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

Date

Dr. John Len Wiles, Chair, Thesis Committee

Date

Dr. Amy Kotsonis, Thesis Committee Member

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

Date   Dr. John Len Wiles, Chair, Thesis Committee

Date   Dr. Amy Kotsonis, Thesis Committee Member

Date   Dr. Alison Altstatt, Thesis Committee Member

Date   Dr. Patrick Pease, Interim Dean, Graduate College
# TABLE OF CONTENTS

CHAPTER 1. PERFORMANCE DETAILS .................................................................................................. 1

CHAPTER 2. CONTRIBUTIONS OF PROGRAM ...................................................................................... 2

APPENDIX A. CONDENSED COMPOSER BIOGRAPHIES, SUMMARY ANALYSIS, AND TRANSLATIONS OF RECITAL REPERTOIRE ................................................................. 4

APPENDIX B. FORMAL ANALYSES ...................................................................................................... 15

APPENDIX C. IPA TRANSCRIPTIONS .................................................................................................... 19

APPENDIX D. PERFORMANCE PROGRAM .......................................................................................... 32

APPENDIX E. PROGRAM NOTES ........................................................................................................... 34

APPENDIX F. PERFORMANCE AUDIO RECORDING TRACK LIST .................................................. 41

BIBLIOGRAPHY ......................................................................................................................................... 42
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 published². 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.

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


\begin{align*}
Veni, Creator Spiritus, & \quad \text{Come, Creator Spirit,} \\
Mentes tuorum visita, & \quad \text{Visit the minds of your own people,} \\
Imple superna gratia & \quad \text{Fill with grace from above} \\
Quae tu creasti pectora. & \quad \text{The hearts that you have created.} \\

Gloria Patri et Filio, & \quad \text{Glory be to the Father and also to the Son,} \\
Natoque qui a mortuis & \quad \text{Begotten, who from the dead} \\
Surrexit, ac Paraclito, & \quad \text{Has risen, and to the Comforter Holy Spirit,} \\
In saeculorum saecula. & \quad \text{For ages upon ages.} \\
Amen. & \quad \text{Amen.} \\
\end{align*}

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)\textsuperscript{8}

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.\textsuperscript{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.

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.)

Text and Poetic Translation: Zigeunerleben (1840)\textsuperscript{10}

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 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?

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 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

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 lagernd die Männer verwildert und käuh,” (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/Orchestration: SATB chorus (a cappella) |

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

**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 |
| Because of it [the power of love] I ask for life and death |
| Am hope and fear at the same time! |

| I burn and freeze, am silent and cry aloud |
| For help as I perish; then I ask for death. |
| 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**

**Vost’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, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici, particularly Isabella de’ Medici. 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, 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 “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 lauschet ihm heimleicht 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.

Schweigend Sinkt Die Nacht Hernieder (1846) 17

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

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.

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/Orchestration: 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 demeurerait a 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).
Telle est la génération de ceux qui le cherchent qui cherchent Ta face en Jacob.
Portes, élévez vos têtes,
Portes éternelles haussez-vous et le Roi de gloire entrera.
Qui est ce Roi de gloire?
C’est l’Eternel fort et puissant dans les combats.
Portes, élévez vos têtes,
élève-vous aussi, portes éternelles, et le Roi de gloire entrera.
Qui est ce Roi de gloire?
C’est Lui qui est le Roi de gloire.
Eternel, Eternel, Eternel! Ah!!

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,
his 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 led 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 décide: 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:
\begin{itemize}
  \item Mvt. 1 - AB
  \item Mvt. 2 - AB \*Ritornello Form
  \item Mvt. 3 - AB \*Gigue
\end{itemize}
Key:
\begin{itemize}
  \item Mvt. 1 - G maj.
  \item Mvt. 2 - D maj.
  \item Mvt. 3 - G maj.
\end{itemize}
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)
\begin{align*}
Nun danket alle Gott & \quad \text{Now thank the God of all} \\
Mit Herzen, Mund und Händen, & \quad \text{With heart, mouth, and hands,} \\
Der große Dinge tut & \quad \text{Who does great things} \\
An uns und allen Enden, & \quad \text{For us and in all quarters,} \\
Der uns von Mutterleib & \quad \text{Who from the womb} \\
Und Kindesbeinen an & \quad \text{And from childhood onwards} \\
Unzählig viel zugut & \quad \text{Has done countless things for our benefit} \\
Und noch jetztund getan. & \quad \text{And still does now.}
\end{align*}

Movement 2: \textit{Der ewig reiche Gott} (Aria Duetto - soprano, bass)
\begin{align*}
Der ewig reiche Gott & \quad \text{May the eternally bounteous God} \\
Woll uns bei unserem Leben & \quad \text{Grant us in our life} \\
Ein immer fröhlich Herz & \quad \text{An ever joyful heart} \\
Und edlen Frieden geben & \quad \text{And noble peace,} \\
Und uns in seiner Gnad & \quad \text{And in His grace} \\
Erhalten fort und fort & \quad \text{Preserve us perpetually,} \\
Und uns aus aller Not & \quad \text{And from all trouble} \\
Erlösen hier und dort. & \quad \text{Redeem us both here and there.}
\end{align*}


Movement 3: Der ewig reiche Gott (Chorus)

<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lob, Ehr und Preis sei Gott,</td>
<td>Glory, honour, and praise be to God,</td>
</tr>
<tr>
<td>Dem Vater und dem Sohne</td>
<td>To the Father and to the Son</td>
</tr>
<tr>
<td>Und dem, der beiden gleich</td>
<td>And to Him who is equal to both,</td>
</tr>
<tr>
<td>Im hohen Himmelsthrone,</td>
<td>On the high heavenly throne,</td>
</tr>
<tr>
<td>Dem dreieinigen Gott,</td>
<td>To the triune God,</td>
</tr>
<tr>
<td>Als der ursprünglich war</td>
<td>As He was in the beginning</td>
</tr>
<tr>
<td>Und ist und bleiben wird</td>
<td>And is and will remain</td>
</tr>
<tr>
<td>Jetzund und immerdar.</td>
<td>Now and evermore.</td>
</tr>
</tbody>
</table>

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, Mühlhausen, 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.  

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

FORMAL ANALYSES

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

<table>
<thead>
<tr>
<th>Ascendit Deus/Alleluia</th>
<th>Bt. Dominus/ in Voste tune</th>
<th>Alleluia</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12 13</td>
<td>36 37</td>
</tr>
<tr>
<td>1</td>
<td>4 5</td>
<td>30 31</td>
</tr>
<tr>
<td>(Key F maj.)</td>
<td></td>
<td>36 37</td>
</tr>
</tbody>
</table>

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

Come, creator spirit...

Glory be to the Father...

A 

[Link]

B

Amen - Close

1

(3+2) + (4+1) + (4) + (5) + (4) + (4+6) + (4) + (4)

(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. 1932)
Form: ABA' (Verse, refrain, Sectional) [Intro + Refrain]
Genre: African-American Spiritual

Intro

A

My mother lives up...

B

I want to be...

A'

1

37 38

56 57

66

Intro

1

23 24

37 38

46 47

56 57

60 61

66

(5+12) + (5+5) + (4+2) + (4+4) + (4+2) + (1+4+4) + (2+4+4) + (2+2) + (3+2+1)

(Key Bb maj.)
Zigeunerlieder (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/Soli → B → Chorus → A'

1 18 19 44 45 72 73 98

1 44 45 64 65 72 73 82 83 98

(6+4) + (4+4) + (4+4) + (4+4) + (4+4) + (4+4) + (4+4) + (4+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]
Maddalena Casulana (1548-1590)
SATB chorus, a cappella
Form: AB Genre: Madrigal
Italian, Secular

Abi passanza d'amor → A ← Ard' et agacio... → B

1 8 9 20 21 32 33 46

1 20 21 (5+7) (3+3) + (2+2+2) + (4+3) + (4+3)

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

Morir non pu' il mio cuore [c. 1568]
Maddalena Casulana (1548-1590)
SATB chorus, a cappella
Form: AB Genre: Madrigal
Italian, Secular

Morir non pu' il mio cuore → A ← Il occiden do'to come dento → B

1 6 7 12 13 20 21 26

1 12 13 (3+3) (3+3) (2+4) + (3+3)

(Key g min.) (Key G maj.) (Key: modulatory harmonic motion leading to G maj. final cadence)
# APPENDIX C

## IPA TRANSCRIPTIONS

### Psalm 47:5: Ascendit Deus

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ascendit Deus in jubilatione,</em> Is ascended God in jubilation.</td>
<td>God is ascended amid jubilation, and the Lord to the sound of the trumpet. Alkobais</td>
</tr>
<tr>
<td><em>et Dominus in auro tympani,</em> and Lord to sound of trumpet.</td>
<td>Alkobais</td>
</tr>
</tbody>
</table>

### Veni Creator Spiritus

<table>
<thead>
<tr>
<th>IPA Transcription</th>
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<tbody>
<tr>
<td><em>Veni Creator Spiritus,</em> Come Creator Spirit.</td>
<td>Come, Creator Spirit, Visit the minds of your own people, Fill with grace from above The hearts that you have created.</td>
</tr>
<tr>
<td><em>Sanctus tertium visitat,</em> Minds your visit.</td>
<td>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.</td>
</tr>
<tr>
<td><em>imple superna gratia,</em> Fill Heavenly grace</td>
<td></td>
</tr>
<tr>
<td><em>Omnem tu creasti potestas.</em> What you created in the breast</td>
<td></td>
</tr>
<tr>
<td><em>Glória Patri et Filio,</em> Glory Father and Son</td>
<td></td>
</tr>
<tr>
<td><em>et Spiritui Sancto,</em> and Holy Ghost</td>
<td></td>
</tr>
<tr>
<td><em>Natoque qui a mortuis</em> Enthroned and from dead</td>
<td></td>
</tr>
<tr>
<td><em>Resurrexit, ac Paracletum,</em> He is resurrected and comforter Holy Spirit</td>
<td></td>
</tr>
<tr>
<td><em>in sanctum Dóminum</em> In sacred Lord</td>
<td></td>
</tr>
<tr>
<td><em>salvum salvatorum saeclorum.</em> In ages forever.</td>
<td>Amen</td>
</tr>
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<td><em>Glória Patri et Filio,</em> Glory Father and Son</td>
<td></td>
</tr>
<tr>
<td><em>et Spiritui Sancto,</em> and Holy Ghost</td>
<td></td>
</tr>
<tr>
<td><em>Natoque qui a mortuis</em> Enthroned and from dead</td>
<td></td>
</tr>
<tr>
<td><em>Resurrexit, ac Paracletum,</em> He is resurrected and comforter Holy Spirit</td>
<td></td>
</tr>
<tr>
<td><em>in sanctum Dóminum</em> In sacred Lord</td>
<td></td>
</tr>
<tr>
<td><em>salvum salvatorum saeclorum.</em> In ages forever.</td>
<td>Amen</td>
</tr>
</tbody>
</table>
Zigeunerleben [tsiˈɡyːnerˌleːbən] (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 Buchengezwieg,
[ˈɪm ˈʃaːtnən des ˈvaltəs ɪm ˈbʊξənˌɪɡzviəŋ] in the shade of the forest, among the beech branches,
Da regt's sich und raschelt und flüstert zugleich.
[da ˈrɛktʃiχt zɛç ˈʔont ˈʁajnt ˈʔont ˈfʁaˑʃət ˈtsuˑl ˈɡlaˑts] 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.
[ˈes ˈflaːkɐn diː ˈflaːmən ˈes ˈɡaʊəkɛlt dɛr ˈʃeːn] There flickers the flames, there springs the glow.
(The flames flicker, the glow dances)
Um bunte Gestalten, um Laub und Gestein.
[ʊm ˈbʊntə ˈɡɛstəltn ʊm ˈlaʊb ʊn ˈɡesˈtɛin] about colorful figures, about foliage and rocks.

Das ist der Zigeuner bewegliche Schaar,
[daˑs ɪst dər ˈtsiəˈɡyːner bɐˌveɡliːɐ ˈʃaɐˑ] That is the gypsy’s wandering band.
(R is the wandering band of gypsies.)
Mit blitzendem Aug’ und mit wallendem Haar,
[miˑt ˈbitliˑtsənˌdaˑm ʔaˑɔk ˈʔont mʊt ˈvaˑlaˑntəm ˈhaˑə] with flashing eye and with flowing hair,
Gesäugt an des Niles geheiligter Flut,
[ˈɡəˑlaˑʦəvkt ʔan des ˈnɪləs ɡəˑˈhaˑəliˑɡtə ˈfʊt] suckled on the Nile’s holy waters,
Gebräunt von Hispaniens südlicher Glut.
[ˈɡəˑbraˑʦəvŋt ˈfɐˑn ˈɪspaniəns ˈzʊdliˑχə ˈɡlut] tanned by the Hispanic southern heat.
(tanned by the southern heat of Spain.)

Um’s lodernde Feuer in schwellendem Grün,
[ʊmˑs ˈloˑdɛrnət də ˈfəɐˑən ɪn ˈʃvləndəm ˈɡruˑn] 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: la:ɡən di: ˈmeːɐ̯.ɐ nɐ ˈveːɐ̯.diːt ʔʊnt ˈkʏːn]
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: ˈkauən di: ˈvaːɐ̯.ɐ ʔʊnt ˈʁʏːstɐn ʔaːs maːl]
There crouch the women and make-ready the meal,
_(The crouching women prepare the meal.)_

Und füllen geschäftig den alten Pokal.
[ʔʊnt ˈʃliːn ga.ˈʃtɛːd ʔaːn poˈkahl]
and fill bustling the old goblet.
_(and, bustling about, fill the old goblet.)_

Und Sagen und Lieder ertönen im Rund,
[ʔʊnt ˈzaː.ɡaːn ʔʊnt ˈliːdɐr ʔaːt ˈʁʊnt ʔɪm ˈrʊnt]
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,
[vi: ˈspoːn.ˈjaːns ˈɡɐ̯.tɐn zoː ˈbliːɐ̯.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 ˈmaːg.ɐˈʃjə kʁytʃə ˈnoːt ʔʊnt ɡɐˈfaɐ̯]
and magic words for distress and danger
_(and incantations for times of distress and danger)_

Verkündet die Alte der horchenden Schaar.
[ˈfɛk.kʏn.dɐt diː ʔaːltə ˈhɔrçən.dɐ ˈʃaːr]
pronounce the old-woman to-the listening band.
_(are told to the listening band by the old woman)_

Schwarzäugige Mädchen beginnen den Tanz.
[ˈʃvaɐ̯tsˌʁaːtɐ ˈmeːt.ʁɐn ˈbaː.ɡʀɐn.ɐn dɐn tants]
Dark-eyed maidens begin the dance.

Da sprühen die Fackeln im rötlichen Glanz.
[daː ˈʃprytɐn diː ˈfaːkən ʔʊm ˈʁoːtlɪ.ˌʁɐn ɡnaːts]
There spray the torches with-a red glow.
_(The torches shower glowing red embers.)_

Es lockt die Gitarre, die Cymbel klingt.
[ʔes ˈlokt diː ɡɪˈtaː.ʁə diː ˈtsvɐ̯.bɐl ˈkliŋkt]
It invites the guitars, the cymbal clangs.
_(The sound of the) guitars invite, the cymbals clang._
Wie wild und wilder der Reigen sich schlingt.
[vil: vilt ʔunt vil:deːr ʔraː.tə ʔaːɡan ziq fliːkt]
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.
[daːn ɾuːn zil ʔep'me:d ɾo:t ɾaːn ʔnektliː.ʔaːn raːen]
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 raːo.ʃan diː ʔbuː.ʃan ʔar ʃluːme zil ʔaːʃan]
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,
[ʔunt diː ʔaːos deː ˈʃkv.ki.ʔaːn ʔaː.e.maiːt fep':bant]
And those from the happy homeland exiled.
(And the people exiled from their happy homeland.)

sie schauen im Traume das glückliche Land.
[ziː ˈʃaːo.ʔaːn ʔim ˈʃraːo.ma daː ˈʃkv.ki.ʔaːl 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 nuni ʔm ʔoːstan deː ˈmɔrgan ʔep',ˈvaːxt]
But as now in the east the morning awakens.

Verlöschen die schönen Gebilde der Nacht,
[ʔep'.liː.ʔaːn diː ˈʃɛːo.nan ʔaː.ˈbiːλ.deː deː ʔaː.naːt]
are-extinguished the beautiful images of the night.
(the beautiful images of the night fade away.)

Es scharret das Maultier bei Tagesbeginn,
[ʔes ˈʃarət daʃ maːl.tiːʔ beː tə:ς.ˈgaː.ʔoː ɡin]
It scrapples the mule at the daybreak,
(At daybreak, the mule paws at the ground.)

Ficht ziehn die Gestalten. —Wer sagt dir, wohin?
[fɪtʃ tʃin diː ɡa ɪʃ.ʔaː.tə.ʔaːn veː ʔaːkət .accessToken viː hən]
forth move the figures. —Who can-say 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! possem to d'amor

**IPA Transcription**

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ah! possem to d'amor.</td>
<td>Ah the power of love,</td>
</tr>
<tr>
<td>Ah! Power of love</td>
<td>How you give my heart</td>
</tr>
<tr>
<td>Com'In un tempo</td>
<td>both hope and fear at the same time!</td>
</tr>
<tr>
<td>As in a time</td>
<td>Because of it [the power of love]</td>
</tr>
<tr>
<td>[esi pone san ze do amor]</td>
<td>I ask for life and death.</td>
</tr>
<tr>
<td>[ke'nu'm un 'tom po]</td>
<td>I burn and freeze, am silent and cry aloud.</td>
</tr>
<tr>
<td>[ese pne pone ti'mo ol kor mi 'por si]</td>
<td>For help as I perish, then I ask for death.</td>
</tr>
<tr>
<td>[es pne tese timor al cor mi pexi]</td>
<td>Thus, as love's servant, content, I wait</td>
</tr>
<tr>
<td>And hope and fear at the heart me give</td>
<td>[for death]</td>
</tr>
<tr>
<td>[esso per 'iu sao per ku e marte viu]</td>
<td></td>
</tr>
<tr>
<td>fo gur cedino pere li e mort'e vila</td>
<td></td>
</tr>
<tr>
<td>I though still I cry for her and death and life</td>
<td></td>
</tr>
<tr>
<td>[i'xre al 'aig'pet'o e tuito e forte ghi do]</td>
<td></td>
</tr>
<tr>
<td>Ardi et agnello, e tavo et forte grido</td>
<td></td>
</tr>
<tr>
<td>Burn and freeze and I am silent and strong loud shouting</td>
<td></td>
</tr>
<tr>
<td>[i'xre al mio pe'ri]</td>
<td></td>
</tr>
<tr>
<td>Ah in my perish,</td>
<td></td>
</tr>
<tr>
<td>[i'xre al mio pe'ri]</td>
<td></td>
</tr>
<tr>
<td>poi morte chieaggo</td>
<td></td>
</tr>
<tr>
<td>Then death</td>
<td></td>
</tr>
<tr>
<td>[ku sa vo do li ma fe'lit' ro aig'pet'to]</td>
<td></td>
</tr>
<tr>
<td>So servant of others love happy content I wait</td>
<td></td>
</tr>
</tbody>
</table>
**Mora non può il mio cuore**
**IPA Transcription**
(C3P 2017)
**Music:** Maddalena Casullana (1543-1590)

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[mo. 'ma:no 'po:nu 'il mio 'ku:ro]</td>
<td>My heart cannot die: I would like to kill it,</td>
</tr>
<tr>
<td><em>Mora non può il mio cuore,</em></td>
<td>Since that would please you,</td>
</tr>
<tr>
<td>Die ne can the my heart</td>
<td>But it cannot be pulled out of your breast,</td>
</tr>
<tr>
<td>[at.'fi,jeder.to vo.'re]</td>
<td>Where it has been dwelling for a long time,</td>
</tr>
<tr>
<td><em>Per che vi piace,</em></td>
<td>And if I killed it, as I wish,</td>
</tr>
<tr>
<td>Kill him I would like to</td>
<td>I know that you would die,</td>
</tr>
<tr>
<td><em>[po:re ke vi 'pi:ke]</em></td>
<td>And I would die too.</td>
</tr>
<tr>
<td>poi che vi piace,</td>
<td>Then that you like</td>
</tr>
<tr>
<td>Then that you like</td>
<td>[mal tra no si 'poo 'la:oor da:l 'pete]</td>
</tr>
<tr>
<td>But draw no can you out of the chest</td>
<td><em>Ma trovo no si 'poo 'la:o dala 'peto</em></td>
</tr>
<tr>
<td><em>Vostro</em> love <em>gras</em> tempo piace</td>
<td><em>Vostro</em> love <em>gras</em> tempo piace</td>
</tr>
<tr>
<td>Your where grand long time please</td>
<td>Your where grand long time please</td>
</tr>
<tr>
<td>[*et tu 'fi den 'aljo tome de: 'rio]</td>
<td><em>Etereo</em> dolo*, come desio, *</td>
</tr>
<tr>
<td>Etereo dolo*, come desio,</td>
<td>If could kill it as I desire</td>
</tr>
</tbody>
</table>

<p>| [so ke morreste 'voi] | So che morreste voi, |
| <em>So che</em> morrest te voi | I know that you would die you |
| [mo:'rad im kjo] | [mor' rad im kjo] |
| Mora<em>rad</em> anche tu | <em>Mora</em>rad* anche tu |
| I would die and to | I would die and to |</p>
<table>
<thead>
<tr>
<th>Original German</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ˈhaːl ˈflaːm diː]  [ˈaxːam der macht]</td>
<td>The shadows of night are fading quickly,</td>
</tr>
<tr>
<td>Schonell flammen die Schatten der Nacht.</td>
<td>Fields abundant with flowers are blossoming bright.</td>
</tr>
<tr>
<td>Fast floc the shadow of the night</td>
<td>High above, the forest rumbles in splendor.</td>
</tr>
<tr>
<td>[fleːt ˈflaːm  diː]  [ˈmaːtən in ˈfʁaʊnt]</td>
<td>The flower listens secretly to him.</td>
</tr>
<tr>
<td>Hoff bilden die Blumen in Pracht.</td>
<td>In glittering, sparkling fields,</td>
</tr>
<tr>
<td>Bright flowers in splendor</td>
<td>How blissful to see the morning.</td>
</tr>
<tr>
<td>[axːam ˈʃaːtən  der vait in dem ˈʃamːˌba:m]</td>
<td>What does the golden spice still lack?</td>
</tr>
<tr>
<td>Hock rauschst der Wald in dem Glänze.</td>
<td>Come, love, fulfill the dream.</td>
</tr>
<tr>
<td>High rustling of the forest which glitters</td>
<td>My song resounds in sweet mementos,</td>
</tr>
<tr>
<td>[ˈʃtul ˈʃaːʃt]  ɪm ˈʃamːˌba:m  diː ˈplats]</td>
<td>O come, listen like the flower.</td>
</tr>
<tr>
<td>Still rauschst ihm Herrlich die Blume.</td>
<td>My trembling desire wants to moisten you.</td>
</tr>
<tr>
<td>Quietly listening him secretly the flower (flower)</td>
<td>With its joyful tears.</td>
</tr>
<tr>
<td>[in ˈʃtulːˌʃaːʃt  ɪn ˈʃamːˌba:m  diː ˈplats]</td>
<td>Wie selig, dem Morgen zu schauen,</td>
</tr>
<tr>
<td>In glittering, sparkling, fields.</td>
<td>How blessed the tomorrow (morning) to watch.</td>
</tr>
<tr>
<td>[viː ˈʃeːl  diː ˈmʊrˌɡam  tar  [ˈaxːam]</td>
<td>Wie fehlt noch dem goldener Raum?</td>
</tr>
<tr>
<td>Wie selig, dem Morgen zu schauen.</td>
<td>What is still missing from the golden room</td>
</tr>
<tr>
<td>[ˈʃamː ˈplats]  ɪn ˈʃamːˌba:m  ɪn ˈʃamːˌba:m</td>
<td>Komm Läbchen, öffne den Traum.</td>
</tr>
<tr>
<td>What is still missing from the golden room.</td>
<td>Come, ever sweetheart fill the dream.</td>
</tr>
<tr>
<td>[ˈʃteːm liː ˈʃaːʃt]  [ˈʃamːˌba:m  ɪn ˈʃamːˌba:m]</td>
<td>Mein Lied bist in wünsarem Rauschen,</td>
</tr>
<tr>
<td>Mein Lied that is wistful in the dream.</td>
<td>My song drowned in blissful mementos.</td>
</tr>
<tr>
<td>[koːm ˈʃteːm liː ˈʃaːʃt]  ɪn ˈʃamːˌba:m  ɪn ˈʃamːˌba:m]</td>
<td>O komm, wie die Blüme zu rauschen,</td>
</tr>
<tr>
<td>O come as the flower to listen.</td>
<td>O come as the flower to listen.</td>
</tr>
<tr>
<td>[les ˈviː  diː ˈmʊrˌɡam  tar  [ˈaxːam]</td>
<td>Es will dich mein behender Schwan betanen.</td>
</tr>
<tr>
<td>Ich will dich mit meinem behender Schwan betanen.</td>
<td>It will you my trembling yearning beseech(moan).</td>
</tr>
<tr>
<td>[ˈʃteːm liː ˈʃaːʃt]  ɪn ˈʃamːˌba:m  ɪn ˈʃamːˌba:m]</td>
<td>Mit seligen Tränen.</td>
</tr>
<tr>
<td>With blessed(blessful) tears</td>
<td></td>
</tr>
<tr>
<td>[ˈʃteːm liː ˈʃaːʃt]  ɪn ˈʃamːˌba:m  ɪn ˈʃamːˌba:m]</td>
<td>With blessed(blessful) tears.</td>
</tr>
</tbody>
</table>
Wilhelm Hensel: *Schwebend sinkt die Nacht hernieder*

IPA Transcription

Music: Fanny Mendelssohn Hensel (1805-1847)

<table>
<thead>
<tr>
<th>IPA Transcription</th>
<th>Poetic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schweigend singt die Nacht hernieder,</td>
<td>Silently, the night descends on earth,</td>
</tr>
<tr>
<td>Silently sings the night down.</td>
<td>Evening's splendor quietly dies down,</td>
</tr>
<tr>
<td>Still erzählst das Abends Pracht,</td>
<td>Softly our songs are fading,</td>
</tr>
<tr>
<td>Still speaks the evening splendor</td>
<td>Softly resounds the wave,</td>
</tr>
<tr>
<td>Leis verklingen unsere Lieder,</td>
<td>Our journey is over,</td>
</tr>
<tr>
<td>Then fade our songs</td>
<td>Softly, softly, good night.</td>
</tr>
<tr>
<td>Leise klingt die Welle wieder,</td>
<td>Quieter sounds the wave again</td>
</tr>
<tr>
<td>Quietly sounds the wave again</td>
<td></td>
</tr>
<tr>
<td>Unser Fahrt, sie ist vollbracht,</td>
<td>Our journey is done</td>
</tr>
<tr>
<td>Quiet, please, gone night</td>
<td></td>
</tr>
</tbody>
</table>
### Psaume XXIV
**IPA Transcription**
(3LW 2015)
Music: Lili Boulanger (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,</td>
</tr>
<tr>
<td>c'est sa place pour y régnent,</td>
<td>the living world, and those who live in it,</td>
</tr>
<tr>
<td>l'habitation et ceux qui l'habitent;</td>
<td>For he has founded it upon the seas, and established it on the floods;</td>
</tr>
<tr>
<td>l'habitation est sur les mers.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ki sa ki séta na la mëta gua</th>
<th>Qui est ce qui montera à la montagne</th>
</tr>
</thead>
<tbody>
<tr>
<td>de la terre de l'Éternel</td>
<td>au lieu de sa sainteté?</td>
</tr>
<tr>
<td>e ki sa ki da monfere</td>
<td>Ce sera l'homme qui a les mains purs</td>
</tr>
<tr>
<td>et qui est ce qui demeurera</td>
<td>et le cœur net</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>O la na se yë sa</th>
<th>Qui de la main gauche a la main droite</th>
</tr>
</thead>
<tbody>
<tr>
<td>dont l'âme n'est point portée à la faute</td>
<td>dont l'âme n'est point portée à la faute</td>
</tr>
<tr>
<td>e ki sa yë sa yë</td>
<td>qui ne jure point par tromperie</td>
</tr>
<tr>
<td>et qui ne jure point par tromperie.</td>
<td></td>
</tr>
</tbody>
</table>

| À ma voix la be ne dikai jë da la terre mel | Il recevra la bénédiction de l'Éternel. |
et la justice de Dieu, son sauveur.

Telle est la génération de ceux qui cherchent la face de Dieu, S'as-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!

Et le Roi de gloire entrera.

Qui est ce Roi de gloire?

C'est l'Éternel fort et puissant dans les combats.
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
[\textit{nun} 'dam.kat \textit{a.la} \textit{gat}]
Now thank everyone God
(Let all now thank God)

Mit Herzen, Mund und Händen,
[\textit{mit} 'her.zen \textit{mun} \textit{hen.dan}]
with heart, mouth and hands;

Der große Dinge tut
[\textit{de:ge} 'gro:zi.so 'di:zi.tu:ti]
who great things does
(who does great things)

An uns und allen Enden,
[\textit{an} 'uns \textit{unt} 'a.la \textit{en.dan}]
for us and (in)-all places,

Der uns von Mutterleib
[\textit{de:ge} 'uns \textit{fan} 'mu.te.la:ep]
who for us from-the mother's-womb
(who for us, from our mother's womb)

Und Kindesbeinen an
[\textit{unt} 'kin.des.be:ni:n \textit{an}]
and child-legs onward
(and through infancy)

Unzählig viel zugut
[\textit{un.zu:l.i.g} 'fi:l \textit{zu:gu:ti}]
immeasurable much good

Und noch jetzt und getan,
[\textit{unt} 'nax 'jets.unt 'ga.'tan]
has until now has-done.
(and up even to now immeasurable good has done.)

#2. Duet (Soprano, Bass)

Der ewig reiche Gott
[\textit{de:ge} 'ei.vig 'ra:i.so \textit{gat}]
The eternally rich God
(May the eternally rich God)

Nun danket alle Gott (Cantata 192) Bach – Page 1 of 3
Woll uns bei unserm Leben
[vol ʔʊns ˈbaː ˈʔʊn.zern ˈlɐ:ɐn]
be-willing to-us in our life
(be willing to grant us in our lifetime)

Ein immer fröhlich Herz
[ʔi:ɐn ˈʔɪn.mɐ ˈfʁø:ˈhɛç ˈhɛɐs]
an ever joyful heart

Und edlen Frieden geben
[ʔʊnˈt ʔɛd.ˈlɐn ˈfʁiː.ˈdaŋ ˈɡɛːn.bɐn]
and noble peace grant
(and noble peace)

Und uns in seiner Gnade
[ʔʊnˈt ʔʊns ʔɪn ʔˈzae.nɐ ɡnaːd]
and to-us in his mercy/grace/clemency

Erhalten fort und fort
[ɛʁ.ˈzaː.tɐn ʃʊrt ʔʊn tɔt]
preserve-us ever and ever
(continually preserve us)

Und uns aus aller Not
[ʔʊnˈt ʔʊns ʔaːɐs ʔaːɐ ˈnaʊt]
and us from all difficulty

Erlösen hier und dort.
[ɛr.ˈlɔː.zɐn ˈhɪɐ ʔʊn tɔt dɔrt]
redeem here and there
(and save us both here (on earth) and there (in heaven).)

#3 Chorus
Lob, Ehr und Preis sei Gott,
[lʊb ɛʁ ʔʊn ˈpraːz zaːɐ ʃʊt]
honor and praise be-to God,

Dem Vater und dem Sohne
[ˈdɐmr ˈfɐː.tɐ ʔʊn ˈdɐmr ˈzɐː.nɐ]
to-the Father and to-the Son

Und dem, der beiden gleich
[ʔʊn ˈdɐmr ˈdɐm ɡlaːɐ ˈbaːɐ.ˈdaŋ ɡlaːɐɛç]
and to-Him, who to-both is-equal

Im hohen Himmlerthrone,
[ʔiːm ˈhoːnɐ ˈhiːmlɐ,ˈtraːnə]
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

Und ist und bleiben wird
[and is and remain shall

Jetz und immerdar.
[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, 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............................................................. 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 posanza d'amor...................................................... Maddalena Casulana
(1544-1590)

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

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

Schweigend stützt die Nacht Hersöder............................ Fanny Mendelssohn

Passacaglia 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 Soulup, 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

UNI CHOIRS
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 joyful 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 jubilation
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,
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,
Natoque qui a mortuis
Surrexit, ac Paracelso,
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

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

Da ist der Zigeuner bewegliche Scharr,
Mit blitzenndem Aug' und mit waltendem Haar,
Gedrängt an den Niles geheiligter Flut,
Gebaut von Hispaniens südlicher Glut.

Um's lodernen Feuer in schwellendem Grün,
Da tanzen die Männer verwirrt und köhn,
Da kauern die Weber und rüsten das Mahl,
Und füllen geschäftig den alten Pokal.

Und Sagen und Lieder erönnen im Rund,
Wie Spaniens Gärten so blühend und bunt,
Und magische Sprüche für Not und Gefahr
Verkündet die Alte der hunchenden 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 possanza d’amor
Maddalena Casulana
(1544-1590)

Maddalena 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 Possanza 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 possanza (power), morte (death), and vita (life). Casulana also creatively uses silence when she sets a three beat rest following the word tacco (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]).

-Christopher R. Phalen

Ahi possanza d’amor, com’in un tempo
E speranza timor al cor mi porge!
Io pur chieggo per lei e morte e vita,
Anf’et agiacocle, a tacco, e forte grido
Alita al mio petir, poi morte chiego.
Così servo d’altro felice aspetto.

-text. Casulana/F. Petrarca

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

-tran. 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
Morir non puo il mio cuore
Maddalena Casulana
(1564-1650)

Casulana published *Morir non puo il mio cuore* in 1566 as part of her first collection of madrigals. The text is an original creation by Casulana, based on a poem by Jacobo Sannazarò. It is a metaphor of the push and pull between romantic partners. The initative 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 m'importa voluto” (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.

-Christopher R. Phalen

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).

-Christopher R. Phalen
Psaume XXIV

Lili Boulanger

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 Psaume 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 fulness 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 demeure au lieu de sa sainteté?
Ce sera 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 bénédiction de l'Eternel
et la justice de Dieu son seigneur.
Telle est la génération de ceux qui le cherchent
qui cherchant Ta face en Jacob.
Portes, élévez vos têtes,
Portes éternelles haussez-vous
et le Roi de gloire entrela.
Qui est ce Roi de gloire?
C'est l'Eternel fort et puissant
dans les combats.
Portes, élévez vos têtes,
élève-les 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, Éternel, Éternel.
Ah!

The earth is the Lord’s,
And the fulness 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!
**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 pieces of the original manuscripts have been lost. It is likely that BWV 192 was written sometime before the year 1721, while Bach was in Leipzig. We can assume this because the same sections (the choruses and the ricercar) were used in the cantata that Bach composed for 1723, and it is possible that BWV 192 was written for the same occasion. The cantata is one of the choruses in the cantata. However, despite the short length, there is no shortage of complexity and depth of composition in the three surviving movements.

The movement begins with an orchestral prelude. Each section of the orchestra is featured in concertino passages, producing an almost seamless transition from one section to the next. The vocal sections are marked by strong emotional intensity and a variety of textures and instruments. The first section of the cantata is sung in unison by the soprano voice, with the other voices singing in polyphonic texture. The tenor section is set in tenor voice, with the other voices singing in counterpoint. The middle section of the cantata is sung in unison by the soprano voice, with the other voices singing in polyphonic texture. The tenor section is set in tenor voice, with the other voices singing in counterpoint.

**Musicians**

**Conductor**

Christophe Richard Phelan

**Choir**

Soprano: Sallie McCarron
Soprano: Hannah Seadock
Soprano: Lauren Eschenzel
Soprano: Dwayne Vander Eef

**Alto**

Madeline Flandrau
Madeline Flandrau
Madeline Flandrau

**Tenor**

Nathan Ashley
Nathan Ashley
Nathan Ashley

**Bass**

Kristen Muszynski
Kristen Muszynski
Kristen Muszynski

**Orchestrators**

*Further information to be provided.*
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


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)

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

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

UNI Varsity 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 possamus d'amor .................................................. Maddalena Casulana
(1544-1590)

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

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

Schweigend steht 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 reichte Gott (soprano/bass duet)
3. Lob, Ehr und Preis set Gott (chorus)

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

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