2018

Christopher Phalen, graduate conducting recital abstract

Christopher Richard Phalen

University of Northern Iowa

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An Abstract of a Recital

Submitted

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

Christopher Richard Phalen

University of Northern Iowa

May, 2018
This Study by: Christopher Richard Phalen

Entitled: Christopher Phalen, Graduate Conducting Recital

has been approved as meeting the recital abstract requirement for the
Degree of Master of Music

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Date    Dr. John Len Wiles, Chair, Thesis Committee

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Date    Dr. Amy Kotsonis, Thesis Committee Member

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Date    Dr. Alison Altstatt, Thesis Committee Member

________________________________________
Date    Dr. Patrick Pease, Interim Dean, Graduate College
This Recital Performance by: Christopher Richard Phalen

Entitled: Christopher Phalen, Graduate Conducting Recital

Date of Recital: Compilation Recital

- Tuesday, October 17, 2017
- Thursday, November 2, 2017
- Friday, November 3, 2017

has been approved as meeting the recital requirement for the

Degree of Master of Music

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ABSTRACT

CHAPTER 1

PERFORMANCE DETAILS

Christopher R. Phalen planned and conducted a compilation recital during the Fall semester of 2017. All concerts took place on the campus of the University of Northern Iowa. On October 17, 2017, Phalen conducted the UNI Women’s Chorus and Varsity Men’s Glee Club in the Great Hall of the Gallagher Bluedorn Performing Arts Center. On November 2, 2017, Phalen conducted the UNI Concert Chorale and UNI Singers in the Great Hall of the Gallagher Bluedorn Performing Arts Center. On November 3, 2017, Phalen conducted UNI Cantorei and members of the Northern Iowa Symphony Orchestra as part of the Bach Cantata Series in the McElroy Lobby of the Gallagher Bluedorn Performing Arts Center. In preparation for the recital, Phalen planned and executed multiple rehearsals with each ensemble.

The repertoire presented represented diverse time periods, languages, styles, and instrumentation. Phalen conducted *Ascendit Deus*, composed by Jacob Handl (1550-1591), and *Veni Creator Spiritus*, composed by Timothy Takach (b. 1978), with the UNI Varsity Men’s Glee Club. With the UNI Women’s Chorus, Phalen conducted *Beautiful City* composed by André J. Thomas (b. 1952). In his work with UNI Singers, Phalen prepared and conducted *Zigeunerleben* composed by Robert Schumann (1810-1856) which was accompanied by piano and auxiliary percussion. With Concert Chorale, Phalen lead rehearsal and performance of two Italian madrigals composed by Maddalena Casulana (1544-1590), *Ahi possanza d’amor* and *Morir non può il mio cuore* paired with two German part-songs composed by Fanny Mendelssohn Hensel (1805-1847), *Komm* and *Schweigend sinkt die Nacht Hernieder*. Phalen also conducted *Psaume XXIV*, a psalm setting composed by Lili Boulanger (1893-1918) with Concert Chorale. Finally, Phalen conducted UNI Cantorei and members of the Northern Iowa Symphony Orchestra on the chorale cantata *Nun danket alle Gott*, BWV 192, composed by Johann Sebastian Bach (1685-1750).
CHAPTER 2
CONTRIBUTIONS OF PROGRAM

Phalen conducted scholarly performances with each of the UNI choral ensembles which contributed to the field of choral music. According to the National Collegiate Choral Organization:

The scholarly performance will consist of a concert containing mostly classical art music, will have significant program notes, or it may be a lecture-recital. If the concert is based on a new or newly discovered composition, then the concert may be considered as scholarship through performance by disseminating that music to a wider, discriminating audience.

A scholarly performance requires not only research into the composer, his/her times, and the specific piece(s) being performed, but also an intensive, lengthy rehearsal process that enables the musician to understand the composer’s ideas and to clarify their execution. 1

Phalen’s recital included extensive program notes (included as Appendix D) completed after thorough research of the composers and analyses of the works. During the rehearsal process, Phalen also distributed supporting materials (included as Appendices A and C) to the ensembles, providing historical and theoretical context for each piece to assist the musicians in understanding the composers’ intent, which informed their interpretation. In addition, as part of the performance on November 2nd, 2017, Concert Chorale performed two madrigals by Maddalena Casulana, the first female composer to have her music officially printed and published 2. Despite holding this important position in music history, Casulana has not been widely performed by collegiate choral ensembles. This performance aimed at disseminating her music to a wider audience.

Phalen’s recital also contributed to the UNI choral and instrumental student curriculum in several ways. The music prepared by each ensemble was diverse in its language, style and time period. Languages prepared included Italian, German, French, Latin, and English. Program repertoire represented the Renaissance, Baroque, Romantic, twentieth-century, and contemporary periods. During rehearsal, specific

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style traits were addressed for each respective time period. In addition, music performed with Concert Chorale featured women composers exclusively, a group of musicians widely neglected as evidenced by overall performance trends in programming presented by mixed choruses at American Choral Directors Association (ACDA) regional and national conferences.3 4

APPENDIX A

CONDENSED COMPOSER BIOGRAPHIES, SUMMARY ANALYSIS, AND TRANSLATIONS OF RECITAL REPERTOIRE

**Jacob Handl** [Petelin/Handl/Gallus] (1550-1591)

Era: Renaissance

Born: 1550; Ribnica, Slovenia

Died: 1591; Prague, Czech Republic

Composition: *Ascendit Deus* (c. 1587)

- Form: A,B,C
- Key: F maj.
- Genre: Motet
- Language: Latin
- Voicing/Orchestration: TTTBB (a cappella)

**Text and Poetic Translation:** *Ascendit Deus* (c. 1587), [Opus Musicum]¹

> Ascendit Deus in jubilatione, Alleluia.  
> Et Dominus, in voce tubae, Alleluia.  

God has ascended amid shouts of joy: Alleluia!  
The Lord amid the sounding of trumpets, Alleluia!

Handl received his first formal education at a Cistercian monastery in Carniola. He left home to continue his education, and moved into the Benedictine abbey at Melk, Austria, in 1564. Handl began his formal composition career while at this abbey, under the supervision of canon Johannes Rueff. In the mid-1570s, Handl traveled around Moravia, Bohemia, and Silesia (in the modern day Czech Republic) as a singer and cantor. He served as a choir master and cantor for the Bishop of Olomouc in the church of St. Jan na Brzehu in Prague from 1579 until he died in 1591. He was mostly unknown outside the geographic area that he worked and studied. However, his output during a relatively short life is impressive and should be recognized.²

According to Dennis Shrock, “He [Handl] composed twenty masses, three Passions, 374 motets, and one hundred secular pieces.”³ *Ascendit Deus* is a sacred motet, published (c. 1587) in the collection *Opus Musicum*, a set of four books organized by liturgical year. Like most of his masses, many of the sacred motets borrowed motivic material from other sources. Handl often employed emulation technique when composing his masses and motets, basing the structure of the new work on the polyphonic structure of a piece he had composed previously. Nearly all of his masses had subjects taken from his sacred motets. His skill as a composer can be seen in the creative and innovative ways that Handl reworked pre-existing compositions to create brand new works. Many of the motets were polychoral, although *Ascendit Deus* is scored for a single ensemble of five voices. In the final years of his life, Handl turned largely to secular works, drawing textual inspiration from the classical Latin poems of Ancient Greek and Roman poets.⁴

*Ascendit Deus* is in a three-part formal structure, each division established around a portion of verse five of Psalm 47 from the Bible. The third formal division is an extended setting of the text “alleluia.” The work is primarily polyphonic, with a couple homophonic interjections, particularly at major cadence points.

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¹ Ps. 47, 5 (New International Version).
⁴ Ibid, 120.
Timothy Takach (b. 1978)
Era: Modern
Born: 1978
Composition: *Veni Creator Spiritus* (2006)
  Form: Binary
  Key: d min.
  Genre: Hymn/Doxology
  Language: Latin
  Voicing/Orchestration: TTBB, a cappella


```
Veni, Creator Spiritus,  Come, Creator Spirit,
Mentes tuorum visita,     Visit the minds of your own people,
Imple superna gratia    Fill with grace from above
Quae tu creasti pectora.   The hearts that you have created.

Gloria Patri et Filio,    Glory be to the Father and also to the Son,
Natoque qui a mortuis    Begotten, who from the dead
Surrexit, ac Paraclito,   Has risen, and to the Comforter Holy Spirit,
In saeculorum saecula.   For ages upon ages.
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Timothy Takach is an American composer, arranger, and baritone singer. He was one of the founding members of the men's vocal ensemble “Cantus.” Takach studied composition at St. Olaf College in Northfield Minnesota.6

The hymn *Veni Creator Spiritus* is one of the oldest and most important hymns of the Christian faith, its earliest appearance dating to the early tenth-century. Direct authorship of the text is unknown, but is commonly attributed to Rhabanus Maurus (c.780-856), Frankish Benedictine monk and theologian from Mainz, Germany. This hymn is traditionally sung during the Vespers of Pentecost and Ordination services, and has historically been sung at services for the election of high church officials, church dedications, and royal coronations. The hymn serves to invite the Holy Spirit to enter the minds of these ruling Persons, filling them with grace and divine wisdom. Timothy Takach has set the first and final verse of *Veni Creator Spiritus*. The music features long lines, homophonic writing, and simple diatonic tonal harmonies. The work has two large structural divisions that correspond to the textual divisions between the *Veni Creator Spiritus* and *Gloria Patri et Filio*.7

André J. Thomas (b. 1952)
Era: Modern
Born: 1952; Wichita, Kansas
Composition: *Beautiful City* (2017)
  Form: Ternary (ABA`) *verse/refrain
  Key: Eb maj.
  Genre: African-American Spiritual
  Language: English
  Voicing/Orchestration: SSAA and piano

**Text:** Beautiful City (2017).⁸

*Oh, what a beautiful city!*
*Twelve gates to the city, Hallelu.*

*Three gates in-a the east! Three gates in-a the west!*
*Three gates in-a the north! Three gates in-a the south!*
*Twelve gates to the city, Hallelu.*

*My mother lives up in glory, I want to live there too.*
*My father lives up in glory, I want to live there too.*
*My sister lives up in glory, I want to live there too.*
*My brother lives up in glory, I want to live there too.*

*Oh, that city! Beautiful city! (The beautiful city, city of God!)*
*God’s lovely city! Oh, what a city! (The beautiful city, city of God!)*
*I want to be in that number, (oh, yes!)*
*Beautiful, beautiful city! Beautiful city of God.*

*André J. Thomas is an American composer and choral conductor who teaches at the Florida State University as the director of choral activities. He is a highly sought-after clinician and conductor who has lead choral ensembles around the world. He is known especially for his research and arrangements of African American spirituals.*⁹

*Beautiful City* combines texts from two separate African American Spirituals (*Oh, What a Beautiful City*, and *In Bright Mansions Above*) with paraphrased text from Revelation 21:12-13. The choral writing features heavily syncopated rhythms in a primarily homophonic structure. The form is ternary, following a verse/refrain structure that is typical of the African American spiritual and gospel music traditions.

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**Robert Schumann** (1810-1856)

*Era:* Romantic

*Born:* 1810; Zwickau, Germany (near Dresden and Leipzig)

*Died:* 1856; Bonn, Germany

*Composition:* Zigeunerleben (1840)

*Form:* Ternary (ABA’)

*Key:* e min.

*Genre:* Partsong

*Language:* German

*Voicing/Orchestration:* SATB chorus, piano, triangle and tambourine (ad. lib.)

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Im Schatten des Waldes, im Buchengezweig,  
Da regt’s sich und raschelt und flüstert zugleich.  
Es flackern die Flammen, es gaukelt der Schein  
Um bunte Gestalten, um Laub und Gestein.

Da ist der Zigeuner bewegliche Scharr,  
Mit blitzendem Aug’ und mit wallendem Haar,  
Gesäugt an des Niles geheiligter Flut,  
Gebräunt von Hispaniens südlicher Glut.

Um’s lodernde Feuer in schwellendem Grün,  
Da lagern die Männer verwildert und kühn,  
Da kauern die Weiber und rüsten das Mahl,  
Und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im Rund,  
Wie Spaniens Gärten so blühend und bunt,  
Und magische Sprüche für Not und Gefahr  
Verkündet die Alte der horchenden Schaar.

Schwarzäugige Mädchen beginnen den Tanz.  
Da spüren die Fackeln im rötlichen Glanz.  
Es lockt die Guitarre, die Cymbel klingt.  
Wie wild und wilder der Reigen sich schlingt.

Dann ruhn sie ermüdet von nächtlichen Reihn.  
Es rauschen die Buchen in Schlummer sie ein.  
Und die aus der glücklichen Heimat verbannt,  
Sie schauen im Traume das glückliche Land.

Doch wie nun im Osten der Morgen erwacht,  
Verlöschen die schönen Gebilde der Nacht,  
Es scharret das Maultier bei Tagesbeginn,  
Fort ziehn die Gestalten.  
Wer sagt dir, wohin?

Schumann grew up the son of a book seller and translator, and as such developed a lifelong love of literature that would affect his compositions throughout his life. He studied piano, performed publicly as a child, and wrote his first choral compositions at age twelve. As a teenager, he wrote poetry and biographies of composers he revered, even going so far as to create his own literary society (Literarischer Verein) with friends. He studied law at the University in Leipzig, and later Heidelberg, but found he didn’t care for it, and returned to studying music full time, primarily with Friedrich Wieck. Schumann would eventually marry Wieck’s daughter Clara, without Wieck’s blessing. Schumann taught piano and composition while composing full time. He had aspirations to be a concert pianist, but was not able to pursue that dream due to physical problems with his right hand. Schumann suffered from depression and tried to commit suicide by throwing himself into the Rhine river. He was rescued by fishermen, returned home, and asked to be
committed to the asylum outside of Bonn, Germany. While there, he was often visited by his wife Clara, and good friend, Johannes Brahms. Schumann died in the asylum two years later, in 1856.  

Zigeunerleben was composed in 1840 as the third song in his cycle Drei Gedichte (Three Poems), and falls into the category of vocal chamber works. It is scored for SATB quartet with short passages written for soprano and tenor duets. The score calls for an optional triangle and tambourine, however there is not an indicated part for the auxiliary percussion instruments. The piece is primarily homophonic, with a single four-measure imitative phrase used as a text painting device, setting the text “um’s lodernde Feuer in schwellendem Grün, da lagern die Männer verwildert und kühn,” (About a blazing fire in the lush grass, there the men, wild and bold, lie down). The piece opens in the minor mode, with quick harmonic rhythm. Then the harmonic rhythm slows, becoming almost hymn-like as it is transposed to the major mode, moving from C major to F major, finally landing in G major for the solos in the B section. The B section of the work contains a quartet of soloists, operating alone and in paired duets. The closing section is very similar to the opening, with quicker harmonic rhythm in the home key of e minor.

Maddalena Casulana (c. 1540-1590)
Era: Renaissance
Born: c. 1540; Casula, Italy (near Siena)
Died: 1590; Vicenza, Italy (province between Verona and Padua)
Compositions: Ahi possanza d’amor (1570), Morir non puo il mio cuore (1568)
Title: Ahi possanza d’amor (1570)
Form: A B (Binary)
Key: A maj.
Genre: Madrigal
Language: Italian
Voicing/Orchestrations: SATB chorus (a cappella)

Title: Morir non puo il mio cuore (1568)
Form: AB (Binary)
Key: g min.
Genre: Madrigal
Language: Italian
Voicing/Orchestrations: SATB chorus (a cappella)

Text and Poetic Translation: Ahi possanza d’amor (1570) [Il secondo libro de madrigali, 4vv]  

Ahi possanza d’amor, com’in un tempo
E speranz’e timor al cor mi porgi!
Io pur chiegio per lei e mort’e vita,
Ard’ et agiaccio, e taccio e forte grido
Aita al mio perir; poi morte chiegio.
Così servo d’altrui felic’ aspetto.

Ah the power of love, how you give my heart
Both hope and fear at the same time!
Because of it [the power of love] I ask for life and death
I burn and freeze, am silent and cry aloud
For help as I perish; then I ask for death.
Thus, as Love’s servant, content, I wait [for death].

Text and Poetic Translation: *Morir non puo il mio cuore* (1568), [Il primo libro de madrigali, 4vv].

*Morir no puo il mio cuore: ucciderlo vorrei,*  
*Poi che vi piace,*  
*Ma trar no si puo fuore dal petto*  
*Vostr’ove gran tempo giace;*  
*Et uccidendol’io, come desio,*  
*So che morreste voi,*  
*Morrend’ anch’io*

My heart cannot die: I would like to kill it,  
Since that would please you,  
But it cannot be pulled out of your breast,  
Where it has been dwelling for a long time;  
And if I killed it, as I wish,  
I know that you would die, and I would die too.

Maddalena Casulana was a singer, composer, and lutenist who trained in Florence, Italy during the late Renaissance period. She was the first female composer in Europe to have her music published. All information about the life of Casulana is taken from the dedications she attached to her work. It appears from these dedications, that Casulana likely had a connection with the Medici family, particularly Isabella de’ Medici Orsini. Casulana wrote three books of secular Italian madrigals, two for four voices, and one for five voices. This was typical of the madrigals at this time; most being written for four, five, or six voices. There is some evidence that she may have written two books of sacred madrigals, and commissioned wedding music; however those materials have been lost.

In the dedication attached to her first book of madrigals, it appears that Casulana realized the significance of her position as both a woman and well-respected composer. In addition to the dedication of the work to Isabella de’ Medici Orsini, Casulana wrote the following, “not only to give witness to my devotion to your Excellency, but also to show to the world (to the degree that it is granted to me in this profession of music) the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that [these gifts] cannot, it seems to them, be equally common among women.” - M. Casulana (in the dedication of her first book of madrigals; dedicated to Isabella de’ Medici Orsini.)

Casulana chose a text by poet Francesco Petrarch for her madrigal, *Ahi Possanza d’amor.* This text is contemplative, meditating over the power of love. *Ahi Possanza d’amor was published in 1570 in Casulana’s second collection of madrigals. Casulana shows a preference for homophonic writing in this madrigal, with moments of imitation used as text painting devices. Text painting is used throughout the work primarily through using notes of longer duration to emphasize important words such as *possanza* (power), *morte* (death), and *vita* (life). Casulana also creatively uses silence when she sets a three-beat rest following the word *taccio* (silent), the silence is broken by a full chorus homophonic entry on the words *e forte grido* (and loudly I shout!). The piece ends with imitative repetition of the text *felice aspetto* (contented, I wait [for death]).

The text of *Morir non puo il mio cuore* is an original text by Casulana that is based on a poem by Jacobo Sannazaro. It uses a metaphor of the push and pull between romantic partners. The imitative entrances of each voice part express the longing of the speaker. Weakened cadences throughout the work are used to deny a feeling of physical resolution. Only at fleeting moments is any feeling of sustained tonality established. Casulana moves in an asymmetrical pattern of imitative and homophonic phrases that highlight the conflict and resolution of the poet. Chromatic ascending patterns add tension to the text “*So che morreste voi*” (I know that you would die). The piece comes to a quiet close as the poet comes to realize that his fate is entwined with that of his love.

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13 Heere-Beyer, 29.
15 Ibid.
Fanny Mendelssohn Hensel (1805-1847)
Era: Romantic
Born: 1805; Hamburg, Germany
Died: 1847; Berlin, Germany
Composition: Komm/Morgengruss (1846), Schweigend Sinkt Die Nacht Hernieder (1846)

Title: Komm/Morgengruss (1846)
Form: Strophic
Key: D maj.
Genre: Partsong
Language: German
Voicing/Orchestration: SATB chorus (a cappella)

Title: Schweigend Sinkt Die Nacht Hernieder (1846)
Form: AB (Binary)
Key: Bb maj.
Genre: Partsong
Language: German
Voicing/Orchestration: SATB double-chorus (a cappella)

Text and Poetic Translation: Komm/Morgengruss (1846) 16


Schweigend singt die Nacht hernieder, Schweigend singt die Nacht hernieder,
Still verglimmt des Abends Pracht, Silently, the night descends on earth,
Leis verklirgen unsre Lieder, Evening’s splendour quietly dies down,
Leiser klingt die Welle wieder, Softer resounds the wave,
Unsre Fahrt, sie ist vollbracht, Our journey is over,
Leise, leise, gute Nacht. Softly, softly, good night.

Fanny Mendelssohn Hensel was a German composer, conductor, and pianist. She was the older sister to composer Felix Mendelssohn and had a strong influence on Felix’s compositions. He, in turn, encouraged her to continue composing, performing, and studying music. However, he did not support the publication of her music. Fanny began her musical education taking piano lessons from her mother. She also studied piano under Ludwig Berger and Marie Bigot, and her first formal music theory lessons were with C.F. Zelter. These lessons lead to her first composition, dated 1819, a Lied that she dedicated to her father for his birthday. She married Wilhelm Hensel, Prussian court painter and amateur poet, in 1829. Wilhelm provided the texts for several of his wife’s sets of choral compositions. Fanny Mendelssohn Hensel performed most often in a salon lead by her family. A majority of her 500 compositions were Lieder and piano pieces written for performance in this setting. Of her choral works, her setting of the Gartenlieder are most often performed.

Komm/Morgengruss is a strophic setting in 6/8 meter of a poem written by her husband. The choral writing is dominated by harmonic pairings between two and three voice parts. All four voices only lineup rhythmically for the final cadence in D major. Schweigend Sinkt Die Nacht Hernieder, is another setting of poetry by her husband. It is set in Bb major, for double chorus. Within each chorus, the voices move together in a homorhythmic fashion. The two choirs sing in offset phrases, causing an imitative echo effect. The second chorus sings only the final two lines of text. Their repetitions of “leise leise, gute Nacht,” (softly, softly, good night) create a feeling of an echoed lullaby. Both choirs join and become one choir in the last three measures, setting up the final cadence in Bb major.

Lili Boulanger (1893-1918)
Era: Romantic/Impressionist (Modern)
Born: 1893; Paris, France
Died: 1918; Paris, France
Composition: Psalm 24 (1916)
Form: Ternary (ABA’)
Key: e aeolian
Genre: Psalm Setting
Language: French
Voicing/Organization: SATB chorus, Tenor solo, organ, brass ensemble, timpani, harp

Text and Poetic Translation: Psaume XXIV (1916)

La terre appartient à l’Eternel,
et tout ce qui s’y trouve,
la terre habitable et ceux qui l’habitent.
Car il l’a fondée sur les mers,
et l’a établie sur les fleuves.
Qui est-ce qui montera à la montagne de l’Eternel
et qui est-ce qui demeure au lieu de sa sainteté?
Ce sera l’homme qui a les mains pures et le coeur net
dont l’âme n’est point portée à la fausseté
et qui ne jure point pour tromper.
Il recevra la bénédiction de l’Eternel
et la justice de Dieu son sauveur.

The earth is the Lord’s,
And the fullness thereof;
The world, and they that dwell therein.
For he hath founded it upon the seas,
And established it upon the floods.
Who shall ascend into the hill of the Lord?
Or who shall stand in his holy place?
He that hath clean hands, and a pure heart;
Who hath not lifted up his soul unto vanity, nor sworn deceitfully.
He shall receive the blessing from the Lord,
And righteousness from the God of his salvation.

19 Ps. 24 (King James Version).
This is the generation of them that seek him, who seek thy face, O Jacob.
Lift up your heads, O ye gates; And be ye lifted up, ye everlasting doors; And the King of glory shall come in.
Who is this King of glory?
The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates; Even lift them up, ye everlasting doors; And the King of glory shall come in.
Who is this King of glory?
The Lord of hosts, he is the King of glory.
Lord, Lord, Lord! Ah!

Boulanger was born into a musical family. Her older sister Nadia (1887-1979) was one of the most influential music teachers and conductors of the modern age. Her father, Ernest (1815-1900) was the winner of the Prix de Rome in 1836, and a teacher of singing at the Paris Conservatory. Her mother, Russian Princess Raissa Myshetskaya (1854/58-1935) was already an accomplished singer when she married Ernest and continued to pursue her singing career for most of her professional life. Lili followed in her father’s footsteps, winning the Prix de Rome in 1913, with her cantata Faust et Hélène. She was the first woman to win the highly competitive prize. Boulanger suffered ill health most of her life, contracting bronchial pneumonia at age two, which lead to her contracting Crohn’s disease. Her poor health ultimately ended in her premature death at age twenty-four.  

Psalm 24 was composed in 1916, and is scored for SATB chorus, tenor solo, organ, brass ensemble, timpani, and harp. It is in ternary form and features mostly open harmonies that center around E and G tonal areas. The work is primarily homophonic, and features chant-like lines throughout. The most substantial and well known of Boulanger’s works are her three Psalm settings for chorus and orchestra (Ps. 24, 130, and 129). Boulanger composed fifteen choral works total: eight for chorus and orchestra, three for chorus and orchestra/piano, and four for chorus and piano. 

Musical terms:
*Vif et decide:* Lively & decisive
*Tres rythme et scande, rude:* Rude; rough, ragged
*Tres rythme toujours:* Very rhythmic always
*Sans rigueur:* Without strictness (of tempo)
*Sans trainer:* Without dragging
*Cedez un peu:* Rit. a little
*Un peu moins vite:* A little less fast
*Grave et doux:* Grave and soft; sweet)
*Plus lent:* More slowly
*Plus anime:* More animated
*Au Mouvt:* With movement
*Serrez un peu:* Tighten a little (a little more strict in time)
*En animant de plus en plus:* More and more animated

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20 Shrock, 576-577.
**Johann Sebastian Bach** (1685-1750)\(^{22}\)

Era: Baroque  
Born: 1685; Eisenach, Germany  
Died: 1750; Leipzig, Germany  
Composition: BWV 192 *Nun danket alle Gott* (1730)

Form:
- Mvt. 1 - AB  
- Mvt. 2 - AB *Ritornello Form*  
- Mvt. 3 - AB *Gigue*

Key:
- Mvt. 1 - G maj.  
- Mvt. 2 - D maj.  
- Mvt. 3 - G maj.

Genre: Lutheran Chorale Cantata  
Language: German  
Voicing/Orchestrati: SATB chorus, Soprano/Bass duetto, flute, oboe, violin, viola, basso continuo.

**Text and Poetic Translation:** BWV 192: *Nun danket alle Gott* (1730)\(^{23}\)

Movement 1: *Nun danket alle Gott* (Chorus)

\begin{align*}
\text{Nun danket alle Gott} & \quad \text{Now thank the God of all}  
\text{Mit Herzen, Mund und Händen,} & \quad \text{With heart, mouth, and hands,}  
\text{Der große Dinge tut} & \quad \text{Who does great things}  
\text{An uns und allen Enden,} & \quad \text{For us and in all quarters,}  
\text{Der uns von Mutterleib} & \quad \text{Who from the womb}  
\text{Und Kindesbeinen an} & \quad \text{And from childhood onwards}  
\text{Unzählig viel zugut} & \quad \text{Has done countless things for our benefit}  
\text{Und noch jetzt und getan.} & \quad \text{And still does now.}
\end{align*}

Movement 2: *Der ewig reiche Gott* (Aria Duetto - soprano, bass)

\begin{align*}
\text{Der ewig reiche Gott} & \quad \text{May the eternally bounteous God}  
\text{Woll uns bei unserm Leben} & \quad \text{Grant us in our life}  
\text{Ein immer fröhlich Herz} & \quad \text{An ever joyful heart}  
\text{Und edlen Frieden geben} & \quad \text{And noble peace,}  
\text{Und uns in seiner Gnäd} & \quad \text{And in His grace}  
\text{Erhalten fort und fort} & \quad \text{Preserve us perpetually,}  
\text{Und uns aus aller Not} & \quad \text{And from all trouble}  
\text{Erlösen hier und dort.} & \quad \text{Redeem us both here and there.}
\end{align*}

---


Movement 3: Der ewig reiche Gott (Chorus)

Lob, Ehr und Preis sei Gott, 
Dem Vater und dem Sohne 
Und dem, der beiden gleich 
Im hohen Himmelssthrone, 
Dem dreieinigen Gott, 
Als der ursprünglich war 
Und ist und bleiben wird 
Jetzund und immerdar.

Glory, honour, and praise be to God, 
To the Father and to the Son 
And to Him who is equal to both, 
On the high heavenly throne, 
To the triune God, 
As He was in the beginning 
And is and will remain 
Now and evermore.

Johann Sebastian Bach was born on March 21, 1685 to a musical family in Thuringia, Germany. By the time of his birth, over forty professional musicians branched from the Bach family tree. Bach was born in the same year as George Frideric Handel, Domenico Scarlatti, and John Gay, and is counted as a contemporary to many other Baroque composers due to his comparatively long life. Bach began his singing career at age fifteen, joining the boy choir in Luneburg, Germany. He remained with the choir after his voice change, serving as violinist and harpsichordist. Bach returned to Thuringia at age seventeen to start his adult career. Bach lived in several places, taking on various church music director positions. These places included Weimar, Arnstadt, Muhlhausen, Côthen, and Leipzig. In Leipzig, Bach assumed the position of music director at the St. Thomas Boy’s school in June 1723. Bach held this post until his death in 1750. Bach tried several times to audition for a position in the court at Dresden, but was denied each time.  

As a composer, Bach tended to focus on one genre very intensively for several years before moving on to a new genre. Bach composed most of his Lutheran church cantatas while he lived in Weimar and Leipzig. While in Leipzig, Bach composed three full yearly cycles of cantatas. BWV 192 was written rather late in his cantata period. Nun danket alle Gott is an incomplete cantata. The original score and tenor part have been lost. The remaining three movements have been reassembled to create a cantata that can be performed with as close to typical continuity as possible. It is one of the shortest cantatas that Bach ever wrote, around fifteen minutes in duration. Bach sets the three verses of the hymn by Martin Rinckart without additions. Bach places the melody as a cantus firmus in the soprano voice when composing the opening chorus of BWV 192. The orchestra has a primarily independent texture in movement one. Movement two features an instrumental ritornello that alternates with longer phrases in the soprano and bass voices. In the final movement, rather than the expected four-part chorale setting, Bach wrote an additional chorus in the style of a Gigue.  

---

24 Wolff and Emery, “Bach, Johann Sebastian.”
25 Dürr, 862.
APPENDIX B

FORMAL ANALYSES

```
Ascendit Deus [c. 1587]
Jacob Handl (1550-1591)
[Jacobi Gallus Canisius]
(Hamburg from Canisius HRE)
TTBB, a cappella
Latin, sacred
Motet (from Opus Musicum)

```

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>Allhula</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>36</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>37</td>
</tr>
<tr>
<td>5</td>
<td>17</td>
<td>46</td>
</tr>
</tbody>
</table>

(Key F maj.)

```
Veni Creator Spiritus [2006]
Timothy Takacs (b. 1978)
Text: Veni Creator Spiritus (bymn)
Form: Binary
TTBB chorus, a cappella

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>16</td>
<td>26</td>
</tr>
<tr>
<td>17</td>
<td>39</td>
</tr>
<tr>
<td>[Link]</td>
<td>32</td>
</tr>
<tr>
<td>(3+2) + (4+3) + (4) + (5) + (4) + (4+6) + (4) + (4)</td>
<td></td>
</tr>
</tbody>
</table>

(Key D min.)
(Cadence of Bb maj. - m. 16)
(Cadence of A maj. - m. 35)
(Key F maj.)

```
Beautiful City [2017]
André J. Thomas (b. 1992)
Form: ABA' (Verse, refrain; Sectional) [Intro = Refrain]
Genre: African-American Spiritual

```
<table>
<thead>
<tr>
<th>Intro</th>
<th>A</th>
<th>My mother lives up...</th>
<th>B</th>
<th>I want to be...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>37</td>
<td>56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>57</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5+2) + (5+5) + (4+2) + (4+4) + (4+4) + (1+4+4) + (2+4+4) + (2+2) + (3+2+1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Key Bb maj.)

```
Zigeunerkleben (Gypsy Life) [Op. 29, No. 3] [1840]
Robert Schumann (1810-1856)
SATB chorus, with piano, triangle, and tambourine, ad. lib.

4
4. "animated"

Chorus A Solo/Solo B Chorus A'

1 18 19 44 45 72 73 98 98
1 18 19 44 45 64 65 72 73 82 83 98 98

(6+4) (6+4) (6+4) (6+4) (4+4) (4+4) (4+4) (4+4) (6+4) (4+4) (4+4)

(Key e min.) (Key G maj.) (Key Recapitulation back to e min.) (Key e min.)

Abi passanza d'amor [c. 1570]
Medibina Casalana (1540-1590)
SATB chorus a cappella
Form: AB Genre: Madrigal
Italian, Secular

Abi passanza d'amor A Per il saggio B

1 1 20 21 32 33 46 46
1 8 9 20 21 20 21 46 46

(6+2) (5+7) (3+3) (2+2+2) (4+3) (4+3)

(Key A maj.) (Key D maj.)

Mortin non puo il mio cuore [c. 1568]
Medibina Casalana (1540-1590)
SATB chorus a cappella
Form: AB Genre: Madrigal
Italian, Secular

Mortin non puo il mio cuore A Il ucciden doltO come dento B

1 1 12 13 20 21 26 26
1 6 7 12 13 20 21 26 26

(3+3) (3+3) (2+6) (3+3)

(Key g min.) (Key G maj.) (Key: modulatory harmonic motion leading to G Maj. final cadence) (Key G maj.)
Komm [1846]
Text: Wilhelm Hensel (1794-1861)
Music: Fanny Mendelssohn Hensel (1805-1847)
Form: Strophic
Genre: Partsong (Romantic)
SATB: chorus, a cappella
German, secular

Stanza 1 (Schnell fliehen...) A
Stanza 2 (Was flehst...) A

\(\text{(Key: D maj.)}\)

Schweigend Siekht Die Nacht Herrscher [1846]
Text: Wilhelm Hensel (1794-1861)
Music: Fanny Mendelssohn Hensel (1805-1847)
SATB: Double Chorus, a cappella
Form: AB
Genre: Partsong (Romantic)
German, Secular

A
B

\(\text{(Key: Bb maj.)}\)

Psalm XXIV [1916]
Lili Boulanger (1893-1918)
SATB: chorus, tenor solo, organ, brass, timpani, harp
Form: ABA (with coda)
Genre: Psalm Setting
French, Sacred

A
B
A
Coda

\(\text{(Key: e aeolian)}\)
BWV 192 - *Nun danket alle Gott* (Mvt. 1) [1730]
J.S. Bach (1685-1750)
SATB: choir
orchestra: 2 flutes, 2 oboes, strings, and basso continuo

BWV 192 - *Der ewig reiche Gott* (Mvt. 2) [1840]
J.S. Bach (1685-1750)
soprano and bass soloists
orchestra: 2 flutes, 2 oboes, strings, and basso continuo

BWV 192 - *lob Ehr und Preis sei Gott* (Mvt. 3) [1730]
J.S. Bach (1685-1750)
SATB: choir
orchestra: 2 flutes, 2 oboes, strings, and basso continuo
Form: Gigue (13/8)
APPENDIX C
IPA TRANSCRIPTIONS

Psalm 47:5: Ascendit Deus
IPA Transcription
(CRP 2017)
Music: Jacob Handl (1550-1591)

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[of in jubilatis]</td>
<td>Ascendit Deus in jubilatione, God is ascended amid jubilation,</td>
</tr>
<tr>
<td>[et Domino in voce jubilate,]</td>
<td>and the Lord to the sound of the trumpet. Alhbaas</td>
</tr>
<tr>
<td>[Alleluia! Alleluia!]</td>
<td>Alleluia! Alleluia!</td>
</tr>
</tbody>
</table>

Ven Creator Spiritus
IPA Transcription
(CRP 2017)
Music: Timothy Takach (b. 1978)

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Ven]</td>
<td>Veni Creator Spiritus, Come Creator Spirit</td>
</tr>
<tr>
<td>[tua]</td>
<td>Visit the minds of your own people,</td>
</tr>
<tr>
<td>[sae]</td>
<td>Fill with grace from above</td>
</tr>
<tr>
<td>[cre]</td>
<td>The hearts that you have created.</td>
</tr>
<tr>
<td>[tua]</td>
<td>Glory be to the Father and also to the Son,</td>
</tr>
<tr>
<td>[tua]</td>
<td>Begotten, who from the dead</td>
</tr>
<tr>
<td>[sae]</td>
<td>He has risen, and to the Comforter Holy Spirit,</td>
</tr>
</tbody>
</table>

Amen
Zigeunerleben [tsi.'ɡəntə.nə, in:ˌban] (Gypsy Life)

Text by Emanuel von Geibel (1815-1884)
Set by Robert Alexander Schumann (1810-1856), from Drei Gedichte nach Emanuel Geibel für mehrstimmigen Chor und Klavier, op. 29, #3 [SATB, piano, percussion]

Im Schatten des Waldes, im Buchengezweig,
[?tən 'ja.tan des 'val.das ?tən 'bu:ən.ga,tsva:ək]
In-the shade of the forest, among-the beech branches,

Da regt's sich und raschelt und flüstert zugleich.
[da rekt's ziq ?ont 'ra:jet ?ont firs.tet tsu.ɡla:ə]
there moves-it itself and rustles and whispers at-the-same-time.
(there is both a rustling and whispering.)

Es flackern die Flammen, es gaukelt der Schein.
['es 'fla.kən di 'fla.mən 'es 'ɡau.kəlt deːn ɡaːn]
There flickers the flames, there springs the glow
(The flames flicker, the glow dances)

Um bunte Gestalten, um Laub und Gestein.
[?um 'bʊntə ɡastəln ?um la:əp ?unt ɡaːtʃən]
about colorful figures, about foliage and rocks.

Das ist der Zigeuner bewegliche Schaar,
[das ?ist dər tsii.ɡəntə.nə ˌbaː.ve.ɡəli.ɡaː ɡaːn]
That is the gypsies' wandering band,
(It is the wandering band of gypsies.)

Mit blitzendem Aug' und mit wallendem Haar,
[mit 'bittsa:n.dam ɡə ˈɔk ?unt mit ˈva:lan.dam ɡaːr]
with flashing eye and with flowing hair,

Gesäubt an des Niles geheiliger Flut,
[ɡəˈkɔ:].vikt ʔan des ˈnil.əs ɡə hei.ˈliɡə flaːt]
suckled on the Nile's holy waters,

Gebräunt von Hispaniens südlicher Glut.
[ɡəˈbrəːnt fən ˈiːspa.niən zʊˈdliːkər ɡluːt]
tanned by the Hispanic southern heat.
(tanned by the southern heat of Spain.)

Um's lodernde Feuer in schwellendem Grün,
[ʔum's la:ˌdən.də ˈfoːrər ʔən ˈʃvlənm ɡriːn]
About-the blazing fire in-the swollen/lush green.
(about a blazing fire in the lush grass.)
Da lagern die Männer verwildert und kühn.
[da: ˈlaːɐn di: ˈmeːɐ̯ˌneːɐ̯ ʃɐ̝.ˈvɪld.ɐt ʔʊnt ˈkʊn] 
there lie-down the men wild and bold.
(there the men, wild and bold, lie down.)

Da kauern die Weiber und rüsten das Mahl.
[da: ˈkaʊɐn di: ˈvɐ̝.ɐn.ɐ bənt ˈʁʏst.ɐn ʔaʦ maːl] 
There crouch the women and make-ready the meal.
(The crouching women prepare the meal.)

Und füllen geschäftig den alten Pokal.
[ʔʊnt ˈʃvlan ɡa.ˈʃt.ɐz ʔaʦ ˈʔaːt.ɐn ˈpo.kaːl] 
and fill bustling the old goblet.
(and, bustling about, fill the old goblet.)

Und Sagen und Lieder ertönen im Rund,
[ʔʊnt ˈzaː.ɡaːn ʔʊnt ˈliː.ɐ ʔeː.ˈɡɪt.ʁɪ.ɐn ʔɪm ʔʊŋt.ɐn] 
And legends and songs are-sounded in the circled-group.
(And tales and songs are shared by the circled group.)

Wie Spaniens Gärten so blühend und bunt,
[vi: ˈspaːn.iɛns ˈɡaˑ.ɐnt zoː ˈblʏ.ɐnt ʔʊnt ˈbʊnt] 
like Spain's gardens so blossoming and colorful.
(like the gardens of Spain (their songs are) filled with blossoms and color.)

Und magische Sprüche für Not und Gefahr
[ʔʊnt ma.ˈɡa.ʃa ˈʃpʀ̝.ʁeː ˈnuːt ʔʊnt ɡa.ˈfɛʁɐ] 
and magic words for distress and danger
(And incantations for times of distress and danger)

Verkündet die Alte der horchenden Schaar.
[ʃɐ̝.ˈkn.ɐt diː ʔaʦ.ɐ ˈhɔʁ.ɐn.ɐn jɑː] 
pronounce the old-woman to the listening band.
(are told to the listening band by the old woman.)

Schwarzäugige Mädchen beginnen den Tanz.
[ˈʃvarʦ.ʔa.ˈɡiː.ɡaˑ ˈmət.ɐn bɐ̝.ˈɡɐ̝n.ɐn ˈdɛŋ tants] 
Dark-eyed maidens begin the dance.

Da sprühen die Fackeln im rötlichen Glanz.
[daː ʃpʁ̝.ɐn diː ˈfa.kɐn ʔʊm ˈʁɔt.ɐn.ɐn ˈɡaɪnt] 
There spray the torches with a red glow.
(The torches shower glowing red embers.)

Es lockt die Gitarre, die Cymbel klingt.
[ʔes ˈlɔkt diː ˈgiː.taɐ̝.ɐ diː ˈtsɐ̝.ɐn.ɐl kɪŋクト] 
It invites the guitars, the cymbal clangs.
(The sound of the guitars invite, the cymbals clang.)

Zigeunerleben (Geibel) Page 2 of 3
Wie wild und wilder der Reigen sich schlingt.
[wi vilt ʔunt \v\.\d\ \d\e\t\̯ \r\e\n\æn \ziç \f\u\j\k\t]  
How wild and wilder the round-dance itself twines-around.
(Every more frenzied, the round dance spins around.)

 Dann ruhn sie ermüdet von nächtlichen Reihn.
[\d\æn \nu\n \ziç \ʔe\p\.\my:.\d\t \f\æn \n\e\gt\l\æ\n \r\æ\n]  
Then rest they tired from-the night's dance.
(Then, tired from the night's dance, they rest.)

Es rauschen die Buchen in Schlummer sie ein.
[ʔe\s \r\a\u\z\o \d\æ\n \d\i \b\u\z\u \r\æ\n \ʔ\æn \j\l\æ\m\e \ziç \ʔ\æ\n]  
There murmur the beech-trees into slumber them to.
(The murmuring of the beech-trees lull them to sleep.)

Und die aus der glücklichen Heimat verbunnt,
[ʔ\æ\n \d\i \ʔ\æ\o \d\æ\n \d \g\v\k\l\\l\æ \n \h\æ\m\æ\t \f\æ\g \b\æ\n\t]  
And those from the happy homeland exiled,
(And the people exiled from their happy homeland.)

sie schauen im Traume das glückliche Land.
[zi \ʔ\æ\o \æ\n \ʔ\æ\n \d\i \t\a\u\z\o \m\æ \d \g\v\k\l\\l\æ \n \l\æ\nt]  
they look-upon in dream the happy land.
(gaze upon the happy land in their dreams.)

Doch wie nun im Osten der Morgen erwacht,
[\d\o\x v\i \nu\n \ʔ\æn \ʔ\æ\n \d\æ\n \d \m\æ\n\æ \n \e\p\.\v\æ\t]  
But as now in-the east the morning awakens.

Verlöschen die schönen Gebilde der Nacht,
[ʔe\p\.\æ\n \j\æ \\æ \n \d\æ \n \d \g\æ\l\d\æ \d \æ \n \n\æ\t \n\æ\t]  
are-extinguished the beautiful images of-the night,
(the beautiful images of the night fade away.)

Es scharret das Maultier bei Tagesbeginn,
[ʔe\s \j\æ \r\æ \n \d \m\æ\l \t\æ \b\æ \n \t\æ \g\æ \b\æ \\æ\n]  
It scraps the mule at-the daybreak,
(At daybreak the mule paws at the ground.)

Fort ziehn die Gestalten. –Wer sagt dir, wohin?
[\f\o\t \t\æ\n \d\i \g\æ \t\æ\t\æ \n \v\æ \n \z\æ\k \d\æ \n \w\æ \n \h\æ \n]  
forth move the figures. –Who can-tell you, whither?
(the figures depart. –Who can say where they are going?)

(Literal translation and IPA transcription © 2011 by Bard Suverkrop—IPA Source, LLC)
Ahi possauna d’amor
Ah! Power-might of love

Com’ in un tempo
As in a time

[ei spe ran be ti’mo o kor mi ’por’si] &’ speranza fi’mo a’ cor mi porgi
And hope and fear at the heart me give
[’zo pur ’ki’o, zo perr la’ te ci’mate yo’u] fo’ pur ching’go get e mort’e vita
I though-still I cry for her and death and life

[’ard et lu’gi’to e lu’tto e forte ’pi’do] Ard’et ago’raco, e tao’e e forte grido
Burn and freeze, am silent and cry cloud
Then death I cry

[’koi t’ar’o da’ l’ua fe’li’cita’] Cuoi servo d’altrui fe’lice augento.
So servant of others love happy-content I wait
<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Mora non puo il mio cuore</em></td>
<td>My heart cannot die: I would like to kill it,</td>
</tr>
<tr>
<td><strong>My heart cannot die: I would like to kill it,</strong></td>
<td></td>
</tr>
<tr>
<td>Since that would please you,</td>
<td>Since that would please you,</td>
</tr>
<tr>
<td>But it cannot be pulled out of your breast,</td>
<td>But it cannot be pulled out of your breast,</td>
</tr>
<tr>
<td>Where it has been dwelling for a long time;</td>
<td>Where it has been dwelling for a long time;</td>
</tr>
<tr>
<td>And if I killed it, as I wish,</td>
<td>And if I killed it, as I wish,</td>
</tr>
<tr>
<td>I know that you would die,</td>
<td>I know that you would die,</td>
</tr>
<tr>
<td>And I would die too.</td>
<td>And I would die too.</td>
</tr>
</tbody>
</table>

**IPA Transcription**

- *Mora non puo il mio cuore*
- *Deciderlo vorrei,*
- *Kill him I would like to*
- *Poi che vi piace,*
- *Then that you like*
- *Ma trur no si guad fiore dal petto*
- *But draw no can you out of the chest*
- *Vostro love grasse, tempo piace*
- *Your where grand long time les*
- *E mio domo come desio,*
- *If could kill it as I desire*
- *So che morraste voi,*
- *I know that you would die you*

**Music:** Maddalena Casaubon (1540-1590)
<table>
<thead>
<tr>
<th>Original German</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Komm, lieber, komm, komm,</td>
<td>The shadows of night are fading quickly,</td>
</tr>
<tr>
<td>Hoch, den Morgen zu schauen.</td>
<td>Fields abundant with flowers are blooming bright.</td>
</tr>
<tr>
<td>Wie selig, den Morgen zu schauen.</td>
<td>High above, the forest rustles in splendor.</td>
</tr>
<tr>
<td>Wie fehlt es der goldenen Kammer?</td>
<td>The flower listens secretly to him.</td>
</tr>
<tr>
<td>Komm, Liedchen, erfüllte den Traum.</td>
<td>In glistening, sparkling fields,</td>
</tr>
<tr>
<td>O komm, wie die Blumen zu tanzen.</td>
<td>How blissful to see the morning.</td>
</tr>
<tr>
<td>Und das klingt wie ein wundersam Rauschen,</td>
<td>What does the golden space still lack?</td>
</tr>
<tr>
<td>O komm, wie die Blumen zu tanzen.</td>
<td>Come, love, fulfill the dream.</td>
</tr>
<tr>
<td>Mein Lied ist in wundersam Rauschen,</td>
<td>My song resounds in sweet mummies,</td>
</tr>
<tr>
<td>O komm, wie die Blumen zu tanzen.</td>
<td>O come, listen like the flower.</td>
</tr>
<tr>
<td>Komm, wie die Blumen zu tanzen.</td>
<td>My trembling desire wants to meet you.</td>
</tr>
<tr>
<td>Nie wird die Mutter die Blume in ihrem Kammer</td>
<td>With its joyful tears.</td>
</tr>
</tbody>
</table>

IPA Transcription

| [ˈʃna:rl ˈbliːm di ˈʃakər ˈna:ɐ] | Fast fleck the shadow of the night |
| [ˈhel ˈbliːm di ˈmaːtən ɪn ˈʃmak] | HDV | 9
| Hieb blick in der Mutter in Pracht. | Height favoring the fields in splendor |
| | High rustles of the forest which glitters |
| [ˈʃtul ˈbliːm ɪn kəməˌnɪs dɪ ˈplɑːnt] | Still listen to the mother the plants |
| | Quiet listening to the plant (flowers) |
| [in ˈʃtλɪzməˈdən ˈblɪzməˈdən ˈɡɑːtəm] | In glitzernden, blitzenden Gärten, |
| | In glistening, sparkling, fields |

IPA Transcription

| [ˈviː ˈʃiːl ˈdən ˈmɔːrɡən ˈtær ˈaːtəm] | How blessed the tomorrow (morning) to watch |

IPA Transcription

| [ˈbliːm ˈʃiːl ˈdən ˈɡoʊldərəm ˈkɑːmə] | Wie fehlt es der goldenen Kammer? |
| [ˈbliːm ˈʃiːl ˈdən ˈɡoʊldərəm ˈkɑːmə] | What is still missing from the golden room |

IPA Transcription

| [ˈkʊm ˈʃiːl ˌkokən ˈtʃaɪlo ˈdən ˈtrʌm] | Come, ever sweetheart fill the dream |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | Mein Lied ist in wundersam Rauschen, |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | My song resounds in blissful mummies |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | Komm, wie die Blumen zu tanzen. |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | O come, like the flower to dance |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | Und das klingt wie ein wundersam Rauschen, |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | My trembling desire wants to meet you |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | O komm, wie die Blumen zu tanzen. |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | With its joyful tears. |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | Nie wird die Mutter die Blume in ihrem Kammer |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | It will be forever in the mother's room |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | Es wird dich mein holding Schmerz heilen. |
| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | It will heal you my trembling years (moans) |

IPA Transcription

| [ˈʃnaːm ˈliːt ˈtʃuːnt ɪn ˈvəntɡən ˈtrʌm] | With blessed (blessful) tears |
Wilhelm Hensel: Schweißgend zingt die Nacht hernieder
IPA Transcription
(CPD 2017)
Music: Fanny Mendelssohn Hensel (1805-1847)

<table>
<thead>
<tr>
<th>Original German</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schweigend singt die Nacht hernieder,</td>
<td>Silently sings the night down</td>
</tr>
<tr>
<td>[ˈʃvaɪ̯kənt ˈʃiŋk tə ˈnaːt ˈhɛrnɪdɐ]</td>
<td></td>
</tr>
<tr>
<td>Still verblümt des Abends Pracht,</td>
<td>Still faded in the evening splendor</td>
</tr>
<tr>
<td>[ˈʃtɛl ˈfɪntl ˈmɛt dɛz ˈabɛnts ˈprasç]</td>
<td></td>
</tr>
<tr>
<td>Leis verklungen unsere Lieder,</td>
<td>Then fade our songs</td>
</tr>
<tr>
<td>[ˈliːs ˈfɪntl ˈɡlʊŋk dəvo ˈliːdɐ]</td>
<td></td>
</tr>
<tr>
<td>Leise klingt die Welle wieder,</td>
<td>Quietly sounds the wave again</td>
</tr>
<tr>
<td>[ˈliːzə ˈkliŋkt da ˈvɛlə ˈvɪdər]</td>
<td></td>
</tr>
<tr>
<td>Unsere Fahrt, sie ist vollbracht,</td>
<td>Our journey is over</td>
</tr>
<tr>
<td>[ˈʊnsɛrə ˈfaːrt ʦiː ɪst ʊfəˈbʁaʁt]</td>
<td></td>
</tr>
<tr>
<td>Leise, leise, gute Nacht.</td>
<td>Quiet, quietly, good night</td>
</tr>
<tr>
<td>[ˈliːzə ˈliːzə ˈɡʊtsə ˈnaːt]</td>
<td></td>
</tr>
</tbody>
</table>
Psaume XXIV
IPA Transcription
(3.3.0.1/W 2013)
Music: Lili Boulanger (1893-1918)

IPA Transcription
Original French

la terre appartient à l’Éternel,
la terre habitable et ceux qui l’habitent;
la terre est bâtie sur les flots
et l’a établie sur les fleuves.

ki e sa ki mû to ma la mô tapa
Qui est ce qui montera à la montagne
de la terre
de l’Éternel
e ki e sa ki da maraw
et qui est ce qui demeurrera

o la das sa si te
au lieu de sa sainteté?

so sa la ma ki ale mê py ro
Ce sera l’homme qui a les mains purées
e la kor net
et le cœur net
dô la ma nî më përt a la fô sa te
dont l’âme n’est point portée à la saleté
e ki na jë më përt mëp têpe
et qui ne jure point pour tromper.

il ma sa va la be më dikajj do la termel
Il recevra la bénédiction de l’Éternel.

The earth is the Lord’s,
and all that is in it,
the living world, and those who live in it;
For he has founded it upon the seas
and established it on the floods.

Who shall ascend the mountain
of the Lord
and who shall live
in his holy place?
It will be the man with pure hands
and clean heart,
who does not lift up his soul to what is false,
and does not swear deceitfully.
Such is the generation of those who seek Him,
that seek your face in Jacob.

Lift up your heads, O ye gates!
Eternal doors, open up!
That the King of glory shall come in.
Who is the King of glory?
The Lord, strong and mighty in battle.
It is the Lord of armies. Ah!

Qui est ce Roi de gloire?
C'est l'Éternel fort et puissant dans les combats.
C'est l'Éternel des armées. Ah!
Nun danket alle Gott (Complete)

Chorale Cantata for the Feast of Reformation, Cantata BWV 192
Text by Martin Rinkart (1586-1649)
Set by Johann Sebastian Bach (1685-1750)

#1 Chorus
Nun danket alle Gott
[nu:n 'dank.ət 'alə 'go:t]
Now thank everyone God
(Let all now thank God)

Mit Herzen, Mund und Händen,
[mit 'her.tən 'mund 'hain.dən]
with heart, mouth and hands;

Der große Dinge tut
[de:ɐ 'ɡro:i. də 'diŋə tu:t]
who great things does
(who does great things)

An uns und allen Enden,
[ʔa:n ʔuns ʔunt ʔa:ln ʔen.dən]
for us and (in)-all places,

Der uns von Mutterleib
[de:ɐ ʔuns ʔo:v 'mu:tlə:ip]
who for-us from-the mother’s-womb
(who for us, from our mother’s womb)

Und Kindesbeinen an
[ʔunt 'kənds.bə:nən ʔa:n]
and child-legs onward
(and through infancy)

Unzählig viel zugut
[ʔun.'zatt.laŋ ʔu:l tso.ˈɡu:t]
immeasurable much good

Und noch jetztund getan.
[ʔunt ʔoːx ˈjetst.unt ʔa:ˈtə:n]
has until now has-done.
(and up even to now immeasurable good has done.)

#2 Duet (Soprano, Bass)
Der ewig reiche Gott
[de:ɐ ʔi.ˈviː ˈraːtə.ˈʒə ˈgo:t]
The eternally rich God
(May the eternally rich God)
Wollt uns bei unserm Leben
be-willing to-us in our life
(bei-willing to grant us in our lifetime)

Ein immer fröhlich Herz
an ever joyful heart

Und edlen Frieden geben
and noble peace grant
(und noble peace)

Und uns in seiner Gnade
and to-us in his mercy/grace/clemency

Erhalten fort und fort
preserve-us ever and ever
(continually preserve us)

Und uns aus aller Not
and us from all difficulty

Erlöschen hier und dort.
redeem here and there
(and save us both here (on earth) and there (in heaven).)

#3 Chorus
Lob, Ehr und Preis sei Gott,
Laud, honor and praise be-to God,

Dem Vater und dem Sohne
to-the Father and to-the Son

Und dem, der beiden gleich
and to-Him, who to-both is-equal

Im hohen Himmelsthronen,
on the high heavenly-throne,
(on heaven’s high throne.)

Nun danket alle Gott (Cantata 192) Bach – Page 2 of 3
Dem dreieinigen Gott,
[to-the triune God,
Als der ursprünglich war
(as he in-the-beginning was
(\textit{as he was in the beginning})
Und ist und bleiben wird
(and is and remain shall
(\textit{and is now and shall ever be,})

\textit{(Literal translation and IPA transcription © 2017 by Bard Suverkrop—IPA Source, LLC)}
APPENDIX D
PERFORMANCE PROGRAM

MASTER OF MUSIC RECITAL
CHRISTOPHER R. PHALEN
FEATURING
CONCERT CHORALE
UNI SINGERS
CANTOREI
WOMEN’S CHORUS
GLEE CLUB

Compilation Recital
Tuesday, October 17, 2017, 7:30pm, Great Hall, GBPAC
Thursday, November 2, 2017, 7:30pm, Great Hall, GBPAC
Friday, November 3, 2017, 12:15pm, McElroy Lobby GBPAC
PROGRAM
(Listed in Performance Order)

Ascendit Deus...........................................Jacob Handl
(1550-1591)

Veni Creator Spiritus......................................Timothy Takash
(b. 1978)

UNI Varsity Men’s Glee Club
October 17, 2017, 7:30pm
The Great Hall

Beautiful City.............................................Andrew Thomas
(b. 1952)

Women’s Chorus
October 17, 2017, 7:30pm
The Great Hall

Zigeunerleben............................................Robert Schumann
(1810-1856)

UNI Singers
November 2, 2017, 7:30pm
The Great Hall

Ahi passanza d’amor......................................Maddalena Casulana
(1544-1590)

Morir non può il mio cuore................................Maddalena Casulana

Komm.........................................................Fanny Mendelssohn
(1805-1847)

Schweigend sitzt die Nacht Hernieder................Fanny Mendelssohn

Pavana XXIV..................................................Lili Boulanger
(1893-1918)

Concert Chorale
November 2, 2017, 7:30pm
The Great Hall

Nun danket alle Gott, BWV 192.....................Johann Sebastian Bach
1. Nun danket alle Gott (chorus) ........................(1685-1750)
2. Der ewg reich Gott (soprano/bass duet)
3. Lob, Ehr und Preis sei Gott (chorus)

Cantorei
Lauren Sookup, soprano
Andy Cutler, bass

Members of the Northern Iowa Symphony Orchestra
November 3, 2017, 12:15pm
McElroy Lobby

This recital is presented in partial fulfillment of the requirements of the Master of Music degree.
APPENDIX E

PROGRAM NOTES

UNICHOIRS

University of Northern Iowa

UNI Varsity Men's Glee Club and Women's Chorus
Program Notes and Translations - October 17, 2017

Ascendit Deus
Jacob Handl (1560-1691)
Text: Psalm 47:5

Ascendit Deus, written by Jacob Handl (1550-1591), takes its text from the fifth verse of Psalm 47 and divides the choir into 5 vocal parts. The ascension of the Lord described in the text is represented in the rising motive in each voice part during the opening statement of the piece. The rising waves of joyous shouts are depicted by the contrapuntal statements of "alleluia" across all voice parts throughout the A section. Moments of homophonic clarity arrive with the declaration of "et Dominus" (the Lord), but soon are drowned out with repeated cascades of trumpeting "in voce tubae" (sounding of trumpets). The power of the Lord of hosts can still be heard beneath the "trumpets" in the sustained line of the bass voice, singing the root of each chord in long tied whole notes. The highest tenor voice takes over the sustained bass motive, illustrating the completed ascension; God moving from the lowest to the highest point in the chorus. Jubilant "shouts" of 'Alleluia' return in the closing section of the piece, ending on a triumphant chord.

-Christopher R. Phalen

Ascendit Deus in jubilatione
Alleluia, et Dominus, in voce tubae,
Alleluia!

God has ascended amid shouts of joy: Alleluia!
The Lord amid the sounding of trumpets, Alleluia!

Veni Creator Spiritus
Timothy C. Takach (b. 1978)
Text: Rabanus Maurus

The hymn Veni Creator Spiritus is one of the oldest and most important hymns of the Christian faith, its earliest appearance dating to the early 10th century. Direct authorship of the text is unknown, but is commonly attributed to Rabanus Maurus (c.780 - 856), Frankish Benedictine monk and theologian from Mainz, Germany. This hymn is traditionally sung during the Vespers and Ordination services, and has historically been sung at services for the election of high church officials, church dedications, and royal coronations; inviting the Holy Spirit to enter the minds of these ruling persons, filling them with grace and divine wisdom. Timothy Takach has set the first of five verses of the Veni Creator Spiritus and paired it, as is common practice, with the doxology, Gloria Patri et Filio. The music features long lines, homophonic writing, and simple diatonic tonal harmonies.

-Christopher R. Phalen

Veni, Creator Spiritus,
Mentes tuorum visita,
Ipsa sola gratia
Quae tu creasti pectora.

Gloria Patri et Filio,
Natoque qui a mortuis
Surrexit, ac Paracleti,
In saeculorum saecula.
Amen.

Come, Creator Spirit,
Visit the minds of your own people,
Fill with grace from above
The hearts that you have created.

Glory be to the Father and also to the Son,
Begotten, who from the dead
Has risen, and to the Comforter Holy Spirit,
For ages upon ages.
Amen.
Beautiful City
André J. Thomas (b. 1952)

Text: Quoting the spirituals:

Oh, What a Beautiful City, and In Bright Mansions Above

Beautiful City combines texts from two separate African American Spirituals (Oh, What a Beautiful City, and In Bright Mansions Above) with paraphrased text from Revelation 21:12-13. The choral writing features heavily syncopated rhythms in a primarily homophonic structure. Text painting is evident in the "angel chorus" of the upper voices singing "Oh, that city! Beautiful city..." juxtaposed over the driving rhythmic repetition of lower voices singing, "The beautiful city, city of God!" The piece comes to an exciting close, ending with a spirited shout of praise.

-Christopher R. Phalen
PROGRAM NOTES AND TRANSLATIONS: UNI SINGERS AND CONCERT
CHORALE
2 November 2017, 7:30pm

UNI SINGERS

Zigeunerleben
Robert Schumann (1810-1856)

Robert Schumann composed “Zigeunerleben” as the third song in his song cycle Drei Gedichte in 1840. For his text, Schumann looked to German poet and playwright, Emanuel Geibel. The “Zigeunerleben” text, alternately titled “Gypsy Song”, tells the story of a traveling band of people, encamped in the forest. Stories of gypsies, their music and customs, fascinated listeners during the Romantic Era. Schumann sets this scene through his use of triangle and tambourine, paired with a rhythmically active piano part. Schumann descriptively sets the German poetic text with flowing melodic lines when talking about “…flashing eye and with flowing hair”. Flickers of the bonfire are displayed in racing sixteenth notes that rise through each voice part before the voices join in homophony, evoking images of great stories being told by the elders among the group. Lively vocal solos punctuate the B section of the work, telling of songs played on the cymbal and guitar. The music slows as paired duets reminisce about the homeland from which they have been driven. The chorus returns to declare the rising of the sun. The sound fades away to whispered repetitions from the chorus, “Fort ziehen die Gestalten. Wer sagt dir, wohin?” (The figures depart. Who can say where they are going?). The band of gypsies depart, leaving only the sigh of the wind through the beech branches as heard in the final notes of the piano.

-Christopher R. Phalen

Im Schatten des Waldes, im Buchengewächs,
Da regt’s sich und raschelt und flüstert zugleich,
Es flackern die Flammen, es gaukelt der Schein
Um bunte Gestalten, um Laub und Geistein.

Da ist der Zigeuner bewegliche Scharr,
Mit blitzemndem Aug’ und mit wellendem Haar,
Gesägt an des Niles gehegter Flut,
Gebirg von Hispaniens südlicher Glut.

Um’s lodrender Feuer in schwellendem Grün,
Da lagern die Männer verwirrt und kühn,
Da kauern die Weber und rüsten das Mahl,
Und füllen geschäftig den alten Polkal.

Und Sagen und Lieder erlösren im Rund,
Wie Spaniens Gärten so blühend und bunt,
Und magische Sprüche für Not und Gefahr
Verkündet die Alte der hochenden Schaar.

In the shade of the forest, among the beech branches,
There is both a rustling and whispering.
The flames flicker, the glow dances.
About colorful figures, about foliage and rocks.

It is the wandering band of gypsies,
With flashing eye and with flowing hair,
Sucked on the Niles’ holy waters,
Tanned by the southern heat of Spain.

About a blazing fire in the lush grass,
There the men, wild and bold, lie down,
The crouching women prepare the meal,
And, bustling about, fill the old goblet.

And tales and songs are shared by the circled group,
Like the gardens of Spain, their songs are filled with blossoms of color,
And incantations for times of distress and danger
Are told to the listening band by the old woman.
CONCERT CHORALE

Ahi posanza d’amor

Madissena Casulana
(1544-1590)

Madissena Casulana holds an important place in music history as the first female to have her music printed. She was connected to the influential Italian Medici family, and several of her dedications were made to Isabella de’Medici. The secular Italian Madrigal was the most important vocal genre of the sixteenth century. Casulana chose a text from poet, Francesco Petrarca for her madrigal, Ahi Posanza d’amor. This text is contemplative, meditating over the power of love. Published in 1570 in her second collection of madrigals, Casulana shows a preference for homophonic writing with moments of imitation used as text painting devices. Text painting is used throughout the work primarily through using notes of longer duration to emphasize important words such as posanza (power), morte (death), and vita (life). Casulana also creatively uses silence when she sets a three beat rest following the word tacçio (silent), the silence broken by a full chorus homophonic entry on the words e forte grido (and loudly I shout!). The piece ends with imitative repetition of the text felice aspetto (content, I wait [for death]).

-Ahi posanza d’amor, com’ in un tempo
E speranza il timor al cor mi porti!
Io pur chioggio per lei e morî la vita,
Arrò et aigaciol, e tacçio, e forte grido
Alta al mio petir, poi morte chiego.
Così servo d’altro felice aspetto.

-text. Casulana/F. Petrarca
-trns. Heere-Beyer/Savola

Komm

Fanny Hensel Mendelssohn
(1805-1847)

The part-songs of the Romantic era were a popular genre of vocal music in Germany during the life of Fanny Hensel Mendelssohn. Most often, part-songs were written for unaccompanied mixed voices, with a secular text in the vernacular. Both pieces by Mendelssohn featured on tonight’s program fall into the part-song genre. Komm was composed as the seventh song in her Gartenlieder collection. The text, written by her husband, draws connections between nature and the lover. The setting is a relatively straightforward work in 8/8 meter.

-text. Emanuel Geibel
-trns. Bard Suverkropp
Schnell fliehen die Schatten der Nacht,  
The shadows of night are fading quickly,  
Heil blühnen die Matten in Pracht.  
Fields abundant with flowers are blossoming bright.

Hoch rauschet der Wald in dem Glanz,  
High above, the forest rustles in splendour.
Still lauscht ihm heimlich die Pflanze,  
The flower listens secretly to him.
In glitzernden, blitzenden Gauen,  
In glistening, sparkling fields,
Wie selig den Morgen zu schauen.  
How blissful to see the morning.

Was fehlt noch dem goldenen Raum?  
What does the golden space still lack?
Komm Lieben, erfüll den Traum,  
Come, love, fulfill the dream.
Mein Lied tint in wonnigem Rausch,  
My song resounds in sweet murmurs,
O komm, wie die Blume zu ausschen,  
O come, listen like the flower.
Es will dich mein bebendes Sehnen betauen  
My trembling desire wants to moisten you
Mit seligen Tränen.  
With its joyful tears.

-text. Wilhelm Hensel
-trans. Ulrich Schoenherr

Morir non puo il mio cuore  
Maddalena Casulana  
(1644-1690),

Casulana published Morir non puo il mio cuore in 1598 as part of her first collection of madrigals. The text is an original creation by Casulana, based on a poem by Jacopo Sannazaro. It is a metaphor of the push and pull between romantic partners. The initiative entrances of each voice part express the longing of the speaker. Weakened cadences throughout the work are used to deny a feeling of physical resolution. Only at fleeting moments is any feeling of sustained tonality established. Casulana moves in an asymmetrical pattern of imitative and homophonic phrases that highlight the conflict and resolution of the poet. Chromatic ascending patterns add tension to the text “So che morresti voli” (I know that you would die). The piece comes to a quiet close as the poet comes to realize that his fate is entwined with that of his love.

-text. Casulana/J. Sannazaro
-trans. Thomasin LaMay

Schweigend sinkt die Nacht  
Fanny Hensel Mendelssohn  
(1805-1847),

Schweigend sinkt die Nacht is scored for double chorus. The text describes the closing of the day. The events of the evening concluded, darkness begins to settle upon the earth. Mendelssohn sets this text using chromatic motion to create suspensions. Steady harmonic motion create a calming effect, showing the quiet dying away of the "evening's splendor". Symmetrical phrases create the softly resounding waves. The journey ends as the entire chorus trade fading repetitions of the text "leise, leise, gute Nacht," (softly, softly, good night).

-text. Wilhelm Hensel
-trans. Ulrich Schoenherr
Psautre XXIV
Lili Boulanger
(1893-1918)

Lili Boulanger opened a door for women to be considered for their own compositional merit. Her sister Nadia
Boulanger, considered by many to be the greatest music educator in history, called Lili “the first woman composer.”
Throughout her life, Lili struggled with physical illness and frailty, but her compositions are robust and athletic.
Boulanger was the first female to win the Prix de Rome in 1913. As part of the conditions of her being a supported
Prix de Rome composer, Boulanger was charged with creating a song setting of sacred text with both orchestra
accompaniment and piano reduction. Her setting of Psalm 24 with orchestra is scored for organ, brass, and
percussion. The piano reduction you will hear tonight, is Boulanger’s creation. The Fanfare opening of the piano
prepares for an eruption of vocal sound as the tenors and basses declare “The earth is the Lord’s and the fullness
thereof” through triumphant quartal and quintal harmonies. The piano fanfare returns, this time in a role of transition,
setting up the next choral entrance. A heavy march sounds between the voices and piano calling the question, “who
shall ascend into the hill of the Lord?” The B Section of the work is slow and dreamlike, as the psalmist describes the
person who shall ascend the hill of the Lord as pure, clean, and humble. A forte declaration is made by the unison
chorus, a shout for the gates of heaven to open so that the “King of glory shall come in”. The question raised by the
entire unison chorus, “who is this King of glory?” in a string drive to the end of the piece, the voices and piano surge
forward, crying at their loudest dynamic, “He is the King of Glory, the Lord eternal!”

-Christopher R. Phalen

La terre appartenant à l’Eternel,
et tout ce qui s’y trouve,
la terre habitable et ceux qui l’habitent.
Car il l’a fondée sur les mers,
et l’a établie sur les fleuves.
Qui est-ce qui montera à la montagne de l’Eternel
et qui est-ce qui demeurera au lieu de sa sainteté?
Ce sera l’homme qui a les mains pures et le coeur net
dont l’âme n’est point portée à la fausseté
et qui ne jure point pour tromper.
Il recevra la bénédiction de l’Eternel
et la justice de Dieu son sauveur.
Telle est la génération de ceux qui le cherchent
qui cherchent Ta face en Jacob.
Portes, élevez vos têtes,
Portes éternelles haussz-vous
et le Roi de gloire entrera.
Qui est ce Roi de gloire?
C’est l’Eternel fort et puissant
dans les combats.
Portes, élevez vos têtes,
elevez-vous aussi, portes éternelles,
et le Roi de gloire entrera.
Qui est ce Roi de gloire?
C’est l’Eternel des armées,
C’est Lui qui est le Roi de gloire.
Eternel, Eternel, Eternel!
Ah!

The earth is the Lord’s,
And the fullness thereof;
The world, and they that dwell therein.
For he hath founded it upon the seas,
And established it upon the floods.
Who shall ascend into the hill of the Lord?
Or who shall stand in his holy place?
He that hath clean hands, and a pure heart;
Who hath not lifted up his soul unto vanity, nor sworn
deceitfully:
He shall receive the blessing from the Lord,
And righteousness from the God of his salvation.
This is the generation of them that seek him,
That seek thy face, O Jacob.
Lift up your heads, O ye gates;
And be ye lifted up, ye everlasting doors;
And the King of glory shall come in.
Who is this King of glory?
The Lord strong and mighty,
the Lord mighty in battle.
Lift up your heads, O ye gates;
Even lift them up, ye everlasting doors;
And the King of glory shall come in.
Who is this King of glory?
The Lord of hosts,
he is the King of glory.
Lord, Lord, Lord!
Ah!
Nun danket alle Gott

1. Chorus: Nun danket alle Gott

BWV 192

Choir: Boys

Notes on the Program

It is impossible to pin down the precise date of composition or performance for BWV 192: "Nun danket alle Gott," as pieces of the original manuscript no longer exist. It is likely that BWV 192 was written sometime between the years of 1724-1725, although Bach's exact dates for its creation are unknown.

The first movement begins with an orchestral ritornello. Each section of the orchestra is featured in concertante succession, interacting with the voices in polyphonic texture. The text of this movement is set in four parts, without any additional music.

The chorale movement is set in four parts, with the voices in polyphonic texture. The text is set in four parts, without any additional music.

Choir: Girls

Text and Translation

1. Chorus

Nun danket alle Gott

Now thank the Lord:

Mit Herzen, Mund und Hands.

With heart, mouth, and hands.

Dank seid euch sehr, sehr.

Give thanks to the Lord:

Wir danken dir, Herr Jesu Christ.

For you are the Lord:

Unser Herr ist auf Erden.

Our Lord is on earth.

Und wir sind zu deinem Wort und zur weisen.

And we are to your word and to the wise.

II. Aria

Weil der Herr uns selig macht

For the Lord makes us happy:

Er ist mit uns und bleibt.

He is with us and will remain.

Er ist der Vater und der Sohn.

He is the Father and the Son.

Auf der schönen spiegelglanz

On the beautiful mirror

Und der heilige Geist

And the holy spirit

Im thron von allewachten.

In the throne of all power;

Dank seid euch sehr, sehr.

Give thanks to the Lord:

Und wir sind zu deinem Wort und zur weisen.

And we are to your word and to the wise.

Glory, honour and praise be to God,

To the Father and to the Son

And to Him who is equal to both,

On the high exalted throne,

To the name God:

As He was in the beginning

And will remain

Now and evermore.

Musicians

Conductor: Christopher Richard Pine

Orchestra: Northern Iowa Orchestra

Choir: Northern Iowa Choral Society

Soprano: April McCracken

Alto: Madeline Langholtz

Tenor: Eric Ramsey

Bass: Ryan Williams

Soloists: David Luecke

Ukulele: Jonathan Norris

Drums: Tyler Kotschisor

Violin: Andrew Engel

Trumpet: Blake Anderson

Saxophone: Andrew Engel

Clarinet: Andrew Engel

Flute: Andrew Engel

Guitar: Andrew Engel

Bass: Andrew Engel

Drums: Andrew Engel

Conductor: Andrew Engel

*denotes faculty artist

UNIVERSITY OF NORTHERN IOWA
APPENDIX F

PERFORMANCE AUDIO RECORDING TRACK LIST

01 Handl Ascendit Deus
02 Takach Veni Creator Spiritus
03 Thomas Beautiful City
04 Schumann Zigeunerleben
05 Casulana Ahi possanza d’amor
06 Casulana Morir non può il mio cuore
07 Mendelssohn Komm
08 Mendelssohn Schweigend sinkt die Nacht Hernieder
09 Boulanger Psaume XXIV
10 Bach Nun danket alle Gott
BIBLIOGRAPHY


Takach, Timothy C. “Biography.” Timothy C. Takach Composer. Accessed March 4, 2018,


MASTER OF MUSIC RECITAL

CHRISTOPHER R. PHALEN

FEATURING

CONCERT CHORALE
UNI SINGERS
CANTOREI
WOMEN'S CHORUS
GLEE CLUB

Compilation Recital
Tuesday, October 17, 2017, 7:30pm, Great Hall, GSBPAC
Thursday, November 2, 2017, 7:30pm, Great Hall, GSBPAC
Friday, November 3, 2017, 12:15pm, McElroy Lobby, GSBPAC
PROGRAM

(Listed in Performance Order)

Audemus Deo......................................................... Jacob Handel
(1550-1591)

Veni Creator Spiritus.............................................. Timothy Takach
(b. 1978)

UNI Verity Men's Glee Club
October 17, 2017, 7:30pm
The Great Hall

Beautiful City...................................................... André Thomas
(b. 1932)

Women's Chorus
October 17, 2017, 7:30pm
The Great Hall

Zigeunerleben...................................................... Robert Schumann
(1810-1856)

UNI Singers
November 2, 2017, 7:30pm
The Great Hall

Abi possumus d' amore.......................................... Maddalena Casulana
(1546-1590)

Morir non può il mio cuore.................................... Maddalena Casulana

Komm.................................................................... Fanny Mendelssohn
(1805-1847)

Schweigend sinkt die Nacht Herrnieder.................... Fanny Mendelssohn

Psalm XXIV............................................................. Lili Boulanger
(1892-1918)

Concert Chorale
November 2, 2017, 7:30pm
The Great Hall

Nun danket alle Gott, BWV 192......................... Johann Sebastian Bach
1. Nun danket alle Gott (chorus)
(1685-1750)
2. Der ewig reiche Gott (soprano/bass duet)
3. Lob, Ehr und Preis setz Gott (chorus)

Cantorei
Lauren Soukup, soprano
Andy Catler, bass
Members of the Northern Iowa Symphony Orchestra
November 3, 2017, 12:15pm
McIntoy Lobby

This recital is presented in partial fulfillment of the requirements of the Master of Music degree.