of Michigan's North Campus. Toward the latter years of her life, Jessye turned her artistic and creative attention to writing four books, including a book, which she never got to finish, describing her experience with *Porgy and Bess*. On February 21, 1992, Eva Jessye died peacefully in her sleep at age 97 in Ann Arbor.

During Jessye's lifetime, she wrote or arranged over 80 spirituals. Born between 1866 and 1896 and in the company of Harry T. Burleigh, John Rosamond Johnson, Nathaniel Dett, Hall Johnson, and William Grant Still, she is considered one of the early nationalistic arrangers, as defined by André Thomas in *Way Over Beulah Lan'*.⁵³ Her works can be classified as tonal, neo-romantic and having "warmth, spirit, and the characterization of the original spiritual."⁵⁴ Much like her contemporaries, she sought to present the spiritual in a straightforward manner in line with Western art traditions. The harmonic language is diatonic, with occasional splashes of harmonic color, most often in modulatory passages. Texturally, her works are primarily homophonic and often incorporate call-and-response or solo features.

Jessye differentiates herself from the other early nationalists in two ways: the use of piano and an abiding interest in elevating lesser-known spirituals and folk music associated with

⁵³ André J. Thomas, *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* (Dayton, OH: Heritage Music Press, 2007), 20-32.

⁵⁴ Arthur Evans, "The Development of the Negro Spiritual as Choral Art Music by Afro-American Composers with an Annotate Guide to the Performance of Selected Spirituals" (PhD diss., University of Miami, 1973), 60.

Kansas and Oklahoma⁵⁵. In the index of arrangements provided by Thomas in *Beulah Lan,* she is the only arranger listed for: *I Belong to That Band, Move! Let Me Shine!*, and one of only two arrangers listed for *Rock, Mt. Sinai* and *Who is That Yonder?*.

Both *Move! Let Me Shine!* and *Who is That Yonder?* exemplify characteristics of Jessye's style, including the use of piano accompaniment. In *Move!*, the accompaniment serves to drive the music and provide rhythmic control. Jessye employs a variety of styles in her accompaniments— from syncopated chords and a walking bass line to more static bass motion with arpeggiated chords in the right hand. The piano accompaniment also propels much of the drama in her arrangements, especially as they come to a climactic close, as seen in Figure 14. In *Who?*, Jessye creates a dramatic effect by incorporating the accompaniment sparsely at moments of tempo shift in a high tessitura. When the chorus sings “looks like my Lord coming on a cloud” for the first time, syncopated chords in an upper register propel the rhythm and evoke the heavens through their character and register (Figure 15). In his dissertation on the choral music of Moses Hogan, Leo H. Davis notes evidence of Jessye's influence on Hogan through his similar, though infrequent use of piano, such as his arrangement “Ride on King Jesus.”⁵⁶

⁵⁵ Siedman, “Eva Jessye,” 257.

⁵⁶ Leo H. Davis, “The Choral Music of Moses George Hogan” (DMA, University of Memphis, 2006), 28.

Figure 14: Jessye, *Move! Let Me Shine!*, mm. 43-49

The musical score is presented in three systems. The first system contains the vocal entries for the soprano and bass parts, both with the lyrics "Let me shine! Shine! Shine! Move!". The piano accompaniment for this system is highlighted with a blue box, showing a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The second system continues the vocal lines with the lyrics "Let me shine like a morn - in' star!". The piano accompaniment for this system is also highlighted with a blue box, featuring a more complex rhythmic texture with triplets and dynamic markings such as *rit.*, *ff*, and *fff*. The score concludes with a double bar line.

Let me shine! Shine! Shine! Move!

Let me shine! Shine! Shine! Move!

Let me shine like a morn - in' star!

Let me shine like a morn - in' star!

Move - 5

Figure 15: Jessye, *Who is That Yonder?*, mm. 13-18

4

② Very Slowly

looks like my Lord com - ing on a cloud. Oh!
 (Long, drawn out)
 Look - a yon - der

② Very Slowly

Lord — Looks like my Lord com - ing on a cloud!
 what I see! — Looks like my Lord com - ing on a cloud!
 Lord Looks like my Lord com - ing on a cloud!
 Lord Looks like my Lord com - ing on a cloud!

Who Is That -5

Move! Let Me Shine! stands as a quintessential offering from Jessye. Primarily homophonic and diatonic, *Move!* is a widely accessible arrangement. In ABB'CA form, the straight-forward harmonic language (primarily I, IV, and V chords), briefly gives way to modulation by common tone at the repeat of the B section, shifting the work up one-half step

from G Major to Ab Major, with a brief sojourn to F minor at the contrasting C section (Figure 16). Solo opportunities abound — a tenor sings the initial B section, a soprano carries the melody at B', and a bass soloist sings the contrasting material at C. Solo lines frequently appear in Jessye's arrangements. While call-and-response effects, common to the spiritual genre, are well suited to a solo-tutti distribution of voices, Eva Jessye's choir was comprised of soloists — she would frequently feature them on her concert programs within choral selections and with stand-alone repertoire.

Figure 16: Jessye, *Move! Let Me Shine*, m. 25

The image shows a page of musical notation for the song "Move! Let Me Shine" by Jessye, specifically measure 25. The score is written for voice and piano. It consists of three systems of staves. The first system shows the vocal lines and piano accompaniment. The lyrics are: "gives me here, - it shines like a morn-in' star, a star. Oh, These shoes I wear". The second system continues the vocal lines and piano accompaniment. The lyrics are: "shines like a morn-in' star, a star. Oh, These shoes I wear". The third system shows the vocal lines and piano accompaniment. The lyrics are: "shines like a star, a star. Oh, These shoes I wear". A blue oval highlights a section of the score where the soprano and bass lines have a call-and-response pattern. The lyrics are: "shines like a morn-in' star, a star. Oh, These shoes I wear". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf*, *mp Solo*, *p*, and *cresc.*. The key signature is G major, and the time signature is 4/4.

In line with her style, Jessye distinguishes her arrangement of *Who?* by incorporating soloists and piano accompaniment, but also by playing with tonal expectations. She shifts between major and minor tonalities, sometimes rapidly within a two-bar phrase (mm. 15-16). At other times, she surprises the ear by casting the frequently heard refrain in major rather than the expected minor, as heard in mm. 17-18 in comparison to mm. 13-14 (Figure 15).

Jessye's choices of moderate ranges, comfortable tessitura, support from the piano, and primarily homophonic and diatonic writing make highly accessible spiritual arrangements. Her works are well suited to a variety of ensembles including community, church, and school groups. Her status in the field as a pioneering female conductor and composer supports the efforts to reissue her music which would help elevate her name in the collective choral consciousness.

Move! Let Me Shine!

Move! Let me shine! Shine! Shine!
Shine like a mornin' star.
This robe Jesus gives me here shines like a mornin' star.
These shoes Jesus gives me here shine like silver,
This crown Jesus gives me here (I wear) shines like a mornin' star.
You may hinder my body and my name despise,
and my soul you may distress,
But nothing can keep me from the love of God
That burns within-a my breat.
Move! Let me shine! Shine! Shine!
Move! Let me shine like a mornin' star!

Who is That Yonder?

Who is that yonder?
Oh, it looks like my Lord coming on a cloud.
Look a yonder what I see! (Oh! Lord)
Looks like my Lord coming on a cloud.
Band of angels after me (Oh! Lord)
Looks like my Lord coming on a cloud.
Who is that yonder?
Oh, it looks like my Lord coming on a cloud.

The Chariot Jubilee (1919)

R. Nathaniel Dett (1882-1943)

In its December 27, 1919 publication, *Musical America* effusively praised Nathaniel Dett's new composition *The Chariot Jubilee* declaring that it "may claim to be a masterpiece of its kind" and "impresses one as truly inspired piece of choral writing."⁵⁷ A motet for tenor solo, mixed chorus, organ, piano, and orchestra, Dett based *The Chariot Jubilee* on motives from the spiritual 'Swing Low, Sweet Chariot' with which he crafted a freely evolving, contrapuntally rich fantasia-like work. The same *Musical America* review praised him further: "More important than outward polish or formal development is the element of inner cohesion, of unified inspiration, and these essentials are the very breath of Mr. Dett's work. It is free in form, yet musically logical; its voice leading harmonizes rich detail with breadth of outline... if R. Nathaniel Dett had written no other work, his "Chariot Jubilee" would suffice to make his name."⁵⁸

Robert Nathaniel Dett, more frequently known as R. Nathaniel Dett or Nathaniel Dett, was born on October 11, 1882, in Ontario, Canada. His forebearers had escaped slavery and settled in the northern part of the United States and southern Canada. At age 11, his family moved to Niagara Falls, New York where he garnered attention playing the piano at a local hotel. In 1903, he enrolled at Oberlin College in Ohio and by 1908 had earned a Bachelor of Music degree with focused studies in piano and composition. While encouraged by his professors to pursue a career as a concert pianist, Dett chose instead to teach. Within five years, he landed a position at Hampton Institute (now Hampton University) which he held from 1913 to 1931.

⁵⁷ Madeline G. Allison, "The Horizon." *Crisis: A Record of the Darker Races* (New York, New York) 19, no. 4, February 1, 1920: 210. *Readex: African American Periodicals*. <https://infoweb-newsbank-com.proxy.lib.umich.edu/apps/readex/doc?p=EAPX&docref=image/v2%3A136FB1A8DE7C15BA%40EAPX-13DEB816E4E19AC8%402422356-13DE6C27E622C970%4046-13E73F3D8C51B0EB%40The%2BHorizon>.

⁵⁸ Frederick H. Martens. "The Chariot Jubilee." *Musical America* 31, no. 9 (December 27, 1919): 28. Edited by John C. Freund.

The Chariot Jubilee was written during his early tenure at Hampton and immediately prior to a year of leave, during which he studied at Harvard. He continued to compose, teach, and seek further education which included traveling to Paris to study with famed 20th-century composition teacher Nadia Boulanger in 1929 and eventually earning a Master of Music degree from Eastman School of Music in 1932. His compositional output encompasses piano and instrumental music; solo vocal and choral music including original compositions and arrangements of folksongs and spirituals; and large-scale works such as *The Chariot Jubilee* and his multimovement oratorio *The Ordering of Moses* (1937). During World War II, Dett joined the United Services Organizations as a musical director, and while on tour in Battle Creek, MI, he died of a heart attack in 1943.

Dett's contributions to the musical landscape of the United States and the broader classical musical world are in line with the efforts of composers like Dvůrak — those who sought to take traditional, folk materials and incorporate them into larger forms. *The Chariot Jubilee* was Dett's first attempt to use material from African American spirituals in such a fashion, and it was a resounding success. Despite high praise and well-received performances in the early 1920s, *The Chariot Jubilee* nearly disappeared from the repertoire for over 70 years. When published in 1919, the orchestra parts were only “for hire,” and the work could be performed with orchestra or piano and organ.⁵⁹ Sadly, the orchestral score and parts were lost and never recovered. In the mid-1990s, renewed interest in the work prompted the Atlanta Symphony Orchestra to commission African American composer Hale Smith to recreate an orchestration that was then premiered in 1998 and performed again in 1999 in honor of Martin Luther King Jr. Performances with Hale Smith's orchestration as well as performances with

⁵⁹ Anne Key Simpson, *Follow Me: the Life and Music of R. Nathaniel Dett* (London: Scarecrow Press, Inc, 1993), 465.

organ continued during the following two decades. Jason Max Ferdinand created an edition of *The Chariot Jubilee* with reduced instrumental forces in 2014. His edition has since been published by GIA in 2020 and is the edition utilized for this performance and document. Scored for one flute, one oboe, one bassoon, one French horn, piano, organ, and strings, the new orchestration seeks to make the work more widely accessible.

Dett's *The Chariot Jubilee*, sometimes referred to as a motet or a small-scale oratorio, can be organized into eight distinct sections as detailed in the chart below:

Section	Measure Numbers	Length	Description	Key Center	Text
Part 1	Mm. 1-32	32 mm	Orchestral introduction	G major	
Part 2	Mm. 33-67	35 mm	Vocal introduction: Tenor and Chorus	G major	Down from the heavens, a golden chariot is swinging ... Comes God's promise of salvation...
Part 3	Mm. 68 - 85	18 mm	SATB choral antiphony	G major	Down from the heavens, a golden chariot is swinging ... Comes God's promise of salvation..
Part 4	Mm. 86 - 122	37 mm	Development section	G major - D major	Chorus: God made a covenant, for the glory of His grace, Thru our Lord and Savior, Jesus Christ; His gospel flowing free...
Part 5	Mm. 123 - 147	25 mm	Secondary theme	D major	Chorus: Salvation, sweet cov'nant of our Lord, I shall ride up in the chariot in that morning!...
Part 6	Mm. 148-157	10 mm	Recapitulation of themes	G major	God made a covenant for the glory of his grace ... O hallelujah!
Part 7	Mm. 158-168	11 mm	Spiritual harmonization	G major	Swing low, sweet chariot, Coming for to carry me home...
Part 8	Mm. 169-192	24 mm	Coda	G major	O hallelujah!

The first section, a thirty-two-bar extended orchestral introduction presents the “Swing Low, Sweet Chariot” melody as a motif in five fragments. The first half of the main spiritual melody (mm. 1-2 of Figure 17) is heard four times, beginning with the bassoon and organ in m. 5 (Example 18), then in the horn in m. 15 and m. 27, followed immediately by a fourth presentation in the lower register of the organ. Finally, in an elongated rhythm marked by fermatas, the second half of the melody “coming for to carry me home” is heard in the flute and organ in mm. 37-40 (Figure 19).

Figure 17: Swing low, sweet chariot melody

Swing low, sweet cha - ri - ot, ___ Co - ming for to car - ry me home.

Figure 18: Dett, *The Chariot Jubilee*, mm. 1-6

THE CHARIOT JUBILEE

R. Nathaniel Dett, 1882–1943
ed. Jason Max Ferdinand

Adagio $\text{♩} = 56$

Flute *p* *mf*

Oboe *p* *mf*

Horn in F *p* *mf*

Bassoon *f*

Piano

Organ Sw. *mf* *mf*

SATB Choir

Violin I *p* *mf*

Violin II *p* *mf*

Viola *p* *mf*

Cello *p* *mf*

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for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

G-10178FS

Figure 19: Dett, *The Chariot Jubilee*, mm. 35-40

9

The introduction also harkens to one of Dett’s main sources of inspiration: Antonin Dvůrak. Upon hearing Dvůrak’s ‘American’ Quartet in F, Op. 96 during his years at Oberlin, Dett was famously inspired to start incorporating the spirituals he heard from his grandmother in newly composed or arranged art music. According to scholar Dominique-René de Lerma, at this moment he “resolved to preserve the spiritual, although he had originally looked on them, as did others, as bitter reminders of slavery.”⁶⁰ The first four measures of *The Chariot Jubilee* also evoke the opening of the second movement of Dvůrak’s Ninth Symphony, The New World Symphony: a slow, chordal introduction gives way to a solo wind instrument presenting the main melodic motif (Figure 20).

⁶⁰ Dominique-René De Lerma, liner note for R. Nathaniel Dett, *Got the Saint Louis Blues: Classical Music in the Jazz Age*, Vocal Essence, recorded 1998-2003, Clarion, CLCD-907, 2004, CD.

Figure 20: Dvórák, *Symphony No. 9*, mvt. II

II

Largo $\text{♩} = 52$

Flauti I. II. 5

Oboi I. II.

Corno inglese Solo

Clarineti I. II. A a 2 muta in B p

Fagotti I. II. ppp f dtm.

I. II. E ppp f dtm.

Corni III. E, IV. C ppp f dtm. IV. muta in E

Trombe I. II. E a 2 ppp f dtm.

I. II. Tromboni ppp f dtm.

III. e Tuba a 2 ppp f dtm.

Timpano Des ff dim. con sord.

I. Violini con sord. ppp

II. con sord. ppp

Viole div. ppp con sord. div.

Violoncelli ppp con sord.

Contrabassi ppp

In Dett's composition, a sorrowful B minor chord opens the work and gives way to E minor 7, followed by E minor 4-2, and finally, D9, which leads into the key center of G major. After six measures of the motivic fragments and arpeggiation, a similar chord progression returns in measure 11. The introduction continues to unfold in this manner—melodic fragments, primarily chordal sections—until the solo tenor finally enters in measure 41.

The text Dett chose for *The Chariot Jubilee* is of his own design. He mixes scripture with the lyrics of the spiritual to communicate the message of salvation for the believer, of hope for a better tomorrow. The second section of the work begins with the tenor singing an original folk-like melody on the text “Down from the heavens, a golden chariot swinging.” Gradual entrances by the chorus compliment, echo, and respond to the tenor. Dett's use of text painting is evident in the ornamentation of the word “swinging” (Figure 21) and the tessitura of the choral quarter note punctations on the word “low” (Figure 22). He also draws attention to the text by keeping the texture and orchestration sparse, frequently opting for a G pedal from the strings and organ.

Figure 21: Dett, *The Chariot Jubilee*, mm. 41-44

The musical score for Figure 21, measures 41-44, is presented in a multi-staff format. At the top left, a box labeled 'B' is positioned above the measure number '41'. The score includes the following parts:

- Org. (Organ):** The top staff, marked with a piano (*p*) dynamic, features a sustained G pedal point across all four measures.
- Tenor Solo:** The second staff, marked with a mezzo-forte (*mf*) dynamic, contains the vocal line with the lyrics: "Down from the heav-ens, a gold-en char-iot swing-ing,". The melody is characterized by a folk-like quality with a rising interval on "gold-en" and a descending interval on "swing-ing".
- Vln. I (Violin I):** The third staff, marked with a piano (*p*) dynamic, features a sustained G pedal point.
- Vln. II (Violin II):** The fourth staff, marked with a piano (*p*) dynamic, features a sustained G pedal point.
- Vla. (Viola):** The bottom staff, marked with a piano (*p*) dynamic, features a sustained G pedal point.

Figure 22: Dett, *The Chariot Jubilee*, mm. 60-63

The musical score for Figure 22 consists of several staves. The top four staves are vocal parts, and the bottom four are instrumental parts. The vocal parts are arranged in two pairs: Soprano/Alto (S/A) and Tenor/Bass (T/B). The lyrics for the vocal parts are:

S/A: low, swing low, swing low, swing low, swing low,

T/B: Swing low, swing low, swing low, swing low,

S/A: low, low, low, low,

T/B: low, low, low, low,

The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The instrumental parts feature long, sustained notes, likely representing the 'planning' technique mentioned in the text. The score is in G major and 4/4 time.

The two-part introduction, first orchestral and then vocal, finally culminates in a homophonic blossoming of the full complement of voices and instrumentalists on a variation of the main melodic fragment. A meter shift and change of texture mark the start of the third section at measure 68. In 4|2 and acappella, the tenors and basses begin with the spiritual melody in unison while the sopranos and altos present a more rhythmic countermelody (Figure 23). Dett sets the soprano/alto voices against the tenor/bass voices antiphonally. His contrapuntal prowess unfolds throughout this section, including a reversal of the antiphonal choirs in measure 76. The harmonic language becomes rich and lush as Dett employs the technique of planing — moving chords in parallel motion — in a Debussy-esque moment that flows into the culminating cadence (Figure 24).

Figure 23: Dett, *The Chariot Jubilee*, mm. 68-70

16

C

68 *mf a tempo*
div.

Down from the heav-ens, a gold-en char-iot swing-ing, comes— God's prom-ise of sal -

Down from the heav-ens, a gold-en char-iot swing-ing, comes— God's prom-ise of sal -

Swing low, sweet char - i - ot, low, swing -

Swing low, sweet char - i - ot, low,

Figure 24: Dett, *The Chariot Jubilee*, mm. 79-81

home. *f* Swing low, sweet char - i - ot, like a gold-en char-iot swing-ing, down from heav-en, down from heav-en, like a gold-en char - iot swing-ing,

home. *f* Swing low, sweet char - i - ot, like a gold-en char-iot swing-ing, down from heav-en, down from heav-en, like a gold-en char - iot swing-ing,

home. *f* Swing low, sweet char - i - ot, like a gold-en char-iot swing-ing, down from heav-en, down from heav-en, like a gold-en char - iot swing-ing,

like a gold-en char-iot swing-ing, down from heav-en, down from heav-en, like a gold-en char - iot swing-ing,

like a gold-en char-iot swing-ing, down from heav-en, down from heav-en, like a gold-en char - iot swing-ing,

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Dett introduces new text at measure 86, once again, with the voices set acappella. In chordal homophony that emphasizes clarity of text, the singers declare: “God made a covenant for the glory of his grace.” The orchestra rejoins and punctuates the following phrases as if responding to the words “God,” and “Lord.” At measure 95, Dett begins a development-like section in which the theme “God made a covenant” is manipulated harmonically, melodically, and rhythmically. Shifts of tonality, accompanying triplet against duplet figures, and changes in texture and articulation all contribute to a varied sonic landscape and highlight the drama of the text. Dett’s intentionality regarding word painting is evident in the lyrical lines that deliver the text “his gospel flowing free” and the moments of strict homophony on “true believer.” The dramatic climax of the development section occurs at measure 111, after which the energy softens, and the spiritual melody is tossed from the sopranos to the tenors to the altos and finally to the basses.

Joyously rhythmic, the ensuing section is led by the basses and tenors with an alternating 8th note gesture exhorting the soprano and alto voices to “tell [it]” of “salvation.” Now in D major, this fifth section features the sopranos and altos on a previously unheard, folk-like melody, propelled by the rhythmicity of the lower voices (Figure 25).

Figure 25: Dett, *The Chariot Jubilee*, mm. 123-124

The musical score consists of five staves. The top two staves are for Soprano and Alto voices, both marked *mf* and ending with *unis.* The lyrics are: "Sal - va - tion, sweet cov - 'nant of our Lord, I shall". The third staff is for the Tenor soloist, also marked *mf*, with the lyrics: "tell it, tell it, tell it, tell it, tell it, tell it, tell it, tell it,". The bottom three staves are for Violin I, Violin II, and Cello/Double Bass (labeled Vc.), all marked *mp*. The Viola part is also present but contains no notes. The instrumental parts are marked *arco* and *mf* at the end of the section.

Suddenly at measure 131, the tenor soloist bursts into the texture like a preacher assuming the pulpit. The chorus responds to each proclamation of the tenor with an iteration of “Swing low, sweet chariot” in what is perhaps the most oratorio-like and theatrical section of the work. The tenor’s fourth proclamation is heavily embellished in a nod to improvisation. The chorus picks up the energy and returns to the “tell it” pattern in the tenor and bass undergirding the soprano alto melody on “Salvation, sweet cov’nant, of our Lord, I shall ride up in the Chariot in that morning!” The section comes to a close on a richly orchestrated presentation of the “Swing Low” motif that lands on an A7 chord in measure 147. Rather than resolve as expected to D major, Dett lands on a G6-4 chord in measure 148 at the start of the sixth section which

recalls themes and rhythmic motives from earlier in the work. The upper voices repeat the main theme from the fourth section (“God made a covenant for the glory of his grace”) while the basses provide a pedal D in continuous triplets. Only 10 measures in length, this distinct albeit brief section serves as a transition and a dissipation of energy until a sweeping gesture in the strings in measure 156 ushers in the climax on “O hallelujah” and ends on a sustained D9 chord.

The penultimate section presents the kernel of Dett’s masterpiece: his harmonization of the original spiritual. Beginning simply and in homophony for 2 measures, he then introduces triplet figures and alternating eighth note patterns in a moment of contrapuntal expression, followed by a sense of gathering through a return to homophony (Figure 26). The tenor soloist re-enters in m. 164 after another build to an A7 climax. This time, the tenor is reflective and the chorus responds with three measures of “coming for to carry me,” and on the word “home,” Dett shifts into 2|2 for the eighth and final section of the work.

Figure 26: Dett, *The Chariot Jubilee*, mm. 159-160

53

159

home, swing low, sweet char - i - ot,

com-ing for to car-ry me home, car-ry me home, swing low, swing low, sweet char - i - ot,

com-ing for to car-ry me home, swing low, swing low, sweet char - i - ot,

com-ing for to car-ry me home, car-ry me home, swing low, swing low, sweet char - i - ot,

home, swing low, swing low - sweet char - i - ot,

com-ing for to car-ry me home, car-ry me home, low, sweet char - i - ot,

Imitative entrances on the words “O hallelujah” begin in the soprano, followed by the alto, tenor, and bass. Exuberant, rhythmic, and entirely diatonic, Dett concludes the work *con abandon*. The descending scalar figure found in the tenor and soprano II voices recalls the celebratory tolling of church bells, as does the rising third—descending fourth gesture in the alto line. Jason Max Ferdinand made an editorial choice to include the tenor soloist in the final three bars along with an elongated *subito piano* and *crescendo*.⁶¹ The inclusion of the soloist at the finale provides for a musical arc — connecting the initial tenor entrance to the final moments of the piece — and the dynamic effect supports a theatrical conclusion.

The Chariot Jubilee

Tenor: Down from the heavens, a golden chariot is swinging ...
Comes God’s promise of salvation
Hallelujah, hallelujah!
Swing low, sweet chariot,
Coming for to carry me home.

Chorus: God made a covenant, for the glory of His grace,
Thru our Lord and Savior, Jesus Christ;
Swing low, sweet chariot,
Coming for to carry me home.

Chorus: God made a covenant, for the glory of His grace,
Thru our Lord and Savior, Jesus Christ;
His gospel flowing free, like a chariot swung from heaven,
Shall bear the true believer home, safely home.
Swing low, sweet chariot,
Sweet cov’nant of salvation,
Swing low, O swing low!

Chorus: Salvation, sweet cov’nant of our Lord,
I shall ride up in the chariot in that morning! (repeat)

Tenor: He who doth on Christ believe (Chorus: Swing low, sweet chariot!)
Tho’ he were dead, yet shall he live. (Sweet chariot, swing low!)
King Jesus triumphed o’er the grave, (Swing low, sweet chariot!)
His grace alone can sinners save! (Sweet chariot, swing low! Hallelujah!)

Chorus: Salvation, sweet cov’nant of our Lord,
I shall ride up in the chariot in that morning!
Salvation, sweet cov’nant of our Lord,

⁶¹ Ferdinand, Jason Max. "R. Nathaniel Dett: The Chariot Jubilee—An Instrument for Fostering Racial Harmony." *The Choral Journal* 61, no. 5 (December 2020): 40.

Swing low, sweet chariot, Coming for to carry me home,
God made a covenant for the glory of his grace ...
O hallelujah!
Swing low, sweet chariot,
Coming for to carry me home,
Swing low, sweet chariot,
Coming for to carry me home,
Tenor: Swing low, sweet chariot, sweet cov'nant of God's grace!
Chorus: Coming for to carry me home. O hallelujah!

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RECITAL 2 PROGRAM

Second Dissertation Recital
On Children: A Choral Meditation

Eastern Michigan University Voices
February 4, 2024
Eastern Michigan University Honors College, Ypsilanti, Michigan
4:00 P.M.

Stabat Mater (1736)

Giovanni Battista Pergolesi (1710-1736)

1. Stabat Mater dolorosa
2. Cujus animam gementem
3. O quam tristis et afflicta
4. Quae moerebat et dolebat
5. Quis est homo qui non fleret
6. Vidit suum dulcem natum
7. Eja Mater, fons amoris
8. Fac, ut ardeat cor meum
12. Quando corpus morietur

On Children (1980)

Ysaye Barnwell (b. 1948)

Snow Angel (2017)

Sarah Quartel (b. 1982)

1. Prologue
2. Creatures of Light
3. God will give orders / 4. Sweet child
5. Snow Angel

This concert serves as a meditation on the relationship between parent and child. Beginning with Pergolesi's setting of the Stabat Mater, we step into a musical landscape highlighting the profound love and pain of Mary, mother of Jesus. Ysaye Barnwell's setting of Khalil Gibran's poignant poem, "Your Children," prompts us to consider who we are in the parent-child relationship and our obligations to one another. Finally, Sarah Quartel's Snow Angel explores the wonder and hope of a child and the imperative to protect, treasure, and empower them. The composer writes: "The work asks the listener to see the tremendous potential present in our children. It celebrates love, beauty, and the strength that a child's voice can bring to our troubled world."

RECITAL 2 PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Stabat Mater (1736)

Giovanni Battista Pergolesi (1710-1736)

In the final year of his tragically short life, Giovanni Battista Pergolesi (1710-1736) wrote his masterful musical representation of Mary, the mother of Jesus, witnessing the crucifixion of her son. At the tender age of 26, Pergolesi, weakened by illness as his body betrayed him, composed his most poignant and enduring work, the *Stabat Mater*. His failing health was evident in the deteriorating and unsteady penmanship of the manuscript, marking a testament to his struggle. The musical rendering is an exemplar of the Baroque period with an emotional expressiveness of great intensity and depth, profoundly personal and reverential.

By all accounts, the *Stabat Mater* was a mega-hit. Jean Jaques Rousseau declared the first movement “the most perfect and touching duet to come from any composer.”⁶² Bach was so taken with the work that he adapted it in 1740, adding some musical material and replacing the Latin with German text. Upon publication in London in 1749, the *Stabat Mater* became the most frequently printed single work of the era.⁶³

Initially written in twelve movements for string orchestra, continuo, and two soloists (soprano and contralto), the work routinely took on new life — the near immediate popularity of the *Stabat Mater* resulted in wide European dissemination and, therefore, constant adaptation to suit the time and place of performance. The recent work of musicologist Beverly Wilcox has shed light on the myriad arrangements and adaptations of the *Stabat Mater* as performed in France throughout the 18th century, including unearthing fragments of a choral arrangement by

⁶² Barry S. Brook, "Pergolesi: Research, Publication and Performance," in *The Present State of Studies on Pergolesi and His Times* (Jesi, Italy, November 18–19, 1983), ISBN 9780918728791.

⁶³ Helmut Hucke and Dale E. Monson, "Pergolesi, Giovanni Battista," in *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630>.

Pancrace Royer for the *Concert Spirituel* in Paris.⁶⁴ The *Concert Spirituel* is regarded as one of the first, if not the first, public concert series and the *Stabat Mater* was performed eighty-two times between 1753 and 1790. By arranging some of the duets for chorus in 1754, Royer managed to satisfy the Parisian sensibilities for the French *motet à grand chœur* — a multimovement work incorporating chorus and soloist.⁶⁵ The work enthralled audiences not just in Paris but throughout Europe. After Royer, subsequent choral arrangements were crafted by Johann Hiller, Joseph Eybler, and Antonio Salieri.⁶⁶ One option for a contemporary performance of the *Stabat Mater* would be to continue the tradition of adaptation and present selected movements with some variation in forces: for example, present movements one through eight and movement twelve with soprano and mezzo soloists, treble chorus, string quartet, double bass, and organ. The chorus could carry the duets of movements 1 and 8, while the choir and soloists share the duets of movements three, five, and twelve.

The *Stabat Mater* is a medieval Latin hymn that portrays Mary standing at the foot of the cross. Pergolesi's setting opens with an initial movement based on overlapping suspensions. This most famous duet is characterized by strong dissonance, weak resolutions, sobbing and crying gestures, and stark dynamic contrasts. Half-step motives permeate the movement — the initial melodic content is based on the half-step, which also functions as a harmonic device at moments of great importance.

The second violin begins the movement with a descending half-step sighing gesture. The first violin responds in imitation (with a whole-step gesture) but assumes the half-step gesture at

⁶⁴ Beverly Wilcox, "Pergolesi's *Stabat Mater* in Paris and Lyon: One Choral Arrangement or Two?" in *Musiques en liberté: Entre la cour et les provinces au temps des Bourbons*, ed. Bernard Dompnier, Catherine Massip, and Solveig Serre (Paris: École des Chartes, 2018), 273-285.

⁶⁵ Wilcox, 276.

⁶⁶ Wilcox, 275.

the peak of the phrase. Harmonic semi-tone dissonance occurs in measure 3 at the arrival on Db for the first violin against the sustained C of violin two. Figure 27 illustrates the melodic and harmonic half-step motives of the four measures. When the voices enter in measure 12, they repeat the violin one and two material from the initial orchestra introduction. Pergolesi paints the text “*dolorosa*” (sorrowful) by setting it at the moment of harmonic dissonance first heard in measure 3.

Figure 27: Pergolesi, *Stabat Mater*, mvt. I, mm. 1-4

The image shows a musical score for measures 1-4 of Pergolesi's *Stabat Mater*, mvt. I. The score is in G minor (three flats) and common time. The tempo is marked "Grave" and the dynamics are "piano" (p). The staves are: Violino I, Violino II, Viola, Soprano Solo, Alto Solo, and Violoncello e Contrabasso Organo. Blue boxes highlight specific melodic and harmonic motifs in measures 1-4. A red arrow points to a dissonance in measure 3. Fingerings are indicated at the bottom of the page.

As the movement progresses, Pergolesi introduces additional melodic motives on the text “*juxta crumen lacrimosa dum pendebat filius*” but never leaves the overall mood set by the orchestral introduction.

The second movement, an aria for soprano, charges forward in a triple meter, with each phrase ending punctuated by two accented strokes. The end of the first line of text, “*pertransivit gladius*” translates to “pierced by a sword.” The sharp angular rhythm of the phrase endings evokes this text. In the second half of the aria, the soprano sings “*pertransivit gladius*” on a repeated G5 before cascading down chromatically to finish the phrase.

Like the first movement, the duet of movement three again evokes pathos through semi-tones and controlled dissonance. All parts begin with a half-step motive as their melodic foundation (Figure 28).

Figure 28: Pergolesi, *Stabat Mater*, mvt. III, m. 1

Larghetto

Violino I *p*

Violino II *p*

Viola *p*

Soprano Solo *p*
O quam tris-tis

Alto Solo *p*
O quam tris-tis

Violoncello e
Contrabasso
Organo *p*
♯6
♯3
3

The violins continue in the second measure with a descending, arpeggiated fully-diminished seven-chord. Measure 5 shifts from G minor to B-flat major and introduces an eighth-note rhythmic gesture in the orchestra that gently moves the music to the end of the first

half at measure 13. The movement's second half opens with a highly dissonant phrase similar to the first four measures. Instead of shifting tonality, Pergolesi places a rising chromatic line in the alto, leading to the final iterations of “*mater unigeniti.*”

Movements four, five, six, and seven primarily feature the soprano and alto soloists. The jaunty rhythmic figures and major tonality of the movement four alto aria belies its somber text. However, well-placed ornaments on “*tremebat*” create a trembling effect, and octave leaps on “*nati poenas*” add gravitas to the word “pain.” Movement five is divided into two parts: a penitential duet for the soloists and a fiery conclusion in compound meter with the chorus. Half-stop motion dominates the basso continuo and colors the violin lines. Pergolesi demonstrates his mastery of text painting in the soprano aria of movement six. As the spirit leaves the dying Christ, the voice and strings alternate increasingly breathless quarter notes, imitating life's final moments and the soul's release (Figure 29). The seventh movement alto aria serves as a call for reflection and personal participation in mourning. Once again, Pergolesi sets the somber text for the alto in a rhythmically driven movement.

Figure 29: Pergolesi, *Stabat Mater*, mvt. VI, mm. 34-36

The musical score for Figure 29 consists of five staves. The first three staves are vocal lines. The first staff has the instruction "sotto voce sempre" below it. The second staff has "(sotto voce sempre)" below it. The third staff has "sotto voce sempre" below it. The fourth staff is a vocal line with the lyrics "dum e - mi - sit, dum e -" below it. The fifth staff is a basso continuo line with figured bass notation "7", "4 3 6", and "sotto voce sempre" below it.

Pergolesi’s skill in *stile antico* compositional style abounds in the eighth movement—in the style of a fugue, this movement could serve as a conclusion should the work be performed in two halves for a religious service. Fugues commonly played the role of a finale in 17th and 18th century compositions — an established compositional tradition stemming from “*et in saecula saeculorum*” and “*amen*” fugues frequently concluding the settings of the Mass Ordinary.⁶⁷ After the initial subject, long melismatic lines follow with repeated motives in sequence. Four complete entries of the subject and subsequent episodes occur before a final coda section characterized by chain suspensions.

With consideration for the length of program and the time frame for preparing the repertoire, this recital features a selection of movements from the *Stabat Mater*. The finale-like qualities of the fugal eighth movement provide a sense of completion, and in the tradition of adaptation previously discussed, the recital proceeds directly to the final and twelfth movement. The twelfth movement opens with the first violin presenting the main melodic material. Supported by arpeggiation and steady, mournful footsteps of the continuo, the soprano and alto soloists weave in and out of the dissonance and suspensions that permeate the entire work. The mournful prayer concludes in a rousing, fugally inspired “Amen.”

Stabat Mater

No. 1: Duet

*Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.*

There stood the Mother grieving,
Beside the cross weeping,
While on it hung her Son.

No. 2: Aria

*Cujus animam gementem,
Contristatam et dolentem
Pertransivit gladius.*

Whose saddened soul,
Sighing and suffering,
A sword pierced through.

⁶⁷ Paul M. Walker, “Fugue” in Grove Music Online (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.51678>

No. 3: Duet

*O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.*

O how sad and how afflicted
Was that blessed
Mother of the Only-begotten.

No. 4: Aria

*Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas inclyti.*

Loving Mother, who was grieving
And suffering, while she beheld
The torments of her glorious Son.

No. 5: Duet

*Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?*

Who is the man who would not weep,
If he should see the Mother of Christ
In such great distress?

*Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?*

Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?

*Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.*

For the sins of His people,
She saw Jesus in torment
And subjected to stripes.

No. 6: Aria

*Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.*

She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.

No. 7: Aria

*Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.*

Oh Mother, fount of love,
Make me feel the force of sorrow,
So that I may mourn with you.

No. 8: Duet

*Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.*

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to Him.

No. 12: Duet

*Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.
Amen.*

When my body perishes,
Grant that my soul be given
the glory of Paradise.
Amen.

Text: Latin Hymn

Translation: Ron Jeffers

On Children (1980)

Ysaye Barnwell (1946)

Dr. Ysaye Barnwell (b. 1946) is best known as a member and composer for the acclaimed a cappella quintet Sweet Honey in the Rock. As a vocalist, Barnwell boasts over a three-octave range, but her contributions professionally extend far beyond just vocal gifts: she is a multifaceted musician, speech pathologist, professor, violinist, sign language interpreter, children's book author, master teacher, and choral clinician.⁶⁸ An expert in African American musical traditions and community music-making, Barnwell champions the power of music as an agent for addressing social injustice and binding communities together.

Barnwell's setting of the Khalil Gibran poem "On Children" was featured on the Sweet Honey and the Rock album *Breaths* in 1988. Barnwell adapted the poem for the work and excerpted powerful stanzas of Gibran's text. Gibran (1883-1931), a Lebanese-American poet, philosopher, and artist, is best known for his influential work, *The Prophet*. Published in 1923, "On Children" is part of this famous collection of poetic essays. The poem examines the complex relationship between parent and child, emphasizing that children are not possessions but individuals with unique destinies.

Guiding, loving, understanding, and respecting are at the core of the message, which Barnwell embraces with musical charm and poignancy in her setting for SSAA(T) acappella voices. Written in strict homophony, the piece unfolds through a succession of short phrases for each stanza characterized by syncopated rhythms and embedded textual syncopation: Barwell often sets the most important or poignant word on a weak beat. This embedded textual syncopation is a result of rhythmically setting the text in a way that mirrors how one would speak the poem, thus making the musical setting more direct and personal.

⁶⁸ "Tanglewood II Charting the Future: Presenters and Panelists," Boston University, accessed Feb 3, 2024. <https://www.bu.edu/tanglewoodtwo/presenter/barnwell/index.html>

On Children

Your children are not your children.
They are the sons and the daughters of life's longing for itself.
They come through you, but they are not from you,
And though they are with you, they belong not to you.
You can give them your love but not your thoughts;
They have their own thoughts.
You can house their bodies, but not their souls,
For their souls dwell in a place of tomorrow,
Which you cannot visit, no, not even in your dreams.
You can strive to be like them, but you can not make them just like you!

-from *The Prophet*, Khalil Gibran, adapt. Ysaye Barnwell

Snow Angel (2017)

Sarah Quartel (b. 1982)

From the composer:

Snow Angel was written for the women's choir *Les Choristes* of Western University in London, Ontario, Canada. At the time, I was a member of this ensemble and had the unforgettable experience of singing in the world premiere of the piece. Although the work has grown since its first performance in 2002, the message of the piece remains unchanged. The work asks the listener to see the tremendous potential present in our children. It celebrates love, beauty, and the strength that a child's voice can bring to our troubled world.⁶⁹

Sarah Quartel's (b. 1982) five-movement work, *Snow Angel*, features treble chorus, cello, piano, djembe, and spoken narration. From meditative to somber to overtly joyous, Quartel weaves recurring cello melodies throughout the work. *Snow Angel* begins with a mantra intoned by the chorus throughout movement one: "All his angels, all his heavenly armies, open your

⁶⁹ Sarah Quartel, *Snow Angel* (Oxford: Oxford University Press, 2017), 3.

eyes, sweet child.” The movement opens with block chords from the piano, which usher in the initial cello motive (Figure 30). This modal melody provides motivic cells that recur throughout the work.

Figure 30: Quartel, *Snow Angel*, mm. 1-12, cello



The alto section joins piano and cello with the first iteration of the mantra on a unison C4 in measure 13. With each repetition, Quartel adds another voice, slowly building into thirds, triads, and 7th chords. This gradual blossoming of harmonic content is paired with increasing dynamics and rising tessitura. A second formal section follows in which the chorus provides long-tone, sustained harmonies over which the cello explores new melodic content. Moments of polyphony within the sustained singing finally give way to a homophonic, gentle declaration by the chorus: “Open your eyes, sweet child.” As the voices recede, the cello melody trails off on a gesture based on the second phrase of the initial motive.

A narration follows, in which the speaker represents the “First Angel.” Written by author, activist, and politician Lisa Helps, each narration helps to center the work on its message of compassion, acceptance, and awareness, highlighting the wonder and hope of the child in all of us.

The poetry of Thomas Moore (1779-1852) inspired the second movement. A mixture of modalities creates a sense of mysticism and wonder.

Creatures of light, such as still play
Like motes in the sunshine, round the Lord,
And through their infinite array
Transmit each moment, night and day
The echo of his luminous word!
Creatures of light
When earth lay nearer to the skies than in these days of crime and woe,
And mortals saw, without surprise, in midair, angelic eyes
Gazing upon the earth below
Creatures of light

After a narration by the “Second Angel,” the third and fourth movements, “God Will Give Orders/Sweet Child,” are performed together without pause. The lush lyricism of movement three gives way to rhythmic drive, supported by the djembe and pizzicato from the cello in movement four.

God will give orders to his angels about you,
And all his angels, all his armies sing “ah”!
Do not think poorly of these little children.
All of them have an angel in heaven,
And all of their angels can see the face of the Father.

Sweet child, hear my song
Sweet child, I will guard you
Sweet child, you’re the future
Love and mercy, show to others
Faith like a child, can hear the song
A song that falls on ears of those who wait, like a child for peace to come.
And trust that we will learn to show them love,
Like a child who knows no wrong from being loved by those who’ve taught them.
Faith, like a child, who knows no wrong from being loved by those who’ve taught them
Faith, like a child, forever strong. The circle goes on.

The third and final narration leads into the last movement, which retells the story, but this time from the young girl's perspective referenced by the Third Angel. Quartel brings back the opening cello melody in exact repetition to introduce the movement. In measure thirteen, the music shifts to compound meter with a lilting melody in the piano pulled directly from the pitch

content of the cello melody. When the chorus enters, they do so in unison, drawing attention to the text and storytelling. The movement unfolds in verse and refrain structure. The final refrain builds to an expansive open fifth (C4 — G4 — C5 — G5). The piano completes the harmony with a melodic line that alternates between E-naturals and E-flats. The mode mixture so clearly utilized in these bars has been present throughout the entire work, perhaps symbolizing the duality of joy and suffering.

I went to my window one bright winter's morn and gazed at the new-fallen snow
The world overtaken by flurries of white had set my surroundings aglow.
I looked to the heavens seeking the source of this wonderland newly appeared.
When there I spied a snow angel holding the flakes and spreading them near.

She sang:

'Even though the snow may blow, there's not a wind can stop my music.
For I know that winter shelters life.'

On silver blue wingtips she soared through the air ensuring the flowers were warm.
She knew that her snowflakes would blanket the earth
and keep all its friends safe from harm.
I thought for a moment she must be a dream, this angel with silvery wings.
But then I discovered she was heaven sent as her icy lips opened to sing.

'Even though the snow may blow, there's not a wind can stop my music.
For I know that winter shelters life.'

When she knew that the flowers were asleep, she beat her wings faster to go.
But soon, looking back on the work she had done, she let herself fall to the snow.
I saw for a moment the smile on her face 'fore she launched herself back in the air.
I'm sure there are many snow angels in heaven, but now I have one down here.

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RECITAL 3 PROGRAM

Third Dissertation Recital

Orpheus Singers
February 17, 2022
Walgreen Drama Center, Stamps Auditorium
8:00 P.M.

Christ lag in Todes Banden, BWV 4 (1707)

Johann Sebastian Bach (1685-1750)

IV. Es war ein wunderlicher Krieg,
V. Hier ist das rechte Osterlamm,
VI. So feiern wir das hohe Fest
VII. Wir essen und leben wohl

Orpheus Singers
February 14, 2023
Hill Auditorium
8:00 P.M.

Requiem (1888, rev. 1893)

Gabriel Fauré (1845-1924)

II. Offertoire
III. Sanctus

Orpheus Singers
November 21, 2021
Walgreen Drama Center, Stamps Auditorium
8:00 P.M.

Mass (1948)

Igor Stravinsky (1882-1971)

IV. Sanctus
V. Angus Dei

Orpheus Singers
October 19, 2023
Walgreen Drama Center, Stamps Auditorium
8:00 P.M.

Fern Hill (1960)

John Corigliano (b. 1938)

RECITAL 3 PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Christ lag in Todes Banden, BWV 4 (1707)

Johann Sebastian Bach (1685-1750)

Nearly two centuries after Martin Luther attended the *Georgenschule* in Eisenach, Germany, a young Johann Sebastian Bach would spend three years as a schoolboy in the very same halls. The connection between Luther and Bach, coincidentally established by geography and shared schooling, would become a life-long synergy. Luther's influence on theology and Protestant church music permeated Bach's early education and worldview. According to John Elliot Gardiner, Luther's teachings "formed the very clay from which he [Bach] modeled his first music for the church," exemplified by one of Bach's earliest cantatas, *Christ lag in Todes Banden*, BWV 4.⁷⁰

Most likely written in 1707 as part of an audition for employment in Mühlhausen, Bach crafted a bold, vibrant, and dramatic cantata imbued with an awareness of nuance, metaphor, and theology.⁷¹ BWV 4 is considered a 'chorale cantata,' indicating that a Protestant church hymn, generally referred to as a 'chorale,' serves as the melodic basis for every movement of the work (Figure 31).⁷² Based on Luther's 1524 Easter hymn (itself a paraphrase of the Medieval plainchant *Victimae paschali laudes*), *Christ lag in Todes Banden* details a cosmic battle between life and death — the events of Christ's Passion and Resurrection. Luther's chorale melody (Figure 31) appears in every movement, but Bach consistently alters the surrounding musical landscape to illuminate the passion and drama of each of the seven verses.

⁷⁰ John Eliot Gardiner, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach* (New York: Alfred A. Knopf, 2013), 128.

⁷¹ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton & Company, 2000), 100.

⁷² Johann Sebastian Bach, *Cantata No. 4: Christ lag in Todesbanden, BWV 4*, edited by Alfred Dürr (Kassel, Germany: Bärenreiter, 1985), V.

Figure 32: Bach, *Christ lag*, mm. 5-9

The image shows a musical score for five staves, likely representing a vocal and instrumental ensemble. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five measures, numbered 5 through 9. The top staff is a soprano line, followed by two treble clef staves, two bass clef staves, and a final bass line. The music is characterized by a cantus firmus in the bass and elaborate counterpoint in the other parts. Dynamics include forte (f) and piano (p). The notation includes various note values, rests, and accidentals.

The second movement, which presents Luther's first verse, is a *chorale fantasia*. Bach used the term *fantasia* to describe organ compositions structured around a chorale melody presented as a cantus firmus in the bass and elaborate compositions in which the chorale melody is freely developed.⁷⁴ Applying this term to the cantata, the chorale melody is first heard in the soprano voice in long tones while simultaneously freely developed in the alto voice and viola. The remaining vocal parts are written in free counterpoint while the strings offer an alternating sixteenth motive known as a *suspiratio*.⁷⁵ Other voice parts pick up and develop the chorale melody as the movement progresses until the final "Hallelujah" conclusion in *alla breve*.

A soprano-alto duet follows presenting the second verse. The movement is scored only for two solo voices and continuo. The chorale melody is fragmented, and the brief movement is characterized by dissonance, ostinato patterns in the continuo, and chain suspension on the final "Hallelujah."

⁷⁴ Robert L. Marshall, "Chorale fantasia" in *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.05655>

⁷⁵ John Eliot Gardiner, "Johann Sebastian Bach (1685-1750) / Cantatas Nos 24, 71, 88, 93, 131, 177 & 185," liner notes, *Soli Deo Gloria*, Hyperion Records website, 2007, accessed March 13, 2024.

The brief, but evocative, movement highlights Bach's awareness of each textual detail. A glorious Halleluja refrain concludes the movement; each voice part has its own rhythmic motive, as if highlighting the various phases of the battle, before ultimately finding rest.

Opening with a "lament bass" figure in triple meter, Bach gives the fifth verse to the bass soloist. The initial chromatic descent of the basso continuo line, with its mournful half steps, immediately pulls the listener into a soundworld of sacrifice. The soloist enters with the chorale tune: "*Hie ist das rechte Osterlamm, da von Gott hat geboten*" ("Here is the true Easter-lamb that God has offered"). The strings and soloist pass the chorale back and forth, in dialogue with one another, alternating between free counterpoint and the now familiar melody. Variation and ornamentation of the chorale increase throughout the movement with a marked change at the text "*Das Blut zeichnet unser Tür*" ("Whose Blood marks our doors"). As faith wins over death, the violins charge ahead and "*der Würger*" ("the strangler") cannot do any more harm. Finally, the bass soloist proclaims Halleluja, in duet with the first violin, and virtuosically spanning two octaves.

In a joyful, but regal dance-like duet, the soprano and tenor soloists celebrate "*das hohe Fest*" ("the high feast) and that "*der Sünden Nacht ist verschwunden*" ("the night of sin has disappeared"). The seventh movement, which sets the sixth verse, evokes a French overture with its jaunty continuo accompaniment. While the soprano and tenor begin by echoing the chorale tune in straightforward quarter notes, the playfulness of the text quickly supersedes any stateliness. Triplet melismas color their *Wonne* (delight), the shining of "*die Sonne*" ("the sun"), *Gnaden* ("grace"), and enlighten their *Herzen* ("hearts"). The disappearance of sin leads to a frolicking Halleluja call and response full of suspensions and rhythmic play.

The cantata closes with a four-part harmonization of the chorale tune in Bach's signature writing style. The original final movement from 1707 is lost; all that remains are the parts from his revival of the cantata in Leipzig 18 years later. This simple, earnest hymn setting of the seventh verse delivers the final profound message: Christ will be our food and nourish the soul alone, faith will live in no other way.

Verse 1

*Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein Und singen halleluja,

Halleluja!*

Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him and sing Hallelujah,

Hallelujah!

Verse 2

*Den Tod niemand zwingen kunnt Bei allen
Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen. Halleluja!*

No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom. Hallelujah!

Verse 3

*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 Stach'l hat er
verloren. Halleluja!*

Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's form; he has lost his sting.
Hallelujah!

Verse 4

*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!*

It was a wondrous battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made out of death. Hallelujah!

Verse 5

*Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden. Halleluja!*

Here is the true Easter-lamb,
offered up by God,
which was, high on the cross's stalk roasted
in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer harm us. Hallelujah!

Verse 6

*So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden. Halleluja!*

So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us,
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared. Hallelujah!

Verse 7

*Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll Sein
bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben. Halleluja!*

We eat and live well
on the true Easter bread,
the old leaven shall not exist
next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way. Hallelujah!

Text: Martin Luther (1483-1546)

Translation: Pamela Dellal

Requiem (1888)**Gabriel Fauré (1845-1924)**

When asked about the genesis of the Requiem by musicologist Maurice Emmanuel, Fauré replied: “Cher Monsieur and dear friend, my Requiem was composed for nothing in particular... for fun, if I may be permitted to say so!”⁷⁶ In the lineage of Requiem masses, Fauré’s contribution to the genre is a far cry from the dramatic musical depictions of a day of wrath and judgment that came from his predecessors Verdi, Berlioz, and Mozart. Instead, Fauré

⁷⁶ Gabriel Fauré to Maurice Emmanuel, March 1910, quoted in Jean-Michel Nectoux, ed., *Gabriel Fauré — Correspondence* (Paris: Flammarion, 1980), 139.

provides a work that is often tender and unassuming, economic of means, and driven by the colorful harmonic and melodic language that characterizes his oeuvre. A composition of his own design and for his own pleasure — although perhaps influenced by the deaths of his father and mother in 1885 and 1887 respectively — it is a work of consolation, and in the words of the composer “Altogether, it is (like myself!!) of a gentle character...”⁷⁷

Gabriel Fauré is known as one of the most influential French musicians of the late 19th and early 20th centuries. He was a composer, organist, pianist, and teacher who led the Paris Conservatory from 1905 to 1920. Born the youngest of six children on May 12, 1845 in Pamiers, France, Fauré spent the latter part of his childhood and most of his adolescence at the Ecole de Musique Classique et Religieuse, later known as the Ecole Niedermeyer. He was sent from his small town at age 9 to the music school in Paris where he studied church music, organ, piano, and eventually composition with Saint-Saëns. He completed his studies in 1865 and began his first post as an organist in provincial, northwestern France in 1866. During the four years he spent in the region, he also taught and composed, experimenting with symphonic forms, art songs, and church music. He returned to Paris in 1870, and after serving briefly in the military during the Franco-Prussian War, he held organ positions at various Parisian churches.

Through his friendship with Saint-Saëns, Fauré became an influential member of the Parisian musical society; Saint-Saëns introduced him to key figures and continuously supported his career. In response to the nationalist sentiment arising in the aftermath of the Franco-Prussian War, Fauré joined his colleagues to establish the *Société Nationale de Musique*, which sought to promote the new music of French composers. Led by Saint-Saëns and Romain Bussine, the founding members included Fauré, Duparc, Franck, Dubois, Massenet, and Taffanel. Many of

⁷⁷ Gabriel Fauré to Eugène Ysaÿe, August 4, 1900, quoted in Jean-Michel Nectoux, ed., *Gabriel Fauré — Correspondence* (Paris: Flammarion, 1980), 240f.

Fauré's works were heard for the first time at the society's meetings. Also thanks to Saint-Saëns, Fauré gained employment at the Church of Sainte-Marie-Madeleine, also known simply as La Madeleine. Fauré covered for Saint-Saëns, who was the head organist at La Madeleine, when the latter was away on tour. Upon Saint-Saëns' resignation in 1877, Thomas Dubois was promoted internally to head organist and Fauré became the *maitre de chappelle* (choirmaster). In 1896, he became the head organist at La Madeleine and also assumed a position teaching composition at the Conservatory. He remained at La Madeleine until 1905 when he was appointed the director of the Conservatory. Fauré revolutionized the curriculum and left an indelible mark on the next generation of French composers. He retired in 1920 due to increasing deafness and a desire to spend his final years composing. He enjoyed widespread acclaim, produced several remarkable works—including Second Cello Sonata, the Second Piano Quintet, the song cycle *L'horizon chimérique*, and his first String Quartet—and continued to be available to young composers until his passing in 1924 at the age of 79.

Fauré wrote his *Requiem* while still the *maitre de chappelle* at La Madeleine. The earliest indication of his intentions to write a mass for the dead comes from an 1877 letter written by Romain Bussine: "Yesterday evening I heard — for he [Fauré] came to see me — a 'Libera me' for a requiem mass which is utterly enchanting."⁷⁸ Scholarship has generally acknowledged that Fauré wrote the requiem between October 1887 and January 1888.⁷⁹ However, it is possible that parts were composed prior to these dates; even after its premiere in 1888, Fauré continued to revise and expand the work, resulting in various versions that are performed today.

⁷⁸ Gabriel Fauré, *Messe de Requiem*, ed. Christina M. Stahl and Michael Stegemann (Kassel, Germany: Bärenreiter, 2011), VII.

⁷⁹ Fauré, *Messe de Requiem*, VII.

The official 1888 premiere consisted of five movements: *Introit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and *In Paradisum*. The work was scored for SATB choir, soprano soloist, solo violin, divided violas, divided cellos, basses, harp, timpani, and organ. The omission of brass is notable and underscores the intimacy and tenderness of the piece. However, the work was not complete. In June 1889, Fauré wrote in a correspondence, “I have set to work again and added a piece to my *Requiem*, the *Offertoire*, which was still missing.”⁸⁰ He also adjusted the 1877 *Libera Me* and added it as a sixth movement. By 1893 a new expanded version of the *Requiem* was prepared and premiered, now with seven movements (*Introit* and *Kyrie*, *Offertoire*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, *Libera Me*, *In Paradisum*) and additional forces, including a baritone soloist, harps, solo violin, bassoons, horns, and trumpets. By the late 1890s, Fauré’s publisher clamored for a version with full symphony orchestra appropriate for the concert hall — this third version was published in 1901, and while it may have pushed beyond the scope of Fauré’s original intent, it was performed regularly throughout the twentieth century. Of the three versions, the 1893 version is considered by scholars the closest representation of Fauré’s original concept and intent.⁸¹

The *Requiem* exemplifies Fauré’s embodiment of romantic self-expression — one that is personal, intimate, unconventional, and defined by harmonic color and originality. Eschewing the grandiosity of Verdi and Berlioz, Fauré followed more in the footsteps of Brahms. Like Brahms, Fauré seeks to comfort the living and takes liberties with the texts. While Brahms crafted a libretto of his own with German texts from biblical passages, Fauré adheres to selections from the Latin Mass; however, he excludes portions of the typical Requiem Mass, notably the *Dies irae* sequence. The final two lines of the *Dies irae* (“*Pie Jesu Domine, Dona eis*

⁸⁰ Ibid.

⁸¹ Gabriel Fauré, *Requiem*, ed. John Rutter (Oxford: Oxford University Press, 1994), preface.

requiem; Pie Jesu Domine, Dona eis requiem sempiternam”) are extracted and set as their own movement after the *Sanctus* and in place of the *Benedictus*. He also subtly edits portions of the Offertory, eliminating and mitigating references to Hell. The work ends atypically with two portions of the burial rite: the Responsory *Libera me* followed by the hymn *In paradisum*, which depicts angels leading the soul to heaven. Such a striking ending further supports Fauré’s intent to assuage grief and meditate on the restful nature of the afterlife.

The *Introit* opens with a powerful, sustained unison D from the orchestra. D major and D minor serve as the overarching tonalities for the work, but the initial moments are harmonically ambiguous. Hushed, yet majestic and foreboding, the chorus responds in chordal homophony on a d minor chord, intoning the words “*requiem aeternam*” (Figure 34). Twice more the orchestra sounds in unison, each time descending by a step, and the chorus responds in kind. On the third iteration, the chorus rises in volume and opens to Bb major on “*et lux perpetua*” followed immediately by a diminuendo. Fauré weaves a progression of block harmonies through distantly related key centers, with moments of tonicization on bII (Eb) and bVII (Db), finally arriving at a half cadence (A). The subtlety and ease with which he navigates these surprising and original harmonic shifts is a hallmark of his compositional style. Harmonic color and dynamic contrasts drive the interest of the introduction and establish the mood for the rest of the work.

Figure 34: Fauré, *Requiem*, mvt. I, mm. 1-3, reduction

The image shows a musical score for the first three measures of the first movement of Fauré's Requiem. It consists of three staves. The top staff is a vocal line in G major, 4/4 time, with the lyrics "Re-qui-em ae-ter-nam" written below it. The middle staff is a bass line, also in G major, 4/4 time, providing harmonic support with block chords. The bottom staff is a piano accompaniment, featuring a dynamic marking of *ff* (fortissimo) in the first measure, a crescendo leading to a *pp* (pianissimo) marking in the second measure, and another *ff* marking in the third measure. The piano part includes various chordal textures and melodic fragments.

After the initial introduction, Fauré sets the *Introit* text in three contrasting sections, two of which he then reprises on the *Kyrie* text to round out the movement. The tenors begin the A section with a soaring lyrical line on the same text as the introduction supported by repeated motives in the upper strings and a steady harmonic framework of tonic-dominant from the low strings and organ. Fauré’s sense of melody and line are on display throughout the movement. At the B section, the sopranos take over with a new melody on the text “*Te decet hymnus.*” While the melodic material of this section does not repeat with the *Kyrie* text, Fauré recalls it in later movements. The C section begins at measure 50 with a sharp contrast of texture and dynamic. The full chorus enters for the first time since the introduction with block chords proclaiming “*Exaudi orationem meam*” (Hear our prayer) rising and falling rapidly from *forte* to *piano* and back again. As the energy tapers, the orchestral motives from A reappear and the chorus reenters, this time in unison, singing the text *Kyrie* on the initial tenor melody (Figure 35).

Figure 35: Fauré, *Requiem*, initial choral motive



Fauré repeats the chordal contrast of the C section on the text “*Christe eleison*,” but quickly tapers to end on a perfect authentic cadence in measure seventy-eight. The violas then rise on a chromatic motive that ushers in the final iterations of “*Kyrie eleison*,” until the movement concludes with quiet intensity.

The second movement, the *Offertory*, was not part of the original 1888 premiere — Fauré added it in 1889 and included it in the subsequent versions. Perhaps more so than any other movement, the *Offertory* embodies the spirit of plainchant, although Fauré does not directly utilize chant melodies associated with the Mass for the Dead.⁸² Fauré’s harmonic richness and melodic inventiveness are also evident throughout. The movement is in ternary form, with a B section dedicated to the baritone soloist. The three sections are organized as follows: A, mm. 1 - 35; B, mm. 36-78; A’, mm. 78-95.

The movement opens with a single instrumental line (played by cello and organ) that is imitated by the violas. While the key signature indicates D major, the first interval is a minor third, D to F, played by the second cellos and organ. When the second violas enter in imitation at the fourth, the motive suggests B minor. The end of the 6-measure orchestral introduction lands on F# major, operating as a half cadence and leading to B minor, which becomes the primary key

⁸² Earl K. Scott, “The Requiem by Gabriel Fauré: A Conductor’s Analysis for Performance” (DM diss., Indiana University, 1980), 52.

center of the work. In the first six measures alone, Fauré has provided the harmonic tension that will pervade the movement — a shifting between D minor and D major, to B minor and B major.

Figure 36: Fauré, *Requiem*, mvt. II, mm. 1-8

The image displays two systems of musical notation for the first eight measures of the second movement of Fauré's Requiem. The first system includes staves for the 1st Alto, 2nd Alto, 1st Violoncello, 2nd Violoncello, Contrebasse, and Orgue. The 1st Alto and 2nd Alto parts begin with a rest, while the strings and organ enter with a piano (*p*) dynamic. A *poco a poco cresc.* marking is present above the 1st Alto and 1st Violoncello staves. The second system continues the music, featuring a *f sempre.* dynamic in the Alto and Violoncello parts, a *ff* dynamic in the 1st Violoncello part, and a *p* dynamic in the 2nd Violoncello and Organ parts. The score is written in D major with a key signature of two sharps and a common time signature.

After the introduction, the choral tenors and altos sing a contrapuntal duet with similar rhythmic characteristics as the initial orchestral motive (Figure 37). Unaccompanied for four measures, this chant-like melodic line is more fluid than the previous movement and delivers the text: “*O Domine Jesu Christe, Rex gloriae.*”

Figure 37: Fauré, *Requiem*, initial orchestral motive and choral entrance of mvt. II

The image displays a musical score for Figure 37. On the left, the initial orchestral motive is shown in two staves: a bass clef staff and a treble clef staff, both in 4/4 time with a key signature of one sharp (F#). The right side of the image shows the choral entrance, consisting of two staves. The upper staff is in a soprano or alto clef, and the lower staff is in a bass clef. Both are in 4/4 time with a key signature of one sharp. The lyrics for the upper voice are "O Do-mi-ne Je-su Chri-ste, Rex glo-ri-ae, li-be-ra" and for the lower voice are "O Do-mi-ne Je-su Chri-ste, Rex glo-ri-ae, ___".

When the two voice parts align homorhythmically at measure eleven, the strings and organ rejoin the texture, undulating softly between B minor to G#M7 chords. Fauré’s original harmonic coloring is on display, this time through the mixing of modalities and extended tertian harmonies. The material repeats, rising by step at each new iteration. The third presentation welcomes the basses and the full sound of the orchestra. The A section comes to a close as the orchestra interjects a motive from the introduction in mm. 26-27 (Figure 38) which leads to a transitional phrase culminating on the dominant of D major (A major), but through a rather thorny passage of chromatic alterations. The pizzicato in the double bass comes through as a point of light, drawing attention to the shift in tonality and nodding to the entrance of the baritone soloist (Figure 39).

Figure 38: Fauré, *Requiem*, mvt. II, m. 6 and mm. 26-27



Figure 39: Fauré, *Requiem*, mvt. II, m 6 and mm. 33-34



The baritone solo opens on a single reciting tone, recalling chant traditions. Now firmly in D major, the solo unfolds melodically, and the orchestra supports with an undulating two-note countermelody. The double bass joins the texture on the baritone’s second phrase, again pizzicato. A brief organ interlude prepares the second half of the solo and recalls the “*Te decet hymnus*” melody presented by the sopranos in the first movement (Figure 40). This melodic material is used as the basis of the transition and the next phrase of the baritone solo. The embedding of this melodic material may not be immediately obvious to the listener as the meter has changed from quadruple to triple (Figure 41).

Figure 40: Fauré, *Requiem*, mvt. I, mm. 42-44, soprano melody



Figure 41: Fauré, *Requiem*, mvt. II, mm. 53-57, organ



Fauré is more harmonically adventurous in the second half of solo, slowly modulating from D major to its chromatic mediant F major. He arrives successfully at F major as the baritone abandons the “*Te decet hymnus*” melody and begins a new melody on the text “*Quam olim Abrahæ promisisti.*” While organ sustains F major for the soloist, Fauré still finds ways to embed the “*Te decet hymnus*” — this time in the strings (Figure 42). A return to the two-note couplet countermelody in the orchestra beneath a sustained A3 for the soloist brings the B section to a close.

Figure 42: Fauré, *Requiem*, mvt. II, mm. 65-70, orchestral accompaniment

The image shows a page of musical notation for the orchestral accompaniment of Fauré's Requiem, mvt. II, measures 65-70. The score is arranged in a system with five staves. From top to bottom, the staves are: Flute, Oboe, Clarinet, Bassoon, and Organ. The Organ part is marked 'espressivo' and 'dolce.' The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) are marked 'pizz.' and 'arco.' with dynamics 'pp' and 'f'. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) are marked 'espress.' and 'cresc.'.

The return of A begins with the chorus supported by the organ — the basses sing the original choral motive followed by the tenors and altos, and finally the sopranos, in imitation. The strings re-enter, doubling the choral basses in measure 81. A surge of dynamic leads to a climax in measure 83 that slowly tapers over the next three measures as the strings fade out and the harmony arrives on a perfect authentic cadence in B minor at measure 87. Undulating string

writing returns and increased chromaticism leads to a modulation to B major that marks the beginning of a coda. The strings release, and with only the support of the organ softly doubling the vocal lines, the choral parts ascend on the word “Amen” in a scalar passage that arrives on the IV chord at its peak and softly descends to a final cadence of V-I in B major. For the first time in the movement, the final five bars are entirely diatonic. The voices release and the organ sustains the final harmony. From the recalling of thematic material and regular manipulation of motives to an expansive harmonic journey presaged in the first six measures, Fauré’s craftsmanship, careful planning, harmonic coloring, and economy of means are particularly evident in this movement.

The third movement, *Sanctus*, introduces new orchestral colors — harp, solo violin, bassoons, trumpets, and horns — and a remote key center, Eb major. The movement is built on a first inversion Eb major chord sustained in the organ and arpeggiated in sixteenth-note ostinato patterns in the divided violas and harp. It opens with only these delicate forces (harp, violas, and organ); the harp playing an ascending four-note arpeggio and the violas in contrary motion to each other. This constant pulse and interweaving motion continues for nearly the entire movement creating an ethereal atmosphere. The sopranos join in measure three with the main melodic motive: an elongated hemiola over two measures that begins on Bb and moves to its upper and lower neighbor. The tenors and baritones echo the motive in imitation, completing a four measure phrase. The movement progresses as such, with subtle shifts in melodic contour and harmony with each new line of text. A solo violin compliments the vocal lines with a countermelody (Figure 43) based on the same “*Te decet hymnus*” melody presented in movement one and woven throughout movement two. The cellos enter with the violin each time,

and the texture expands to include double bass, bassoon, and horn as the chorus arrives at the text “pleni sunt coeli et terra.”

Figure 43: Fauré, *Requiem*, mvt. III, solo violin countermelody: “*Te decet hymnus*”



The sopranos and the orchestra begin a dramatic crescendo at the first presentation of the text “*Hosanna in excelsis*” which propels the movement into the contrasting B section at measure forty-two. Suddenly the texture shifts; the strings, harp, bassoons, and organ play detached eighth notes on each beat and the horns and trumpets herald the arrival with a triumphant horn call. The tenors and basses respond to the brass with a proclamation of “*Hosanna in excelsis*” which is repeated by the sopranos. Just as soon as Fauré opened the gates of sound, he draws the energy back in. The strings complete the section pizzicato with a diminuendo before returning to the arpeggiated ostinato. The full chorus sings a sustained Eb major chord on the text “*Sanctus*” as the solo violin reenters and to finish the movement much as it started.

Comparisons of the Fauré *Requiem* to that of the Brahms often mention the *Sanctus* key center of Eb major matching that of Brahms’ fourth movement, “*Wie lieblich sind deine wohnungen.*” Both movements are heard as depicting heavenly ascension, so the shared key center is notable. In broader structural terms, the Brahms and Fauré are both seven movement works symmetrically organized around the fourth movement. For Fauré, the fourth movement

stands apart from the rest of the work as it is the only appearance of the soprano soloist and the only movement that does not employ the chorus.

Considered the emotional core of the work, the *Pie Jesu* is remarkable for its direct and simple beauty. Saint-Saëns famously said of the work: Your *Pie Jesu* is the only *Pie Jesu*, just as Mozart's *Ave verum* is the only *Ave verum*.⁸³ The movement is structured in a simple ternary form with the soprano voice primarily accompanied by only the organ. In the first part, the harp and strings respond to the soloist with an orchestral motif that echos softly at the end of each phrase. In the B section, the strings join the sustained organ but never impede the soloist. The return to A maintains the fuller orchestral texture, granting richer expressive colors for the final iteration of the text.

The *Agnus Dei*, movement five, opens with the orchestra featuring a viola melody that embodies Fauré's mastery of melodic invention (Figure 44). Movement five is perhaps the most varied movement structurally, harmonically, and melodically. It presents the *Agnus Dei* text and the antiphon *Lux aeterna*, which ends with the line "*requiem aeternam dona eis domina et lux perpetua luceat eis.*" Fauré sets this text to the same music as in the *Introit*.

Figure 44: Fauré, *Requiem*, mvt. V, viola melody, mm. 1-6



⁸³ Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, trans. Roger Nichols (Cambridge: Cambridge University Press, 1991), 123.

After the orchestral introduction, the tenors enter with a second melodic theme — a lyrical, chant-like melody that soars over the repetition of the initial orchestral motive. This textural choice too recalls the first choral moments of movement one. A contrasting section follows, which explores accented and syncopated accompaniment figures, chordal declamation, moments of dissonance, and varied tonalities. Finally, the angst gives way to the return of the tenor and orchestral melodies that opened the movement. As the tenors conclude the *Agnus Dei* text, the sopranos enter on a unison, unaccompanied sustained C5 singing the word “*Lux*” (light). Thus begins the second half of the movement. Using the C as a common tone, Fauré modulates from a C Major chord (the dominant of F major) to Ab major. Richly scored for SATTBB, the richness of the harmonic language becomes the focus of the following phrases. Tension builds, the dynamic increases, and a full measure of silence prepares the ear for the reprise of movement one. The orchestra powerfully sounds a unison D and the chorus sings “*requiem aeternam.*” Fauré ends the movement as it began, with the orchestral melody returning to serve as an instrumental coda.

Movement six, *Libera me*, parallels the second movement with the return of the baritone soloist. Markedly different from the other movements, Fauré employs angular vocal writing, an ostinato pattern of pizzicato strings that seem to evoke a death march, and extreme dynamic contrasts. The horns feature prominently in a fanfare that accompanies the choral declamation of “*Dies irae, dies illa,*” and the timpani makes its first and only appearance. While the *Dies irae* sequence is entirely omitted from the *Requiem*, this line of text also exists in the burial rite, thus Fauré could experiment briefly with the dramatic intensity that characterized the work of some of his predecessors. The movement closes simply, with the chorus singing the baritone solo melody

in unison octaves before delivering a final phrase of chordal homophony that hints at D major before settling into a final sustained D minor triad.

The Requiem concludes with the second portion of the burial rite, *In paradisum*. The seventh and final movement recalls sixteenth-note ostinato patterns, solo violin, the key center of D major, and an unfolding, lyrical melody for the sopranos that “seems to be a linear expression of the harmony.”⁸⁴ The other choral parts join in block chords providing harmonic support. After the final dynamic blossoming to forte, the dynamics decrease to *pianissimo*, and the *Requiem* ends in quiet contemplation, peace, and tranquility.

Of Fauré and his compositional techniques, scholar Earl Scott writes “[Fauré was] loosening the boundaries of tonality, sonority, and form, and discovering — or rediscovering — a different approach to musical composition.”⁸⁵ Scott continues: “He did not create a new musical language, but he did discover a new musical syntax that joined familiar sounds in unfamiliar combinations.”⁸⁶ But perhaps Fauré himself captures best the essence of his writing and his Requiem:

“Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.”⁸⁷

⁸⁴ Jean-Michel Nectoux, “Fauré, Gabriel” in *Grove Music Online* (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.09366>

⁸⁵ Earl K. Scott, “The Requiem,” 35.

⁸⁶ *Ibid.*

⁸⁷ Steinberg, Michael. “Gabriel Fauré: Requiem, Op. 48,” *Choral Masterworks: A Listener's Guide*, (Oxford: Oxford University Press, 2005), 132-133.

“They say that my Requiem does not express the terror of death; someone has called it a lullaby of death. But that is how I see death: a happy deliverance, a yearning for the joy that lies beyond, rather than a sorrowful passing.”⁸⁸

Introït et Kyrie

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.*

Kyrie eleison. Christe eleison. Kyrie eleison.

Offertoire

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu.*

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat tartarus, ne cadant in obscurum.*

*Hostias et preces tibi, Domine, laudis offerimus:
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam
quam olim Abrahae promisisti et semini eius.
Amen.*

Sanctus

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

Pie Jesu

*Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis sempiternam requiem.*

Agnus Dei

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

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,*

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God, in Zion,
and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer: for unto thee all flesh shall come.

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

O Lord Jesus Christ, King of glory,
liberate the souls of all the faithful departed
from the pains of hell and from the deep pit;

O Lord Jesus Christ, King of glory,
deliver them from the lion's mouth,
let not hell swallow them up, let them not fall into darkness.

Sacrifices and prayers of praise, O Lord, we offer to thee.
Receive them, Lord, on behalf of those souls
we commemorate this day.
Grant them, Lord, to pass from death unto life,
which once thou promised to Abraham and to his seed.
Amen.

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

Blessed Jesus, Lord, grant them rest.
Blessed Jesus, Lord, grant them rest everlasting.

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

May light eternal shine upon them, O Lord,
in the company of thy saints forever and ever;

⁸⁸ Melvin Berger, *Guide to Choral Matserpieces: A Listener's Guide* (New York: First Anchor Books, 1993), 123-124.

quia pius es.

for thou art merciful

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

Rest eternal grant to them, Lord,
and let perpetual light shine upon them.

Libera me

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando caeli movendi sunt et terra;
dum veneris iudicare saeculum per ignem.*

Deliver me, Lord, from death eternal,
on that dreadful day:
when the heavens and earth shall quake,
when thou shalt come to judge the world by fire.

*Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.*

I am seized by trembling, and I fear,
Until the judgement should come,
and I also dread the coming wrath.

*Dies illa, dies irae, calamitatis et miseriae,
Dies illa, dies magna et amara valde.*

O that day, day of wrath, day of calamity and misery,
That day, momentous day, and exceedingly bitter.

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

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them

In paradisum

*In paradisum deducant angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.*

May the angels lead you into paradise:
may the martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.

*Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.*

May the choir of angels welcome you,
and with poor Lazarus of old,
may you have eternal rest.

Text: *Missa pro Defunctis*, Mass for the Dead, adapt.
Gabriel Fauré

Translation: Ron Jeffers

Mass (1948)

Igor Stravinsky (1882-1971)

Igor Stravinsky is known as one of the most influential musical minds of the 20th century, whose creative output represents nearly every important musical development and compositional trend that characterized the century.⁸⁹ Born in Russia in 1882, his music burst onto the scene in the early 1910s with the premieres of his three ballets — *The Firebird*, *Petrouchka*, and *The Rite of Spring*.⁹⁰ His early compositional style was groundbreaking, full of rhythmic ingenuity, but

⁸⁹ Stephen Walsh, "Stravinsky, Igor" in Grove Music Online (Oxford: Oxford University Press, 2001), <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.52818>

⁹⁰ Melvin Berger, *Guide to Choral Masterpieces: A Listener's Guide* (New York: First Anchor Books, 1993), 277.

also rooted in Russian folk music and legend. The hostilities of World War I and the Bolshevik Revolution prompted him to flee to Switzerland and later, France. His change in geography coincided with a new phase of composition: his neo-classicist period.⁹¹ Characterized by transparency of texture, restraint of emotions, clarity and balance, and a sense of looking back to early forms, his neoclassical period lasted from 1920-1950, encompassing his time in France and his emigration to the United States in 1939. Works like his *Octet* (1922-1923), *Symphony of Psalms* (1930), and *Mass* (1944-1948) all belong to this compositional period.

With his *Mass*, Stravinsky hoped to address what he saw as a two-hundred-year decline in the role and quality of music for the church.⁹² In 1926, having reached his early 40's, Stravinsky re-converted to the faith of his childhood — the Russian Orthodox Church. Another 20 years passed before Stravinsky set out to write a work worthy of his faith and personal taste. He is famously quoted as saying:

“My *Mass* was partly provoked by some Masses of Mozart that I found at a secondhand store in Los Angeles in 1942 or 1943. As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one.”⁹³

Stravinsky's *Mass* is scored for SATB chorus, soli, and double wind quintet. Written over a decade after the *Symphony of Psalms* (1930) and the *Octet* for Winds (1923), the *Mass* nods to both previous works in terms of instrumentation. He made known his preference for children's voices on the treble lines, as in the *Psalms*; and, his choice of instrumental forces reveals his

⁹¹ Chester L. Alwes, *A History of Western Choral Music* (Oxford University Press, 2015), 200.

⁹² Berger, *Guide*, 28

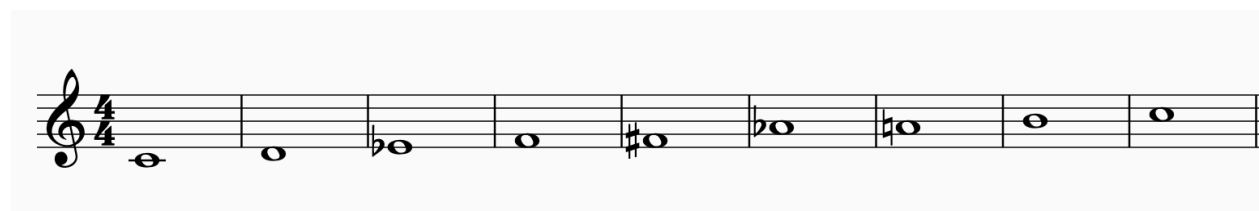
⁹³ Eric Walter White, *Stravinsky: The Composer and his Works*. London and Boston: Faber and Faber, 1979: p. 407.

abiding interest in the timbral possibilities of wind instruments. The Russian Orthodox Church prohibited the use of instruments in worship, thus he turned to the Catholic Mass Ordinary as his vehicle for expression. In doing so, he blended elements of Russian Orthodox musical tradition with Roman Catholic form and his own aesthetic austerity.

In composing the *Mass*, Stravinsky sought to write “very cold music, absolutely cold, that will appeal directly to the spirit.”⁹⁴ The *Mass* embodies qualities of neoclassicism and 20th-century harmonic explorations, including octatonicism. Chant-like melodies evoke the Orthodox liturgy, and combined with counterpoint and modality, the work provides a striking blend of sacred traditions. Stravinsky structured the standard five movements of the Mass Ordinary symmetrically around the central *Credo*, partnering the *Kyrie* with the *Agnus Dei* and the *Sanctus* with the *Gloria*.

The *Kyrie* opens with a descending four-note gesture outlining a minor third distributed top-down from the oboes to the trumpets, and finally the trombones. The chorus enters homophonically, presenting the first text over a series of chords built from the C octatonic scale (Figure 45) with the exception of one Bb in the tenor voice (Figure 46). The movement continues to alternate phrases between choral and instrumental-only forces, reminiscent of the Venetian polychoral traditions of the 16th and 17th centuries.

Figure 45: Octatonic scale



⁹⁴ Timothy Banks, “The Use of Timbre in Igor Stravinsky’s *Mass*,” *Choral Journal* 20, no. 8 (April 1980), 32.

Figure 46: Stravinsky, *Mass*, mm. 1-6

The musical score for measures 1-6 of the Gloria in D major by Igor Stravinsky. The score is arranged for vocal soloists and a full orchestra. The vocal parts (Discanti, Altus, Tenors, Basses) are written in a single system with lyrics: "Ky-ri-e e-lei-son, Ky-ri-e e-le-i-son." The instrumental parts include Oboes I & II, English Horn, Bassoons I & II, and Trombones I, II, and III (basso). The tempo is marked *p tranquillo* with a metronome marking of 68. The key signature is D major. The score includes various dynamics such as *poco sfp*, *sim.*, and *marc. in p*. A first ending bracket is indicated by a circled '1' above the vocal parts.

The *Gloria* evokes medieval plainsong with its long, flowing solo lines and modal harmonies. Two treble soloists lead the movement while the woodwinds weave triplet and quintuplet figures between and throughout the vocal lyricism. An abrupt shift of texture occurs at the “Laudamus te” as the full chorus joins in declamatory homophony accompanied by the brass. Stravinsky interrupts the declamation with the flowing triplet and quintuplet gestures from the woodwinds and then turns back to the solo voice. Like the previous movement, these alterations continue, until the solemn close on a tutti “Amen.”

The longest movement in the work, the *Credo* begins with the priest intoning the plainsong melody, after which the tutti forces launch into a chordal recitation of the text. The orchestra provides harmonic support while the chorus’ delivery of the text takes the foreground. It is direct and march-like until the final six measures. As if quoting a Palestrina mass,

Stravinsky writes an ‘Amen’ cadence in simple, effective, acappella polyphony — a moment of suspension unlike any other in the mass.

Crafted as the partner movement to the *Gloria*, the *Sanctus* opens with oboes and trumpets proclaiming a short-long figure that is immediately followed by florid, weaving quintuplets and triplets in the tenor voice— reminiscent of the swirling landscape heard two movements prior. Suddenly, the full chorus enters in striking homophony with the initial short-long figure, echoed deliberately by the trombones. Twice more, in call and response, the chorus and trombones respond to the tenor melismas in increasingly dissonant declarations of “*Sanctus, Sanctus*” (Holy, Holy) before giving way to a mystical, melismatic solo quartet. Perhaps Stravinsky’s most texturally varied movement, the *Sanctus* employs varied vocal and accompaniment forces—from solo voice with trombone, to alto-tenor duet with reeds, to full choral and wind homophony. The *Sanctus* typifies Stravinsky’s penchant for mixed meter and pushing rhythms across barlines, heard most clearly in the syncopated, festive “*Hosannas*” that bookend a deeply introspective setting of the *Benedictus* text, subtly dotted with the short-long figure.

Stravinsky’s contemplative *Agnus Dei* brings the work to a close in a tripartite text structure with an orchestral ritornelli. Set in seven sections, Stravinsky alternates four instrumental ritornello with three a cappella choral episodes. The structure of the movement harkens back to the ritornello forms of the seventeenth and eighteenth centuries and the works of Giovanni Gabrielli at St. Mark’s Basilica. As if tasked with releasing all of the tension from the previous movements, each identical instrumental passage weaves through tonal ambiguity to cadence clearly on D major. The first choral episode begins in two-part homophony in the soprano and alto, followed by the tenor and bass in imitation as if Stravinsky is crafting a

Renaissance motet. Unlike the instrumental passages, Stravinsky takes various harmonic and textural journeys with each choral episode, beginning the second with a bass and tenor duet, and the final in full choral homophony. While highly dissonant, the choral episodes build to different moments of tension and release and finally culminate in the calm, beauty of the phrase “*Dona nobis pacem*” (Grant us peace). As the chorus lingers on a sonorous major-7th chord, the trombones enter on the same pitch as the tenors gently hand over the responsibility for concluding the work to the winds, allowing for final moments of inward reflection and acceptance.

Kyrie

*Kyrie eleison
Christe eleison*

Lord have mercy
Christ have mercy

Gloria

*Gloria in excelsis Deo
et in terra pax hominibus bonæ voluntatis.*

Glory to God in the highest,
and on earth peace to all those of good will.

*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,*

We praise thee,
we bless thee
we worship thee,
we glorify thee,
we give thanks to thee
according to thy great glory,

*Domine Deus, Rex cælestis,
Deus Pater omnipotens.*

Lord God, Heavenly King,
O God the Father almighty.

Domine Fili unigenite, Jesu Christe,

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.*

Lord God, Lamb of God, Son of the Father,
Thou who takest away the sins of the world,
have mercy on us;
Thou who takest away the sins of the world,
receive our prayer;

*Qui sedes ad dexteram Patris,
miserere nobis.*

Thou who sittest at the right hand of the Father
have mercy upon us.

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,*

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high,
Jesus Christ,

*cum Sancto Spiritu:
in gloria Dei Patris.
Amen.*

Credo

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

*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.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

*Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria Virgine:
Et homo factus est.*

*Crucifixus etiam pro nobis;
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
judicare 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 baptismum
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

Sanctus/Benedictus

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

with the Holy Spirit,
in the glory of God the Father.
Amen.

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

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 of Light,
true God of True God.
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 heaven.
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
of his kingdom there will 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,
and 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
and 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.

Osanna in excelsis

Hosanna in the highest

Benedictus qui venit in nomine domini

Blessed is he who comes in the name of the Lord.

Agnus Dei

Agnus Dei qui tollis peccata mundi

Miserere nobis!

Dona nobis pacem.

Lamb of God who takest away the sins of the world.

Have mercy upon us!

Grant us peace.

Text: Ordinary of the Mass

Translation: Ron Jeffers

Fern Hill (1960)

John Corigliano (b. 1938)

“Thomas’s poems have reappeared in my life precisely when they have felt most autobiographical, and just when I needed to write exactly the music they have evoked.”

- John Corigliano⁹⁵

For Welsh poet Dylan Thomas (1914-1957), words held an irresistible musical quality that surpassed their very meaning. In his 1951 poetic manifesto, Thomas writes: “I had fallen in love with words... what the words stood for, symbolized, or meant, was of secondary importance; what mattered was the sound of them... and these words were, to me, as the notes of bells, the sounds of musical instruments... I cared for the shapes of sound... I cared for the colors the words cast on my eyes.”⁹⁶ The inherent musical quality of Thomas’ poetry captivated American composer John Corigliano — whose fascination with the poet began early in his career, with his 1960 setting of the bucolic and wistful poem, “Fern Hill,” and would continue for four decades, culminating in the Dylan Thomas Trilogy (1976, revised 1999).

⁹⁵ John Corigliano, “Composer Note: A Dylan Thomas Trilogy (revised version),” Wise Music Classical, accessed October 6, 2023, <https://www.wisemusicclassical.com/work/26981/A-Dylan-Thomas-Trilogy-revised-version--John-Corigliano/>.

⁹⁶ Dylan Thomas, “Poetic Manifesto,” in *The Poems of Dylan Thomas*, ed. Daniel Jones (New York: New Directions Publishing, 1971), 123-125.

John Corigliano describes his early compositional style as “a tense, histrionic outgrowth of the ‘clean’ American sound of Barber, Copland, Harris, and Schuman.”⁹⁷ While the Grammy, Oscar, and Pulitzer Award-winning Corigliano ventures into non-tonal writing, extended instrumental techniques, aleatoricism or “chance-music,” and experimental stage placements in his later works, the early career lyricism and occasionally dramatic string writing of *Fern Hill* is heard throughout his oeuvre — particularly in his Academy Award-winning score for *The Red Violin* (1999). Perhaps Corigliano’s ear for exquisite string writing comes from his childhood — after all, his father was a violinist and concertmaster for the New York Philharmonic for 23 years. However, his sensitivity to text and ability to evoke music from words speaks to Corigliano’s deep appreciation for Dylan’s poetry and his awareness of the voice. There is an earnest and personal quality to the composition — Corigliano mentions encountering Dylan’s words at times when his own life seemed to align autobiographically. *Fern Hill*, written when Corigliano was only 22 years old, is infused with the sounds of childhood nostalgia. He even offered *Fern Hill* as a gift to his high-school music teacher, Mrs. Bella Tills, who then premiered the work with her high school chorus and piano.⁹⁸

Fern Hill reflects on the innocence and exuberance of youth, as well as the inevitable passage of time and recognition of mortality. Corigliano’s setting captures the poetic images, colors, and reverie of Thomas’s poem. As one of Corigliano’s earliest works, *Fern Hill* resides in a tonal landscape that embraces open intervals often associated with Copland, lyrical melodies, and a harmonic language colored with the occasional dissonances. Set for strings, harp, and piano, the piece begins with a lilting violin melody that calls to mind childlike wonder and play. In the first section, which unfolds from the gentle rocking of the strings, the choir sings of sweet

⁹⁷ Mary Lou Humphrey, *John Corigliano* (New York: G. Schirmer, Inc, 1989), 3.

⁹⁸ Corigliano, “Composer Note.”

and carefree memories. The narrator's memories come to life through evocative text painting, particularly, the jaunty rhythms of a wagon bouncing along rutted roads as he remembers playing "prince of the apple towns." He imagines himself both "hunter and herdsman" — Corigliano embeds a stacked fanfare of horn calls to the calves within a rising and increasingly stark musical sequence in which the "foxes on the hills, barked clear and cold."

An acappella semi-chorus heralds the beginning of the second formal section of the work, which welcomes a mezzo-soprano soloist who sings of a dream sequence. As night falls, the owls and birds fly and "flash into the dark." The rapid wings of the birds are heard in the increasingly agitated and active orchestral writing, which ascends to an open octave and gives way to the rising of the sun. The choir then returns, acknowledging the break of day and passage of time. In the final and third formal section, returning melodies and themes are tinged with new colors that signify mourning the loss of youth. Increasing dissonance in the concluding stanza corresponds to the narrator's realization: "oh as I was young and easy... time held me green and dying." Corigliano juxtaposes a haunting final chord for the chorus with a return of the initial string melody. Ultimately, the composition concludes with an acknowledgment of the inexorable march of time: a nuanced major-minor subtly shifts to major, resonating with a sense of acceptance.

Fern Hill

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
 The night above the dingle starry,
 Time let me hail and climb
 Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
 Trail with daisies and barley
 Down the rivers of the windfall light.
And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
 In the sun that is young once only,
 Time let me play and be

Golden in the mercy of his means,
 And green and golden I was huntsman and herdsman, the calves
 Sang to my horn, the foxes on the hills barked clear and cold,
 And the sabbath rang slowly
 In the pebbles of the holy streams.
 All the sun long it was running, it was lovely, the hay
 Fields high as the house, the tunes from the chimneys, it was air
 And playing, lovely and watery
 And fire green as grass.
 And nightly under the simple stars
 As I rode to sleep the owls were bearing the farm away,
 All the moon long I heard, blessed among stables, the nightjars
 Flying with the ricks, and the horses
 Flashing into the dark.
 And then to awake, and the farm, like a wanderer white
 With the dew, come back, the cock on his shoulder: it was all
 Shining, it was Adam and maiden,
 The sky gathered again
 And the sun grew round that very day.
 So it must have been after the birth of the simple light
 In the first, spinning place, the spellbound horses walking warm
 Out of the whinnying green stable
 On to the fields of praise.
 And honoured among foxes and pheasants by the gay house
 Under the new made clouds and happy as the heart was long,
 In the sun born over and over,
 I ran my heedless ways,
 My wishes raced through the house high hay
 And nothing I cared, at my sky blue trades, that time allows
 In all his tuneful turning so few and such morning songs
 Before the children green and golden
 Follow him out of grace,
 Nothing I cared, in the lamb white days, that time would take me
 Up to the swallow thronged loft by the shadow of my hand,
 In the moon that is always rising,
 Nor that riding to sleep
 I should hear him fly with the high fields
 And wake to the farm forever fled from the childless land.
 Oh as I was young and easy in the mercy of his means,
 Time held me green and dying
 Though I sang in my chains like the sea.

- Dylan Thomas

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