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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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

Date   ____________________________
       Dr. John Len Wiles, Chair, Thesis Committee

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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.  

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. 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.\textsuperscript{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/Orchestrations: TTTBB (a cappella)

Text and Poetic Translation: Ascendit Deus (c. 1587), [Opus Musicum] ¹
Ascendit Deus in jubilatione, Alleluia.  God has ascended amid shouts of joy: Alleluia!
Et Dominus, in voce tubae, 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.

¹ Ps. 47, 5 (New International Version).
³ Dennis Shrock, Choral Repertoire (New York: Oxford University Press, 2009), 119.
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

**Text and Poetic Translation:** *Veni Creator Spiritus* (2006)

Veni, Creator Spiritus,
Mentes tuorum visita,
Imple superna gratia
Quae tu creasti pectora.

Gloria Patri et Filio,
Natoque qui a mortuis
Surrexit, ac Paraclito,
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.

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


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.

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

In bright mansions above,  
Lord, I want to live up yonder, in bright mansions above.

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.

Twelve gates to the city, Hallelujah!

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.  

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.

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/Orchestrations: SATB chorus, piano, triangle and tambourine (ad. lib.)

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Text and Poetic Translation: Zigeunerleben (1840)

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 sprühen 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 raufen die Buchen im rötlichen Glanz.
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.
Wen sagt dir, wohin?

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 flowing hair,
Suckled 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.

Dark eyed maidens begin the dance.
The torches shower glowing red embers.
The sound of the guitars invite, the cymbals clang.
Ever more frenzied, the round dance spins around.

Then, tired from the night’s dance, they rest.
The murmuring of the beech trees lull them to sleep.
And the people exiled from their happy homeland,
Gaze upon the happy land in their dreams.

But as now in the east the morning awakens,
The beautiful images of the night fade away,
At daybreak the mule paws at the ground,
The figures depart.
Who can say where they are going?

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

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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)  

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

*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].

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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* (content, 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

Schnell fliehen die Schatten der Nacht,  
Hell blühen die Matten in Pracht.  
Hoch rauschet der Wald in dem Glanze,  
Still lauscht ihm heimleich die Pflanze.  
In glitzernden, blitzenden Gauen,  
Wie selig den Morgen zu schauen.  
Was fehlt noch dem goldenen Raum?  
Komm Liebchen, erfülle den Traum.  
Mein Lied tönt in wonnigem Rauschen,  
O komm, wie die Blume zu lauschen,  
Es will dich mein bebendes Sehnen betauen  
Mit seligen Tränen.

The shadows of night are fading quickly,  
Fields abundant with flowers are blossoming bright.  
High above, the forest rustles in splendour,  
The flower listens secretly to him.  
In glistening, sparkling fields,  
How blissful to see the morning.  
What does the golden space still lack?  
Come, love, fulfill the dream.  
My song resounds in sweet murmurs,  
O come, listen like the flower.  
My trembling desire wants to moisten you  
With its joyful tears.

Schweigend Sinkt Die Nacht Hernieder (1846) 17

Schweigend singt die Nacht hernieder,  
Still verglimmt des Abends Pracht,  
Leis verklingen unsre Lieder,  
Leiser Klingt die Welle wieder,  
Unsre Fahrt, sie ist vollbracht,  
Leise, leise, gute Nacht.

Silently, the night descends on earth,  
Evening’s splendour quietly dies down,  
Softly our songs are fading,  
Softer resounds the wave,  
Our journey is over,  
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/Ostrichration: 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 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.

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.

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19 Ps. 24 (King James Version).
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!

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

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

Era: Baroque

Born: 1685; Eisenach, Germany

Died: 1750; Leipzig, Germany

Composition: BWV 192 \textit{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/Orchestration: SATB chorus, Soprano/Bass duetto, flute, oboe, violin, viola, basso continuo.

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

Movement 1: \textit{Nun danket alle Gott} (Chorus)

\textbf{Nun danket alle Gott} \hspace{3cm} Now thank the God of all
\textbf{Mit Herzen, Mund und Händen,} \hspace{3cm} With heart, mouth, and hands,
\textbf{Der große Dinge tut} \hspace{3cm} Who does great things
\textbf{An uns und allen Enden,} \hspace{3cm} For us and in all quarters,
\textbf{Der uns von Mutterleib} \hspace{3cm} Who from the womb
\textbf{Und Kindesbeinen an} \hspace{3cm} And from childhood onwards
\textbf{Unzählig viel zugut} \hspace{3cm} Has done countless things for our benefit
\textbf{Und noch jetzund getan.} \hspace{3cm} And still does now.

Movement 2: \textit{Der ewig reiche Gott} (Aria Duetto - soprano, bass)

\textbf{Der ewig reiche Gott} \hspace{3cm} May the eternally bounteous God
\textbf{Woll uns bei unserm Leben} \hspace{3cm} Grant us in our life
\textbf{Ein immer fröhlich Herz} \hspace{3cm} An ever joyful heart
\textbf{Und edlen Frieden geben} \hspace{3cm} And noble peace,
\textbf{Und uns in seiner Gnad} \hspace{3cm} And in His grace
\textbf{Erhalten fort und fort} \hspace{3cm} Preserve us perpetually,
\textbf{Und uns aus aller Not} \hspace{3cm} And from all trouble
\textbf{Erlösen hier und dort.} \hspace{3cm} Redeem us both here and there.


Movement 3: *Der ewig reiche Gott* (Chorus)

\begin{verbatim}
Lob, Ehr und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im hohen Himmelsthrone,
Dem dreieinigen Gott,
Als der ursprünglich war
Und ist und bleiben wird
Jetzund und immerdar.
\end{verbatim}

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, Cöthen, 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.  

\[\text{Wolff and Emery, “Bach, Johann Sebastian.”}\]
\[\text{Dürr, 862.}\]
APPENDIX B
FORMAL ANALYSES

Asperatus Deus [c. 1587]
Jacob Handl (1550-1591)
Joachim Gallus Canisius
(Hapsburg from Canisius HRE)
TTBB, a cappella
Latin, sacred
Motet (from Opus Musicum)

Veni Creator Spiritus [2006]
Timothy Takahashi (b. 1978)
Text: Veni Creator Spiritus (hymn)
Form: Binary
TTB choir, a cappella

Beautiful City [2017]
Andre J. Thomas (b. 1922)
Form:ABA' (Verse, refrain, Sectional) [Intro = Refrain]
Genre: African-American Spiritual
Zigeunerleben (Gypsy Life) [op. 29, no. 3] [1840]
Robert Schumann (1810-1856)
SATB chorus, with piano, triangle, and tambourine, ad. lib.

4
4. “animated”

Chorus

\[ \begin{array}{cccccccc}
\text{A} & \text{Solo/Soli} & \text{B} & \text{Chorus} & \text{A'} \\
1 & 44 & 45 & 72 & 73 & 82 & 83 & 98 \\
1 & 18 & 19 & 44 & 45 & 64 & 65 & 72 & 73 & 82 & 83 & 98 \\
(6+4) + (4+4) & + & (4+4) + (6+4) + (4+4) & + & (4+4) + (4+4) + (4+4) & + & (4+4) + (4+4) + (4+4) & + & (6+4) + (4+4) + (4+4) \\
\end{array} \]

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

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

Abi passanza d'amor

\[ \begin{array}{cccccccc}
\text{A} & \text{Arh et agacio...} & \text{B} \\
1 & 20 & 21 & 32 & 33 & 46 \\
1 & 8 & 9 & 20 & 21 & (3+3) + (2+2+2) & + & (4+3) + (4+3) \\
(6+2) & + & (5+7) & + & (3+3) + (2+2+2) & + & (4+3) + (4+3) \\
\end{array} \]

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

Medit n' puol mio cuore [c. 1568]
Maddalena Casulana (1540-1590)
SATB chorus, a cappella
Form: AB Genre: Madrigal
Italian, Secular

Medit n' puol mio cuore

\[ \begin{array}{cccccccc}
\text{A} & \text{Ii occidem dolTo} & \text{B} \\
1 & 12 & 13 & 20 & 21 & 26 \\
1 & 6 & 7 & 12 & 13 & (3+3) + (3+3) & + & (2+6) + (3+3) \\
(3+3) & + & (3+3) & + & (2+6) & + & (3+3) \\
\end{array} \]

(Key g min.) (Key G maj.) (Key: modulatory harmonic motion leading to G maj. final cadence)
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 fehlt...)
A¹

1 8 9 16 17 29 30 34 1 8 9 16 17 29 30 34
(4+4) + (4+4) + (4) + (4) + (5) + (5) + (4+4) + (4+4) + (4) + (4) + (5) + (5)
(Key D maj.)

Schweigend Siekst Die Nacht Hermisade [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

1 8 9 15 16 23 24 39
(4+4) + (7) + (4+4) + (6+5) + (5)
(Key Bb maj.)

Psalmus XXIV [1916]
Lili Boulanger (1893-1918)
SATB: chorus, tenor solo, organ, brass, timpani, harp
Form: ABA¹ (with coda)
Genre: Psalm Setting
French, Sacred

A

B

A¹

Coda

1 5 15 25 41 58 73 81 96 107 123 127 149
vs. 1 vs. 2 vs. 3 vs. 4 vs. 5 vs. 6 vs. 7 vs. 8 vs. 9 vs. 10

Chorus
T. Solo
Chorus

(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 solos
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)

IPA Transcription
Original Latin
Word for word translation

Poetic Translation:

God is ascended amid jubilation, and the Lord to the sound of the trumpet.
Alkhas

Psalm 112:2: Veni Creator Spiritus
IPA Transcription
(CRP 2017)
Music: Timothy Takach (b. 1978)

IPA Transcription
Original Latin
Word for word translation

Poetic Translation:
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.
Zigeunerleben [tsiːˈɡɪsnaːlɛbn̩] (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,
[ʔt̩n̩ j̩a.t̩an d̩s v̩a.l̩d̩s ʔt̩n̩ buːr.xan ɡaːˌtsvaːʁok]
In the shade of the forest, among the beech branches,

Da regt's sich und raschelt und flüstert zugleich.
[daː rɛkt̩s z̩eg ʔt̩nt oːj̩t ʔt̩nt f̩rs.tet tsuː ɡlaːɛt̩]
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.
[ʔes f̩l̩kern diː fl̩mən ʔes ɡau.kelt deː ʃeɪn]
There flickers the flames, there springs the glow

(The flames flicker, the glow dances)

Um bunte Gestalten, um Laub und Gestein.
[ʔt̩n̩ bʊnt̩.t̩aː ɡaːˈʃtʌltaŋ ʔt̩n̩ l̩əʊ̯p ʔt̩nt̩ ɡaːˈʃteɪn]
about colorful figures, about foliage and rocks.

Das ist der Zigeuner bewegliche Schaar,
[das ʔist d̩ ˈtsiːˈɡɪsnaːlɛbn̩ ˌbaʊ.veː.kɪt̩.ʃaː]
That is the gypsies’ wandering band,

(R is the wandering band of gypsies.)

Mit blitzendem Aug' und mit wallendem Haar,
[mit ˈblɪt.zən.dam ʔaː.ʊ̯ ʔunt mit ˈva.l̩n.dam ˈhaːr]
with flashing eye and with flowing hair,

Gesäuget an des Niles geheiligter Flut,
[ɡaː.zoːrkt lan des ˈniːləs ɡaː.ˈhɛ.ʊ Redistribution License
suckled on the Nile’s holy waters,

Gebräunt von Spaniens südlicher Glut,
[ɡaː.ˈbrɑːʁnt fon ˈspæn.jən̩s ˈsʊdiˌlɛŋ ɡluːt]
tanned by the Hispanic southern heat.

(tanned by the southern heat of Spain.)

Um's lodernde Feuer in schwellendem Grün,
[ʔum̩s ˈloːr.dən.də ˈfɛ̯ɐ制品 ʔt̩n ˈʃvɛ.l̩n.dam ɡruːn]
About-the blazing fire in-the swollen/lush green.

(About a blazing fire in the lush grass.)
Da lagern die Männer verwildert und kühn,

there lie-down the men wild and bold.

(there the men, wild and bold, lie down.)

Da kauern die Weiber und rüsten das Mahl,

There crouch the women and make-ready the meal,

(The crouching women prepare the meal.)

Und füllen geschäftig den alten Pokal.

and fill bustling the old goblet.

(and, bustling about, fill the old goblet.)

Und Sagen und Lieder ertönen im Rund,

And legends/tales 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,

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

and magic words for distress and danger

(and incantations for times of distress and danger)

Verkündet die Alte der horchenden Schaar.

pronounce the old-woman to-the listening band.

(are told to the listening band by the old woman.)

Schwarzäugige Mädchen beginnen den Tanz.

Dark-eyed maidens begin the dance.

Da sprühen die Fackeln im rötlichen Glanz.

There spray the torches with-a red glow.

(The torches shower glowing red embers.)

Es lockt die Gitarre, die Cymbel klingt.

It invites the guitars, the cymbal clangs.

(The sound of the) guitars invite, the cymbals clang.
Wie wild und wilder der Reigen sich schlingt.

[wiː.wilt ʔont ˈwil.de ˈrä.e.gən zɪː ˈʃlingt]

How wild and wilder the round-dance itself twines-around.

(Second, more frenzied, the round dance spins around.)

Dann ruh'n sie ermüdet von nächtlichen Reihn.

[ˌdann ʁuːn zǐː ʔep.ˈməːnt ˈfaŋ ˈnekt.li.ʁan raːn]

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.

[ʔes ˈʁaʊːsən diː ˈbʊ.xən ʔaɪn ˈʃlumər zǐː ʔaɪn]

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 verbannt,

[ʔont diː ʔaɪ.o.ʔon ˈɡʁɪkt.li.ʁən ˈhaɪ̯.maɪt ˈfəːn ˈbənt]

And those from the happy homeland exiled.

(And the people exiled from their happy homeland.)

sie schauen im Traume das glückliche Land.

[zǐː ˌʃaʊ̯.ən ɪm ˈtraʊ̯.maɪ ˈɡʁɪkt.li.ʁaŋ lant]

they look-upon in dream the happy land.

(gaze upon the happy land in their dreams.)

Doch wie nun im Osten der Morgen erwacht,

[dɔx viː nuːn ɪm ʔa.ʃtən ˈmɔr.gən ʔe.ɐ.ˈvaxt]

But as now in the east the morning awakens.

Verlöschen die schönen Gebilde der Nacht,

[ˈfɛ.ɐ.ˈtən ˈʃə.nən ga.ˈbɪl.də ˈʁeː ˈnaɪt]

are-extinguished the beautiful images of the night.

(the beautiful images of the night fade away.)

Es scharret das Maultier bei Tagesbeginn,

[ʔes ˈʃa.ʁət ˈmaʊtlɪtər baɪ ˈtaɪ̯.ɡə.ˈbɪŋən]

It scrapes the mule at the daybreak.

(At daybreak the mule paws at the ground.)

Fort ziehn die Gestalten. —Wer sagt dir, wohin?

[ʃoft ˈziːn diː ˈgaɪt̚.ənt vɐ̯ ˈzaʁkt diː ˈvoːhɪn]

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)
Ah! 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].
**Morte non può il mio cuore**

**IPA Transcription**

**Original Italian**

**Word for word translation**

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[mu.:'trem. 'no'-'do 'li-mo 'ku're]</td>
<td>My heart cannot die. I would like to kill it.</td>
</tr>
<tr>
<td>Mu' tremo no si 'puo 'li-mo 'ku're</td>
<td>Since that would please you,</td>
</tr>
<tr>
<td>Ma' trau no si 'gao 'fure 'dal peto</td>
<td>But it cannot be pulled out of your breast,</td>
</tr>
<tr>
<td>Non 'dare no can you out of the chest</td>
<td>Where it has been dwelling for a long time.</td>
</tr>
<tr>
<td>[vo.'stru've gu'm 'tem'po 'gur'tle]</td>
<td>And if I killed it, as I wish,</td>
</tr>
<tr>
<td>Vostro'ugue 'garm 'tempo 'place</td>
<td>I know that you would die,</td>
</tr>
<tr>
<td>[et 'ti'den 'do'jo 'tom'e 'de'rio]</td>
<td>And I would die too.</td>
</tr>
<tr>
<td>E me'nido dou'lo, dou'me desio</td>
<td></td>
</tr>
<tr>
<td>[so ke 'mor'reste 'vei]</td>
<td></td>
</tr>
<tr>
<td>So che morresti voi</td>
<td></td>
</tr>
<tr>
<td>[nor 'rand 'mik'ro]</td>
<td></td>
</tr>
<tr>
<td>Morreste anch'io</td>
<td></td>
</tr>
<tr>
<td>I would die and too</td>
<td></td>
</tr>
<tr>
<td>IPA Transcription</td>
<td>Poetic Translation</td>
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<tr>
<td>-------------------</td>
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<tr>
<td>Wilhelm Humel: Komm</td>
<td></td>
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<tr>
<td>IPA Transcription</td>
<td></td>
</tr>
<tr>
<td>Original German</td>
<td>Word for word translation</td>
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</tbody>
</table>

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<thead>
<tr>
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<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ˈnaɪ̯l] Flieg den Welt der Nacht</td>
<td>The shadows of night are fading quickly,</td>
</tr>
<tr>
<td>[ˈnaɪ̯l] Flieg die Welt der Nacht</td>
<td>Fields abundant with flowers are blooming bright,</td>
</tr>
<tr>
<td>Fast fliech the shadow of the night</td>
<td>High above, the forest rustles in splendor,</td>
</tr>
<tr>
<td>[fɔnt ˈnaɪ̯l] Flieh den Welt der Nacht</td>
<td>The flower listens secretly to him,</td>
</tr>
<tr>
<td>Hocht rausch der Wald in dem Glanz</td>
<td>In glinting, sparkling fields,</td>
</tr>
<tr>
<td>Hoch rausch der Wald in dem Glanz</td>
<td>How bluish to see the morning,</td>
</tr>
<tr>
<td>High rustles the forest in which glitter</td>
<td>What does the golden space still lack?</td>
</tr>
<tr>
<td>[nœk ˈlaɪ̯s] Flieh die Welt der Nacht</td>
<td>My song resounds in sweet springtime,</td>
</tr>
<tr>
<td>Still rausch der Wald in dem Glanz</td>
<td>O come, listen like the flower,</td>
</tr>
<tr>
<td>Quiet listening him secretly the plant (flower)</td>
<td>My trembling desire wants to moisten you,</td>
</tr>
<tr>
<td>Lieb, den Morgen zu schauen.</td>
<td>With its joyful tears,</td>
</tr>
<tr>
<td>Wie sieh, den Morgen zu schauen.</td>
<td>How blessed the tomorrow (morning) to watch,</td>
</tr>
<tr>
<td>How blessed the tomorrow (morning) to watch.</td>
<td>What is still missing from the golden room,</td>
</tr>
<tr>
<td>Was fehlt noch dem goldenen Raum?</td>
<td>Komm Liedchen, erfülle den Traum.</td>
</tr>
<tr>
<td>What is still missing from the golden room</td>
<td>Come, ever sweet heart fill the dream,</td>
</tr>
<tr>
<td>[ˈmaɪ̯s ˈlœnt ˈlaɪ̯s] Flieh die Welt der Nacht</td>
<td>Mein Lied denst mit wünschbaren Räuschen,</td>
</tr>
<tr>
<td>Mein Lied denst mit wünschbaren Räuschen</td>
<td>My song dows in bluish murmurs,</td>
</tr>
<tr>
<td>O komm, wie die Blume zu strahlen.</td>
<td>O come as the flower to shine,</td>
</tr>
<tr>
<td>O komm, wie die Blume zu strahlen.</td>
<td>Es will dich mein hohender Schmerz beleben,</td>
</tr>
<tr>
<td>Inglöckig, der Welt</td>
<td>It will you my trembling yearning beset (moisten),</td>
</tr>
<tr>
<td>Mit seligen Tränen.</td>
<td>With blessed (bluish) tears,</td>
</tr>
</tbody>
</table>
| With blessed (bluish) tears.
Wilhelm Hensel: Schwer golend zieht die Nacht hernieder
IPA Transcription
(28-P-2017)
Music: Fanny Mendelssohn Hensel (1805-1847)

IPA Transcription | Poetic Translation
---|---
Original German | Silent night descends on earth,
Word for word translation | Evening’s splendor quietly dies down,
| Softly our songs are fading,
| Softly the wave resounds,
| Our journey is over,
| Softly, softly, good night.

[ˈvaŋktən] night dir nach hinaus
Silent night

[ˈviːltən] glänt des abends pracht
Evening’s splendor

[ˈviːltən] fliessen des abends pracht
Evening’s splendor

[ˈlais ˈvɛːlən] liest unsere Lieder,
Lei the songs

[ˈlais ˈvɛːlən] liest unsere Lieder,
Lei the songs

[ˈviːlədər] liebt die Wellen wieder,
'Wave' returns

[ˈviːlədər] liebt die Wellen wieder,
'Wave' returns

[ˈvʊɐsə] fahrt sie ist vollbracht,
Our journey

[ˈvʊɐsə] fahrt sie ist vollbracht,
Our journey

[ˈvʊzə] leise, gute Nacht.
Quietly, good night.
Psaume XXIV
IPA Transcription
(J.W. 2015)
Music: J. H. Houbanger (1893-1918)

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>la terre appartient à l'Éternel</td>
<td>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.</td>
</tr>
<tr>
<td>e la terre habita et ceux qui l'habitent;</td>
<td>Car il l'a fondée sur les mers, et l'a établie sur les fleuves.</td>
</tr>
<tr>
<td>Qui est ce qui montera à la montagne de l'Éternel</td>
<td>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.</td>
</tr>
<tr>
<td>Celui qui a les mains pur et le cœur net</td>
<td>Ce sera l'homme qui a les mains pures.</td>
</tr>
<tr>
<td>dont l'âme est portée à la beauté</td>
<td>dont l'âme est portée à la beauté.</td>
</tr>
<tr>
<td>qui ne jure point pour tromper.</td>
<td>et qui ne jure point pour tromper.</td>
</tr>
<tr>
<td>II recevra la bénédiction de l'Éternel</td>
<td>Il recevra la bénéédiction de l'Éternel.</td>
</tr>
</tbody>
</table>
Telle est la génération de ceux qui cherchent face en 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!

Et le Roi de gloire entrera.
Qui est ce Roi de gloire?
C’est l’Eternel fort et puissant dans les combats.
C’est l’Eternel des armées. Ah!
Nun danket alle Gott (Complete)

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

#1 Chorus
Nun danket alle Gott
[‚nun ‚dan.ket ‚a.la ‚got]
Now thank everyone God
(Let all now thank God)

Mit Herzen, Mund und Händen,
[‚mit ‚her.tzen ‚mont ‚unt ‚hen.dan]
with heart, mouth and hands;

Der große Dinge tut
[‚der ‚gro:i Làm ‚di:‚n xe tu:t]
who great things does
(who does great things)

An uns und allen Enden,
[‚an ‚uns ‚unt ‚a.la ‚en.den]
for us and (in)-all places;

Der uns von Mutterleib
[‚der ‚uns ‚von ‚mu:təˌlaːp] who for-us from-the mother's-womb
(who for us, from our mother's womb)

Und Kindesbeinen an
[‚unt ‚kn.i:dsˌbaɪ.nən ‚an] and child-legs onward
(and through infancy)

Unzählig viel zugut
[‚un.‚tsɛl. materially ‚mɛl ‚tsu:‚gut] immeasurable much good

Und noch jetzund getan.
[‚unt ‚naː ‚jets.unt ‚ga.‚tæn] has until now has-done.
(and up even to now immeasurable good has done.)

#2 Duet (Soprano, Bass)
Der ewig reiche Gott
[‚der ‚ewi̯.ʁeːçə ‚раi̯.tsxe ‚got] The eternally rich God
(May the eternally rich God)
Woll uns bei unserm Leben
be-willing to-us in our life
*(be willing to grant us in our lifetime)*

Ein immer fröhlich Herz
an ever joyful heart

Und edlen Frieden geben
and noble peace grant
*(and 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

Erlösen 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,
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, 
[de:ın 'drai.e.?ne.i.n:gon  gɔt]
to-the triune God,

Als der ursprünglich war
[ʔals  dɛr  ʊr,prʊŋli.aq  vare] 
as he in-the-beginning was
(as he was in the beginning)

Und ist und bleiben wird
[ʔunt  ist  ʔunt  ˈblei.ən  vərt] 
and is and remain shall
(and is now and shall ever be.)

Jetz und immerdar.
[ˈjɛts.unt  ʔunt  ʔɪm.ər.dar] 
now and evermore.

(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, GPAC
Thursday, November 2, 2017, 7:30pm, Great Hall, GPAC
Friday, November 3, 2017, 12:15pm, McElroy Lobby, GPAC
PROGRAM
(Listed in Performance Order)

Ascendit Deus.................................................. Jacob Handl
(1580-1591)

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

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

Beautiful City................................................. André 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 Hernoeder................. Fanny Mendelssohn

Passage 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 ewig reiche Gott (soprano/bass duet)
3. Lob, Ehr und Preis sei Gott (chorus)

Cantorei
Lauren Soucek, 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.

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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 Handi (1560-1691)
Text: Psalm 47:5

Ascendit Deus, written by Jacob Handi (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

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,
Imple superna gratia
Quae tu creasti pectora.

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

Gloria Patri et Filio,
Natusque qui a mortuis
Suræxit, ac Paracclito,
In saeculorum saecula.
Amen.

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

Zigeunerlieben
Robert Schumann (1810-1856)

Robert Schumann composed “Zigeunerlieben” 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 “Zigeunerlieben” 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

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,
Suckled 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 circle 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.

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

Da ist der Zigeuner bewegliche Scharr,
Mit blitzendem Aug’ und mit wallendem Haar,
Gesägt an den Nils geliebter Flut,
Geboren von Hispaniens südlicher Glut.

Um’s lodende Feuer in schwebendem Grün,
Da legen die Männer verwirkt und kühn,
Da kauern die Weber und rütteln das Mahl,
Und füllen geschäftig den alten Pokal.

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

Ahi posanza d’amor
Madonna Casulana
(1544–1590)

Madonna 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), morire (death), and vita (life). Casulana also creatively uses silence when she sets a three-beat rest following the word taccio (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’ limar al cor mi porgi!
Io pur chieggiò per lei e morì’ vita,
Ar’di et agiaiocò, et taccio, e forte grido
Altra al mio périr, poi morte chiego.
Così servo d’alt’felice aspetto.

-text. Casulana/F. Petrarca

-Ahi 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.

-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.

-christopher r. phalen
Schnell fliehen die Schatten der Nacht, The shadows of night are fading quickly,
Hoch rauschet der Wald in dem Glanze, Fields abundant with flowers are blossoming bright.
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 Liebchen, erfülle den Traum. Come, love, fulfill the dream.
Mein Lied tönt in wonnigem Rauschen, My song resounds in sweet murmurs,
O komm, wie die Blume zu auschen. O come, listen like the flower.
Es will dich mein bebendes Sehnen betauen With its joyful tears.
Mit seligen Tränen.

-M. Hensel -trans. Ulrich Schoenherr

Morir non puo il mio cuore
Maddalena Casulana
(1644-1690)
Casulana published Morir non puo il mio cuore in 1596 as part of her first collection of madrigals. The text is an original creation by Casulana, based on a poem by Jacobo 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 homorhpic phrases that highlight the conflict and resolution of the poet. Chromatic ascending patterns add tension to the text "So che morresti vol'" (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.

-M. R. Phalen

Pol che vi place,
Ma non no più fuori del petto
Vostri'ove gran tempo giace;
Et uccidendolo, come desio
So che non resti voi,
Morrer' anch'io

-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).

-M. R. Phalen

Silently, the night descends on earth,
Evening's splendour quietly dies down,
Our journey is over,
Softly, softly, good night.

-Text: Wilhelm Hensel -trans. Ulrich Schoenherr
Psaume 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 la 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?
C'est l'homme qui a les mains pures et le cœur net
dont l'âme n'est point portée à la fausseté
et qui ne jure point pour tromper.
Il recevra la bénéédiction 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 ouvrez-vous
et le Roi de gloire entre.
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 entrent.
Qui est ce Roi de gloire?
C'est l'Eternel des armées,
C'est Lui qui est le Roi de gloire.
Eternel, Éternel, Éternel!
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

2. Aria: Du, der du mein Ziel hast

Chorus: Lohnet dir ein Lohn

**Notes on the Program**

It is not possible to pin a precise date of composition or performance for BWV 192. Nun danket alle Gott, as part of the original manuscript of the choruses, has been dated between the years of 1724-1725 by which we can assume that this is one of the earliest sources of the choruses for BWV 192, as early as 1734. The work was published in 1735, and the choruses were recorded in the Buxtehude manuscript of the early 18th century.

BWV 192 Text and Translation

1. Chorus: Nun danket alle Gott

Now thank the Lord of all:
With heart, with mouth, and hands,
Who does great things.
Verse in all quarters,
Who from the womb
And from childhood onwards
Has done countless things for our benefit.

2. Aria: Du, der du mein Ziel hast

**Translations**

Mar the earthly boundless God
Grant us in our life
An ever joyful heart
And noble peace,
And in His grace
Preserve us perpetually,
And from all trouble
Redeem us as both here and there.

**Musicians**

**Conductor**

Christopher Richard Flehm

**Orchestra**

*Thanks to the資金 from the following organizations

Choir: Emmanuel Choir, Lehigh University

Soprano: Patricia McCurley, Hannah Steinbeck

Alto: Lauren Seckup, Donna Vivas, Madeline Langlais

Tenor: Nicholas Leggio, Lisa Leonti, Michelle Villanueva

Baritone: Jonathan Norris, Eric Roman

Oboe: Alina Andrews, Elena Plavnik

Bassoon: Jennifer Michel, Anna Kirsh, Bethany Church

Timpani: Benjamin Hall,isons

* denotes faculty artist

**UNIVERSITY OF NORTHERN IOWA**

**Bach Cantata Series**

**McKellie Lobby of the Gallagher-Blanton Performing Arts Center**
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,


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The Great Hall

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(1644-1690)

Moria non pui il mio cuore .................................. Maddalena Casulana

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

Schweigend sinkt die Nacht Herzteder ..................... Fanny Mendelssohn

Psalme 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 set Gott (chorus)

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

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