

Pittsburg State University

## Pittsburg State University Digital Commons

---

Electronic Thesis Collection

---

Spring 5-9-2019

### A Graduate Recital in Conducting

Patrick O'Halloran

*Pittsburg State University*, pohalloran@gus.pittstate.edu

Follow this and additional works at: <https://digitalcommons.pittstate.edu/etd>



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

O'Halloran, Patrick, "A Graduate Recital in Conducting" (2019). *Electronic Thesis Collection*. 337.  
<https://digitalcommons.pittstate.edu/etd/337>

This Thesis is brought to you for free and open access by Pittsburg State University Digital Commons. It has been accepted for inclusion in Electronic Thesis Collection by an authorized administrator of Pittsburg State University Digital Commons. For more information, please contact [lfthompson@pittstate.edu](mailto:lfthompson@pittstate.edu).

A GRADUATE RECITAL IN CONDUCTING

A Thesis Submitted to the Graduate School in  
Partial Fulfillment of the Requirements  
For the Degree of  
Master of Music

Patrick O'Halloran

Pittsburg State University

Pittsburg, Kansas

April, 2019

A GRADUATE RECITAL IN CONDUCTING

Patrick O'Halloran

APPROVED:

Thesis Advisor

\_\_\_\_\_  
Dr. Susan Marchant, Music

Committee Member

\_\_\_\_\_  
Dr. Donald Viney, History, Philosophy and Social Sciences

Committee Member

\_\_\_\_\_  
Dr. Matthew Montague, Music

## ACKNOWLEDGEMENTS

I greatly appreciate Dr. Susan Marchant for her consistent encouragement, faith and friendship. Her kindness knows no bounds and her passion for teaching and leading is truly inspiring.

I also appreciate the committee members, Dr. Viney and Dr. Montague for their sincerity and dedication in helping me write this thesis. Their guidance and knowledge helped me accomplish my goals.

Finally, I would like to thank my amazing family, especially my mother and father, who have supported me with their positive energy and love.

## A GRADUATE RECITAL IN CONDUCTING

An Abstract of the Thesis by  
Patrick O'Halloran

This graduate thesis consists of a choral conducting recital and the accompanying program notes. The recital includes selections by Giovanni Pierluigi da Palestrina, George Frideric Handel, Wolfgang Amadeus Mozart, Johannes Brahms, Morten Lauridsen, James Mulholland, Karen Marroli, and Jake Runestad. The program notes for each selection will include biographical information, musical analysis, performance history and culture, as well as other pertinent information.

# Graduate Recital

**Patrick O'Halloran**

*assisted by*

**Jung Hee Lee &**

**Carol Smock, Piano**

*Peter Frost, Organ - Noey De Leon, Horn*

*Colton Sprengle, Oboe - Tyler Kuder, Viola*

Tuesday, April 30, 2019

Sharon Kay Dean Recital Hall

7:30 p.m.

## Program

- Kyrie from *Missa Papae Marcelli*..... Giovanni Pierluigi da Palestrina  
(c. 1525 – 1594)
- Heart We Will Forget Him..... James Mullholland  
(b. 1935)
- Ave Verum Corpus, K. 618..... Wolfgang Amadeus Mozart  
(1756-1791)
- Liebeslieder Walzer ..... Johannes Brahms  
(1833-1897)
- Liebeslieder Walzer, op. 52
  - 1. *Rede Mädchen*
  - 2. *Am Gesteine rauscht die Flut*
  - 3. *O die Frauen*
  - Neue Liebeslieder Walzer, op. 65
  - 2. *Finstere Schatten der Nacht*
  - 7. *Vom Gebirge Well auf Well*

## Intermission

- Les Chansons des Roses..... Morten Lauridsen  
(b. 1943)
- 4. *Rose complete*
  - 5. *Dirait-on*
- Hallelujah, Amen from *Judas Maccabaeus* ..... George Frideric Handel  
(1685-1759)
- Let My Love Be Heard ..... Jake Runestad  
(b. 1986)
- The Parting Glass ..... Karen Marroli  
(b. 1975)
- Yours..... Patrick O'Halloran  
(b. 1985)

## TABLE OF CONTENTS

### CHAPTER I. Giovanni Pierluigi da Palestrina

HISTORY .....	1
MISSA PAPAЕ MARCELLI: KYRIE .....	3

### CHAPTER II. James Mulholland

HISTORY .....	6
HEART WE WILL FORGET HIM.....	7

### CHAPTER III. Wolfgang Amadeus Mozart

HISTORY .....	9
AVE VERUM CORPUS .....	11

### CHAPTER IV. Johannes Brahms

HISTORY .....	14
LIEBESLIEDER WALZER.....	17

### CHAPTER V. Morten Lauridsen

HISTORY .....	22
LES CHANSONS DES ROSES .....	23

### CHAPTER VI. George Frideric Handel

HISTORY .....	26
HALLELUJAH AMEN, FROM JUDAS MACCABAEUS .....	28

### CHAPTER VII. Jake Runestad

HISTORY .....	30
LET MY LOVE BE HEARD.....	31

### CHAPTER VIII. Karen Marrolli

HISTORY .....	34
THE PARTING GLASS .....	35

### CHAPTER IX. Patrick O'Halloran

YOURS .....	37
-------------	----

Bibliography .....	39
--------------------	----

## CHAPTER I

### Giovanni Pierluigi da Palestrina

#### History

Giovanni Pierluigi da Palestrina is known as one of the most prominent composers of the 16<sup>th</sup> century. He had a tremendous influence on the development of sacred music, and his compositions stand as monuments of the Renaissance polyphonic tradition.

Palestrina was most likely born between 1525 and 1526 in the town of Palestrina, near Rome. Not much is known about his early life, though he received training as a chorister at the *Santa Maria Maggiore Basilica*. In 1544, he was hired as organist at the Santa Agapito Cathedral in his home town. In 1547, Palestrina married Lucrezia Gori; they had three sons.

In 1551, Palestrina began singing at the *Cappella Giulia* (The Vatican chapel for the training of Italian musicians). His musical expertise, along with his first published book of masses, fascinated Pope Julius III (Palestrina's former bishop at Santa Agapito, previously named Giovanni Maria Ciocchi del Monte). In 1555, Palestrina was admitted to the *Capella Sistina*, the official musical chapel of the pope. Julius III died a few months later and was succeeded by Marcello Cervini, known as Pope Marcellus II. Marcellus' reign was also a short one as he died three weeks later. Palestrina would later



compose his famous mass, the *Missa Papae Marcelli*, inspired by Marcellus' brief reign, as Marcellus was an advocate for the clarity of singing and text, for which Palestrina's writing was a vehicle.

Though a champion of sacred music, Palestrina also devoted time to the composition of secular music. The year 1555 also marked the arrival of his first book of Madrigals. The madrigals, similar in style and structure to Palestrina's sacred motets are distributed over several collections.

In a time when Italy was subjugated musically by popular Franco-Flemish composers such as Guillaume du Fay and Jacques Arcadelt, the arrival of Palestrina marked a new foundation for Italian choral composers. Not only did he hold leading musical positions in Rome's most notable sacred institutions, but he also served during the Council of Trent and was considered to be its musical figurehead and the musical leader of the Counter-Reformation. Indeed, Palestrina was thought to be the savior of Catholic church music. <sup>1</sup>

Following the death of Marcellus, Palestrina was dismissed from the Vatican, (Paul IV adhered to strict Vatican policy forbidding membership in the papal chapel to those that had been married). <sup>2</sup> In 1561, he was hired at Santa Maria Maggiore, followed by positions at the Seminario Romano, and the court of Ippolito II d'Este in Tivoli. In 1570, the tremendously popular *Missa Brevis* from Palestrina's third book was published.

In 1571 he returned to the Capella Giulia (this time as *maestro di capella*), where he would remain for the rest of his life. This decade was a difficult time for Palestrina, as

---

<sup>1</sup> Shrock, Dennis. *Choral Repertoire*. Oxford University Press, 2009. 62

<sup>2</sup> Shrock. 62

a series of plagues caused the deaths of his of his brother, his sons Rodolfo and Angelo, and his wife Lucrezia.<sup>3</sup>

These untimely deaths caused Palestrina to briefly consider joining the priesthood. However, he eventually married Virginia Dormoli, the wealthy widow of a Roman fur merchant. This new marriage would provide Palestrina with the financial stability to compose freely. Though still employed at the Capella Giulia, Palestrina focused his efforts on composition. The last decade or so of his life were some of the most productive, musically. His compositional output consists of 104 masses, 529 motets, 35 Magnificats, 11 Litanies, four sets of Lamentations, and approximately 140 madrigals.

Two years before Palestrina's death, the new pope, Clement VIII, increased his pension, and the same year, in a singular mark of respect and admiration, fellow composers paid their elderly senior the compliment of writing 16 settings of the Vesper Psalms to his praise. In return, Palestrina sent them a motet on the appropriate text: *Vos amici mei estis* "You are my friends, if you do what I teach, said the Lord".<sup>4</sup>

### ***Missa Papae Marcelli***

On the third day of his papacy, Pope Marcellus II met with the musicians of the papal chapel and encouraged them to compose music that reflected the solemnity of its purpose and that allowed text to be intelligible to worshippers. Palestrina's *Missa Papae Marcelli* not only satisfied these requirements with its vertically oriented polyphony (as

---

<sup>3</sup> "Palestrina, Giovanni Pierluigi Da." San Francisco Classical Voice, San Francisco Classical Voice, [www.sfcv.org/learn/composer-gallery/palestrina-giovanni-pierluigi-da](http://www.sfcv.org/learn/composer-gallery/palestrina-giovanni-pierluigi-da).

<sup>4</sup> Stevens, Denis William. "Giovanni Pierluigi Da Palestrina." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 29 Jan. 2019, [www.britannica.com/biography/Giovanni-Pierluigi-da-Palestrina](http://www.britannica.com/biography/Giovanni-Pierluigi-da-Palestrina).

opposed to the traditional linear polyphony, which diffused text), it also became the exemplar of new music for the church and a model for other composers.<sup>5</sup>

This notion of text being as intelligible as possible was also a credence of the Council of Trent. That being said, carefully crafted polyphony continued to evolve, with Palestrina paving the way.

The *Missa Papae Marcelli* is a standard typical mass setting, featuring the *Kyrie, Gloria, Credo, Sanctus/Benedictus*, and *Agnus Dei* (divided into two movements). The mass is freely composed, meaning it is not based upon a cantus firmus or other pre-existing melody.

The opening motif of the *Kyrie* is a rising perfect fourth and a stepwise return back to the original note. The motif is intertwined through each voice part in the *Kyrie* and is also used incessantly across the entire mass. The *Kyrie* features numerous series of “paired imitation” woven throughout the *a cappella* six-voice texture.

Remarkably, the passage is comparable to the tune of “*L’homme armé*” (a French secular song that served as the foundation for countless parody masses), but this is most likely a coincidence, as themes with this profile were common in the 16th century, and Palestrina himself used them in several other masses.<sup>6</sup> The *Kyrie* is representative of Palestrina’s talent for imitative polyphony used in his earliest of works. Because of the brevity of the text, the musical setting of *Kyrie* movements are often melismatic and polyphonic delivery of the text is easily understood. In the interior movements of the mass, Palestrina employs more homophonic composition.

---

<sup>5</sup> Shrock. 63

<sup>6</sup> Godt, Irving. "A New Look at Palestrina's Missa Papae Marcelli". College Music Symposium 23 (1) (Spring, 1983), pp. 22–49.

***Kyrie***

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

Lord have mercy  
Christ have mercy  
Lord have mercy

## CHAPTER II

### James Mulholland

#### History

James Mulholland is one of the most published and performed American composers of his generation. His compositions are nationally recognized as they are commonly programmed by All-State ensembles and at conventions of the American Choral Directors Association (ACDA). He currently serves as Professor of Music at Butler University, where he has taught for over fifty years.

Mulholland began studying music at the age of twelve. He continued his education at Louisiana State University, where he completed a BM and MM in Voice and Composition, and in 1995 he received LSU's Music Alumnus of the Year Award. Two years later, he received the prestigious Raymond W. Brock Commission, awarded by the ACDA.

In a dissertation by James David Spillane: "All-State Choral Music; A Comprehensive Study of the Music Selected of the High School Honor Choirs of the Fifty States," appendix A lists the top five most programmed composers as Handel, Brahms, Mendelssohn, Mulholland, and Mozart.<sup>7</sup>

---

<sup>7</sup> "James Mulholland." Butler.edu, [www.butler.edu/directory/user/jmulholl](http://www.butler.edu/directory/user/jmulholl).

Mulholland reveals, “I started singing at a very early age as a boy soprano, and studying voice and piano. Singing and tinkering around on the piano was my greatest joy – particularly, making up my own little pieces. I began studying composition at age twelve, with an outstanding composer. I always wanted to make my own music. I found my greatest love was creating, not interpreting.”<sup>8</sup>

Through his own biography, Mulholland states that his music is influenced by the British Isles’ school of lyricism, which emphasizes the beauty of melody and text. He has studied twelve-tone row, minimalism, and all the avant-garde techniques, but he found these genres unsatisfying as they were not his “voice.” Like Lauridsen, Mulholland embraces the concept of dissonance as consonance, and his music is quite romantic. As a composer who pays great attention to the text, Mulholland is an avid fan of the German poet Heinrich Heine, whom he quotes, “When words can express no more, music begins.”<sup>9</sup>

### ***Heart, We Will Forget Him***

*Heart, We Will Forget Him* is the third of *Three Love Songs* published in 1985. This version is composed for SSA voices, however Mulholland has also scored the piece for SATB and TTBB. All versions are accompanied by piano and French horn. The *Three Love Songs* were originally written as a soprano solo and were first published for women’s voices as the poem is written from a woman’s perspective.

---

<sup>8</sup> “James Mulholland.” Butler.edu, [www.butler.edu/directory/user/jmulholl](http://www.butler.edu/directory/user/jmulholl).

<sup>9</sup> “James Mulholland.” Butler.edu, [www.butler.edu/directory/user/jmulholl](http://www.butler.edu/directory/user/jmulholl).

*Heart* is set to text from the well-known poem of Emily Dickinson. Dickinson is known to have spent much of her life alone, and the poetry suggests feelings of loneliness and pain. The piece begins with a series of slow moving, block chord progressions that resemble the slow pulse of a heartbeat. The French horn enters, providing an ascending raised-fourth which is a highly dissonant and effective way of conveying this “loneliness”. The piece, however, seems to look at love fondly as well, as the contrasting sections throughout the piece create a sense that the poet’s experiences were bittersweet.

***Heart, We Will Forget Him***

Heart, we will forget him!  
You and I, tonight!  
You may forget the warmth he gave,  
I will forget the light.

When you have done, pray tell me,  
that I may straight begin;  
Haste! lest while you’re lagging,  
I remember him!

## CHAPTER III

### Wolfgang Amadeus Mozart

#### History

Wolfgang Amadeus Mozart was born in 1756 in Salzburg, Austria. He is considered one of the greatest composers in the history of Western music. Mozart's musical talent was discovered at an incredibly young age by his father Leopold. He began composing at the age of five, and before turning six, Leopold took him to Munich and Vienna to play at high courts and noble houses.

In 1763, Leopold took a sabbatical from his job in order to facilitate a European tour in which Mozart and his sister Maria Anna would perform. In Paris, the family met several German composers, and Mozart's first sonatas for keyboard and violin were published. While in London, they met J.C. Bach, and with his influence Mozart composed his first symphonies.

The Mozarts traveled back to Vienna where Wolfgang would compose his one act opera *Bastien und Bastienne* at the age of 13. Leopold and Wolfgang would continue to tour for several years until Wolfgang was hired as a musician for the Salzburg court in 1773. During his employment at the court, Mozart composed his five violin concertos, and towards the latter half he composed his famous piano concerto in E-flat. Also composed here was the opera buffa *La finta giardiniera*, commissioned for the Munich



carnival season, where it was considered a tremendous success. He remained at the Salzburg court until 1777 as he grew weary of the position and its modest pay. It is thought that Mozart wanted to compose more opera, which the court only occasionally funded.

Over the next year, Mozart traveled through Germany, as well as Paris, seeking a position. The *Symphony in D Major K 297*, composed for the *Concert Spirituel* (a public concert series in Paris) thrilled the premiere listeners. Regardless, Mozart was unable to find an appropriate position in Paris. Leopold was able to negotiate a position back at the Salzburg court as organist and *Konzertmeister*.

Returning to Salzburg, Mozart completed his two-piano concerto and sonata as well as his well-known *Krönungsmesse* (Coronation Mass). In 1781, *Idomeneo* was premiered in Munich, and shortly after he was summoned to join the archbishop's retinue in Vienna. This was an abysmal position for Mozart; he was undervalued and requested discharge, which was granted a few months later.

Thus, Mozart's search for employment resumed. In Vienna, he stayed with family friends, the Weber family. Mozart would fall in love with daughter Costanze, and the two were wed.

The next few years would be some of the most productive of Mozart's life. He regularly secured concerts of his piano fantasias and concertos, in which he would play. He also conducted performances of his symphonies. Despite all of his successes, he still had financial woes as the Mozart couple sustained a lavish lifestyle.

In 1786 Mozart's *Le Nozze di Figaro* was premiered and was a tremendous success, and the next year *Don Giovanni* was premiered in Prague.

Mozart's lavish lifestyle continued during a difficult time for musicians in Vienna. The rise of the Austro-Turkish war dampened the ability to support music. It is theorized that Mozart began to suffer from depression and his output of music slowed. He did however compose his final three symphonies in 1788 and the opera *Così fan tutte* two years later.

The last year of Mozart's life was a period of tremendous productivity. In this year, he composed *Die Zauberflöte*, his final piano concerto, and the unfinished *Requiem*. His health grew worse and in November of 1791 he was struggling mightily with painful symptoms. He died on December 5<sup>th</sup>, 1791.

### ***Ave Verum Corpus***

Mozart's famous motet, *Ave Verum Corpus* was composed in 1791 for the Feast of Corpus Christi, honoring the Eucharist. The Latin text portrays the suffering of Jesus Christ on the cross.

The Mozarts were expecting the birth of their sixth child and Mozart's wife Constanza was enjoying the relaxation provided by a spa in Baden, a small town near Vienna where she often visited.<sup>10</sup> Anton Stoll, the church director in Baden commissioned Mozart's composition.

Apparently, the church in Baden's resources were relatively modest, and Mozart amenably composed the piece for mixed choir, small string ensemble and an organ continuo. Unlike the dramatic and famously unfinished *Requiem*, K 626, on which

---

<sup>10</sup> Wildridge, Dr. Justin. "Mozart's Ave Verum Corpus – K.618." Mozart's Ave Verum Corpus – K.618, CMUSE, 23 Mar. 2018, [www.cmuse.org/mozart-ave-verum-copus-k-618/](http://www.cmuse.org/mozart-ave-verum-copus-k-618/).

Mozart was working at the same time, *Ave Verum Corpus* is of humble mien and perfectly suited to the small-town choir for which it was intended.<sup>11</sup>

In his historical and analytical studies, on Mozart's *Requiem*, Christoph Wolff notes that *Ave Verum Corpus* foreshadows "aspects of the Requiem such as declamatory gesture, textures, and integration of forward- and backward-looking stylistic elements"<sup>12</sup>. The motet is written in D major, which is considered a relatively agreeable key for string players. The tempo is marked *adagio*, and the piece features a mostly homophonic text setting. The signature descending line in the soprano of A, G-sharp, G-natural in m. 4 is of particular beauty and denotes a sort of lamentation. Mozart also brings special melismatic attention to the words *cruce* (cross) and *mortis* (death) which has the effect of drawing out their importance.

What is most fascinating about *Ave Verum Corpus* is that it is actually a highly chromatic piece. It is a tribute to Mozart and his ability to achieve this sense of "simplicity". For a first time listener, this piece would most likely not be considered a difficult piece to sing. The motet is commonly performed without strings, using instead an organ reduction. This scoring will be used in tonight's performance.

### *Ave Verum Corpus*

*Ave verum corpus, natum  
de Maria Virgine  
vere passum, immolatum  
in cruce pro homine*

*cuius latus perforatum  
fluxit aqua et sanguine:  
esto nobis praegustatum*

---

<sup>11</sup> Schwarm, Betsy. "Ave Verum Corpus, K 618." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 30 May 2016, [www.britannica.com/topic/Ave-Verum-Corpus-K-618](http://www.britannica.com/topic/Ave-Verum-Corpus-K-618).

<sup>12</sup> Wolff, Christoph, and Mary Whittall. *Mozart's Requiem: Historical and Analytical Studies, Documents, Score*. University of California Press, 1998.

*in mortis examine.*

Hail, true Body, born  
of the Virgin Mary,  
having truly suffered, sacrificed

on the cross for mankind,  
from whose pierced side  
water and blood flowed:  
Be for us a foretaste [of the Heavenly  
banquet]  
in the trial of death!

## CHAPTER IV

### Johannes Brahms

#### History

Johannes Brahms was born on May 7, 1833 in Hamburg, Germany. Like many composers before him, he was the child of a skilled musician. He began studying piano at the age of seven, and most of his young life was spent composing music. His teacher, Friedrich Willibald Cossel noted that Brahms “Could be such a good player, but he will not stop his never-ending composing.”<sup>13</sup> He made his concert debut at the age of 10, fueling his parents’ hopes of his becoming a performer rather than a composer.

The composer Eduard Marxsen played a tremendous role in Brahms’ life. He was a promoter of the music of Mozart, Haydn, and Bach, and it was his goal to instill in Brahms a conservation of those compositional elements of the great composers. Though Brahms continued to perform, he continued composing pieces for piano and voice. As are many composers, Brahms was quite the perfectionist, and destroyed many of his early compositions.

In 1850 Brahms collaborated with Hungarian violinist Ede Reményi. Reményi introduced Brahms to the so-called “gypsy-style”. Brahms was fascinated with the style

---

<sup>13</sup> Hofmann, Kurt, tr. Michael Musgrave (1999). "Brahms the Hamburg musician 1833–1862". In Musgrave (1999a), p. 9

and would later compose his popular *Hungarian Dances*. He also met Robert Schumann, who published the article *Neue Bahnen* (“New Paths”). In the article, Schumann praised Brahms as a musician “fated to give expression to the times in the highest and most ideal manner”.<sup>14</sup> With Schumann’s help, Brahms was able to publish his first works under his own name. These included Piano Sonatas 1 and 2, *Six Songs* Op. 3, and *Scherzo* Op. 4.

Schumann struggled with several mental health issues, and in 1854 he attempted suicide. After being admitted to a sanatorium in 1854, he contracted pneumonia and died. Brahms moved to Düsseldorf in order to help support Robert’s wife Clara. She was prohibited from visiting Robert at the asylum until his death, and Brahms represented a sort of medium. Brahms and Clara shared an intense emotional relationship, and their connection lasted the rest of their lives. Brahms dedicated his *Variations on a Theme of Schumann* to Clara, and Clara would continue to program his music in her own piano recitals.

Brahms took a brief period of time away from composition until his appointment as court musician at Detmond. From 1858 to 1859 he composed his two Serenades. He also formed a women’s choral ensemble, a group that he conducted and for which he composed repertoire.

At this time, composer/pianist Franz Liszt and his contemporaries were forming the “New German School” of music. This “New German School” engaged in highly progressive musical ideas that were increasingly concerning to the more conservative composers. Brahms was distressed about the future of new German music, as he felt that

---

<sup>14</sup> Schumann, Robert, tr. and ed. Henry Pleasants (1988). *Schumann on Music*. New York: Dover Publications.

composers were conforming to “rank, miserable weeds growing from Liszt-like fantasias”.<sup>15</sup>

In 1859 Brahms was engaged to Agathe von Siebold. The engagement didn't last long, but Brahms later confessed to a close friend that Agathe was his “last love”.<sup>16</sup>

In 1865 Brahms's mother died, which prompted him to compose one of his great masterpieces, *Ein deutsches Requiem*. Over the span of a few years, Brahms revised the work, adding movements as the piece gained popularity. The *Requiem* received critical acclaim throughout Germany, England, Switzerland, and Russia, marking Brahms' arrival as a musical icon. The year 1869 marked the arrival of his *Hungarian Dances* and the *Liebeslieder Walzer*.

From 1872-1875, Brahms was employed as Director of Concerts at the *Vienna Gesellschaft der Musikfreunde*. Here he programmed his own works and those of the more “classic” German style, omitting Liszt and his contemporaries. He premiered his *Variations on a Theme by Haydn*, which became one of his most popular works.

After his time at the Vienna Gesellschaft der Musikfreunde, Brahms finally completed his first symphony. Despite the symphony's success, Brahms was a perfectionist and would continue to revise it years afterward. The second symphony and violin concerto were also well received.

The years 1883-1885 witnessed the completion of the 3rd and 4th symphonies, which even received praise from even New German School composers Richard Strauss and Gustav Mahler.

---

<sup>15</sup> Swafford, Jan. *Johannes Brahms: A Biography*. Vintage Books, 1999.

<sup>16</sup> Musgrave, Michael. *A Brahms Reader*. Yale University Press, 2000.

At the age of 57, Brahms considered retirement, revealing to a friend that he "had achieved enough; here I had before me a carefree old age and could enjoy it in peace".<sup>17</sup> However, he soon met clarinetist Richard Mühlfeld, who inspired him to write a series of clarinet sonatas and ensemble pieces. He continued to finish his final piano pieces as well as composing *Vier ernste Gesänge* (Four Serious Songs) upon the death of Clara Schumann. His *Eleven Chorale Preludes* were published in 1896, the last of which was "O Welt ich muss dich lassen", which translates to 'O world, I must leave thee'. These were the last notes of which Brahms wrote.<sup>18</sup>

That same year, Brahms was diagnosed with liver cancer. He made an effort to attend performances of his works as well as premiers of his contemporaries as his condition worsened. He died the following year on April 3rd, 1897.

### ***Liebeslieder Walzer***

Brahms' *Liebeslieder Walzer* are represented by two separate opus numbers, Op. 52 and Op. 65. They are a collection of songs in the *Ländler* style (a folk dance in  $\frac{3}{4}$  time signature, popular in Germany and Austria in the 18<sup>th</sup> century) for voices and four-hand piano accompaniment.

Brahms' favorite poet was a German philosopher named Georg Friedrich Daumer. In 1855, Daumer published a collection of translated works, much like a World Literature book, called the *Polydora*. The collection is comprised of Russian, Polish, Hungarian, Turkish, Latvian, and Sicilian folk poetry. Daumer was quite liberal in his

---

<sup>17</sup> Swafford. 568-569

<sup>18</sup> Bond, Ann. "The Organist's Repertory. 7: Brahms Chorale Preludes, Op.122." *The Musical Times*, vol. 112, no. 1543, 1971, pp. 898–900. JSTOR, [www.jstor.org/stable/955537](http://www.jstor.org/stable/955537).



use of the source material, making it difficult to differentiate between his original work, and authentic folk poetry. The entirety of Brahms' *Liebeslieder walzer* is selected from the *Polydora*, all having been translated from Hungarian.<sup>19</sup>

Most of the *walzer* are composed in a binary form (AABB). Many of the settings are short (less than a minute) with other settings not usually lasting longer than about three minutes. Individual numbers include vocal solos, duets, and various ensemble settings. The text settings are often rustic, with imagery of birds, stars, storms, the moon, and various scenes of nature. *Liebeslieder*, translates to "Love Songs", and the texts deal with matters of the heart.

The opening *Rede Mädchen* (Op. 52 no. 1) is a conversation between a man and a woman with soprano/alto portraying the part of the woman, and tenor/baritone portraying the man. Throughout the *walzer*, when appropriate, Brahms employs shifts from major to minor keys to accommodate feelings of sorrow or loneliness. Brahms employs this strategy when the man asks the question, "*Willst du nicht dein Herz erweichen*" (Will you not soften your heart?). The music shifts from E major to its parallel E minor.

***Rede, Mädchen, allzu liebes***

*Rede, Mädchen, allzu liebes,  
das mir in die Brust, die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!*

Speak, maiden, whom I love,  
who hurled into my once aloof heart,  
with only one glance,  
these wild, ardent feelings!

*Willst du nicht dein Herz erweichen,  
willst du, eine Überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?*

Will you not soften your heart?  
Do you wish to be chaste  
and remain without sweet bliss,  
or do you want me to come to you?

---

<sup>19</sup> Taunt, Reyvan. "Brahms' Liebeslieder Waltzes Op. 52 Analysis." An Analysis of Brahms' Liebeslieder Waltzes Op. 52, 7 May 2018, brahmsliebesliederwaltzes52.wordpress.com/2018/04/26/the-journey-begins.

*Rasten ohne traute Wonne,  
nicht so bitter will ich büßen.*

*Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.*

To remain without sweet bliss –  
I would never make such a bitter  
penance.  
So come, dark-eyes, come when the stars  
greet you.

Translations by Emily Ezust

The *primo* piano part transitions the mostly E major *Rede Mädchen* into the A melodic minor of *Am Gesteine* (no. 2) by employing a three note scale of E, F#, G#. These notes are scale degrees 1,2, and 3 of E major, but Brahms seamlessly moves to a new key using these notes now as scale degrees 5, #6, and #7 of A melodic minor, ultimately leading to the opening A minor chord. Brahms uses a series of hemiolas throughout the almost “frantic” piano and voice parts, which aids the text and creates the effect of the aggressive crashing waves.

### ***Am Gesteine rauscht die Flut***

*Am Gesteine rauscht die Flut,  
heftig angetrieben;  
wer da nicht zu seufzen weiß,  
lernt es unterm Lieben.*

Against the stones the stream  
rushes, powerfully driven:  
those who do not know to sigh there,  
will learn it when they fall in love.

The light, playful *O die Frauen* (no. 3) in the key of Bb major is scored for male voices. Brahms calls for a *crescendo* into the word “*Frauen*” (women) and immediate *decrescendo*, creating a sort of adoring “sigh”. In the B section, Brahms quickly transitions to G minor as the text reveals “*Wäre lang ein Mönch geworden*” (I would have become a monk long ago), if it weren’t for the women. The *primo* piano features a charming counter-melody, while the *secondo* reinforces in the singers’ melodies.

### ***O die Frauen***

*O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!*

Oh the women, Oh the women,  
how they melt one with bliss!  
I would have become a monk long ago  
if it were not for women!

The A minor *Finstere Schatten der Nacht* (Opus 65, no. 2) depicts scenes of gloomy nights and the dangers of crashing waves. Brahms use of G# leading to the dominant A creates this “gloomy” effect. Most of the piece is marked dynamically *piano* until the climatic “*Meilen entfernt vom Strande*” (miles away from shore). The text reveals that those who dwell or live most of their lives on land will never truly know the intensity and danger of the sea. The storm settles on the word “*Strande*” and the music steadily quiets down with a piano postlude.

### ***Finstere Schatten der Nacht***

*Finstere Schatten der Nacht  
Wogen- und Wirbelgefahr!  
Sind wohl, die da gelind  
rasten auf sicherem Lande,  
euch zu begreifen im Stande?  
Das ist der nur allein,  
welcher auf wilder See  
stürmischer Öde treibt,  
Meilen entfernt vom Strande.*

Dark shades of night,  
dangers of waves and whirlpools!  
Are those who rest there so mildly  
on firm ground  
capable of comprehending you?  
No: only one who  
is tossed about on the wild sea's  
stormy desolation,  
miles from the shore.

Op. 65 no. 7 *Vom Gebirge Well' auf Well* once again paints the setting of a storm, however, in this case, the storm is looked upon with excitement and longing. Brahms enhances the “*Lebhaft*” (lively) text “*Vom Gebirge Well auf Well*” (From the mountains, wave upon wave) through a series of octave leaps in all four parts.

***Vom Gebirge Well auf Well***

*Vom Gebirge Well auf Well  
kommen Regengüsse,  
und ich gäbe dir so gern  
hunderttausend Küsse.*

From the mountains, wave upon wave,  
comes gushing rain;  
and I would gladly give you  
a hundred thousand kisses.

## CHAPTER V

### Morten Lauridsen

#### History

Morten Lauridsen was born on February 27th, 1943. A winner of the 2007 National Medal of Arts, he is regarded as one of the finest composers of American choral music in the 20th century. He worked as a Forest Service firefighter before enrolling at the University of Southern California. At USC, he studied with choral masters Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He was hired at the university in 1967 and remains on faculty to this day. In 1972, he founded the Scoring for Motion Pictures and TV Advanced Studies Program, and in 1990 he was named chair of the composition department. His current title is Distinguished Professor of Composition.

Lauridsen is mostly known for his choral compositions, however, he has composed works for piano, brass ensemble, trumpet, and solo voice. Most choral works are sung either *a cappella*, or with piano accompaniment, although he has composed accompaniments for strings, winds, brass, guitar, and organ. The USC faculty biography states that Lauridsen's approach to music is "very diverse, ranging from direct to abstract

in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets.”<sup>20</sup>

In his Latin sacred settings, Lauridsen hints at Gregorian-like chant, sometimes referencing Medieval and Renaissance procedures, but using his own unique contemporary sound. On the contrary, other compositions are highly chromatic or atonal. “His music has an overall lyricism and is tightly constructed around melodic and harmonic motives”.<sup>21</sup>

His compositions of *O Magnum Mysterium*, *Dirait-on*, *O Nata Lux*, and *Sure On This Shining Night* have become the all-time best-selling choral octavos published by Theodore Presser.<sup>22</sup>

Musicologist Nick Strimple describes Lauridsen as "The only American composer in history who can be called a mystic, whose probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered".<sup>23</sup>

### ***Les Chansons des Roses***

*Les Chansons des Roses* (The Songs of Roses) is a cycle of poetry written by German poet Rainer Maria Rilke. The poetry was well received from its conception but was made even more popular with the choral setting by Lauridsen. Rilke often uses the imagery of flowers, especially roses, and Lauridsen was quite thrilled to set this beautiful

---

<sup>20</sup> “University of Southern California.” Morten Lauridsen | USC Thornton School of Music, [music.usc.edu/morten-lauridsen/](http://music.usc.edu/morten-lauridsen/).

<sup>21</sup> “Morten Lauridsen Website.” Morten Lauridsen Website, [www.mortenlauridsen.net/](http://www.mortenlauridsen.net/).

<sup>22</sup> “University of Southern California.” Morten Lauridsen | USC Thornton School of Music, [music.usc.edu/morten-lauridsen/](http://music.usc.edu/morten-lauridsen/).

<sup>23</sup> Morten Lauridsen Website.” Morten Lauridsen Website, [www.mortenlauridsen.net/](http://www.mortenlauridsen.net/).

text, citing that Rilke's "poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery".<sup>24</sup>

The first four numbers of the cycle are set *a cappella*, while the fifth and final text, *Dirait-on* features piano accompaniment. *Les Roses* resemble a sort of French folk setting, with tuneful melodies and relative simplicity. Although the music features modern harmonic material, Lauridsen captures similar technical devices of Renaissance-like imitation and counterpoint. The texts of *Rose complète* and *Dirait-on* are seamlessly woven in and out of each voice part, and the time signature often shifts in order to fit the natural spoken rhythms of the poetry. Both numbers feature large amounts of these imitative sections, but Lauridsen also utilizes moments of homophony for dramatic effect.

The imitative entrances are typically marked with an increase in dynamics, followed by an immediate diminuendo, ensuring the echo-like clarity of other voices entries. Lauridsen also marks *tempo rubato* at the ends of multiple phrases, especially in *Rose complète*, where there is a sense of briefly "pulling back" from the forward motion only to spring back *a tempo* in the following beat.

*Rose complete* transitions into *Dirait-on* without a break in the music, the piano makes its first appearance on the final cadence at the word "fête" in *Rose complète*, employing an inverted D major arpeggio that serves as the introduction to *Dirait-on*. If the pieces are not being performed in succession, Lauridsen has provided an alternate ending to *Rose complète*.

---

<sup>24</sup> Morten Lauridsen, "Dirait-on," in *Les Chansons des Roses* (New York, NY: Southern Music Publishing Co., Inc., 1996), preface.

As one of Lauridsen's most performed compositions, *Dirait-on* is a popular choice for choirs of all ages and skill levels. Lauridsen also set the text to versions for TTBB, SSAA, solo voice, mixed duet and piano, voice and guitar, and guitar ensemble.

### ***La Rose complète***

*J'ai une telle conscience de ton  
être, rose complète,  
que mon consentement te confond  
avec mon coeur en fête.*

I have such awareness of your  
being, perfect rose,  
that my will unites you  
with my heart in celebration

*Je te respire comme si tu étais,  
rose, toute la vie,  
et je me sens l'ami parfait  
d'une telle amie.*

I breathe you in, rose, as if you were  
all of life,  
and I feel the perfect friend  
of a perfect friend.

### ***Dirait-on***

*Abandon entouré d'abandon,  
tendresse touchant aux tendresses...  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;*

Abandon surrounding abandon,  
Tenderness touching tenderness...  
Your oneness endlessly  
caresses itself, so they say;

*se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exaucé.*

Self-caressing  
through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled.

Translations by Barbara and Erica Muhl



## CHAPTER VI

### George Frideric Handel

#### History

George Frideric Handel was born in 1685 in the German city of Halle. Known best for his operas and oratorios, Handel is recognized as one of the greatest composers of the Baroque era.

At an early age, Handel showed tremendous signs of musical ability, studying with composer Friedrich W. Zachow. He served as organist at the Cathedral in Halle, but soon thereafter joined the Hamburg Opera as a violinist and harpsichordist, and in 1705, his first opera *Almira* was premiered.

After composing his first operas, Handel traveled throughout Italy for several years. During this period, he composed his operas *Rodrigo* and *Agrippina*, as well as the oratorios *La Resurrezione* and *Il Trionfo del Tempo*.

Following his success in Italy, Handel was hired as Kapellmeister to German Prince George, who in 1714 would become King George I of Great Britain and Ireland. Settling permanently in England would prove quite fruitful for Handel, as he was the beneficiary of many rich patrons, including Queen Anne and the 3rd Earl of Burlington and 4th Earl of Cork. While living at the Burlington mansion, Handel composed his famous *Water Music*.

From 1717-19, Handel was employed as house composer at Cannons in Middlesex owned by the 1st Duke of Chandos. This proved to be an important partnership, as the Duke would become one of the most influential patrons for Handel's new opera company, The Royal Academy of Music. His patronage was however short lived, due to a series of bad investments. The 1720s were very productive years for Handel, as he composed the operas *Giulio Cesare*, *Tamerlano*, and *Rodelina*, as well as the famous anthem *Zadok the Priest*.

In 1734, Handel began a new company at the Covent Garden Theatre. It was here that he premiered *Ariodante* and *Alcina*. In 1737, at age 52, Handel suffered an apparent stroke. It was believed that this would cause him to never be able to perform again, but he made a remarkable recovery. Soon after, he composed one of his best-known operas *Serse*, as well as the oratorio *Judas Maccabaeus*.

Handel's *Messiah* was first performed in Dublin in 1753; it received its London premiere several months later. Initially, the oratorio was received quite modestly, but over time the work gained tremendous popularity, and it has become one of the most performed choral works in music history.

Handel's compositions proved that oratorio and large-scale choral works were the most successful genre of music in England during his lifetime. His music also resonated with audiences throughout the continent, and he sustained a long and successful career on levels not many composers reach. Shortly before *Messiah* was premiered, Handel began to experience vision troubles; an unsuccessful surgery made it possibly worse. By 1752, he was completely blind, and at the age of 74, Handel died in his home. His compositional output includes 42 operas; 29 oratorios; more than 120 cantatas, trios and

duets; numerous arias; chamber music; a large number of ecclesiastical pieces; odes and serenatas; and 16 organ concerti.

### ***Judas Maccabaeus***

*Judas Maccabaeus* was composed in 1746 and was the most performed of Handel's oratorios during the composer's lifetime.<sup>25</sup> It is comprised of three sections with a libretto written by Thomas Morel. The work is similar to many of Handel's oratorios in that there is the intent to parallel the libretto's sentiments with the current events of England. Dennis Shrock, author of *Choral Repertoire*, notes the role of Judas Maccabaeus sought to represent the Duke of Cumberland, and the libretto was designed to glorify him upon his return from the victorious battle of Culloden in Scotland.<sup>26</sup>

*Judas Maccabaeus* tells the story of the Jews' resistance (led by Maccabaeus) toward their Syrian conquerors. In three parts, the libretto portrays the troubles of Judea, the battle scenes, and the reactions of the Jewish citizens, concluding with their victory.

Popular movements include the arias "Arm, arm, ye brave/We come", "Sound an alarm/We hear", and the choruses "Sing unto God, and high affections raise" and "Hallelujah, Amen."

"Hallelujah, Amen" is the response of the Jewish citizens upon hearing a messenger with news that Judas has not only defeated their enemies, but has returned to Jerusalem. The chorus shares the joyous characteristics of many Handel conclusive movements. The boisterous motif of Hallelujah, Amen is featured in the opening

---

<sup>25</sup> Shrock. 331

<sup>26</sup> Shrock. 331-332

measures. It is a simple, but effective six note scale in the major key with a brief repetition of scale degrees six and five, as well as four and three, upon descending. This motif is repeated and varied throughout the movement in all voice parts.

***Hallelujah, Amen.***

Hallelujah, Amen.  
O Judah, rejoice, in songs divine,  
With Cherubim and Seraphim, harmonious join,  
Hallelujah, Amen.

## CHAPTER VII

### Jake Runestad

Jake Runestad is a pianist, composer, and conductor based in Minneapolis, Minnesota. He is best known for his choral works, although he regularly composes in the genres of opera, orchestral music, choral music, and wind ensemble. He is a frequent collaborator with the poet Todd Boss.

Runestad received a B.S. from Winona State University (where he soon received a Distinguished Young Alumni Award) and an M.M. from the Peabody Conservatory. He studied composition with Kevin Puts and Libby Larsen and has collaborated with Bernard Rands, David Lang, Tania León, John Musto, Christopher Rouse, Jake Heggie, and John Duffy.<sup>27</sup>

Runestad has received awards for his compositions from the American Society of Composers, Authors, and Publishers (ASCAP), the American Composers Forum, the Peabody Conservatory, New Music USA, the Otto Bremmer Foundation, VocalEssence, the Virginia Arts Festival, the National Association for Music Education, the Association for Lutheran Church Musicians, and the American Choral

---

<sup>27</sup> “Jake Runestad.” *Jake Runestad*, [jakerunestad.com/](http://jakerunestad.com/).

Directors Association of Minnesota <sup>28</sup> He also receives several commissions per year from various choral groups, orchestras, and ensembles.

In 2016, he was a recipient of the Morton Gould Young Composer Award from the ASCAP Foundation in recognition of his composition *Dreams of the Fallen* and more recently, he was awarded the 2019 Raymond W. Brock Commission of the American Choral Directors Association, in this case for his choral setting of *A Silence Haunts Me*.<sup>29</sup>

### ***Let My Love Be Heard***

“In November of 2015, Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris terrorist attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a copy of *Let My Love Be Heard*; the choir rehearsed, and then recorded it. It was posted on online and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light”.<sup>30</sup>

In an interview with Cara Tasher, Runestad reveals that the “duty as the composer is to find the music inherent in the text itself — for me, the text always comes first. I improvise singing the texts that I choose in order to find lines that utilize the natural

---

<sup>28</sup> “Jake Runestad.” *Jake Runestad*, jakerunestad.com/.

<sup>29</sup> “Jake Runestad.” *Jake Runestad*, jakerunestad.com/.

<sup>30</sup> “Let My Love Be Heard (Winds).” *Jake Runestad*, jakerunestad.com/store/let-my-love-be-heard-winds/.

prosody of the words, that feel good in the voice, and that allow the words to be understood as clearly as possible'.<sup>31</sup>

Runestad's approach to text is quite evident in *Let My Love Be Heard*. His use of triplets in the legato settings of "Angels where you soar", and "grief once more mounts to heaven and sings" are prime examples of the natural prosody for which he strives for. The opening pages of *Let My Love Be Heard* are for the most part homophonic, with an introductory tenor solo section.

As the poem reaches its initial conclusion, Runestad utilizes a sort of "bridge" section, where the four soprano/alto voices sing a series of melodic lines on an "ah" vowel, weaving in and out through a series of eighth note triplets. The tempo is a very "slowly emerging" forty beats per minute, and the voice parts create a sense of "flying" or "soaring". The upper voices are quite representative of the "whispers in your wings". The tenors and baritones meanwhile repeatedly sing the text "let my love be heard" over a sixteen bar phrase until all of the voices come together on a climatic, *fortissimo* C# major seventh chord with an added, quite prominent high-A natural above the staff in the tenor line.

The next rest is marked with a *fermata*, as the moment is quite dramatic and suggests a moment of "gathering" or "recollecting". The sopranos repeat the opening line of the poem, while the triplet "soaring" lines slowly wind down in the lower voices. All of the voice parts come together in singing the final "let my love be heard".

---

<sup>31</sup> Tasher, Cara. "Interview with Jake Runestad: When the Text Always Comes First!" *The IFCM Magazine*, 7 Sept. 2016, [icb.ifcm.net/en\\_US/interview-jake-runestad-text-always-comes-first/](http://icb.ifcm.net/en_US/interview-jake-runestad-text-always-comes-first/).

*Let My Love Be Heard*

Angels, where you soar  
Up to God's own light,  
Take my own lost bird  
On your hearts tonight;  
And as grief once more  
Mounts to heaven and sings,  
Let my love be heard  
Whispering in your wings.

Poem by Alfred Noyes



## CHAPTER VIII

### Karen Marrolli

Karen Marrolli is the Director of Music Ministries at Central United Methodist Church in Albuquerque, New Mexico. She has also held positions as the Artistic Director of the Zia Singers, the Cantu Spiritus Chamber Choir, and the Santa Fe Men's Camerata. Marrolli received a DMA in Choral Conducting from Louisiana State University, studying with Dr. Kenneth Fulton. She has also received degrees from Westminster Choir College.<sup>32</sup>

Before her positions in New Mexico, Marrolli lived in Charleston, South Carolina, where she created the chamber group, Lux Aeterna. The choir would present candlelight concerts in honor of such events as World AIDS Day, the September 11th attacks, and Child Abuse Awareness Month.<sup>33</sup> These concerts always consisted of readings, often written by survivors of traumatic events, featuring selections of various choral music. Marrolli says that these concerts "progressed from a sense of darkness to light and were meant to give hope to those who were in a process of healing".<sup>34</sup>

Other than choral music, Marrolli is a singer-songwriter who can be found performing her own songs at various events throughout the Southwest. She performs her

---

<sup>32</sup> "Karen Marrolli." Karen Marrolli, [www.karenmarrollimusic.com/](http://www.karenmarrollimusic.com/).

<sup>33</sup> "Karen Marrolli." Karen Marrolli, [www.karenmarrollimusic.com/](http://www.karenmarrollimusic.com/).

<sup>34</sup> "Karen Marrolli." Karen Marrolli, [www.karenmarrollimusic.com/](http://www.karenmarrollimusic.com/).

own compositions with piano or guitar. She is an avid fan of the folk of Americana and European Traditional Music, which is evident in her version of *The Parting Glass*. Karen's choral music is published independently as well as through Morningstar Music, Galaxy Music, and Colla Voce.<sup>35</sup>

### ***The Parting Glass***

As is the case with many European folk tunes, there is much debate as to the whether the well-known *Parting Glass* is of Irish or Scottish origin. In his collection of *Folk Songs of England, Ireland, Scotland & Wales*, editor William Cole attributes the song to Ireland, however, the earliest known published version was found in a collection of Scottish Songs compiled by David Herd in the 1770s.<sup>36</sup>

Partial text dates back to 1605, when a portion of the first stanza was written in a farewell letter, "Armstrong's Goodnight", written by one of the Anglo-Scottish Border Reivers who was executed for the murder of Sir John Carmichael, Warden of the Scottish West March.<sup>37</sup>

The "parting glass" refers to the final cheers and farewell to a guest. The final drink was presented to the traveler upon mounting their horse, and this was meant to strengthen them on their journey. This became a popular custom of many European countries.

---

<sup>35</sup> "Karen Marrolli." Karen Marrolli, [www.karenmarrollimusic.com/](http://www.karenmarrollimusic.com/).

<sup>36</sup> Herd, David, and George Paton. *Ancient and Modern Scottish Songs, Heroic Ballads, Etc.* Glasgow: Kerr & Richardson, 1869. Internet resource.

<sup>37</sup> Fraser, George M. D. *The Reavers*. New York: Alfred A. Knopf, 2008. P 140-143

Adaptations of the *The Parting Glass* can be found in numerous recordings, notably versions by The Clancy Brothers, Bob Dylan, The Wailin' Jennys, and Ed Sheeran. Though many versions can be set in a more rambunctious setting, Marroli sets the text in a very gentle, sentimental *a cappella* TTBB arrangement. In the program notes, she states that the music “reflects the spirit of the text: celebratory and yet wistful”.

Marroli stays true to the simplicity of folk music, setting the text in a 4/4 time signature, performed in the key of E minor. The first two lines of the text are set in unison, introducing the folk song's melody, yet, as the piece moves forward, the harmonies grow more complex, with the most stimulating chords drawn out via a series of *fermati*. The wistful text is never presented in a dynamic louder than *mezzo forte*.

Particularly artistic moments include the settings of the final chords of “God be with you all”, in which Marroli utilizes a VI-7 chord, yet, she extracts the fifth of the chord and instead replaces it with a D-natural in the utmost tenor voice, creating a dissonant 3-voiced texture in the tenor voices, with notes spanning only within the range of a minor third. This progression is again revealed in the penultimate bar, and “goodnight and God be with you all” is once again repeated in one last stanza, this time in unison.

### ***The Parting Glass***

Oh, all the money e'er I spent  
I spent it in good company  
And all the harm that e'er I've done  
Alas, it was to none but me  
And all I've done for want of wit,  
To mem'ry now I can't recall  
So raise to me the parting glass  
Good-night and God with you all

Oh, all the comrades e'er I've known  
are sorry for my going away.  
And all the sweethearts that e'er I've had  
Would wish me one more day to stay.  
But since it falls upon my lot  
That I should rise and you should not,  
Now raise to me the parting glass.  
Goodnight, and God be with you all.

## CHAPTER IX:

### Patrick O'Halloran: Yours

"The Life That I Have", often referred to as "Yours", was written by Leo Marks on Christmas Eve in 1943 for his girlfriend Ruth, who had recently died in a plane crash. In his 1998 memoir *Between Silk and Cyanide*, Marks wrote of the poem's purpose, "I transmitted a message to her which I'd failed to deliver when I'd had the chance".<sup>38</sup>

When Marks wrote the poem, he was serving as chief code breaker/cryptographer in World War II, encoding allied messages and cracking German codes. It was common practice to use well-known poems as the ciphers for encoding messages. Marks, however, took to using his original poems instead.

Marks eventually gave it to a young agent with the French resistance named Violette Szabo to use as her personal code. Before the end of the war, Szabo was compromised, ultimately being tortured and killed by the Nazis. Her story, along with the poem, are featured in the film *Carve Her Name With Pride*.

---

<sup>38</sup> Marks, Leo. *Between Silk and Cyanide: A Codemaker's War 1941-1945*. New York: Touchstone Books, 2000. p. 59

My intent with this piece was to see Marks' beautiful poem freed from its tragic context and put to its original purpose as a statement of heartfelt devotion of life, love, and peace.

*The life that I have  
Is all that I have  
And the life that I have  
Is yours*

*The love that I have  
Of the life that I have  
Is yours and yours and yours.*

*A sleep I shall have  
A rest I shall have  
Yet death will be but a pause*

*For the peace of my years  
In the long green grass  
Will be yours and yours  
And yours*

## BIBLIOGRAPHY

“Jake Runestad.” *Jake Runestad*, [jakerunestad.com/](http://jakerunestad.com/).

“James Mulholland.” Butler.edu, [www.butler.edu/directory/user/jmulholl](http://www.butler.edu/directory/user/jmulholl).

“Karen Marroli.” Karen Marroli, [www.karenmarrollimusic.com/](http://www.karenmarrollimusic.com/).

“Let My Love Be Heard (Winds).” *Jake Runestad*, [jakerunestad.com/store/let-my-love-be-heard-winds/](http://jakerunestad.com/store/let-my-love-be-heard-winds/).

“Morten Lauridsen Website.” Morten Lauridsen Website, [www.mortenlauridsen.net/](http://www.mortenlauridsen.net/).

“Palestrina, Giovanni Pierluigi Da.” San Francisco Classical Voice, San Francisco Classical Voice, [www.sfcv.org/learn/composer-gallery/palestrina-giovanni-pierluigi-da](http://www.sfcv.org/learn/composer-gallery/palestrina-giovanni-pierluigi-da).

“University of Southern California.” Morten Lauridsen | USC Thornton School of Music, [music.usc.edu/morten-lauridsen/](http://music.usc.edu/morten-lauridsen/).

Bond, Ann. “The Organist's Repertory. 7: Brahms Chorale Preludes, Op.122.” *The Musical Times*, vol. 112, no. 1543, 1971, pp. 898–900. JSTOR, [www.jstor.org/stable/955537](http://www.jstor.org/stable/955537).

Fraser, George M. D. *The Reavers*. New York: Alfred A. Knopf, 2008. Print.

Godt, Irving. “A New Look at Palestrina's Missa Papae Marcelli”. *College Music Symposium* 23 (1) (Spring, 1983), pp. 22–49.

Herd, David, and George Paton. *Ancient and Modern Scottish Songs, Heroic Ballads, Etc.* Glasgow: Kerr & Richardson, 1869. Internet resource.

Hofmann, Kurt, tr. Michael Musgrave (1999). “Brahms the Hamburg musician 1833–1862”. In Musgrave (1999a), pp. 3–30

Lauridsen, Morten. Preface. “Dirait-on.” In *Les Chansons des Roses*. New York, NY: Southern Music Publishing Co., Inc., 1996.

Marks, Leo. *Between Silk and Cyanide: A Codemaker's War 1941-1945*. New York: Touchstone Books, 2000.

Music Publishing Co., Inc., 1996), preface.

Musgrave, Michael. *A Brahms Reader*. Yale University Press, 2000.

Schumann, Robert, tr. and ed. Henry Pleasants (1988). *Schumann on Music*. New York: Dover Publications.

Schwarm, Betsy. "Ave Verum Corpus, K 618." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 30 May 2016, [www.britannica.com/topic/Ave-Verum-Corpus-K-618](http://www.britannica.com/topic/Ave-Verum-Corpus-K-618).

Shrock, Dennis. *Choral Repertoire*. Oxford University Press, 2009.

Stevens, Denis William. "Giovanni Pierluigi Da Palestrina." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 29 Jan. 2019, [www.britannica.com/biography/Giovanni-Pierluigi-da-Palestrina](http://www.britannica.com/biography/Giovanni-Pierluigi-da-Palestrina).

Swafford, Jan. *Johannes Brahms: A Biography*. Vintage Books, 1999.

Tasher, Cara. "Interview with Jake Runestad: When the Text Always Comes First!" *The IFCM Magazine*, 7 Sept. 2016, [icb.ifcm.net/en\\_US/interview-jake-runestad-text-always-comes-first/](http://icb.ifcm.net/en_US/interview-jake-runestad-text-always-comes-first/).

Taunt, Reyvan. "Brahms' Liebeslieder Waltzes Op. 52 Analysis." An Analysis of Brahms' Liebeslieder Waltzes Op. 52, 7 May 2018, [brahmsliebesliederwaltzes52.wordpress.com/2018/04/26/the-journey-begins](http://brahmsliebesliederwaltzes52.wordpress.com/2018/04/26/the-journey-begins).

Wildridge, Dr. Justin. "Mozart's Ave Verum Corpus – K.618." Mozart's Ave Verum Corpus – K.618, CMUSE, 23 Mar. 2018, [www.cmuse.org/mozart-ave-verum-corpus-k-618/](http://www.cmuse.org/mozart-ave-verum-corpus-k-618/).

Wolff, Christoph, and Mary Whittall. *Mozart's Requiem: Historical and Analytical Studies, Documents, Score*. University of California Press, 1998.