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Monday, June 16, 2014  
3:45 – 5:00 PM



## Mixed Voices

1. SATB a cappella: Available as a separate octavo, *Silent Devotion and Response*, from Broude Brothers Limited [B.B. 179] Copyright, 1962. This was by far, the favorite piece of the year for my advanced choirs last year. It is a profound expression of the psalm. The Hebrew is not hard (a only 3 lines of text) and is explained wonderfully in the earthsongs Hebrew translation book.

**Yihyu lerotzon imrei fi** (from "*Silent Devotion and Response*" from *Sacred Service*)

**Ernest Bloch** (1880-1959)

Yihyu lerotzon imrei fi,                      *May the words of my mouth*  
Vehegyon libi lefonecho,                      *and the meditations of my heart be acceptable in Thy sight,*  
Adomoy tzuri begoali, Amen.                      *O Lord, my Rock and my Redeemer. Amen*                      Psalm 19:15

The Swiss-born composer Ernest Bloch's *Sacred Service (Avodath Hakodesh)* constitutes a genuine milestone in the history of liturgical music: for whereas the various Catholic and Protestant services have been set by great composers, the *Sacred Service* is the first large scale choral-orchestral composition to be written for Jewish worship by a composer of stature and renown. Bloch's masterpiece was commissioned in 1930, had its first performance in New York in 1933, and is now the best known and most often performed complete setting of any Jewish service. Part III of the service begins with what Bloch called "a silent meditation which comes in before you take your soul out and look at what it contains." It consists of an orchestral interlude (Silent Devotion) and a Response, *Yihyu lerotzon imrei fi* (May the words of my mouth). It is this reflective *a cappella* response that is performed this evening. (Note: "Adomoy" is substituted in our performances of the Hebrew word for the ineffable name of God.)

\*2. SATB a cappella, soloist. **Earthsongs**. Students loved learning this piece. There is IPA for the Arabic in the octavo. The chorus has limited text – it is the soloist(s) that need learn more of the Arabic.

## **Fog Elna Khel**

**Traditional Syrian/Iraqi Song**, Arranged by Salim Bali

*There above, I have an intimate friend.  
Is it his cheek that shone? Or is it the moon up above?  
By God, I do not want him; his love troubles me.*

*Your cheek shone, my love, and lit over Baghdad.  
God took his time creating you, and was indeed generous.  
By God, I am taken by him; I don't know what to do with myself.*

*By God, o water course, give my regards to them.  
It's so hard being apart; I do long for my loved ones.  
By God, I do not want him; his love troubles me.*

In 1976, the Aleppo Armenian Apostolic Church choir commissioned Salim Bali to arrange a number of Arab pieces. At the time, Arab music arranged for choirs was uncommon. However, the Armenian diaspora choirs in Syria frequently perform arranged Arab songs in their repertoire, which are performed out of gratitude for the Arab countries which protected their people during the 1915 massacres. The melody of *Fog Elna Khel* is in the *hijaz* mode and has the following opening tetrachord: semitone, augmented second (m3), semitone. Although *Fog Elna Khel* belongs to the Iraqi folklore, it is probably more commonly performed in Syria than in Iraq. It is a fixture in the repertoire of traditional Syrian singers.

Syria and Iraq have common borders and historical connections that pre-date existing political boundaries. Although the Syrian population is predominately Sunni Muslim, as distinct from Iraq which has a Shia majority, there are significant Alawita, Shia, Christian, and Druze minorities in Syria. Damascus, Syria's capital and largest city, has long been one of the Arab world's centers for artistic innovation, especially in the field of classical Arab music. Aleppo, where Salim Bali makes his home, rivals Damascus as one of the oldest cities in the world. Syria was one of the earliest centers of Christian hymnody in a distinctive chant repertory and a traditional liturgical music continues as well as rich traditions of choral music. (From Editor Note)

3. SATB piano (can add bass & drums). **Earthsongs**. A gospel song that is psalm-based. We LOVED it! Gospel is an American choral genre and I think it is important for the choirs to sing gospel every year (as well as jazz, each classical era, etc.).

## **Let Everything That Hath Breath**

**Jeffery L. Ames**

Sing unto the Lord a new song. Sing unto the Lord all the earth. Declare His glory among the nations.

*Let everything that hath breath praise the Lord!*

Magnify the Lord with me and exhalt His name together. Hallelujah, bless His name for He's worthy to be praised. Clap your hands all ye people. Shout with a voice of triumph! For the mighty Lord is great and greatly to be praised.

Praise Him with the timbrel, praise Him with the dance. Stand up on your feet and just lift up holy hands. Sing "Hallelujah," praise His holy name. For the Lord is worthy to be praised!

Based on Psalm texts, particularly Psalms 47, 96, and 150

4. No. 5 of *Zigeunerlieder*. PDF available on Handlo.com for a very small fee SATB & piano. Great piece for a young mixed choir or one that is new to Brahms or German. I have done this with my freshmen.

**Brauner Bursche** (From *Zigeunerlieder*)

**Johannes Brahms** (1833-1897)

*The bronzed lad leads his lovely, blue-eyed sweetheart to the dance his blue-eyed beautiful sweetheart,  
He kicks his spurs together boldly as the Czardas melody begins:  
He kisses and caresses his sweet little dove, whirls her, leads her, shouts and leaps for joy!  
He throws three shiny silver guilders on the cymbal, making it ring.*

5. SATB a cappella. Mercury Music Corporation 352-00004. I also made an edition which you are free to use if you like – just send me an email. This motet is incredibly fun to sing and not too hard! Very little French to learn.

**Chantez à Dieu chanson nouvelle**

**J.P. Sweelinck** (1562-1621)

*Sing to God a new song, Sing all the whole earth, Sing and bless His name,  
And from day to day announce His solemn deliverance.*

Psalm 96:1-2

This Psalm text is set in a joyful polyphonic style by the most famous Dutch composer of the transitional period between the Renaissance and the Baroque. Sweelinck repeats the final two lines of text with the same music, creating an ABB form for this familiar psalm's exhortation to "sing!"

\* 6. SATB, keyboard (reduction of orchestral parts). Edited Robert Kendal. Concordia Publishing House 98-3191. Nice to perform music by an adolescent Mozart.

**Jubilate Deo** (from *Benedictus sit Deus*, K.V. 117)

**Wolfgang Amadeus Mozart** (1756-1791)

*Jubilate Deo omnis terra. Psalmum dicite nomini ejus date gloriam laudi ejus.  
Shout joyfully to God, all the earth. Sing a psalm to His name, give to Him glorious praise.*

This final movement of a three-movement offertorium was written in 1768 by the 12-year-old prodigy and demonstrates the young Mozart's concern with the musical depiction of the text. He uses the eighth psalm tone (a traditional chant used for psalm recitation) as a *cantus firmus* appearing in the soprano, tenor, bass, and alto lines respectively, as the text calls "all the earth" to sing a psalm of praise.

7. SATB with a little soprano division, piano (orchestra reduction). Oxford University Press 84.066. Powerful and dramatic opera chorus.

**Whether men do laugh or weep** (From *Sir John in Love*)

**Ralph Vaughan Williams** (1872-1958)

Whether men do laugh or weep,  
Whether they do wake or sleep,  
Whether they die young or old,  
Whether they feel heat or cold,  
There is underneath the sun  
Nothing in true earnest done.

All our pride is but a jest,  
None are worst and none are best.  
Grief and joy and hope and fear  
Play their pageants ev'rywhere.  
Vain opinion all doth sway,  
And the world is but a play.

From *Campion and Rossetter's Book of Airs*

Ralph Vaughan Williams, an important English composer, was a prolific composer for voice, from folk song arrangements to opera. *Whether men do laugh or weep* is the concluding movement from the cantata, *In Windsor Forest*, a choral suite derived from his opera, *Sir John in Love* (based on Shakespeare's, *The Merry Wives of Windsor*). The composer arranged the cantata in

order to save at least some of the opera's music from what he expected would be certain neglect. None of his five operas were successful and in the case of *Sir John in Love*, it didn't help that he was writing an opera to the same libretto as Verdi's *Falstaff*, one of the great works in the operatic literature. Vaughan William's *In Windsor Forest* presents five of his opera's most gorgeous tunes – where Vaughan Williams artfully meshes his original music from the opera with material derived from folk tunes and non-Shakespearean verse. *Whether men do laugh or weep* comes at the end of the opera, when Falstaff good-naturedly leads a chorus of reconciliation that celebrates the "proper" wedding couple and expresses the ironic belief that "there is underneath the sun nothing in true earnest done," and the conclusion that "the world is but a play."

**\*8. SATB a cappella. A little divisi. Solo. Carl Fischer CM8968.** Do not be afraid of the "jazz" harmonies, it is a very nice arrangement of this tune!

**America, the Beautiful**

**Samuel A. Ward** (1847-1903), Arranged by Darmon Meader

Touring the Western part of the United States in 1893, Katherine Lee Bates first beheld the "spacious skies" and "purple mountain majesties" of the Rocky Mountains, just west of Colorado Springs, Colorado and Pike's Peak. Looking out over the mountains and sky, Ms. Bates was inspired by the beauty of America. Upon returning to Wellesley College in Massachusetts, where she was head of the English department, she penned this inspiring, beautiful, and depictive poem. Although written as a private and personal prayer, and never intended to be sung, it has become a beloved, traditional patriotic song. In its first few years, the poem was sung to several different melodies, yet the most popular melody for this poetic text is entitled "Materna", a hymn tune written in 1882 by Samuel Augustus Ward. Although most arrangements of this American classic are composed with much pomp and circumstance, Darmon Meader has chosen to create an arrangement that is more reflective in nature, with harmony that reflects a vocal jazz style.

**\*9. SSATB a cappella. cpdl.org.** We found it worked well up a ½ step.

**Angelus ad pastores ait**

**Jan Pieterszoon Sweelinck** (1562-1621)

Angelus ad pastores ait:	<i>The angel said to the shepherds:</i>
Annuncio vobis gaudium magnum,	<i>I bring you tidings of great joy,</i>
Quia natus est vobis hodie	<i>for unto you is born this day</i>
Salvator mundi. Alleluia!	<i>The Saviour of the world. Alleluia!</i>

This traditional Christmas text is set in a joyful polyphonic style by the most famous Dutch composer of the transitional period between the Renaissance and the Baroque. The initial imitative entrances feature a descending figure representing the message of the heavenly angel coming down to the shepherds. The triple meter of the announcement is presented with all voices together, while the "great joy" features the quickest notes of the piece. The announcement continues with imitative counterpoint and the work concludes with jubilant alleluias.

10. SSATB a cappella. cpdl.org or other editions. Nice contrasts. Early Baroque. Can use a light organ/continuo accompaniment.

**Die mit Tränen säen werden mit Freuden ernten** SWV 378

**Heinrich Schütz** (1585-1672)

Die mit Tränen säen, werden mit Freuden ernten	<i>Those who sow with tears shall reap with joy.</i>	
Sie gehen hin und weinen, und tragen edlen Samen und kommen mit Freuden und bringen ihre Graben.	<i>They go forth and weep bearing precious seed, and return with joy bringing their sheaves.</i>	Psalm 126:5-6

The earliest of the Baroque pieces on this program (published in 1648), we hear much of the harmonic, textural, and meter contrasts typical of the late Renaissance in this work. Schütz shows a huge range of expression and text-painting, from the long, languorous suspensions of the "weeping" opening in contrast to the rhythmic impetus of the joyful "Freuden" sections.

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Wednesday, June 18, 2014  
8:30 – 9:30 AM



### Treble Voices

1. SSAA a cappella. UNC Jazz Press. PLEASE do not disregard this because it is "jazz" or "musical theatre." It is a creative arrangement with a lot of imagery and is incredibly expressive to the text and tune. The choir has to be strong, but does not have to be full of jazz experts.

#### **Send in the Clowns** (From *A Little Night Music*)

**Stephen Sondheim**, Arranged by Ray Sheehan

Isn't it rich? Are we a pair? Me here at last on the ground, you in midair. Send in the clowns.  
Isn't it bliss? Don't you approve? One who keeps tearing around, one who can't move. Send in the clowns.  
Just when I'd stopped opening doors finally knowing the one that I wanted was yours.  
Making my entrance again with my usual flair. Sure of my lines, no one is there.  
Don't you love farce? My fault I fear. I thought that you'd want what I want.  
Sorry my dear, but where are the clowns? Quick! Send in the clowns. Don't bother they're here.  
Isn't it rich? Isn't it queer? Losing my timing this late in my career?  
And where are the clowns? There ought to be clowns. Well, maybe next year.

In the story of Sondheim's 1973 musical *A Little Night Music*, Desiree and Fredrick are lovers who have once again split up. Desiree tried to regain the love of Fredrick, but he marries a younger woman instead. The phrase "send in the clowns" is used in the circus when something has gone wrong in the show and clowns need to be sent in to cover and distract from the error. Ray Sheehan gives us a rich vocal jazz arrangement for women's voices that is highly expressive of the text.

2. SSA, piano, and a major solo. Choudens-Paris – Editions Choudens. The choral part is published separately from the score/piano part. Expensive but exquisite! Worth the investment. It will be a piece you will return to!

#### **Salut Printemps** (1882)

**Claude Debussy** (1862-1918)

Salut Printemps, jeune saison!  
Dieu rend aux plaines leur couronne.  
La sève ardente qui bouillonne,  
s'épanche et brise sa prison.

*Hail Spring, the youthful season!  
God gives the meadows their crown.  
Burning sap boils over,  
pours itself out and breaks free from its prison.*

Bois et champs sont en floraison,  
Un monde invisible bourdonne.  
L'eau sur le caillou qui résonne  
court et dit sa claire chanson.

*Woods and fields are in bloom,  
an invisible world makes rumbling noises.  
Water over the resounding pebbles  
runs and sings its clear song.*

Le genêt dore la colline,  
sur le vert gazon l'aubépine  
verse la neige de ses fleurs,  
Tout est fraîcheur, Amour, lumière;  
Et du sein fécond de la terre  
montent des chants et des senteurs.

*The broom flower makes the hill golden,  
on the green lawn the hawthorn  
spills the snow of its white flowers.  
All is freshness, love, light;  
And from the earth's fertile bosom  
songs and scents rise.*

Anatole de Ségur

This is an early work of the late 19<sup>th</sup>-century composer most closely associated with the term *Impressionism* in music, Claude Debussy. A group of French painters of the late 19th century – including Monet and Renoir – used "the suffusing effects of light, color, and atmospheric conditions to undermine sharply drawn contours... giving rise to softly focused, and somewhat 'blurred' images intended to convey the general 'impression' of a scene rather than its precise visual equivalent." (Randel) Debussy's parallels with visual impressionism are present in this work, though even more evident in the use of tonal ambiguity and shifting harmony in his later works. *Le Printemps*, composed in 1882 for female chorus and orchestra, was published in its present piano version as *Salut Printemps* in 1928. This joyful welcome song musically paints a beautiful scene of spring and all its glory.

3. SSAA piano. Handlo.com. There are a number of editions available in English and in German. It is an old standard that I am surprised that many choir directors do not know!

#### **The Lord is my shepherd**

**Franz Peter Schubert** (1797-1828)

The Lord is my shepherd; I shall not want. He maketh me to rest in green pastures, He leadeth me beside the still waters. He giveth peace unto my soul, He leadeth me in paths of righteousness for His name's sake.

Yea, though I walk through Death's dark vale of shadows, no evil will I fear, for thou art still with me;  
Thy rod and staff they comfort me.

Thou preparest here a table before me in presence of mine enemies: my head with oil Thou anointest; my cup runneth over.  
Yea, surely peace and mercy all my life shall follow me; and I will dwell with God for evermore.

Quintessentially Romantic in his musical sensibilities and in his tragically short lifespan, Schubert wrote lieder, partsongs, symphonies, chamber music, and more. This well-loved piece, *Gott ist mein Hirt, mir wird nichts mangeln*, heard on many a concert stage over the last hundred-and-fifty years, owes its existence to a commission, or at least a request (we are not sure whether money changed hands or whether Schubert merely provided the score out of personal kindness). It was written for the pupils of Anna Fröhlich (1793-1880), a singing teacher at the Wiener Konservatorium. It is one of only seven works that Schubert wrote for women's voices.

*From notes by Graham Johnson, 1998:* Schubert chooses the key of A flat major to express calm and glowing faith. The opening piano triplets waft and weave with the utmost delicacy as a tonic pedal underpins subtle harmonic changes. The entry of the voices (two sopranos and two altos) is a magical moment: Schubert exploits the lack of a bass line in the voices to conjure a tessitura which seems unconnected to the earth and its worldly concerns. The spacing of the four voices also gives an ethereal quality to the music. In the beginning the musical calm established is such (so smooth is the vocal line and so soothing the accompaniment) that we see only unending vistas of gently rolling Elysian fields. At "He maketh me to rest in green pastures" the pianist's fingers become more active. Dancing little sequences in dotted rhythm, where the sopranos and altos are briefly separated in imitation, are buoyed up by gentle Schubertian water music- at this heavenly banquet the waters are sparkling rather than still. At "for His name's sake" there is a sudden outbreak of *forte* singing accompanied by grandiose triplets. At "Yea, though I walk through Death's dark vale of shadows" the music becomes mysterious and tense, the triplets now pulsating in the bass, a tessitura of the piano which the piece so far has pointedly failed to exploit. These central sections provide the only passing moments of doubt and drama, and the music soon returns to the higher regions, in terms of both the tessitura and the spirit. The piece as a whole seems to be the music of angels, materializing out of thin air and returning to ether- but not before an extremely apt setting of the final words "and I will dwell with God for evermore" where the idea of immortality occasions a broadening of the word-setting and a lengthening of note-values. The first soprano holds a high E flat for six beats as the second climbs a chromatic scale as if aspiring to eternal heavenly light. The piano's arpeggios become more ecstatic for a moment, but it is not long before the gently plucked harps of Seraphim re-establish themselves. It is as if they have been resounding for all eternity, and we have been permitted to tune in to them for only the allotted time of five minutes.

4. SSAA harp (or piano). Treble Clef Music Press: TC-229. Dramatic and beautiful – great Romantic example.

**Wie lieblich sind deine Wohnungen** Opus 35 (1865)

**Josef Rheinberger** (1839-1901)

Wie lieblich sind deine Wohnungen, o Herr!  
es sehnt sich meine Seele  
nach dem Vorhof des Herrn.

*How lovely is your dwelling place, O Lord Almighty!  
My soul yearns, even faints,  
for the courts of the Lord.*

Mein Herz frohlockt in dem lebendigen Gott.  
Denn der Sperling findet sein Haus,  
und die Taube Obdach im Sturm,  
ich finde deine Altäre,  
O du mein König, Herr und Gott!

*My heart exults in the living God.  
Even the sparrow has found a home,  
and the swallow shelter from the storm,  
I find a place near your altar,  
O Lord Almighty, my King and my God!*

Selig sind die in deinem Hause wohnen,  
in alle Ewigkeit loben sie Dich!

*Blessed are those who dwell in your house,  
they are ever praising You!*

Barmherzigkeit und Wahrheit liebt Gott,  
und denen, die da wandeln in Unschuld,  
gibt er Gnade und Herrlichkeit.

*The Lord loves mercy and truth,  
and to those who walk blameless,  
he gives grace and splendor.*

Psalm 84:1-4

Josef Gabriel Rheinberger had an unusually successful career spanning more than 45 years, and encompassing nearly 200 published compositions. In the early part of his career, he also built an illustrious reputation as a virtuoso pianist and organist. Later in life he became a sought-after teacher of composition as well as organ. Though he was born in the principality of Lichtenstein, he spent nearly his entire life in Munich – first as a student, then as a virtuoso and promoter of opera (he was involved in the first performances of Wagner's "Tristan und Isolde" and "Die Meistersinger" by the Royal Opera), and finally 33 years as professor of counterpoint and organ at the Royal School of Music where his notable students included Engelbert Humperdinck, Ermanno Wolf-Ferrari, Ludwig Thuille, Wilhelm Furtwängler, and the Americans George Whitefield Chadwick and Horatio Parker (the teacher of Charles Ives).  
[The information above is from a note by L.D. Lampson.]

After a flowing harp introduction, Rheinberger's Psalm 84 opens with musical sighs from each descending section (S1, S2, A1, A2) "Wie lieblich!" (How lovely) – perhaps bringing us from the heavenly realm to the earthly longing for that place. There are other moments where the music aptly depicts the text – the rollicking melody sung in imitation (Mein Herz frohlockt in dem lebendigen Gott) for the exulting heart; the soaring lines that depict the sparrow (Sperling) finding a home and the swallow

(Taube) shelter; and with the return of the opening melodic material describing what the Lord loves, a parallel to what the psalmist finds lovely in the opening of the psalm, etc.

5. Eric Barnum is the choir director at UW-Oshkosh now. He has a website where you can order his music. This piece is extremely difficult, but incredibly rewarding. My students never tired of working on it. SSAA with divisi – a cappella.

**Spark** (2012)

**Eric William Barnum** (b.1976)

Fly where Melodies like lilies grow,  
My weary heart is bending low;  
Fly higher yet to joyful realms above,  
Where holy Angels dwell in love.

Fly higher still and hear the Angel throng  
And bring to me their Glory-song:  
Ah Music, thou and I above the World  
May dwell where heaven with shining song is pearled!

While Sun and Moon and all the planets roll  
I'll love thee, Music, language of my soul!  
Music-lark from on high, song that doth fly, Spark of the sky!

Maude Gordon-Roby, *To Music* "Music, the language, the atmosphere of the Soul."

The Treble Choir heard Lawrence University's *Cantata* sing this piece at the Viking Treble Choir Festival in February. After the piece finished, the entire choir turned to me and said, "can we learn that piece?" Frankly, I thought their enthusiasm would fade and that the piece was too difficult. But they were persistent, so I contacted the composer to buy the piece – a piece that is so new, that we may very well be only the third choir to sing it! Treble students enthusiastically rose to the challenge in their work on this incredibly difficult, energetic piece and they hope that you will catch the *spark* that struck them upon their first hearing!

A choral director and composer, Eric William Barnum is currently completing the DMA program at the University of Washington, under the direction of Dr. Geoffrey Boers. He holds an advanced degree in conducting from Minnesota State University, primary study with Dr. David Dickau, as well as BAs in Composition and Vocal Performance from Bemidji State University. Barnum has appeared as a conductor and clinician across the United States and currently lives in Wisconsin, acting as Lecturer in Choral Music at the University of Wisconsin-Oshkosh. *Spark* was commissioned by Cantamus, Iowa State University's acclaimed women's choir under the direction of Kathleen Rodde.

**\*6. SSA Treble voices (much of it 2 part). Plymouth Music HL-202 (Henry Leck series).** Works for younger voices or for a more advanced choir. There is depth in the text and musical expression.

**Measure Me, Sky**

**James Quitman Mulholland** (b.1935)

Measure me, sky!  
Tell me I reach by a song  
Nearer the stars:  
I have been little so long.

Weigh me, high wind!  
What will your wild scales record?  
Profit of pain,  
Joy by the weight of a word.

Horizon, reach out!  
Catch at my hands, stretch me taut,  
Rim of the world:  
Widen my eyes by a thought.

Sky, be my depth;  
Wind, be my width and my height;  
World, my heart's span:  
Loveliness, wings for flight!

Leonora Speyer (1872-1956)

It has been very interesting to explore this poem by Leonora Speyer and hear the depth of thought that Treble shared regarding growing and challenging oneself as described in the images therein. Mulholland's setting of *Measure Me, Sky* captures the sometimes painful process of growing and finding one's way in the world with expansive melodies and powerful harmonies supported by a dramatic piano accompaniment.