Spring 5-2023

A GRADUATE CHORAL CONDUCTING RECITAL

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A GRADUATE CHORAL CONDUCTING RECITAL

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

Brock Willard

Pittsburg State University

Pittsburg, Kansas

May 2023

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ACKNOWLEDGEMENTS

Many people contributed to this choral conducting recital and to the preparation of the subsequent thesis. Firstly, I must thank the members of my thesis committee for their helpful guidance. Secondly, I must thank the singers who participated as part of the recital, both the student members of Chorale, and the singers recruited from the community. Without them, this could not be possible. Thirdly, I must thank my thesis advisor Susan Marchant for her wisdom and patience in helping me to formulate ideas I had and the repertoire I selected. Lastly, but certainly not least, I must thank my husband Caleb Willard-Cheeseman who listened tirelessly and supported me throughout this process.

A GRADUATE CHORAL CONDUCTING RECITAL

An Abstract of the Thesis by
Brock Willard

This graduate thesis consists of a choral conducting recital performed by members of Chorale and recruited community singers, and accompanying program notes. Repertoire included on the recital was selected according to the music or texts' proximity to conflicts throughout history. Composers represented on the program include Thomas Tomkins, Thomas Tallis, William Byrd, Heinrich Schütz, Stephen Foster, Shawn Kirchner, Ethan McGrath, Kim André Arnesen, Brock Willard, Z. Randall Stroope, Craig Courtney, Austin Hunt, Frank Ticheli, and Fredrik Sixten. The program notes for each composition will consist of biographical information, music analysis, performance considerations, and other relevant information.

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Pittsburg State University
Pittsburg, Kansas

DEPARTMENT OF MUSIC

Graduate Recital

Brock Willard-Cheeseman, Conductor

Assisted by

Pittsburg State University Chorale and Community Members
Raúl Munguía and Chaeyun Hyun, violins
Amber Bracken, cello
Susan Marchant, organ
Jung Hee Lee, piano
John Ross, narrator

Sunday, April 16, 2023
Sharon Kay Dean Recital Hall
7:00 p.m.

Program

I. Music of the English Reformation
O pray for the peace of Jerusalem ..... Thomas Tomkins (1572-1656)
If ye love me ..... Thomas Tallis (d. 1585)
"Agnus Dei" from *Mass a 4* ..... William Byrd (1540-1623)

II. Music of the Thirty Years' War
Freuet euch, des Herren, ihr Gerechten ..... Heinrich Schütz (1585-1672)

Brief Pause for Stage Reset

III. Texts and Tunes of the American Civil War
Hard Times Come Again No More ..... Stephen Foster (1826-1864)
Arr. by Shawn Kirchner (b. 1970)
When Lilacs Last in the Dooryard Bloom'd ..... Ethan McGrath (b. 1990)

IV. Texts of the World Wars
Even When He is Silent ..... Kim André Arnesen (b. 1980)
There Will Come Soft Rains ..... Brock Willard (b. 1996)
Inscription of Hope ..... Z. Randall Stroope (b. 1953)

V. Protest Songs of the Civil Rights' Movement
Lift Every Voice and Sing ..... J. Rosamond Johnson (1873-1954)
Arr. by Craig Courtney (b. 1954)
Woke Up this Mornin' ..... Traditional Spiritual
Arr. by Austin Hunt (b. 1988)

VI. Modern Responses to War
Earth Song ..... Frank Ticheli (b. 1958)
when david heard ..... Brock Willard

VII. Post-Script
Alleluia ..... Fredrik Sixten (b. 1962)

This recital is in partial fulfillment of the requirements for the Master of Music degree for Mr. Willard-Cheeseman
The Department of Music is a constituent of the College of Arts and Sciences

CHAPTER I

MUSIC OF THE ENGLISH REFORMATION

The pieces in this section are products of the English Reformation, the religious and political movement that created the Church of England. The conflict between the newly-christened Protestants (a word that is derived from the word "protest") and the now-minority Catholics roiled the Fairest Isle with armed conflict between the two factions. Composers transitioned into a new compositional practice, both textually and musically, in the Anglican tradition, producing a new body of English-language liturgical repertoire. Catholic services (and by extension, the music associated with them) were outlawed under threat of treason, forcing the Catholics to go underground and their music with them.

O PRAY FOR THE PEACE OF JERUSALEM

"O pray for the peace of Jerusalem" is an anthem by Welsh-born English composer Thomas Tomkins. It is scored for SSTB. The date of the composition is unknown, but it was first published in the collection *Musica Deo sacra* in 1668, 12 years after the composer's death. The collection was compiled under the supervision of Tomkins' son Nathaniel and published by 17th-Century printer William Godbid.

Biographical Information

Thomas Tomkins (1572-1656) lived and worked during the waning years of the Tudor period and into the early Stuart period of the English monarchy. His output includes both choral and instrumental works, and of the choral music, both sacred and secular compositions. Tomkins was a student of William Byrd while working as a chorister at St. David's Cathedral in Pembrokeshire, Wales, where his father was the Master of Choristers (Shrock 2009, 171). After leaving St. David's, he worked as an organist at Worcester Cathedral. In 1607, he received a bachelor's degree in music from Oxford. In 1620, he was appointed Gentleman of the Chapel Royal, and in 1621, he joined fellow madrigalist Orlando Gibbons as an organist of the chapel. Tomkins, unlike his mentor Byrd, fully converted to the Church of England and composed approximately 17 services in the Anglican tradition (Alwes 2015, 148).

Survey and Analysis

Text:

O pray for the peace of Jerusalem.
They shall prosper that love thee.

Psalm 122:6

Like much of the polyphonic English music of the 16th and 17th centuries, this piece's structure is based heavily on motives and variations thereof. The piece opens with a figure that is called "Motive *x*":

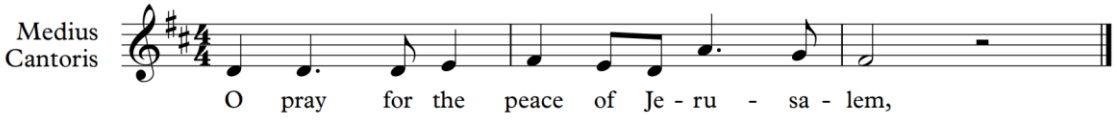

Figure 1.1: Initial Statement of Motive *x*

Tomkins maintains the textual-motivic relationship between the first sentence of text and Motive *x* throughout the first section of the piece. Afterwards, Tomkins introduces a new motive in the second soprano part paired with the second line of text, "They shall prosper that love thee." This motive is designated "Motive *y*":

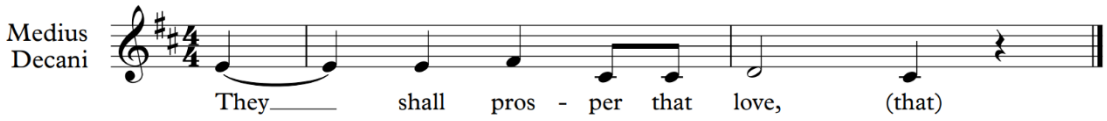

Figure 1.2: Motive *y*

Textual Relationship:

In the first presentation of Motive *x*, the two longest notes are "pray" and the second syllable of "Jerusalem." Tomkins may have set these two syllables on longer durations in order to bring special emphasis to these words. The second syllable of "Jerusalem" is the stressed syllable and by using a longer duration, Tomkins may be aligning words stress and rhythmic stress. By setting "pray" on a longer note value, Tomkins may be drawing attention to the word's function in the text. In this text, "pray" is used as a command. Of the two halves of the text, the portion that receives more extended treatment is "They shall prosper that love thee." Tomkins' emphasis of the word "prosper," by allowing the associated material to prosper longer than the other portion of the text, may be an example of expressive text setting.

Performance Considerations

In performing Renaissance music primarily based on motives where word stress and metrical stress are not always unified, singers may wish to prioritize word stress rather than perceived metrical position. For instances of Motive *x*, one possible example of this procedure could be as follows:

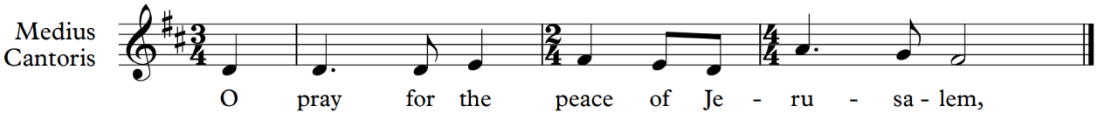

Figure 1.3: Metric reorganization of Motive *x*

This metric organization aligns with the interpretation that Tomkins is using longer note values to emphasize certain words in the text, and by contextualizing the gesture with these metrical stresses, the singer can more easily sing with appropriate word emphasis. In adopting this approach, singers should perform the gesture with this metrical stress regardless of where the gesture falls in the meter implied by the barring in the modern performance edition.

Instances of Motive *y* should be sung with a similar metric expression:

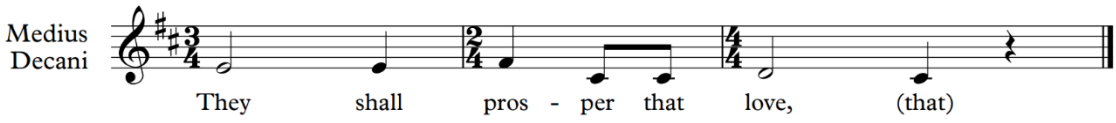

Figure 1.4: Metric reorganization of Motive *y*

Such an approach brings special emphasis and focus to the text**.**

IF YE LOVE ME

"If ye love me" is a 4-part anthem by English composer Thomas Tallis. Like much of the repertoire from this period, the date of composition is unknown, but it was published within the composer's lifetime in 1565 by John Day in the collection *Certaine notes set for the in foure and three partes* (Nixon 1984, 1). The text (John 14:15-17, KJV) was designated as the Gospel reading for Whit Sunday (Pentecost) in the 1549 Book of Common Prayer.

This work has been performed at high profile events in the Anglican Church, such as Pope Benedict XVI's visit to the United Kingdom in 2010 and the wedding of Prince Harry and Meghan Markle in 2018.

Biographical Information

Thomas Tallis' birth year, immediate family connections, and childhood are unknown due to a lack of records indicating these. His only confirmed relation was a man named John Sayer. The musicologist John Harley proposes that Tallis may have been born somewhere in Kent County, England given the number of others with the last names Tallis and Sayer in the area (Harley 2015, 1). Additionally, there are multiple theories as to where he received an education as chorister and organist. These various institutions include the Chapel Royal, his future place of employment (Lord 2003), or at Canterbury Cathedral.

Tallis served in the courts of four English monarchs, living in both Catholic and Anglican England. He started under Henry VIII and remained in the employ of the

monarchy until the time of his death, under Elizabeth I. Despite this career with varied bosses, he avoided the theological quibbles his employers had with the Catholic Church. According to historian Peter Ackroyd, Tallis was an "unreformed Roman Catholic" (Ackroyd 2004, 176). His compositional practice shifted with different monarchs, coloring him an effective musical chameleon. During the reign of Elizabeth I, in 1570, he was appointed as the organist at the Chapel Royal, although he worked as an organist in various positions before this appointment.

Tallis' employment at the Chapel Royal began in 1543, according to financial records from this period. He most likely taught the young choristers both keyboard and composition, one of his pupils being the later English polyphonist William Byrd. Both Tallis and Byrd had a hand in music publishing during the Tudor period, particularly in music printing as they were granted exclusive publishing rights by Elizabeth I. However, the two composers' devotion to the Catholic faith caused the English music-consuming public to be suspicious of owning anything printed by the pair, and they were not allowed to print any music from outside England.

Tallis spent the final years of his life in Greenwich, and as a member of Elizabeth I's household. Although his remains are lost, records indicate that he was buried in the chancel of St. Alfege Church in Greenwich. Additionally, Tallis' epitaph was written by the Anglican priest John Strype, and after his death in 1585, his former student Byrd wrote a funereal tribute to the late composer.

Survey and Analysis

Text:

If ye love me, keep my commandments.
And I will pray the father,
And he shall give you another comforter,
That he may 'bide with you forever;
E'en the sp'rit of truth.

John 14:15-17, KJV

Formal Structure:

The structure and overall aesthetic of "If ye love me" is representative of the style that Anglican Church composers began to adopt after the English Reformation had begun. This is exemplified by the composition's largely homophonic texture (with outbreaks of direct and unobtrusive imitation), and minimal use of melismatic text setting.

A	**|:B**
|1 13|	**|14 26|:|**

Figure 1.5: Macroscopic formal diagram of "If ye love me"

"If ye love me" consists of two sections, here labeled A and B to denote that each section uses different melodic material. The A section encompasses mm. 1-13 and the B section consists of mm. 14-26 in the modern edition. The B section is repeated. This macroscopic structure aligns with the two different portions of the text. The A portion corresponds to the portion of the text describing the action of prayer ("If ye love me… Another comforter,"), and the B section corresponds to the results of that prayer ("That he may 'bide with you…"). Tallis' repeat of the B section may be seen as

emphasizing the results of prayer, i.e. the Holy Spirit coming to comfort the Apostles after the death of Jesus.

Performance Considerations

Dennis Shrock in *Performing Renaissance Music* advocates for an authentic performance practice that includes soft volume as well as a "pure, sweet timbre," a relaxed vocal production akin to the sound of recorders and violas da gamba. These recommendations suggest a vocal production with minimal vibrato, as opposed to an absence of vibrato. This will ensure that singers maintain a healthy vocal production (Shrock, 2018, 51).

Additionally, Shrock's approach to singing a piece such as "If ye love me" is supported by the character of the text, a comforting text as opposed to an aggressive one. The resonant venues in which this piece may have been performed negated the need for dynamic production louder than a relatively soft volume. Additionally, the vocal ranges used in the original manuscript (the upper two parts maintaining a tessitura between C4 and G4) lend themselves to this quieter vocal production.

"AGNUS DEI" FROM *MASS A 4*

This is the concluding movement of the *Mass a 4* by English composer William Byrd. His Mass movements were not published together as sets but as individual pieces with minimal identifying information, even going so far as to conceal the identity of the printer. However, musicologist Peter Clulow examined the partbooks from which the

Mass settings were realized and determined via bibliographic comparison with other sources of the time that the partbooks were most likely printed by Thomas East, one of the most successful music printers in England during the time of Elizabeth I (Clulow 1966, 1). The Mass settings almost assuredly did not see any public performances, given the climate created by the English Reformation, but were more likely performed as part of private home gatherings among clandestine Catholics of the time.

Biographical Information

William Byrd (1540-1623) was an English composer of the 16th and 17th centuries and is considered by many to be one of the most talented composers of his day. Byrd was most likely born in London, although no records of his birth have actually survived. This determination is suggested by documents that confirm his great-great grandfather Richard Byrd as moving to London sometime during the 15th century (Harley 2019, 14). Byrd's family was large, wealthy, and musical, although many of his relations were involved in merchant work and trade.

Byrd's early musical training is mostly a matter of speculation. He would eventually study composition and voice under Thomas Tallis who was the organist and choirmaster of the boys at the Chapel Royal. These years would be incredibly formative to Byrd's compositional practice.

Byrd received his first known employment as a professional in 1563 when became the organist and choirmaster at Lincoln Cathedral, a position he retained until 1572. This position was not always easy for Byrd as his salary was once suspended by

the Dean and Chapter over "matters alleged against him." John Harley proposes that this may have been due to Byrd's style of polyphonic music or his exuberant organ playing, the criticism perhaps linked to the Lincoln Cathedral Dean's preference for Puritanism.

Byrd's next and most prestigious employment would be as a Gentleman of the Chapel Royal, a position he secured in 1572 after the death of fellow composer Robert Parsons. Byrd's work there included both composition and organ performance, and the position was a career-making move for the composer, bringing him closer to the court of Queen Elizabeth whose Church of England was decidedly more moderate than that of her predecessors. Because of Byrd's talents, he and his mentor Tallis were granted monopoly printing rights and rights to music paper for 21 years. Despite this patronage, Byrd would eventually be associated with the recusant Catholics post-Reformation, starting in the 1570s. This proved influential to the composer's creative work, but spelled trouble for him and other Catholics when Catholicism began to be seen as increasingly seditious by the Tudor Monarchy. Byrd's association with the Chapel Royal was reportedly suspended for a period of time and he even had his house and belongings searched. He began to be associated with a number of historically important Catholic Englishmen such as Henry Garnett, whose claim to fame is involvement with the infamous Gunpowder Treason and Plot, and Robert Southwell, a poet who was eventually executed by hanging for his connections to the Vatican (Kerman 1980, 49).

Byrd eventually left the turmoil of London for the English countryside, specifically a village called Stondon Massey in Essex. Byrd's patron, the Petre Family, motivated the move and it would be here that Byrd would produce polyphonic music

that could be performed in the clandestine meetings at the manors of Catholics in the area, particularly at the manor houses of Petre. Byrd's Catholicism continued to cause him issues, even garnering fines for his refusal to attend local parish churches. Byrd's extraordinarily long life for the average person (a total of 83 years) of the time ended in Stondon Massey, and despite the controversy surrounding the composer, he died a respected man of the Chapel Royal (his death being noted by the church), and a wealthy man, maintaining a room in the house of the Earl of Worcester.

Survey and Analysis

Text:

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

English translation:

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

Ordinary of the Mass

Formal Structure:

The formal structure of the music is related to the structure of the text. Byrd sets each of the lines with a different textural combination. He opens the piece and the first line with a duet between the cantus and the altus (soprano and alto), then adds both tenor and bass for the second statement of the first line but removes the alto, until the

third statement where all four voices participate in a polyphonic counterpoint, repeating various motives that have been employed since the beginning of the entire Mass cycle.

The first line, that is to say the opening soprano-alto duet, begins with the head-motto that opens all of the movements.

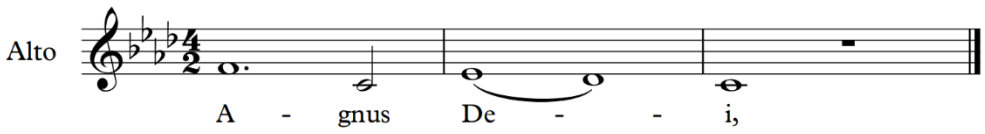

Figure 1.6: Head-motto in "Agnus Dei"

This duet utilizes a striking major seventh near the end, the only sharp dissonance in the opening duet. This may be Byrd's way of foreshadowing his treatment of the final statement of the text, particularly in treating the words "dona nobis pacem."

The second line of the text is set with a similarly contrapuntal treatment and the third line utilizes all four voice parts and features an imitative patchwork based on the initial motto, but the motto is extended with a melismatic descending gesture. The four voice parts weave in and out of duets with each other until the text, "Dona nobis pacem" (Grant us peace) begins. Byrd introduces a series of suspensions on this text, all employing either the major seventh or the minor second. According to Richard Taruskin, Byrd's use of suspensions in this final section of the text may be an expressive irony, perhaps referencing the fact that recusant Catholics of the period experienced relatively little amounts of peace under the Church of England's dominant thumb (Taruskin 2009, 1137).

Performance Considerations

Performance considerations for “O pray for the peace of Jerusalem” and “If ye love me” earlier in the chapter may also apply here, particularly the approach to vocal production used in “If ye love me.” A minimal use of vibrato will further enhance any dissonant intervals. Additionally, an adherence to emphasizing the stress of words regardless of where they occur in the modern edition’s meter seeks to bring out the expressive quality of the text.

To maximize the effect of the dissonant suspensions created by the successive settings of “Dona nobis pacem” in the third line, singers who have the top note of the suspension should crescendo slightly across the suspension and then decrescendo into the resolution of the suspension. Successful execution of this dynamic procedure will help to emphasize the ironically expressive text setting on the words “dona nobis pacem.”

CHAPTER II

MUSIC OF THE THIRTY YEARS' WAR

The Thirty Years' War (1618-1648) was an immensely destructive conflict in central Europe that ultimately killed millions, many of whom died due to starvation as a result of food scarcity (Parker 2013, 13). The world of musicians was affected by many of the same issues plaguing the rest of society during this period: starvation, militia conscription, and devastation by invading armies among other ripples from the conflict. Heinrich Schütz, the sole composer featured in this chapter, once wrote on the living conditions in his city of Dresden in a letter from 1642:

> *"That so far as I am concerned […] God knows that I would prefer with all my heart to be a cantor or an organist in a small town to remaining longer amid conditions in which my dear profession disgusts me and I am deprived of sustenance and of courage."*
>
> Heinrich Schütz, 1642 (Price 1994, 4).

FREUET EUCH, DES HERREN, IHR GERECHTEN

"Freut euch, des Herren, ihr Gerechten" is a Baroque motet composed by German composer Heinrich Schütz. The piece is scored for ATB voices, two violins, and basso continuo. The piece was first published in a collection of motets called *Symphonae sacrae II.* The reduced instrumentation may be a result of economic factors in Dresden where Schütz lived and worked (Shrock 2009, 251).

Biographical Information

Heinrich Schütz (1585-1672) was born in a small town near Dresden, although he and his family moved several times while he was a child. When he was thirteen, he started as a chorister in the Kapelle of Landgrave Mortiz who was known as a patron of the arts. In 1609, Schütz began private study in Venice with Giovanni Gabrieli, all on Mortiz' dime. According to Dennis Shrock in *Choral Repertoire,* he "completely absorbed the Italian style" while studying with Gabrieli. After Gabrieli's death in 1612, he returned to Germany where he was employed in the court of nobleman Johann Georg, the Elector of Saxony near Dresden. The composer would eventually be employed as Kappellmeister and would remain here for 41 years. With sufficient personnel and resources, the composer was able to write large-scale forces during this period.

The Dresden court began to experience economic hardships as a result of the War and this caused a massive decline in the availability of musicians as well as the ability to pay them. From 1632 to 1639, the number of members in Schütz' church ensemble shrank by 29 people (Parker 2013, 20). The composer experienced relief from this turmoil when he again studied in Venice in 1628, this time with the eminent Monteverdi, and enjoyed a jaunt to Denmark in 1634 to serve as the crown prince's Kappellmeister. When he returned to Dresden, Schütz continued composing works despite hardships and eventually was appointed Kappellmeister Emeritus at Dresden and effectively retired. However, the composer did continue to write as the court's economic stability increased. Schütz suffered a stroke on November 6, 1672 and died the same day at the age of 87 (Shrock 2009, 252).

Survey and Analysis

Text:

Freuet euch des Herrn, ihr Gerechten; die Frommen sollen ihn schön preisen.
Danket dem Herrn mit Harfen…
Singet ihm ein neues Lied; macht es gut auf Saitenspiel mit Schalle.
Alleluja.

English translation:

Shout for joy in the Lord, O you righteous! Praise befits the upright.
Give thanks to the Lord with the harp…
Sing to him a new song; play skillfully on the strings, with loud shouts.
Alleluia.

Psalm 33 [English translation ESV]

The piece is comprised of alternating sections in quadruple meter and triple meter. Additionally, the piece is also broken up by chant-like intonations performed by a solo bass.

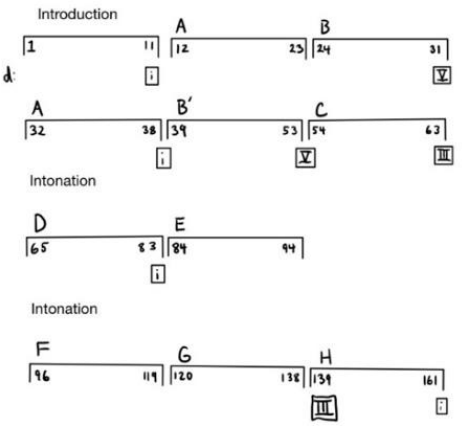

Figure 2.1: Formal diagram of "Freuet euch…"

The piece features eight melodic ideas, with the A sections and B sections reoccurring once each in the portion of the piece prior to the first intonation (m. 64). The rest of the piece features no repetition of melodic material. Additionally, the

structure of the piece does not appear to be related to the structure of the text, due to the distribution of the portions of the text, although the section labeled H above corresponds to the setting of the word “alleluia.” The rest of the sections of the piece feature repeated text across sections.

Performance Considerations

In the modern performance edition, there is no metronome marking. Dennis Stevens in *Performance Practice in Baroque Vocal Music* advocates for a performance tempo in Baroque vocal music that creates “accurate perception of verbal stresses and rhythms” (Stevens 1978, 4). Additionally, the ichlaut in the word “euch” and the separation between text repetition may lead to a tempo that will make both the consonant and the beginning of the next word “Freuet” clear. A similar approach to the quadruple meter sections may be employed to ensure text intelligibility.

CHAPTER III

TEXTS AND TUNES OF THE AMERICAN CIVIL WAR

The music and texts selected for this portion of the program originate in the time just prior to or during the American Civil War, the conflict taking place from April 12, 1861 to May 26, 1865. The gruesome conflict split the United States into two warring nations, disagreeing over the morality and economic necessity of slavery, specifically the enslavement of African Americans. Art, particularly music, often served a cathartic function for solider and civilian alike during a time where tension and stress were particularly prevalent.

HARD TIMES COME AGAIN NO MORE

"Hard Times Come Again No More" is a choral setting of the popular song of the same name by 19th-Century American songwriter Stephen Foster and arranged by contemporary American composer Shawn Kirchner. This arrangement is scored for SATB mixed chorus (with divisi), piano, and violin. It was commissioned by the San Antonio Chamber Choir, under the direction of Rick Bjella. The original tune penned by Foster was published in 1854, seven years before the start of the Civil War, and it enjoyed enormous popularity before and during the conflict, so much so that it even

spawned a parody tune, “Hard Tack Come Again No More,” a coy reference to the apparently lackluster quality of the rations provided to soldiers (Billings 1887). The text of the tune instructs those with good fortune to sympathize with those who have had “harder times.”

The tune has seen popularity since its publication in a variety of avenues in popular culture. It has been performed by numerous groups and popular artists such as Bob Dylan, Dolly Parton, Johnny Cash, Bruce Springsteen, Kristen Chenoweth, and the Swingle Singers. Additionally, it has seen playtime in film, television, and video games, such as in the TV show *Dickinson* starring Hailee Steinfeld, the Ken Burns documentary *Country Music*, and several feature films. It was also used as the theme for the American Empire in the video game *Civilization VI.* Other high-profile appearances of the tune include usage during the Hope for Haiti Now earthquake relief rally, performed by Mary J. Blige and The Roots, and as part of the 2014 September 11th commemoration, organized by the National Sept. 11 Memorial Museum.

Biographical Information: Stephen Foster

Stephen Foster (1826-1864) was born in Lawrenceville, Pennsylvania, the son of a businessman and his wife, both early settlers of Pittsburgh. Although his family did live in the North, they did not support the end of slavery, a family feature that would seep into Foster’s musical output (Sanders 2008, 7). Foster attended several private academies where he received a decidedly Classical education in a variety of subjects including Latin, penmanship, Greek, and English grammar and diction. He received no formal music training at these institutions, instead teaching himself a number of

musical instruments including clarinet, flute, guitar, and piano. Foster would eventually come under the tutelage of a German-born music dealer named Henry Kleber. This was Foster's first exposure to formal music composition and theory, and their coursework involved studying Mozart, Beethoven, Schubert, and Mendelssohn.

Foster's songwriting career began after his return to Pittsburg from Maryland where he wrote the song "Camptown Races." He went on to write numerous other songs including "Nelly Bly," "Swanee River," "Oh! Susanna," and "My Old Kentucky Home." Many of his songs contain explicitly racist imagery and were utilized in explicitly racist performances known as "minstrel shows." However, his output of minstrel songs declined once he pivoted to writing music intended for performance in parlors. A particularly obvious example is in "Swanee River" where an African-American slave wishes to be back on a plantation and serving the "old folks at home." Additionally, the song and many others of Foster's are in a dialect meant to emulate the African-American Vernacular English of the day with words like "ribber" instead of "river," and "de" rather than "the."

The music critic Ken Emerson theorizes that Foster's output of minstrel songs and the then contemporary American public's fascination with them may stem from a paradoxical perception of the enslaved African-American; slaves represented a kind of freedom from the societal constrictions placed on white people by their similarly white peers, although this perception fails to note one of the most salient aspects of the enslaved person's life: their enslavement (Gross 2010). This is not to explain away the racism of the period, nor is it to suggest that racism ended with slavery. Although many

of Foster's songs have had their lyrics changed to sanitize them of their racist origins, the racist origins remain and one should acknowledge them.

Biographical Information: Shawn Kirchner

Shawn Kirchner (b. 1970) is an active arranger and composer based in Los Angeles, California. His compositions have been performed by educational, professional, and liturgical choirs, as well as being featured in films and television. He has a standing relationship with the Los Angeles Master Chorale, an ensemble that has commissioned and performed his music multiple times. Kirchner has also been noted in the Los Angeles Times as a composer of "sophistication" who writes "effective" music (Kirchner 2023). Kirchner completed a degree in Peace Studies at Manchester College, and went on to earn a Master of Arts degree in choral conducting from the University of Iowa.

Kirchner's compositional style is characterized by eclecticism, drawing on genres such as jazz, gospel, bluegrass, and country. In addition to his career as composer and arranger, Kirchner maintains a performance career as both a tenor and a pianist. His performance resume includes composers such as Meredith Monk, Steve Reich, and Arvo Pärt. In addition to his work in the realm of classical music, he has appeared as a singer in multiple film scores such as *Avatar, Horton Hears a Who, Lady in the Water, the Lorax, and X-Men: First Class*. Kirchner also serves as the pianist/organist/composer-in-residence at La Verne Church of the Brethren in La Verne, California.

Survey and Analysis

Text:

Verse 1: *Let us pause in life's pleasures and count its many tears,*
While we all sup sorrow with the poor.
There's a song that will linger forever in our ears,
Oh! Hard Times, come again no more.

Refrain: *'Tis the song, the sigh of the weary;*
Hard Times, Hard Times come again no more;
Oh! Many days have you lingered around my cabin door,
Oh! Hard Times, come again no more.

Verse 2*: While we seek mirth and beauty and music bright and gay,*
There are frail forms fainting at the door.
Though their voices are silent, their pleading looks will say,
Oh! Hard Times come again no more.

Refrain

Verse 3: *'Tis a sigh that is wafted across the troubled wave,*
'Tis a wail that is heard upon the shore,
'Tis a dirge that is murmured around the lowly grave.
Oh! Hard Times, come gain no more.

Refrain

Stephen Foster, 1851

Formal Structure:

The formal structure of this arrangement is nearly identical to the structure of the original song. The difference comes in the form of repeated refrains after the last verse. This is a common technique in popular song genres and Kirchner has opted to employ it for this arrangement.

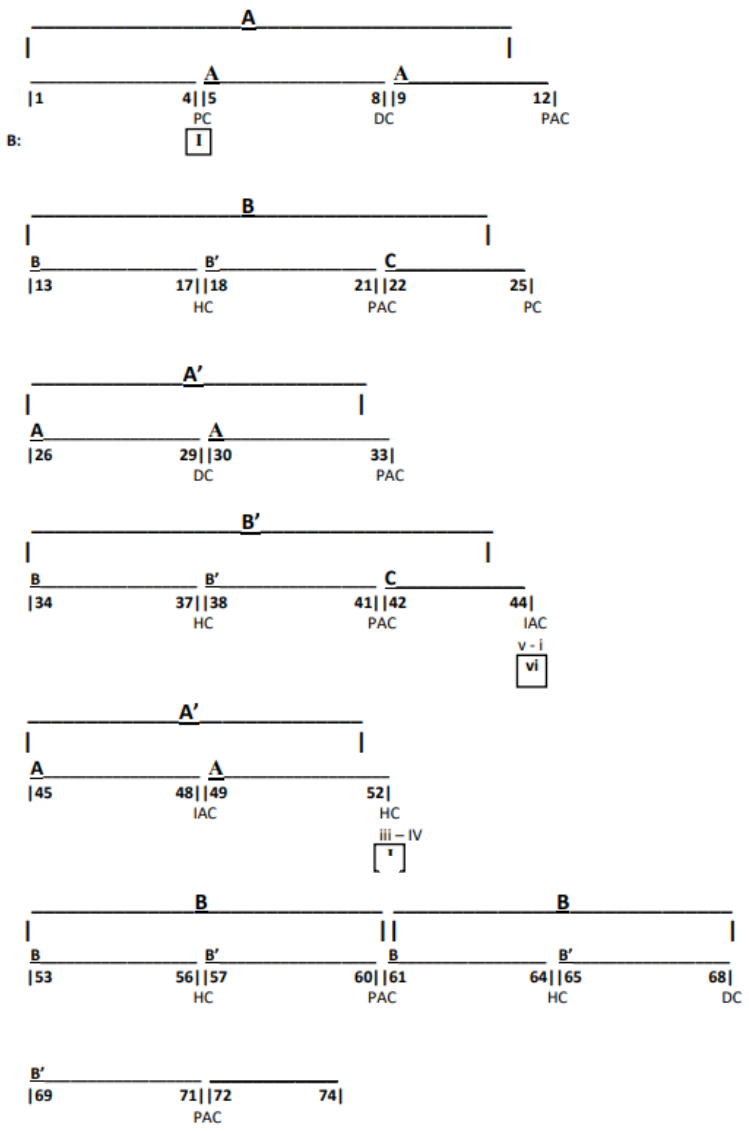

Figure 3.1: Formal diagram of "Hard Times…"

Kirchner employs two key areas: B major and its relative minor, g-sharp minor. This choice of key relationship is a departure from Foster's original harmonization which utilizes B major throughout with no modulations. Kirchner modulates to g-sharp minor in Verse 3, perhaps as a way of emphasizing the decidedly darker nature of the text, speaking of sighs, troubled waves, wails, dirges, and lowly graves.

The accompaniment in Kirchner's arrangement emulates instruments of the period, specifically instruments that soldiers may have used to accompany themselves. As stated in his performance notes in the score, his use of the piano is intended to emulate the plucked strings of a banjo, and the violin's figurations, particularly towards the end of the piece, resemble that of fiddling, a style associated with the first colonizers of the territory that would become the United States (Yule 2005).

WHEN LILACS LAST IN THE DOORYARD BLOOM'D

"When Lilacs Last in the Dooryard Bloom'd" is a choral setting of the poem of the same name by American poet Walt Whitman. The piece was composed in 2010. The piece's instrumentation is SATB with divisi throughout. Whitman wrote the poem in 1865 as an elegy for the recently assassinated President Abraham Lincoln, despite the poet's not mentioning Lincoln by name anywhere in the text. The title apparently references a location where Whitman was when he heard about Lincoln's death, a place where "many lilacs were in full bloom." (Whitman 1882). This piece is McGrath's first published composition.

Biographical Information

Ethan McGrath (b. 1990) is an American composer, pianist, and organist from Chattanooga, Tennessee. He completed an undergraduate degree in music composition from the University of Tennessee-Chattanooga and holds a Master's degree in Choral Studies from the University of Cambridge in the United Kingdom. According to his website, he is a composer of "diverse influences" and takes special interest in 20th-

Century English composers such as Ralph Vaughan Williams. In addition to his career as a composer, he has served as organist at Our Lady of Perpetual Help Catholic Church and at the First Baptist Church, both in Chattanooga (McGrath 2022).

Survey and Analysis

Text:

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

Walt Whitman, *Sequel to Drum-Taps* (1865)

Formal Structure:

The formal structure of this piece reflects the structure of the poem, the two stanzas employed by McGrath corresponding to two different sections of music. McGrath repeats the A-section to make a rounded binary form:

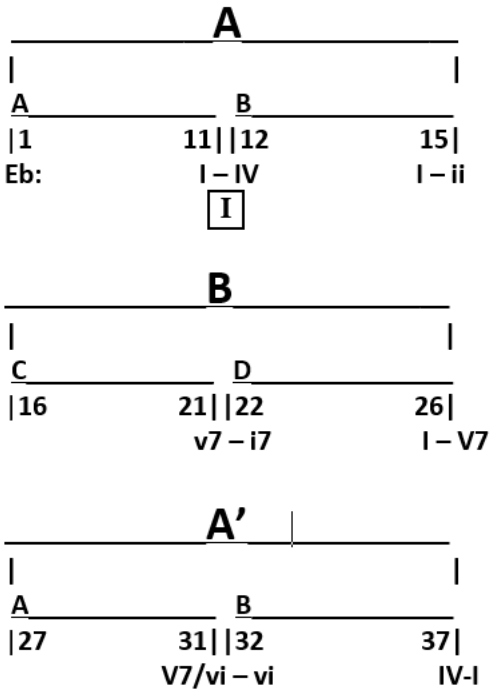

Figure 3.2: Formal diagram of "When Lilacs…"

Whitman's poem is set in a free verse form, meaning no lines rhyme with any other lines, and McGrath's formal layout appears to reflect this. The melodic material, while related by motivic transformations, is not explicitly repeated until the second A-section.

Performance Considerations

The harmonic language of this piece is characterized by tonal chords that may or may not have added tones. When a particular chord utilizes added tones, particularly tones that create major and minor seconds or ninths with other voices, singers should sing with minimal vibrato to maximize the sonic effect of these intervals. Non-

functional chords should also be performed in this manner to make the sonic relationships between the notes of these chords as clear as possible.

CHAPTER IV

TEXTS OF THE FIRST AND SECOND WORLD WARS

The texts of the music in this section all originate from either the time of the First World War or the Second, both massively influential conflicts in world history. The First World War saw new technologies of destruction arise such as the tank and the airplane, but also saw the invention of the world's first biological weapon, mustard gas. English poet Wilfred Owen described the death of a comrade under mustard gas in his poem, "Dulce et Decorum Est:"

"Gas! GAS! Quick, boys! – An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning."

Poems of Wilfred Owen, 1921

The Second World War followed from the rise of fascism, particularly in Germany where the Nazis came to power with horrifying results for 11 million Jewish, Polish, gay, lesbian, transgender, and disabled people. The consequences of both World Wars would be felt for the remainder of the Twentieth Century and beyond.

EVEN WHEN HE IS SILENT

"Even When He is Silent" is a motet written for SATB (with divisi) a cappella chorus. The text of the work comes from an inscription found inside a shelter in Cologne, Germany. This shelter was supposedly owned by Catholics resistant to Nazi rule who were using the shelter and connecting catacombs to smuggle Jewish people out of the city. The piece was written in 2011 and was commissioned by the St. Olaf Festival in Trondheim, Norway. The piece's original instrumentation is SSAA, but the SATB arrangement was premiered by the Nidaros Cathedral Boys' Choir on November 26, 2011. Since these performances, it has also been arranged for wind ensemble and brass band.

Biographical Information

Kim André Arnesen (b. 1980) is a Norwegian composer, especially known for his choral music. Arnesen has written for various mediums, including a cappella choir, choir accompanied by piano or organ, and large-scale works for chorus and orchestra. Arnesen performed as a chorister in the Nidaros Cathedral Boys' Choir and attended the Trondheim Music Conservatory. Arnesen's music has been performed in more than 50 countries and he has worked with choirs such as Conspirare, the National Lutheran Choir, the Manhattan Girls Chorus, the Together in Hope Choir, VocalEssence, and the Haderslev Cathedral Girls' Choir. Arnesen is also a member of the Norwegian Composers Society, and is signed as a house composer with Boosey & Hawkes (Arnesen 2023).

Survey and Analysis

Text:

I believe in the Sun even when it's not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.

Adapted from anonymous inscription, 20th Century

The authenticity and origin of the text have been disputed. The text came into popular view during a 1945 BBC radio program featuring German prisoners of war. One man only identified as "Prisoner F.B." described the original story wherein American soldiers discovered the inscription. A transcript of the program was reprinted in *The Friend*, a weekly London magazine for Quakers. Seminarian Everett Howe doubts the authenticity of this source, citing textual differences from other sources, and questions about how Prisoner F.B. became aware of the story and about F.B.'s motivations for telling the story at all. Howe goes on to provide a primary source for the authenticity of the inscription, a Swiss newspaper entitled *Neue Zürcher Nachrichten* that published "special correspondence" describing the underground catacombs where the inscription was found. The reporter who provided the special correspondence apparently saw the inscription firsthand as opposed to F.B's secondhand version of the story (Howe 2021). This uncertainty has not stopped the text from being meaningful. In addition to Arnesen's setting, Z. Randall Stroope has also set this text in a piece entitled *Inscription of Hope* (see later in this chapter).

Formal Structure:

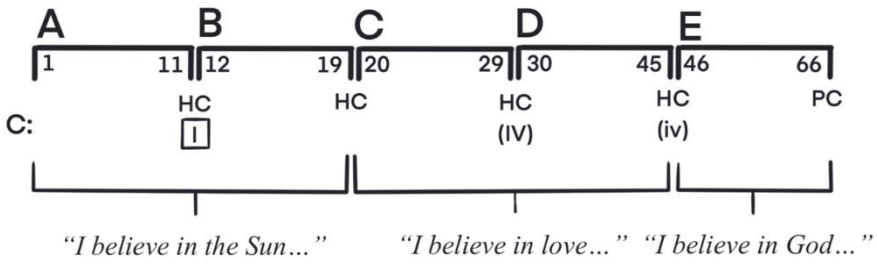

Figure 4.1: Formal Diagram of "Even When He is Silent"

This piece is through-composed with melodic ideas only recurring inside sections. The three-part structure of the text corresponds irregularly to the five-part musical structure. The first line of the text corresponds to sections A and B (a total of 19 measures), the second line of text corresponds to sections C and D (a total of 25 measures) and the third line of text corresponds only to section E (a total of 20 measures). One possible explanation for the formal structure may be Arnesen's way of emphasizing the last portion of the text which explicitly references God as opposed to the first two lines of text which perhaps refer to God metaphorically (comparing God to both the Sun and love). The first two lines of text are set to two sections each whereas the last line of text is set to only one wholly unified section. This melody-text relationship draws special attention to the last line of text.

Performance Considerations

The harmonic language of this piece is characterized by functional chords with or without added tones. When a particular chord utilizes added tones, particularly tones that create major and minor seconds or ninths, singers should sing with minimal vibrato

to maximize the sonic effect of these intervals. Additionally in mm. 58-63, the conductor may wish to hold beat four on the word “is” slightly longer than notated to emphasize the minor second created between the soprano and alto part.

THERE WILL COME SOFT RAINS

“There will come soft rains” is an a cappella setting of the poem of the same name by American poet Sara Teasdale. The piece is scored for SATB choir with divisi. The piece is dedicated to the Spring 2021 members of Encore at Pittsburg High School in Pittsburg, Kansas under the direction of Susan Laushman. As of this writing, the piece is unpublished.

Survey and Analysis

Text:

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum-trees in tremulous white;

Robins will wear their feathery fire
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring hereself, [when she woke at dawn],
Would scarely know that we were gone.

Sara Teasdale, 1918

The poem first appeared in the 1918 issue of *Harper's Monthly Magazine* (Teasdale 1918) following the 1918 Spring Offensive by the Germans and during the 1918 Spanish flu pandemic.

Formal Structure:

The piece can be divided into six sections that correspond roughly to the six couplets and with no repeated sections of the text. The form of the piece is articulated by the appearance of a recurring melodic idea:

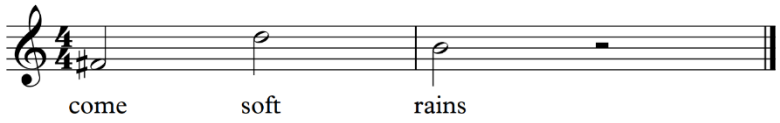

Figure 4.2: Recurring melodic idea in "There Will Come…"

This melodic idea always consists of an ascending minor sixth followed by a descending minor third. The melodic idea appears in two variants: one starting on F# and one starting on F. Apart from a short transition at mm. 22-26 and a coda starting at m. 37, each section begins with this melodic idea.

The piece uses three 7-note collections for its pitch content: D major, D Phrygian, and D-flat major. The D Phrygian collection is used as a transitional collection between D major and D-flat major and is only utilized in mm. 22-25. Much of the harmony is pandiatonic and utilizes the pitches of these particular collections to create non-functional sonorities.

INSCRIPTION OF HOPE

"Inscription of Hope" is a composition scored for SATB chorus and piano by American conductor and composer Z. Randall Stroope. The piece was composed in 1993 and incorporates both original music by Stroope as well as fragments of an unnamed a Russian folktune. Additionally, the composer includes an optional narration to pair with the composition. The piece has been arranged for multiple instrumentations such as SSA, TTB, 3-part mixed chorus, 2-part mixed chorus, and for SATB chorus with piano, oboe, and strings.

Biographical Information

Zane Randall Stroope (b. 1953) is an American composer and conductor known for his contributions to choral music. Stroope has conducted performances in a variety of places around the world including Hong Kong, London, Rome, Austria, Canada, Washington D.C. and New York City. Additionally, he has worked with a variety of choral ensembles including his own recording choir, the New American Voices; the choirs at the University of Oklahoma, Rowan University, and the University of Nebraska-Omaha; the Los Angeles Master Chorale; and all-state choirs around the United States. Stroope earned a master's degree in vocal performance from The University of Colorado-Boulder and a doctorate in choral conducting from Arizona State University (Stroope 2023).

Survey and Analysis

Text:

I believe in the Sun even when it is not shining,
And I believe in love when there's no one there.
And I believe in God even when he is silent,
I believe through any trial there is always a way.

But sometimes in this suffering and hopeless despair,
My heart cries for shelter, to know someone's there.
But a voice rises within me saying hold on my child,
I'll give you strength, I'll give you hope, Just stay a little while

["I believe…]

But I believe in God even when he is silent,
I believe through any trial, there is always a way.

May there someday be sunshine,
May there someday be happiness,
May there someday be love,
May there someday be peace.

Adapted from anonymous inscription, 20th Century

According to Stroope's performance note on page 3 of the score, the primary theme (A), first appearing in mm. 14-21, is adapted from an unnamed Russian folktune. Stroope introduces a second theme (B) at m. 31. Additionally, Stroope uses an introductory theme from mm. 5-12. The formal layout of the piece is AABBAAA.

CHAPTER V

PROTEST SONGS OF THE CIVIL RIGHTS' MOVEMENT

The pieces in this section are choral arrangements of songs that experienced regular performance during the civil rights' movements of the 20th and 21st centuries, particularly those movements directed towards the rights of African Americans. Singers and activists used protest songs both as a way to motivate themselves and others to continue on through extended marches, and to shield from the psychological effects of harassment by white supremacists (Library of Congress 2010). These songs stand as an important reminder that the mission to achieve equality is not finished and that there is still work to be done.

LIFT EVERY VOICE AND SING

"Lift Every Voice and Sing" is a choral setting by American composer and arranger Craig Courtney of J. Rosamond Johnson's tune of the same name. The piece is scored for SATB chorus, with divisi, and piano. The piece was arranged for and commissioned by the Capital University Chapel Choir under the direction of Lynda Hasseler for their 2010 performance at the Central Division American Choral Directors Association. Additionally, the original tune is sometimes called the "Black national anthem" after a 1919 declaration by the NAACP (Lindsay-Habermann 2018). The

piece also incorporates the spiritual "Nobody Knows the Trouble I've Seen," a song commonly sung by enslaved African Americans before and during the Civil War (Allen 1867, 55).

Biographical Information

Craig Courtney (b. 1954) is an American composer and arranger known for his contributions to the repertoire for church choirs. Courtney studied piano and cello from a young age and went on to earn bachelor's and master's degrees in piano performance from the University of Cincinnati. In addition to his work as a composer, Courtney worked as a vocal coach, piano teacher, and accompanist for the Mozarteum in Salzburg, Austria. During this six-year tenure, he was the choir director for the Salzburg International Baptist Church. According to his biography on the ECS Publishing Group website, Courtney began composing sacred choral music in response to the lack of English language repertoire available to him. His output includes more than 160 individual compositions, eight vocal anthologies, one piano anthology, and six longform works for choir and orchestra. He currently serves as the choir director at the Church at Mill Run in Columbus, Ohio.

Survey and Analysis

Text:

Nobody knows the trouble I've seen,
Nobody knows like Jesus.
Nobody knows the trouble I've seen,
Glory hallelujah.

Verse 1: *Lift every voice and sing 'til Earth and Heaven ring,*

Ring with the harmonies of liberty.
Let our rejoicing rise high as the listening skies;
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us;
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on 'til victory is won.

Verse 2: *Stony the road we trod, bitter the chastening rod,*
Felt in the days when hope unborn had died
Yet with a steady beat, have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered;
We have come treading our path through the blood of the slaughtered;
Out from the gloomy past, 'til now we stand at last
Where the white gleam of our bright star is cast.

[Adaptation of Verse 1]

James Weldon Johnson, 1900

Formal Structure:

The structure of the music is directly related to the structure of the text. This structure is articulated by modulations to different key areas. The quotation of "Nobody Knows the Trouble I've Seen" is set in E-major, the first verse of "Lift Every Voice and Sing" is set in F-major, and both the second verse and the restatement (marked "adaptation" above) of verse 1 are in G major. This sequence of keys may be Courtney's way of expressing the text, specifically the word "lift."

The harmony of this piece is inspired by both jazz and gospel music as evidenced by the descriptive marking "Moderately, with a gospel feel" at m. 10 and by the use of a common cadential device in gospel music:

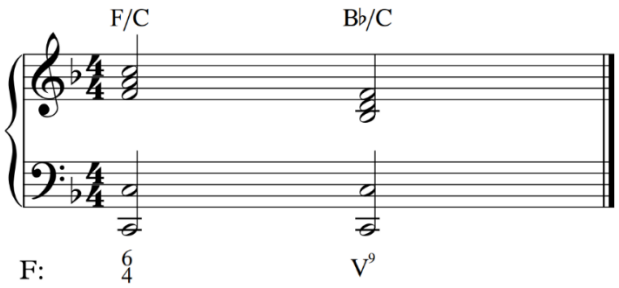

Figure 5.1: Common cadential device in gospel music

This device is a cadential six-four followed by a chord that combines the subdominant chord (In Figure 5.1, B-flat major) over the dominant (C). Music theorist Richard Desinord calls this an "innerplagal cadence" referring to its internal position within a piece in contrast to a normal plagal cadence that might normally occur at the end of a hymn (Desinord 2022).

Performance Considerations

Singers may wish to employ a vocal tone more akin with popular music styles rather than a classical music vocal tone to align the performance with the style referenced in the score (gospel) as well as to emphasize the tune's origins in popular song.

WOKE UP THIS MORNIN'

"Woke Up This Mornin*"* is a choral setting (scored for TBB and piano) by American composer, arranger, and conductor Austin Hunt. The song was originally created in 1961 by Reverend Robert Wesby who sang the tune while in jail after his

arrest during the Freedom Rides (Seeger 1989, 175). The song became popular as a protest song after its creation. Additionally, the song is adapted from an earlier religious song "I Woke Up this Morning with My Mind Stayed on Jesus."

Biographical Information

Austin Hunt (b. 1988) is an American composer, arranger, conductor, and music educator based in Texas. He is currently the choir director for the Springwoods Village Middle School Choir, the HopePointe Cathedral Choir, and the Luminari Boys Choir, and has led other ensembles throughout Texas. His output as a composer consists entirely of choral music. In addition to his work as a composer and educator, Hunt is also an avid performer in a variety of styles, including roles in opera, oratorio, and musical theatre (Hunt 2023).

Survey and Analysis

Text:

Verse 1: *I woke up this mornin' with my mind stayed on freedom.*
I woke up this mornin' with my mind stayed on freedom.
I woke up this mornin' with my mind stayed on freedom.
Hallelujah!
Verse 2: *I'm walking and talking with my heart stayed on freedom.*
I'm walking and talking with my heart stayed on freedom.
I'm walking and talking with my heart stayed on freedom.
Hallelujah!

The piece begins with a slower section that introduces the main tune, marked "soulful" in the score. This opening section is marked "tutti or optional solo." After a full statement of the tune, the tempo changes at m. 18 from 80 BPM to a much faster 130 BPM and remains at this faster tempo for the rest of the piece. The texture of the

piece is almost entirely homophonic with occasional examples of brief stretto writing (m. 40). The tutti performance suggestion for the opening section combined with the mostly homophonic writing may be Hunt's way of recalling the tune's origins as a protest song that was often sung in unison by groups of people.

Performance Considerations

As mentioned above, singers may wish to employ a vocal tone more akin with popular music styles rather than a classical vocal tone to emphasize the tune's origins in popular song.

CHAPTER VI

MODERN RESPONSES TO WAR

The works in this section are contemporary compositions that address the effects of war in the modern era. Wars that are current to our experience can have lasting and profound consequences on multiple fronts including our mental health, our political discourse, and the environments in which we live in. There are two pieces analyzed in this section: one expressing hope in the face of war's desolation (Bock 2020), the other expressing grief in the face of profound loss.

EARTH SONG

"Earth Song" is a composition scored for SATB chorus a cappella with words and music by American composer Frank Ticheli. The musical material for the piece originates from a wind ensemble work by Ticheli called "Sanctuary." According to Ticheli during an interview with fellow composer Fred Bock, the desire to set this music to a text came as he was writing "Sanctuary*,"* describing the music as "vocal in and of itself." Additionally, the piece's text is in response to the Iraq War, a war in Ticheli's estimation "everyone, regardless of what political side they were on, was tired of" (Bock 2020).

Biographical Information

Frank Ticheli (b. 1958) is an American composer, conductor, and professor of composition at the Thornton School of Music at the University of Southern California in Los Angeles, California. His output includes music for choir, wind ensemble, orchestra, and chamber music ensembles. Additionally, Ticheli was the Composer-in-Residence for the Pacific Symphony based in Orange County, California from 1991-1998. His music has been performed by numerous professional ensembles including the Philadelphia Orchestra, the Atlanta Symphony, the American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria and others. Ticheli is also well known for his contributions to the wind band repertoire and has appeared as guest conductor and clinician for universities, music festivals, and honor bands throughout the world. Ticheli received his doctoral and master's degrees in composition from the University of Michigan and his works are published through a variety of companies (Ticheli 2023).

Survey and Analysis

Text:

Sing, Be, Live, See.

This dark stormy hour,
The wind, it stirs.
The scorched earth
Cries out in vain:

O war and power,
You blind and blur,
The torn heart
Cries out in pain.

But music and singing
Have been my refuge,
And music and singing
Shall be my light.

A light of song
Shining Strong: Alleluia!
Through darkness, and pain, and strife.

I'll Sing, Be, Live, See…
Peace.

Frank Ticheli, 2007
[spaces between stanzas inserted]

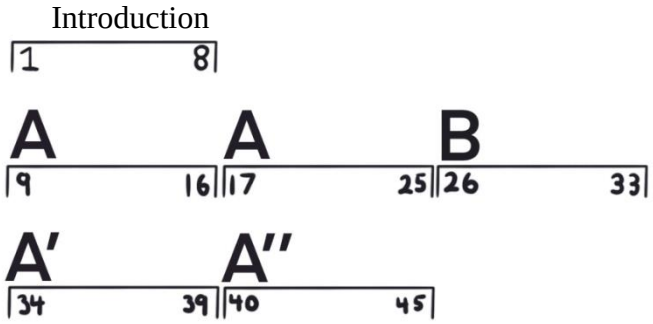

Figure 6.1: Macroscopic formal diagram of "Earth Song"

The piece is composed in six sections and features two sets of thematic material. It begins with an 8-bar introduction but does not present any clear themes. The piece proceeds as described in Figure 6.1 above.

For the majority of the piece, the pitch content is drawn from the F-major collection, the exceptions to this being the 8-bar introduction, in which Ticheli uses E-flat, and in mm. 43-45, in which he uses a B-natural as well as introducing other pitches from the E-major collection to finish off the piece. Additionally, the piece may exhibit elements of composition with pc sets.

Ticheli may have utilized the pc set [0237] as a point of variation between added tone sonorities. The first instance of this set is on beat 4 of m. 1. Ticheli writes this sonority on a longer duration and emphasizes it via an agogic accent. He repeats the first phrase at pitch and then down a diatonic step in F-major. The agogic accent remains but is instead on the set [0137]. It is possible that Ticheli wrote this as a variation on the first set. He utilizes these sets and variations thereof at different moments throughout the piece. Other sets used that might be analyzed as variations of the original set are [0247] in m. 10, and [027] in m. 11.

Ticheli's choice of pc sets in mm. 42-45 may be related to the principle of parsimonious voice leading, possibly used as a way of expressively setting the word "peace."

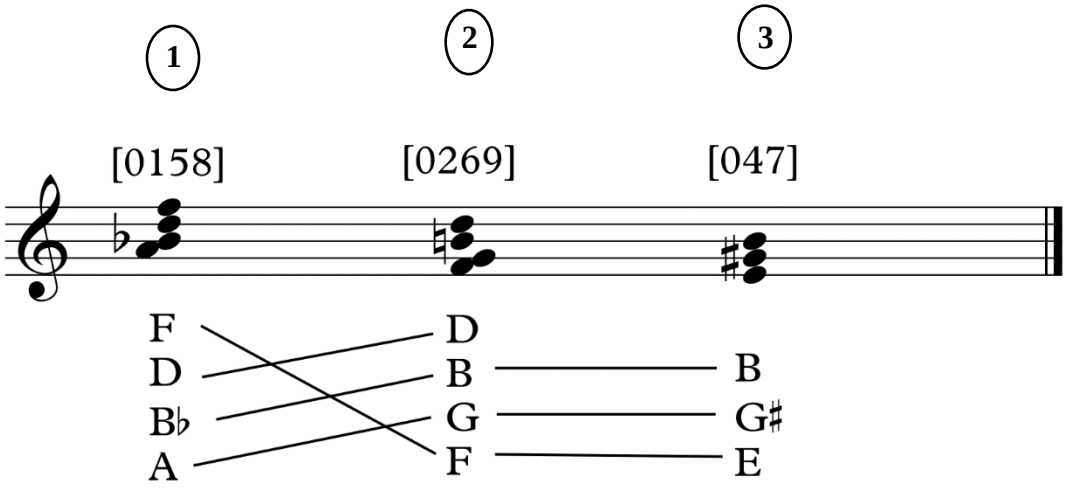

Figure 6.2: Parsimonious voice leading in mm. 42-45 of *Earth Song*

Between pc set 1 and 2, two of the pitch classes, F and D, do not change; one pitch class, A, moves by a whole step; and the last pitch class, B-flat, moves by a half

step. Between pc sets 2 and 3, one pitch class, D, ceases to sound; and the other two pitch classes, G and F, each move by half-steps. Across the three pc sets, the pc voice leading becomes more efficient. This may be Ticheli's way of representing the concept of peace. That is, the amount of motion between pc sets becomes more conjunct and in effect "peaceful."

WHEN DAVID HEARD

"when david heard" is an a cappella setting of 2 Samuel 18:33. The piece is scored for SATB choir with divisi. The piece is an expression of my grief after the deaths of my mother, Lori Rae Willard (nee Whetzel), my father Timothy Ray Willard, and my grandfather Harold Gene "Hut" Whetzel within the span of two and half years. As of this writing, the piece is unpublished.

Survey and Analysis

Text:

When David heard that Absalom was slain,
He went up to his chamber and wept
And thus he said:
"O my son! Would God I had died for thee!"

Adapted from 2 Samuel 18:33 KJV

The piece uses two collections for its pitch content: the B-flat natural minor/D-flat major collection, and the B-flat Locrian collection. The B-flat Locrian collection is primarily used a passing collection such as at m. 3 where both an F-flat and a C-flat are introduced.

The piece is through-composed although motivic/melodic material does occur in different sections of the piece. For example, much of the piece's melodic content is organized with the interval of the fifth in mind, primarily the perfect fifth, a feature inspired by the historical use of valveless brass instruments during war as signaling devices and as participants in funeral services playing "Taps." There are many examples of this organization throughout the piece:

- The opening melody spans a diminished fifth (mm. 1-4)
- The bass melody spans a perfect fifth (m. 5) and is repeated down a step (m. 7)
- The 2nd tenor creates a perfect fifth above the bass (m. 10)
- The tension created by the sonority in m. 15 is resolved by harmonic motion that implies dominant-tonic motion (that is to say, the harmony resolves by a fifth)
- The soprano part in mm. 16-17 is a recurrence of the bass idea in m. 5
- The bass part in mm. 16-19 recalls the opening bass melody.
- The sonority in m. 21 is framed by an extended perfect fifth in the soprano and bass.
- The basses and altos move in parallel perfect fifths in m. 22
- The tenor part in mm. 26-27 and 30-31 is an B-flat minor arpeggio spanning a perfect fifth.
- The sonority created in m. 29 between the sopranos and altos is a pair of perfect fifths a half-step apart.
- The bass part in m. 29 is an ascending perfect fifth.
- The first two entrances of the reoccurring "sigh-like" motive in mm. 31-32 are a perfect fifth away from each other. This melodic relationship reoccurs throughout mm. 32-37.
- The bass melody descends a perfect fifth before ascending to a harmonically surprising note (C-flat) in mm. 41-42.
- The start and the end of mm. 43-45 are framed by an extended perfect fifth in the bass and soprano.
- All voices sing a descending perfect fifth in mm. 46-47 before returning to the same note, an idea that recalls the bass melody in m. 6.

Other features of the piece that recall militaristic imagery include the tenor figure introduced in m. 26 as well as the bass idea in m. 29. Both of these are reminiscent of horn calls used in military settings throughout history. Other expressive elements include the overlapping motivic figures in mm. 32-37. These motives were

composed to achieve a “sighing” character as represented by the descending second that forms a portion of the motives.

Performance Considerations

Because this piece is composed as an expression of grief (both in the text, a father expressing grief over the loss of a son; and in the music, an expression of grief from a younger family member about the deaths of older ones), singers may wish to emphasize this by either a sorrowful or a pained character. Either of these could be achieved by articulation, facial expression, or vocal tone (“aggressive”). Additionally, singers may wish to employ a minimal amount of vibrato when a sonority includes seconds, sevenths, or ninths.

CHAPTER VII

POST-SCRIPT

ALLELUIA

"Alleluia" is an a cappella setting of the word "alleluia" ("Praise God," from Hebrew "hallelujah"). The piece is scored for SATB choir with limited divisi. The piece's text consists only of repetitions of the word "alleluia." It was composed in 2014 and was commissioned by the publishing company Edition Peters as part of their choral anthology of Scandinavian music *I Himmelen* (Edition Peters 2023). The piece was premiered on April 26, 2014 by the Junges Vokalensemble Hannover under the direction of Klaus- Jürgen Etzold (Sixten 2014).

Biographical Information

Fredrik Sixten (b. 1962) is a Swedish composer, pianist, organist, and conductor. According to his personal website, he grew up in a vicarage where his father was a church administrator and this "affected his later musical output by exposing him to both traditional and contemporary sacred music" (Sixten 2023). Sixten went on to study piano performance and composition at the Royal Swedish Academy of Music, attending from 1982 to 1986. After his initial studies, he was appointed to the position

of assistant organist at Västerås Cathedral in Västmanland, Sweden and in addition to his duties as an organist, he also served as choir director until 1991. After Sixten left this position, he worked as an organist and choir director in Vänersborg and began studying choral conducting at the Academy of Music at Gothenburg University. From 1991 to 2000, his duties as a church musician took precedence over his output as a composer.

From 1997 to 2001, Sixten worked as the artistic director and conductor of the Gothenburg Boys' Choir. During his time with the group, they participated in recordings for television and the Naxos label, and performed on international tours. In 2001, he accepted an appointment as the Cathedral Organist in Härnösand where his work centered around lesser known music of a variety of time periods, but primarily on early and contemporary scores. He held this position until 2012 when he was appointed the Domkantor in Trondheim where he directed both the Cathedral Choir and the Oratorio Choir. However, after a large number of commissions, he left this position in 2014 to pursue his work as a composer full-time.

Survey and Analysis

Motivic Variation:

The motive in Figure 7.1, introduced in m. 1, is featured in a prominent role in the composition of this piece.

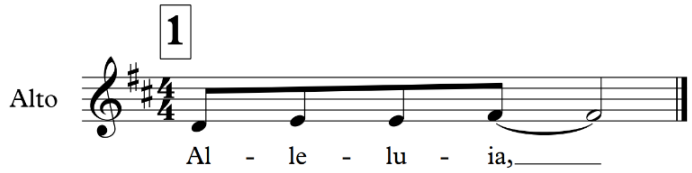

Figure 7.1: Motive *x* in "Alleluia"

This motivic cell (basic motivic unit) appears to be the basis for other portions of the melodic material of this piece. Sixten's initial statement of this motive is followed by a variation in the soprano part:

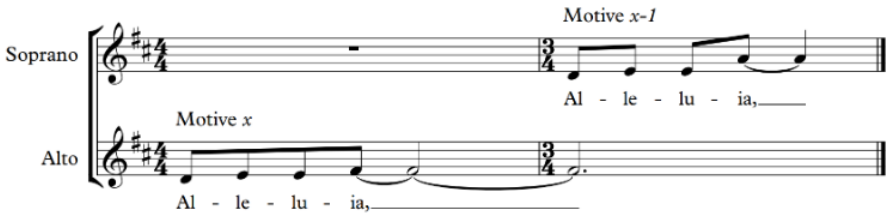

Figure 7.2: Motive *x* followed by Motive *x-1* (texture reduced to melodic ideas only)

Motive *x-1* is varied from Motive *x* by expanding the interval between notes 3 and 4 of the motive by 3 half-steps (from F-sharp to A). When the accompanying harmony created by the second and third alto parts is taken into account, one can see that the texture is framed by the same pitch class, meaning that the soprano 1 and alto 3 are reflections of each other around the axis of E with destinations of A an octave apart from one another.

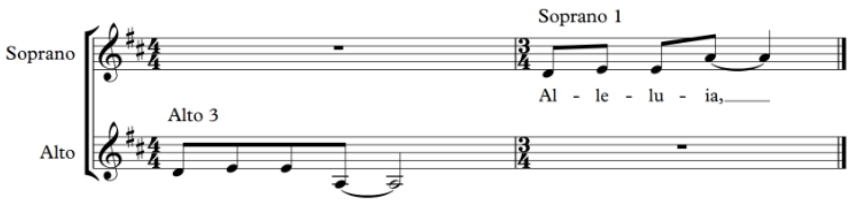

Figure 7.3: Motive reflection in "Alleluia"

Figure 7.4 showcases one possible interpretation of the piece's motivic relationships.

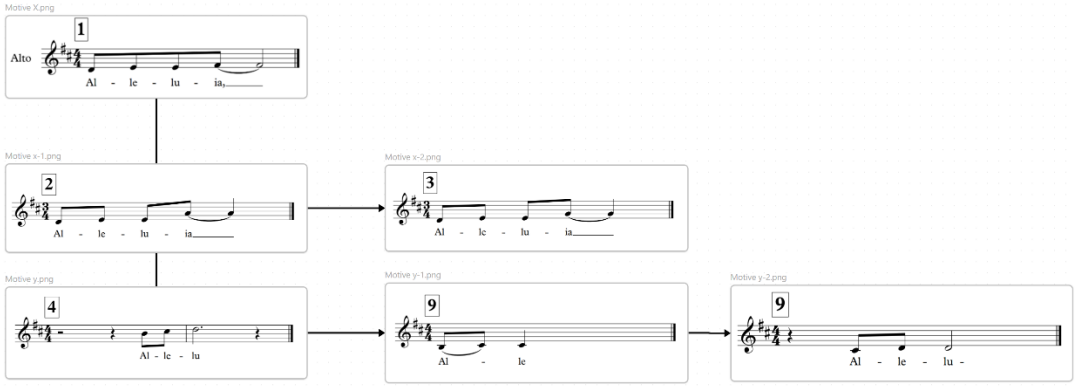

Figure 7.4: Motivic relationships in "Alleluia"

Formal Structure:

This piece is composed of both structured phrases of music with cadential phenomena and phrases composed of repeated cells based on motivic material. Additionally, the piece's overall structure is composed of differing sections of music except for a repetition of mm. 9-12 starting at m. 32.

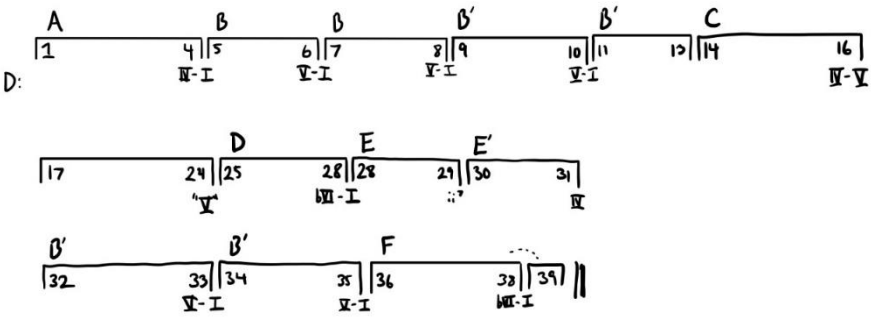

Figure 7.5: Formal diagram of "Alleluia"

The piece can be grouped at a macroscopic level into four sections, each of which have slightly different characters as well as vocal ranges, tessituras, dynamic extremes,

and melodic ideas. Additionally, one possible interpretation of the formal layout could be related to the syllable stresses in the word “alleluia” and the most extreme dynamics used in each of the four sections:

- First Section (mm. 1-16)
  - Most extreme dynamic: forte (***f***)
  - In the word “alleluia,” the first syllable is the second most-stressed.
- Second Section (mm. 17-24)
  - Most extreme dynamic: piano (***p***)
  - In the word “alleluia,” the second syllable is the third most-stressed.
- Third Section (mm. 25-31)
  - Most extreme dynamic: fortissimo (***ff***)
  - In the word “alleluia,” the third syllable is the most stressed.
- Fourth Section (mm. 32-29)
  - Most extreme dynamic: pianississimo (***ppp***)
  - In the word “alleluia,” the fourth syllable is the least stressed.

This may be related to the idea of “composing out” as outlined by Joseph N. Straus in *Introduction to Post-Tonal Theory* (Straus 2016, 159). In a piece that only contains one word, it is reasonable to suggest that the structure of that piece might be related to the structure of that word in the same manner that other composers might base the structure of a piece on the structure of the text.

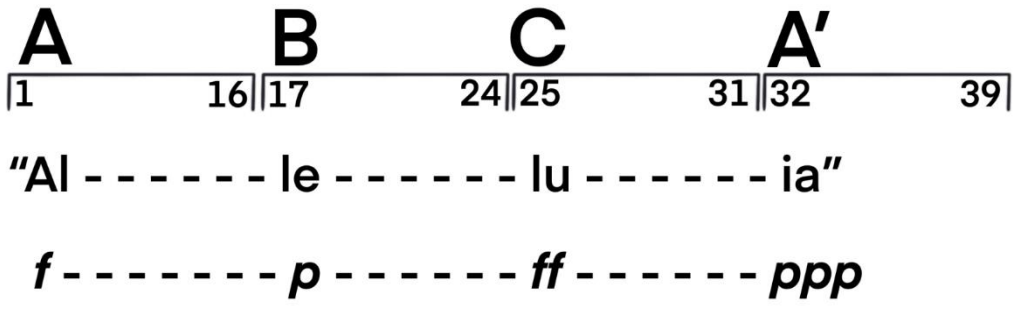

Figure 7.6: Formal diagram showing relationship between extreme dynamics and syllable stresses of “alleluia” in “Alleluia”

Performance Considerations

The harmonic language of this piece is characterized by sonorities whose notes are pulled from the D-major collection with the exception of B-flat which comes from the parallel minor collection. When a particular chord utilizes tones that create major and minor seconds, sevenths, or ninths with other voices, singers should sing with minimal vibrato to maximize the sonic effect of these intervals.

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