ABSTRACT

Title of Document: REQUIEM FOR CHORUS AND HARP:
CONDUCTOR AS COMPOSER,
COMPOSER AS CONDUCTOR


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Western music history is filled with composers who also conduct their own works, and conductors who also devote time to composing. This project will attempt to examine the experience of the composer-conductor by addressing the following questions: First, what is it like to compose a piece of music for a group one conducts regularly? How does one's experience as a conductor influence compositional decision-making? Second, what is it like to conduct one's own music? How does one's experience as a composer influence rehearsal planning and performance conducting? The inquiry will focus on the preparation for and performance on May 16 of three pieces: Advent Antiphons and The Transfiguration, both written for the St. Matthew's Schola Cantorum in 2000, and the Requiem for chorus and harp, begun in January 2007 and completed in April 2008, all with the composer conducting. The
completed project will include copies of scores, a DVD of rehearsal excerpts, CDs and DVDs of the performance, and a text document examining the questions mentioned above. The text document will address biographical information on the composer-conductor, focusing on experiences relevant to the inquiry; composition and history of the St. Matthew’s Schola Cantorum and of his relationship with them; information about the compositions themselves and the compositional process; and a discussion of the rehearsal process and performance of the pieces.
REQUIEM FOR CHORUS AND HARP:

CONDUCTOR AS COMPOSER, COMPOSER AS CONDUCTOR

By

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Dedication

This work is dedicated to the memory of Michael Thomas Milar.
Acknowledgements

Many people have made this work possible. I would like to thank, in particular, Dr. Gerald Filbin, for his support of the composition of the work and its public performance; Dr. Edward Maclary, for his support of the project and for being such an outstanding mentor for many years; Robin Roys, for her tireless consultation on the harp part of the Requiem; Jennifer Muller Goltz, for being a superb and spirited colleague; and Sean Scheller of Church Publishing, for his kind permission to use Alastair Cassels-Brown’s beautiful harmonizations.
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Contents of Supplemental Discs

A. The Rehearsal Excerpts DVD contains the following rehearsal excerpts:

2. Advent Antiphons, May 1, 2008
4. “And in This Mountain,” May 8, 2008
5. “Keep Watch, Dear Lord,” May 12, 2008


C. The Concert Performance Audio CD contains the following tracks:

1. Advent Antiphons
2. The Transfiguration
3-12. Requiem
Chapter 1: Introduction

The idea for the *Requiem* came to me on Christmas Day 2007 while I was driving to Virginia Beach to visit family. My dear friend Mike Milar had been killed in a car accident on the Tuesday of Holy Week in April 2004, and his funeral took place at All Souls Episcopal Church on Holy Saturday, four days after his death. Mike and I had attended church at All Souls together during January of 2004 while the Schola Cantorum at St. Matthew’s Cathedral was on their winter break, and he had continued to attend services there once I resumed my Sunday morning duties directing the Schola. Mike had a particular love for the archaic-English liturgy of the Episcopal Church (known as Rite I), and so when it came time to plan his funeral, I thought it only natural that archaic English be used throughout the service. This meant that the Rite I Burial Service would be used, which is very similar to that of the Elizabethan and Stuart Books of Common Prayer, and that Scripture readings would be from the King James Version of the Bible. Readings and prayers were selected which we thought exemplified Mike’s buoyant outlook on life and would offer comfort to those assembled for the funeral. Mike had a great love for Celtic folk music, so a folk harpist was engaged to provide music for the service.

The basic concept that came to me that Christmas Day was to create a concert work using the principal liturgical and scriptural texts from Mike’s funeral. The work would be scored for mixed chorus and harp. Musical ideas began to form immediately, beginning with a wedge-shaped harmonic progression to be used for the opening sentence of the funeral service: “I am the resurrection and the life, saith the Lord.” I sketched on and off throughout the spring, summer, and fall.
The connection to the Schola at St. Matthew’s was present from the inception of the work: they were the context in which I experienced Mike’s death, and they were an incredible support to me while I struggled to continue to manage my duties directing them in the days immediately following. When I first heard musical sound attached to the words of the funeral liturgy, I heard it in their sound, and it was a foregone conclusion that I would be writing for their particular combination of voices and colors.

The present project developed from my initial thoughts as I began to explore the idea of writing the piece: what is it like to write music for a group one knows so well? How does one’s knowledge of the group affect one’s compositional decisions? What is it like to conduct one’s own group in a piece one has written? How does one’s knowledge of the piece affect one’s conducting decisions?

As the work itself began to take shape, I set about exploring these questions. Meanwhile, funding became available from a friend of Mike’s to mount a performance of the piece, and planning began for the premiere. When I made the decision to accept the position of Director of Choral Activities at Earlham College, the concert took on added significance, since it would be my last with the Schola. I decided to mount a concert of music by a number of composers with close associations to the Cathedral who were present and former directors and singers, and to include on the concert several earlier pieces of my own. Such a concert offered numerous opportunities to examine the relationship between conducting and composing from various angles. The reflections which follow represent an admittedly subjective attempt to document the experience of wrestling with the questions about
this relationship, focusing particularly on two earlier pieces, *Advent Antiphons* and *The Transfiguration*, and on the *Requiem* itself.

A bit of biographical information is in order to offer some context for my interest in the relationship between composer and conductor and for the present project. I began composing in sixth grade, and during the next few years wrote several compositions for my school chorus. The summer before tenth grade, I attended the Governor’s Magnet School for the Arts in Norfolk, Virginia, and had the opportunity to study with Adolphus Hailstork, under whose instruction I composed and conducted a song cycle for vocal quartet and chamber ensemble using poems from students at my school. I conducted a second performance that winter, and continued my composition study with Dr. Hailstork throughout high school.

The summer after my senior year in college, I was able to attend the Boston University Tanglewood Institute and study composition with Robert Sirota. I had several pieces performed that summer by students and faculty of the institute, and was encouraged to continue composition study in college. I entered Oberlin Conservatory as a composition major, and although I eventually switched my major to music education, I retained composition as my principal study area. During my final semester, I studied composition with Kathryn Alexander, who encouraged me to prepare a large number of my pieces for performance and mount a recital (not a degree requirement at that time for music education majors).

After graduating from Oberlin, I began teaching in the public schools, and time to compose and opportunities for performances became much more limited. It was not until I began directing the Schola at St. Matthew’s that I was able to resume
composing and conducting my own works to any significant extent. In addition to the pieces examined in this project, I have also written a number of liturgical pieces for the Schola: a Gloria for the restoration of the Cathedral, hymn arrangements, psalm verses and responses, and anthems.

The Schola Cantorum at St. Matthew’s Cathedral is a mixed ensemble of adult voices. During most of my tenure, the roster consisted of sixteen professionals (four per voice-part) and up to eight volunteers. Professionals were auditioned by me on the basis of vocal quality and sight-reading ability; volunteers were auditioned similarly, but the requirements were not quite as stringent, and the sight-reading component was emphasized proportionally more. The intention was always that the professional singers would “carry” each section; volunteer spaces existed as much as a ministry to the volunteers themselves as because of musical need. That being said, St. Matthew’s has been fortunate over the years to have quite a few volunteers who are skilled enough that they might easily get professional positions elsewhere, and have chosen instead to remain with the Schola for musical or spiritual reasons, or both. Since the budget cuts of the past fiscal year, which have decreased the number of professionals to twelve, the volunteers have assumed proportionally greater responsibility for the sound, although the primary responsibility still rests with the three professionals in each part.

The choir of the Cathedral has a long history of performing music by its directors. In particular, Dr. Gerald Muller, music director until 1997, wrote prolifically for the choir, and many of his works have remained in the choir’s regular repertoire. The current scheme of a professional chamber choir began under music
director John Balka in the fall of 1997. He retained only those few professional and volunteer members of the previous choir as suited his musical purposes, and brought in a number of new professional singers. He shifted the focus of the music program more towards Gregorian chant and Renaissance polyphony.

I joined the choir as a professional baritone in January of 1998. Upon the resignation of Jay Rader as Cathedral Organist, John himself assumed all of the organ playing responsibilities for the Sunday morning Masses, and when a separate conductor was needed, I began filling that role. This led to having me conduct pieces on concerts, including a cappella pieces such as Britten’s *Hymn to St. Cecilia* and Poulenc’s motets, and eventually to my being named Assistant Conductor.

John Balka passed away from liver cancer in December 1999. Associate Music Director Jennifer Goltz was named Acting Music Director, and I was named Interim Choir Director. Two rounds of national auditions failed to yield a successful candidate. A third round did, but that individual subsequently took a different position. In the mean time, Jennifer and I had been running the music program successfully for 18 months, during which time the Archdiocese had received a new Archbishop who was pleased with our work. Facing the prospect of a fourth round of auditions, the Cathedral Rector offered us the permanent positions of Music Director and Director of the Schola, respectively.

Under my direction, the Schola continued its emphasis on Gregorian chant and Renaissance polyphony, and the challenge in terms of long-term sound development and choir training was developing effective choral approaches to other repertoires, such as Baroque, Classical, Romantic, and contemporary music.
Interestingly, the choir sings most musically, most expressively, and most precisely when employing a fairly lean, focused tone with minimal vibrato, despite the fact that many of the singers do not consider themselves “early music” singers, and some would probably prefer to sing with more vibrato, if given the choice. But they seem to listen to one another best, shape phrases most sensitively, and attend to issues of tuning and rhythmic ensemble with a lean, “Renaissance” sound. To the extent that much contemporary choral music, including, to a certain extent, my own, benefits from this same sound, they are also quite successful at singing it once they are comfortable with pitches and rhythms.

Finding the appropriate sound and approach for Baroque, Classical, and Romantic music has actually been something of a challenge, however, especially considering the Cathedral’s seven-second reverberation. For music involving choral coloratura, tempi faster than 96 beats per minute end up sounding too blurred, so choral movements in Baroque works need to be differentiated by means of color, affect, and articulation, rather than tempo.

The Schola also continued its particular dedication to the work of living composers under my direction, frequently performing pieces by David Hurd, Morten Lauridsen, Gerald Muller, Leo Nestor, and Richard Proulx, as well as Schola members David Arbury, Christopher Brush, and Thomas Howe. Performing the music of Schola members allowed me to collaborate closely with the composers and choir in shaping the performances, which was an invaluable experience for me as both conductor and composer, and a fascinating and enriching experience for the choir itself. It is this dedication to new music that provided such fertile ground for the
writing of a major work for the group, and the development of an entire concert of music by Cathedral composers.
Chapter 2: The Compositions

Advent Antiphons

This piece was begun in the fall of 2000 in preparation for performance at Gaudete Vespers of that December. Gaudete Sunday is the third Sunday in Advent, and takes its title from the first word of the Introit for the Mass of the day: 

Gaudete,

Latin for “rejoice.” The Cathedral has a tradition of offering an evening concert or musical Vespers service every year on this day.

The material which forms the basis of the piece is the series of seven “O” antiphons for the Magnificat at Vespers during the final seven days of the season of Advent. Each of these antiphons begins with an invocation: “O Sapientia,” “O Adonai,” “O Radix Jesse.” “O Clavis David,” “O Oriens,” “O Rex gentium,” and “O Emmanuel.” If the first letters of these titles are read backwards, the acrostic ERO CRAS – “I will be [there] tomorrow [i.e. Christmas]” – emerges, evidence that the antiphons were composed as a group. The musical structure is the same for all: a rising fourth from ut to fa at the opening, a melisma up to the fa above la (modern te) at the end of the first half of the antiphon, then a second half which ends on re.

The whole step between the opening and closing pitches allowed for the construction of a piece which cycled through seven whole steps to end in the opening key, by taking the closing pitch of each antiphon as the opening pitch of the next. This allowed for a nice build-up of sound when coupled with the idea to increase the vocal texture by one voice part per antiphon and have the melody rise through the voice parts as it rose in pitch. When this approach was taken literally, the texture
proved too thick in the final verses, so the concept was modified somewhat and the final result was:

1. C; basses only  
2. D; basses (melody) and tenors  
3. E; basses, tenors (melody), and altos  
4. F-sharp; basses, tenors, altos (melody) and sopranos  
5. G-sharp; basses, tenors, altos, and sopranos (melody)  
6. B-flat; basses, tenors (melody 8va bassa), altos, second sopranos, first sopranos (melody)  
7. C; second basses, first basses, tenors (melody 8va bassa), altos, second sopranos (melody in final phrase only), first sopranos (melody until final phrase)

The overall concept has the choir starting exactly at chant speed and getting louder and slower throughout the piece. The piece was written to take advantage of the Schola’s familiarity with chant and their ability to define pitches cleanly in thick cluster-chord textures.

Fig. 1. The first of the “O” Antiphons.
The Transfiguration

This piece was written earlier in the same year that the Advent Antiphons were written, for a performance by eight singers on the Feast of the Transfiguration, August 6. It was designed to be learned in a single rehearsal, yet to have a dramatic effect, hence the largely two-part homophonic texture of most of the piece. After a dramatic organ introduction, the choral writing is a relatively straightforward setting of the New Revised Standard Version of the Transfiguration story in the Gospel of Mark. The spare organ part is essentially recitative accompaniment through most of the piece. In contrast to the Advent Antiphons, this piece was written to indulge the Schola singers’ theatrical side in the context of a choral composition, since many of the singers have training in musical theater and opera which is seldom utilized in singing the Schola’s standard repertoire.

Requiem

The use of the vernacular for liturgies for the dead can be traced back at least to the sixteenth century, when Anglican and Lutheran composers began setting individual vernacular texts for funeral use. The first well-known example of an extended funeral work in the vernacular is the Musikalische Exequien of Heinrich Schütz. Bach’s Cantata no. 106, also known as the Actus Tragicus, represents another liturgical work for the dead in German. Later, Johannes Brahms greatly expanded the genre with his German Requiem, in which he not only used the vernacular but created a true concert work with biblical texts of his own choosing, focusing on the comfort of the living rather than intercession for the dead. Since 1900, numerous composers
have written concert Requiems either partially or wholly in the vernacular, sometimes combining sacred and secular texts (such as Benjamin Britten’s *War Requiem*), or using secular poetry entirely (such as Hindemith’s *When Lilacs Last in the Dooryard Bloom’d*). Herbert Howells’ 1938 *Requiem* for unaccompanied choir, written for the death of his son, combines Latin and English texts and was later incorporated into his *Hymnus Paradisi* for chorus, soloists, and orchestra. More recently, William Mathias’ *Lux Aeterna* and John Rutter’s *Requiem* have both combined Latin and English texts in concert works for chorus, soloists, and orchestra. It is in the tradition of these vernacular, non-liturgical concert works that the present *Requiem* is conceived.

The texts from Mike’s funeral used in the work are drawn from a variety of sources. “I Am the Resurrection” is one of the opening anthems of the Episcopal Burial Service, and traces its origins to the Sarum Rite of the English Church.1 “And in This Mountain,” “And I Saw a New Heaven,” and “Let Not Your Hearts Be Troubled” are the Old and New Testament Lessons and Gospel chosen for Mike’s funeral, from Isaiah, Revelation, and John, respectively. “Lord, Thou Hast Searched Me” is a metrical version of Psalm 139, which was the Responsorial Psalm at Mike’s funeral, while “Be Thou My Vision” is a verse translation of an ancient Irish prayer. It was chosen for its connection with the tune *Slane*, which was used as an instrumental meditation at the funeral. “Depart, O Christian Soul” is actually a commendation at the time of death, and also traces its origins to the Sarum Rite.2 Finally, I decided to conclude the work with a setting of Augustine of Hippo’s prayer

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2 Ibid., 474.
“Keep Watch, O Lord” from the services of Evening Prayer and Compline,\(^3\) which, although not used in the funeral itself, has particular personal significance.

Several musical motives are used throughout the work. The first, a harmonic wedge progression expanding outwards from a single note or contracting back to a single note from a widely-spaced chord, represents the idea of death as returning and reunification. The second is an upward harp arpeggio of open fifths, depicting the emptiness of loss and the ambiguity of our thoughts and feelings about death. The third, a simple rising second on various scale degrees in the soprano line at climactic moments, conveys feelings of hope and reassurance.

The use of O’Carolan’s “Farewell to Music” is a gesture of appreciation to Gerry Filbin, another friend of Mike’s who provided the funding for the concert. Gerry shared Mike’s love of Celtic folk music, and the harpist at Mike’s funeral wove the tune into his prelude. I also decided early on that the work would include arrangements of hymn-tunes based on the psalm and some of the harp meditations at the funeral, hence the use of the American folk hymn tune TENDER THOUGHT with the text “Lord, Thou Hast Searched Me.” My original intention was to use the Irish folk hymn tune SLANE with the text “Lord of All Hopefulness,” which is perhaps slightly better known, and was printed in the program booklet at Mike’s funeral for the congregation to read while the harpist played a meditation on the tune. Upon reflection, however, I decided to use the text “Be Thou My Vision” as a better representation of my thoughts about Mike.

The sequence of the individual musical movements proved to be a great challenge. On the one hand, I wanted to maintain some sense of the flow of the texts

\(^3\) Ibid., 143.
as they had been ordered within the actual funeral service itself. On the other hand, the work needed a coherent musical structure, and a coherent emotional progression. Since the musical ideas for individual movements came early in the composition process, achieving this coherency became a game of getting the musical material into the right keys and ordering the movements in such a way as to create a satisfying whole. I went through literally dozens of permutations of orderings and keys. Ultimately, I kept the three scriptural readings in order and moved the other movements around to create a near-symmetrical arc shape through the first nine movements, with “Keep Watch” as a kind of postlude or epilogue.

Finally, a few technical considerations merit attention. In writing for the Schola, I had to bear in mind the fact that the Cathedral acoustics favor upper frequencies tremendously, which means that I can write as many divisi for sopranos as I wish and the lines will still carry well, but conversely, the basses are divided only on rare occasions, and usually only in order to sing fifths or octaves where the frequencies will still reinforce one another. Almost all the soprano pitches above G are on some variant of [a] vowel. Tenors also are almost always divided when they sing above a G. Broad divisi passages work well at climactic moments in the Cathedral acoustics. The fastest passages in the work, in the third movement, are still kept to a speed where the text will be intelligible amidst the reverberation. Rich homophonic textures are favored over complex counterpoint to aid intelligibility of text. All of these considerations serve additionally to bring the work closer within reach of a medium-sized and well-trained parish, high school, or college choir, and a number of the movements can stand alone as excerpted pieces.
In order to insure that the writing for the harp was idiomatic and effective, I had numerous consultations with Robin Roys, the harpist for the premiere. First, she acquainted me with general idiomatic techniques. Prior to meeting with Robin for the first time, I had skimmed Darhon Rees-Rohrbacher’s *Pocket Guide to Composing for the Harp*, and so I had an idea of the issues involved. We began with an overview of the action of the instrument, then proceeded to examine Britten’s *Ceremony of Carols* in great detail, movement by movement. Since my objective in the *Requiem* is to have the harp writing be simple but effective, we focused particularly on those gestures that audiences hear as characteristic harp writing, which can be accomplished relatively easily by a harpist of the skill level easily accessible to a local parish church. We discussed the following particular troubles in harp writing:

1. fast repeated notes
2. 10-note passages, since harpists use only 8 fingers
3. pedal changes on still-sounding notes, resulting in a buzzing sound.
4. fast consecutive pedal changes on the same side of the harp
5. harmonics in fast passages
6. incorrect pedal notation
7. using the harp at climactic moments when it is likely to be drowned out

Robin and I also examined some other examples of good and bad harp writing in choral accompaniments, and she loaned me a Celtic harp to try out passages on as I worked. Throughout the compositional process, I met with Robin numerous times to check the playability of certain passages, revising each time. The specific details of these revisions will be given in the discussion of the composition of each movement of the *Requiem*. 
I. I Am the Resurrection

This movement introduces the wedge progression that is used throughout the work. The progression itself was one of the most highly-edited elements in the whole piece: I went through at least half a dozen variants of the progression before settling on the forms I finally used. The initial idea simply had the expanding outer voices around a central pedal middle C, to be used identically both forwards and backwards throughout the piece on various pedal pitches as needed. I then began experimenting with filling in the individual chords with various tone clusters. An early stumbling block was the idea that the progression needed to be identical on the various pedal pitches, and that it needed to be identical forwards and backwards. Once I let go of that, the variants of the progression fell into place nicely.

The first instance of the progression is structured to build tension and expectation throughout both halves, including by revoicing the open fifths between the end of the first half and the beginning of the second. The harp arpeggio under the final chord constitutes a second motive used throughout the work, with the open fifths intended to convey both lack of emotional resolution (the absence of a third) and a resignation to this lack of resolution. The effect is achieved by tuning the B-naturals to B-sharps so that the repeated C pitch can be played on two separate strings, allowing a quick hand-over-hand arpeggio. This leads immediately into the second movement.
II. First Meditation on O’Carolan’s “Farewell to Music”

Turlough O’Carolan (1670-1738) was a blind Irish harpist whose musical education was subsidized by Mrs. McDermott Roe. According to legend, he returned to the manor of his patroness at the end of his career, and it was there that he composed the “Farewell to Music,” his final piece. The variants of the melody I discovered while researching the tune differ little from one another, and primarily in rhythmic details and in the number of sectional repeats. It is given here in its most basic form:

![Fig. 2. O’Carolan’s “Farewell to Music”](https://www.irishpage.com/songs/carolan/farewell.htm)

In order to maintain the key sequence of the overall work, I transposed the tune to C dorian. I wanted the first setting to begin quite simply and sparsely, and

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gradually thicken to be a rather heavy expression of grief, by using rolled chords in multiple registers. It then calms down and thins out, and concludes with the same open-fifth arpeggio that began it. The use of the open fifths allows the C to serve as a dominant to the F lydian of the following movement, while still retaining some chordal ambiguity.

III. And in This Mountain

This is the most exuberant text of the work, and I began sketches of the jaunty asymmetrical-meter tune in April of 2007. It also contains, however, the first of two references to God wiping away tears, and I needed to create a setting that would prepare for the second occurrence without upstaging it. Thus the piece contains two contrasting styles of writing: one in quicker note values, which exploits the asymmetrical meters, and one in broader and more regular note values for the grander phrases of the text.

The phrase “and he will destroy” (m. 22) introduces a third motive used throughout the piece: the rising second at the top of a phrase arch. This happens on various scale degrees: 2-3 at m. 23, 7-8 at m. 28, 7-8 again at m. 43 and again at m. 78, and then back to 2-3 at the climax of the entire movement at m. 84. The focus on “wipe away tears from off all faces,” peaking on an A-flat, is eased by the subsequent peak on an A at “rejoice in his salvation,” allowing the coming “tears” climax in the fifth movement to receive correspondingly more focus within that movement. The
third movement’s climaxes work their way up by half-steps towards the B-flat climax of the three central movements.

The harp writing is structured so that each hand stays within a single octave for the most part, and hand-over-hand passages are judiciously placed. Pedal changes, while numerous, are arranged to fall in logical places, and occasionally the opening lydian motive had to be re-cast as a simpler triadic figure in order to avoid awkward pedal changes. Getting the key sequence within the movement itself to work out this way took a considerable amount of editing, stitching, and re-stitching, particularly at “wines on the lees well-refined” (mm. 16-18), and after “for the Lord hath spoken it” (m. 52). Fortunately, this was a perfect place for a harp interlude before the recapitulation. The movement concludes softly, with a more rhythmic variant of the open-fifth arpeggio from the beginning, which allows for a smooth transition between this movement’s F lydian and the following movement’s F dorian.

IV. Lord, Thou Hast Searched Me

This is the first of two movements based on harmonizations by Alastair Cassells-Brown from Hymns III. The melody, TENDER THOUGHT, is an American folk tune first published in Kentucky Harmony in 1816. The text is a more recent metricization of Psalm 139, which first appeared with this tune in The Psalter Hymnal in 1927. Cassells-Brown’s harmonization is indelibly etched in my ear from childhood (as it is for the tune SLANE used in the sixth movement), so I decided to

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7 Ibid., 1311.
expand upon it (including transposing it for the present work to F dorian from E dorian), rather than to try to purge it from my ear enough to be able to create my own. Cassells-Brown’s harmonization is actually in three voices, with a rather rangy middle voice that lends itself well to numerous adaptations. My original concept for the setting was to begin with unison men and expand outwards through subsequent verses, keeping the texture unaccompanied. The descant at the end, based on the middle voice, includes the first high B-flat for the first sopranos in another rising second motive, this time as 8-9 over an A-flat major chord.

This piece was originally performed on its own in an earlier version in September of 2007. In that version, the fourth verse was still scored for SATB and the fifth verse did not use eight parts. The fifth verse also had some rather rough passings back and forth of the melody. The revisions of this movement for the complete work increased the variety of textures by giving the fourth verse entirely to the women and smoothing out the treatment of the melody in the fifth verse through greater use of divisi.
Fig. 3. TENDER THOUGHT, American folk melody, harmonized by Alastair Cassells-Brown, 1977. Harmony, copyright 1978 by The Church Pension Fund. Used by permission.
V. And I Saw a New Heaven

Edgar Bainton’s setting of this text is well-known and well-loved among church musicians everywhere, and it was a considerable challenge to come up with a setting that would fit within the *Requiem* as a whole and not end up sounding just like Bainton’s setting. Once I decided upon the idea of using the wedge progression in a homophonic, almost recitative-like manner, the rest of the way became clear: the shape of the entire movement could be driven almost entirely by the structure of the text. The opening of the movement recalls the opening of the whole piece quite directly, but in F rather than C, and with slightly different chords. The harp, with one exception, is used exclusively for arpeggios at critical points in the phrase structure. As the piece progresses, the wedge motive is treated more and more freely, and the movement begins to make use of the rising seconds in successive phrases (mm. 21, 25, 26, 35, 36, and 45). The movement climaxes with the second high B-flat for the first sopranos in m. 36. The wedge is finally reversed and returns to the opening F at m. 54, after which the harp has the only triadic rolled arpeggio in the entire work. The movement ends unaccompanied, with a quote of the original wedge motive at the original C pitch before returning finally to F.

VI. Be Thou My Vision

Here again, Alastair Cassels-Brown’s harmonization, in three voice parts like *TENDER THOUGHT*, is used as the starting point. After two measures of guitar-like...
strums from the harp, the women begin this time instead of the men. After an unaccompanied second verse, the middle voice of Cassells-Brown’s harmonization is again used as a descant over the final verse, providing the last of the three high B-flats in the work.

Fig. 4 SLANE, traditional Irish melody, harmonized by Alastair Cassells-Brown, 1977. Harmony copyright 1978 by The Church Pension Fund. Used by permission.
VII. Second Meditation on O’Carolan’s Farewell

I wanted the second meditation on O’Carolan’s tune to feel like reminiscing rather than mourning, so the harp textures are a bit more rhythmically intricate. This meditation also incorporates the middle section of the tune, which was deliberately omitted from the first meditation. These two meditations also went through considerable editing and restructuring, and I tried pairing various sections and treatments with one another in quite a number of combinations—even in different keys—before settling on the present configuration. The meditation closes with the open-fifth arpeggio once more, and whereas the C of the first meditation served as a dominant to the F of the third movement, the C here serves as a subdominant to the G major of the eighth movement.

VIII. Let Not Your Hearts Be Troubled

This was another daunting text: the challenge was to find a setting that would be simple and sincere without being saccharine. This movement was begun relatively late in the process: I did not start sketching it until March 2008, when I realized that the opening text fit exactly into a melody I’d composed while at Oberlin for Edna St. Vincent Millay’s sonnet “I Pray You, if You Love Me.” Once again, after the initial idea took hold, the rest of the piece tumbled out quite quickly. Some reworking and editing was needed to get the climax to lead back to G major for the recapitulation,
and the harp part required some reworking to get the running eighth notes to be full and build appropriately without being awkward to finger. The movement ends ambiguously on an A minor 6/5 chord, not entirely resigned just yet.

IX. Depart, O Christian Soul

This movement is a mirror image of the opening movement, with chords slightly altered to provide a harmonic fit to the phrase structure of the new text. In the emotional trajectory of the piece, it represents simultaneously a final acknowledgement of grief and the attainment of resolution. Each phrase is successively quieter until we return to the unison C of the opening of the work, which leads immediately into the final movement.

X. Keep Watch, Dear Lord

This movement forms a kind of epilogue, since its text, drawn from the service of Compline rather than the burial service, addresses the manner in which the living must go on living. The choice of C major represents the stability of faith beneath the events of life. The style of the music is a conscious nod to an “In Paradisum,” which often also forms a kind of musical epilogue. The harp part of this movement required extensive experimentation before an idiomatic pattern was found that achieved the effect I was after. To avoid right-hand fatigue, the harpist’s left hand takes the first note of most of the triplets in the first half of the movement. I decided
there was more to say about the final petition, “shield the joyous,” than could be said in a single setting, so I set the entire text twice, with the repetition expanding and offering commentary upon the first statement. Here, for the only time in the work, the rising second motive occurs as 4-5, in perhaps the most stable harmonization of all. The following phrases return the movement to C major for the closing Amen.
Chapter 3: Rehearsal Strategies and Techniques

One advantage to composing for an ensemble one knows well is that one can include rehearsal planning in the compositional process. For many passages in the *Requiem*, I mapped out rehearsal strategies while writing the piece. Of course, this is always a win-some, lose-some game: some strategies work brilliantly, but some occasionally flop. Nonetheless, the act of composition allows for a particularly long and reflective rehearsal planning process. Here follow some specific considerations in rehearsing each of the pieces.

*Advent Antiphons*

This piece is particularly difficult for the Schola, and they have only performed it two other times: once at the premiere in 2000, and again in 2006 when it was prepared for a Christmas CD we were recording for the parish. It was not placed on that CD, due to timing constraints, but the detailed work we did on the piece then provided a foundation for the rehearsals for this concert.

The initial issue is finding a balance between rhythmic precision and rhythmic flexibility. The Schola is very experienced in performing chant and performs it quite well, but ironically finds singing it from modern notation disorienting! Additionally, the men of the Schola have always been better at acquiring the pitches and rhythms of a chant, while the women have been better at achieving a fluid sense of line and phrase shape. It was this sense of line and phrase that needed reinforcing at the opening of the piece, and I often began rehearsals of the piece simply by singing the
opening few phrases myself to establish tempo and shape in their ears before they began, as can be seen in the rehearsal excerpt on the DVD.

Certain features of chant rhythm, such as the hierarchy of pauses at phrase endings, are less precisely notated in square chant notation than in my score. While the singers are used to singing chant “by feel,” they had to pay closer attention to issues of duration and rhythmic precision in this piece. The enharmonic shift between antiphons five and six (G-sharp minor to B-flat minor) is also notationally tricky, and this transition merited a bit of rehearsal on its own. The issue of the rising whole step modulations is problematic in itself: although the piece returns to C at the end, C is by no means useful as a reference point along the way, and the rising fourths in each successive antiphon tended to become narrower as the sonority moved further away from what was perceived as an initial tonal center, causing the piece to lose pitch. The key structure also makes it a difficult piece to spot-check: one almost needs to return to the beginning each time to re-orient the singers’ ears. Rehearsing just the transitions, so that the singers could hear the whole-step progression telescoped, also proved helpful.

Early in the rehearsal process, I had a tendency to conduct individual eighth notes at the ends of triple groupings. This impeded the legato of the lines and obscured the rhythmic structure of the phrases. Reworking my conducting of the piece helped considerably, and some of the differences can be seen by comparing the rehearsal and performance DVDs. Here follows the opening page of my conducting score, showing the “triangle and slash” markings used to clarify the rhythm:
Fig. 5. Advent Antiphons, conducting score
The Transfiguration

In contrast to the Advent Antiphons, The Transfiguration is a piece the Schola has performed many times and for which it has quite a strong collective memory. They also enjoy singing the piece, and enjoy the startled looks on the congregation’s faces at the opening organ passage. The most difficult passages have proven to be the descending half-steps beginning at m. 13, interrupted by a whole step at m. 18, and the triplet rhythms. The rehearsal excerpt on the DVD gives a good account of the pitch difficulties the piece can present (witness my turning myself sideways as they went flat), but there was considerable “snap-back” between rehearsal and performance: Little more than a run-through in front of the altar was needed in order to make the singers aware of the manner in which they needed to listen differently. Collective memory could then re-assert itself.

Requiem

I. I Am the Resurrection

This movement needed very little rehearsing. The only issues which really needed addressing were the balancing of pitches within the chords and the control of the final diminuendo. In order to balance the pitches in the chords, I needed specifically to transfer the tenor pitch from C to B-flat in the first chord to gain more fundamental, and to bring the first alto A-flat out more in the penultimate chord. The
diminuendo for the first sopranos on a high G brought with it the risk of flatting, so we discussed several techniques for managing pitch stability: first, keeping a little bit of vibrato or “spin” in the sound rather than having it go completely straight; second, having singers conceptualize deliberately sharpening the pitch; third, increasing the feeling of vertical space—particularly soft-palate lift—over the course of the diminuendo; and fourth, very subtly brightening the vowel (see rehearsal excerpts DVD). A reminder to all, and particularly to the sopranos, to go easy on the final y-glide of the diphthong in “die” allowed the tone to remain consistent throughout the held note. The objective was to reach mezzo-piano by the second measure of the chord so that the harp arpeggio could be clearly heard.

II. First Meditation on O’Carolan’s Farewell

Robin and I settled on a slightly slower tempo than that marked for this movement. I encouraged her to apply a fair amount of rubato throughout, particularly where she had eighth notes in octaves. This had the happy result of easing a technical difficulty considerably, and also greatly increased the dramatic weight of the movement, especially in mm. 23-5, at the leap of the ninth, which is the hallmark of this melody.
III. And in This Mountain

The rhythms in this movement were the trickiest part. After a brief and unproductive foray into neutral syllables, I decided that having the entire choir speak the text in rhythm, first slowly and then gradually faster, would prove to be the most helpful strategy (see rehearsal excerpts DVD). Since a number of the trickier rhythmic passages are for women only, this rehearsal strategy had the added advantage of allowing the men to participate and have a little fun trying to tackle the women’s rhythms. The timing of cutoffs also proved a tricky issue, one not aided by a notational mistake on the first page of the movement in the vocal score. Once this was rectified, the cutoffs could be addressed as rhythmic events of their own within the shifting meters, which greatly aided the acquisition of the rhythms in each section. Ultimately, this movement had a slight tendency to rush: the harpist tended to rush the asymmetrical-meter passages, and the choir tended to rush the broader regular-meter passages. Explaining the musical material as a representation of the tipsiness brought about by the wine mentioned in the text helped the performers find a slightly more grounded and less frantic frame of mind. Ironically, encouraging them to be concerned less with individual pitches and rhythms and more with overall interpretive issues also helped, by allowing them to relax enough to sing the rhythms correctly.

In the broader sections, some repetition was necessary to correct the initial quarter notes in the appoggiatura gestures, which were initially misread as eighth notes by enough choir members to throw the counting off for the whole group. The first sopranos also needed reminders about the verticalization of the high notes,
especially since the phrases containing them were particularly long. At the climax of the movement, we took time to allow everyone to decide on a “secret” stagger-breathing spot in the measure before the one with the highest pitches, so that the seamlessness of the line at the climax would be preserved.
Fig. 6. *Requiem*, III. And in This Mountain, conducting score
IV. Lord, Thou Hast Searched Me

Since this movement had been performed earlier in the year, it required slightly less rehearsal. The most rehearsal time was spent on the fourth and fifth verses, which were the most substantially reworked. Since there are numerous phrase endings involving moving quarters or eighths in some voices against half-notes in other voices, phrase cutoffs needed to be unified. Time was taken to balance the women’s voices in the fourth verse, then once pitches and rhythms were relatively secure, we worked to feel the movement in a slow half-note pulse rather than in quarter notes, and to get the shapes of the phrases to fit the text and breathe more naturally.

V. And I Saw a New Heaven

This movement was essentially an exercise in tempo flexibility. While there is a certain amount of rubato within the phrases, the points of increased forward motion proved to be the most difficult to control: at each new tempo, some singers would follow my conducting quite assertively, while other relied more upon their ears and were consequently behind the beat pattern, creating a kind of overachiever-underachiever conflict in the rhythm. This needed to be addressed at mm. 16, 20, 27, 34, 39, 49, and 71. As with the broader passages of the third movement, rhythms were sometimes misread and needed to be corrected in mm. 20-38, and the verticalization of vowels and issues of staggered breathing needed to be reinforced, particularly for
the sopranos. The timing of the entrance and final six notes of each harp glissando also required working out during the May 12 rehearsal in order for there to be some sense of rhythmic continuity through the glissandi. The balance between the harp and the choir was an issue when the choir was singing forte, and mm. 24-34 required several repetitions to find the right levels for the harp amplification.

VI. Be Thou My Vision

This movement also required less rehearsal than some of the others. The primary issues were balance between voices and harp, especially when the choir was singing forte, and balance among voice parts. As with other climactic passages, reminders were warranted concerning verticalization of vowels and staggered breathing.

VII. Second Meditation on O’Carolan’s Farewell

Here again, the tempo was relaxed somewhat and a good bit of rubato was encouraged. The tempo of the movement was calibrated to the fastest comfortable tempo for mm.23-24. The opening triplet figures, which begin with rests, required some practice to achieve the right degree of flexibility and flow.
VIII. Let Not Your Hearts Be Troubled

This movement was performed at mass on a Sunday morning in April, so it benefitted from an earlier “test flight.” Once again, the men needed frequent reminders to the diction and rhythmic vitality of the opening, which also had a tendency to be too loud. At m. 11, some rehearsal time was needed to bring the bass and tenor color more in line with one another. M. 19 also tended to be too loud, and mm. 22-23 also needed color balancing. The bass octave jump in m. 28 needed more precision, as did the triplet rhythm for the upper three voice parts in m. 41. The recapitulation warranted the same work as the opening, and the final chords took some rehearsal time to tune.

IX. Depart, O Christian Soul

Although mostly a mirror image of the opening movement, this brief movement proved much more difficult, mostly for obvious reasons. Some care was needed in the shaping of the vowels on the high Gs for the first sopranos at the opening, and then the rest of the choir had to match vowel formation with them. The transition from a ii 6/5 chord in G major to a passage basically in C minor also caused a fair amount of difficulty, and the transition between the two movements had to be practiced enough times for it to enter at least a little into muscle memory.
X. Keep Watch, O Lord

Although this movement seems at first glance as if it should sing itself, it actually needed quite a bit of fine-tuning, as can be seen in the rehearsal excerpt. The opening had to strike the right dynamic balance between voices and harp while still allowing words to be understood. The high E on “weep” needed some finessing to find the right placement, as did the D on “charge”, since both notes are on the sopranos’ break (see rehearsal excerpt DVD). The singers tended to enter too loud at m. 16, and when it had the right dynamic, the text was unintelligible. The triplet rhythms in the passage beginning at m. 31 suffered slightly from the same overachiever-underachiever problem that occurred in the fifth movement, and needed some repetition to unify rhythmically.

When the repeat of the melody begins at m. 44, the alternation between unison and harmony in the opening phrases needed some rehearsing. Unifying the sopranos’ [o] vowel at m. 53 was particularly problematic, but critical since the lack of unification caused some severe tuning issues. Triplet rhythms, at both quarter-note and eight-note levels, were again problematic beginning at m. 70, and in the final Amen, several repetitions were needed to balance the dynamics of the voices and harp. The very last Amen from the dress rehearsal closes the rehearsal excerpt DVD.
Chapter 4: Evaluation of the Performance

General Observations

Emotions were riding high amongst all of us all month, but particularly so at the performance. I had more than one choir member confess to me afterwards that they actually sang only about half the concert, because they were busy sniffling through the rest. Viewed from this perspective, it is a testament to their commitment that the performance went so well overall.

In retrospect, the decision to arrange the singers entirely in mixed formation might not have been ideal. The Schola is used to singing in this formation, and prefers it especially when singing in front of the altar, where hearing other voices is particularly difficult. However, there is a collateral loss of sectional blend, and when needed, sectional confidence, crucial in a concert such as this one, where there is a lot of music and limited rehearsal time. Had I the opportunity for a second performance, I would probably arrange the choir T2-A2-B2-S2-T1-A1-B1-S1 to strike a compromise between these goals. Most importantly, this would allow the first sopranos to hear each other and sing as a section, which would make the climaxes more solid.

Using an amplifier with the harp proved invaluable. While there may have been a little bit of “electrified” color to the sound to a very discerning ear, the overall balance made possible by the amp greatly improved the dramatic effect of the instrument throughout the Requiem.
Advent Antiphons

Getting the men of the Schola to sing with adequate diction and rhythmic vitality has always been a challenge, and as is the case with many choirs, the basses are more of a challenge than the tenors in this regard. Under such circumstances, the conductor must choose how often to reiterate the request, and attempt to come up with new ways of phrasing it whenever possible, so that it doesn’t become nagging, which the singers, amateur or professional, will simply begin to tune out. I achieved greatest success by praising whichever issue (diction or rhythm) was better in a given repetition, then asking for improvement in the other.

That being said, this performance had the greatest flow and flexibility of any the choir has given yet. The slight tempo changes intended between successive antiphons were perhaps a bit too slight in performance, but the trade-off was a much better sense of motion in the lines. The extra practice with principal-beat gestures and the elimination of most of the conducted eighth notes during the final week of rehearsal paid off well: the rhythmic structure of the piece was much more apparent in the conducting, and easier therefore for the singers to grasp and “run with.” The final five measures of the pieces were still not entirely solid, and my hypothesis is that we simply needed a few more runs just of this passage, structured to give the singers a sense of how the different parts interrelate rhythmically. This would have had the added advantage of simply allowing the first sopranos to sing the passage several more times, and hence get it into muscle memory more comfortably. The extraneous B-flat sounding in the final chord was an unintentional addition from the
organ (corrected on the CD by editing in the final chord from the Schola’s 2006 recording of the piece).

*The Transfiguration*

Aside from a missed note in the organ introduction (corrected on the CD by editing in the closing organ passage in place of the introduction, since the music is identical), the performance of this piece also went very well. Both pitch stability and rhythmic ensemble were greatly improved over the rehearsal. There were occasional moments of overachiever-underachiever conflict, especially at triplets and at the accelerando in m. 12, but these were not as pronounced as in movement V of the *Requiem*.

*Requiem*

I. I Am the Resurrection

In retrospect, it would have been better to give the singers a fresh pitch before the opening chord, relieving them of the responsibility for calculating the pitch mentally from the end of the preceding piece; as it was, there was at least one person who entered on a B instead of a C. But they adjusted immediately, and the rest of the movement went fine. The diminuendo on the word “life” actually became too soft too soon in performance, despite the prior rehearsing to prevent this. I suspect that the
request to reach mezzo-piano by the beginning of the second measure of the word, which was emailed to the singers among the rehearsal markings before the dress rehearsal, was taken a bit too enthusiastically by some singers. Interestingly, this was not as much of a problem at the dress rehearsal itself, and I assumed it would be performed the same way in the concert. However, it seems that this was an example of the occasional phenomenon where singers perform something perfectly in rehearsal, notice that it went well, and then overdo it in performance.

II. First Meditation on O’Carolan’s Farewell

For the most part, Robin applied the rubatos discussed in rehearsal quite nicely, and the movement had a good deal of the weight and gravitas I was after. I had to hold the silence after the movement a little longer than I would have liked to allow some audience members to go in and out of the rather loud door by the organ, so that the sound of the door would not obscure the harp introduction to the third movement.

III. And in This Mountain

Interestingly, this movement never achieved quite the sense of mischief and play that I wanted out of the opening page and a half, though the deficiency was subtle. Rhythmically, it was certainly tighter than it had been in the early rehearsals, and the tempo remained much more stable. Robin had a little difficulty in the
interlude, but she did exactly as I had encouraged her: she stuck with the rhythm regardless of what notes were coming out. A few measures later she got the pedals reset, and everything was fine.

This movement also had a few examples of the phenomenon at the end of the first movement: they ended up adopting an almost Broadway-like hushed whisper at certain spots, which had begun in rehearsal as simple pianos. I had not counted on the effect increasing subtly with each iteration, such that by the performance it had come to involve a substantial color change, as well as a dynamic drop. It happened at m. 30 (“and the veil”), slightly at m. 45 (“and the rebuke”), pronouncedly at m. 52 (“for the Lord”), and once more at m. 88 (“we will be glad”). One always notices numerous problems that could have been corrected when one listens to a live recording. The value of noticing them lies in the re-prioritization it prompts in the planning of future rehearsals.

IV. Lord, Thou Hast Searched Me

Such was the case with the opening of this movement: I still was not satisfied with the diction or the rhythm, but it was better than when rehearsals started, and if I had spent more time on the issue, it would have been to the detriment of other passages and other issues. The women’s verse was markedly improved from rehearsals, in both accuracy and balance, with the exception of the S1 A-flat in m. 32, which was timid and flat. I probably could have held m. 36 infinitesimally longer, and allowed a slightly fuller breath before m. 37.
V. And I Saw a New Heaven

One is never sure, when one is performing, how much of the intensity of one’s own emotional experience during the moment of performing actually “reads” to the audience, but this was by far the most heartfelt performance of this movement the choir gave. Some pieces seem to lie dormant throughout the entire rehearsal process only to come alive only in front of an audience. Such was the case with this movement, and it was within this movement that my subjective experience of technical imperfections receded significantly. Even when watching the DVD, I begin at this movement to get caught up in the piece all over again and find it hard to focus and be critical.

It is at this point that I can only cite those things which are minor distractions, and speculate on how I might remedy them in future performances. In this movement, there were still issues of rhythmic ensemble at the tempo changes, still vestiges of overachiever-underachiever conflict at those changes. The first sopranos’ high B-flat could have been more spacious and better supported. More rehearsal would have allowed greater rhythmic continuity through the harp arpeggios. But overall, I must confess I was very pleased with the way this movement went.
VI. Be Thou My Vision

Here again, I have very few complaints, and they are minor and similar to previous remarks. The women achieved a particularly lovely sound in the first verse, the second verse was warm and impassioned, and the third verse broad, majestic, and confident.

VII. Second Meditation on O’Carolan’s Farewell

The calibration of tempo worked well here: the transition into m. 17 and the passage in mm. 23-24 went very smoothly.

VIII. Let Not Your Hearts Be Troubled.

The greatest challenge for the men here has been to achieve rhythmic clarity without sounding rushed: their entrance still did not quite strike the balance between present and relaxed. The color balance between basses and tenors was still not quite as unified as I would have liked. The first sopranos got a little too soft too soon at m. 47. But overall the movement still managed an air of calm reassurance in spite of it all.
IX. Depart, O Christian Soul

This was under-rehearsed and rough. Granted, it’s a brutal entrance, but that is all the more reason why I should have spent more time on getting it comfortable, particularly for the first sopranos. Here they would have been particularly helped by being placed together. The other issue was the harmonic transition from the world of G major to the world of C minor: the movement did not really settle into tune until m. 13. By that point, though, they had righted the ship, and the transition into the final movement actually went exactly as I wanted it to.

X. Keep Watch, Dear Lord

Once more, I can cite imperfections, but I found most of them really did not distract me, in the moment of conducting, from the experience I was trying to shape: slight pitch discrepancies among the sopranos that would have been aided by having them closer together; diction a little less present by this point in the concert (given their level of fatigue, especially emotionally, would I have been able to get anything more out of them?), slight rhythmic discrepancies especially in the triplets. Every now and then there were synchronization issues between chorus and harp, particularly in mm. 38-39 and 69-72, and a missed pedal change in one of the Amen chords.

Overall, however, my experience of the *Requiem* was that the performance actually got better as it went along (ninth movement, perhaps, notwithstanding). I
learned long ago at St. Matthew’s that one cannot use one’s own subjective experience of a performance as any kind of predictor of the audience’s experience: sometimes performances we have found really intense and moving seemed to reach no one in the congregation, and performances we felt were really lackluster ended up moving someone quite profoundly. There are always technical lessons to be learned from after-the-fact examinations of any rehearsal process or any performance. But the communication that happens between performer and listener is a mysterious, unpredictable, and often inscrutable thing. We can only make the artistic choices we believe in most firmly, and then we must relinquish the result.
Chapter 5: Concluding Observations

What is the difference between conducting my own work and conducting someone else’s? When conducting my own work, I know the overall architecture of the work, and I know the intended musical gestures which support that architecture. I hear them clearly, independent of any performance. Hence there are certain goals that will most likely remain consistent in my interpretations of my own pieces, because those are the sounds I sought to achieve in the first place. One of the most selfishly satisfying aspects of conducting one’s own work is that one actually can hear those sounds.

This is not to say that there is a single monolithic performance in my ear for each of my works: far from it. I chose the word interpretations deliberately: I do believe that a composer-conductor has interpretations of his own work, and multiple and varying interpretations to boot. I can imagine countless different performances of a single piece, and countless different interpretations of the musical gestures.

Regardless of who the composer is, I rarely conduct anything exactly the same way twice: one of the joys of live performance is the spontaneity that can inform interpretation. When I know a piece particularly well, there may be certain gestures whose interpretation becomes consistent across many performances, but there are likely many others that I “tweak” constantly from performance to performance. Coming to know a work this well can happen in a variety of ways. I have found that two, in particular, allow me great freedom in conducting: having listened to many performances and/or recordings of a work, so that my ear is filled with many different
interpretations, which can inform my own choices; and having conducted a piece many times already, so that I begin to develop a piece-specific lexicon of musical gestures I am interested in exploring.

When the composer is someone I do not know, whether dead or simply not present and not accessible, I have to use other ways of knowing to develop a sense of the architecture and musical gestures of a piece: learning background information, score analysis, and paying attention to what reveals itself in rehearsal. The score analysis, in particular, is informed by my experience as a composer: Having tried my hand at musical architecture of a certain scale, I have great sympathy for the challenges of architectural wrestling, and great respect for a composer whose architecture I find compelling. Familiarity with elements of style, developed through exposure to stylistically similar pieces, certainly “primes” my ear and brain to understand a piece. But ultimately I must synthesize all of these things and apply myself to the task of what is essentially second-guessing the composer, realizing that my second-guessing will be different from everyone else’s, and that my second-guessing today will likely be different from my second-guessing tomorrow. And it doesn’t stop there: after the second-guessing is done for the moment, I must decide whether I will choose to follow what I’ve second-guessed: I essentially must decide whether or not I agree with what I divine to be the composer’s intent. There may be meaning I feel I can express which runs counter to what I’ve divined.

Working with another composer who is present during any part of the preparation process is an interesting middle place: When uncertain about architecture or gesture, I can ask. This happened numerous times with four of the five other
composers whose compositions were programmed on the concert. With Gerald Muller’s pieces, the Schola has sung them under my direction and with my interpretation so many times, that I decided not to alter their course at the last minute by posing what might or might not have been radical interpretive changes. What was interesting is that I know the choral sound each of these five composers has in mind, and all are somewhat different. I was therefore charged with eliciting what I thought would be enough of the intended sound to give a convincing interpretation and still give the choir a fundamentally unified sound-concept from which to work. Once that was established, the exploration of specific musical gestures becomes one of the most enjoyable and dynamic aspects of such a collaboration: not only was I able to fine-tune an interpretation to a composer’s specifications beyond the printed page, but I often discovered aspects of the pieces that the composers themselves had not imagined, and that pleased them. I even occasionally proposed minor changes that I felt would realize the composer’s intent better than what had been written. Having these proposed changes be well-received is dependent on a great familiarity with the style of the composer’s music and with stylistically similar pieces.

All this, of course, elicits an examination of what my experience would be like were the tables turned. While I have certainly had performers perform my pieces without a conductor, I have not yet had someone else conduct my work. I can only extrapolate from the excitement of having unconducted performers discover things in my pieces that I hadn’t imagined. Ultimately, once a piece is published, the composer must hand over the process of wrestling meaning from the void to the conductor and
performers. The results are never wholly predictable, and that is what makes music fun.
Appendix 1: *Advent Antiphons*

Here follows the full score of the *Advent Antiphons* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.
Advent Antiphons

Magnificat antiphons
for the final days of Advent

William Culverhouse

\( \text{pp} \) (zero vibrato, but still expressive)

Bass

\( \text{pp} \) (accompaniment: zero vibrato)

T.

\( \text{pp} \) (the melody: now with the slightest bit of vibrato, but still very clean)

B.

\( \text{pp} \) (accompaniment: zero vibrato, but still expressive)

T.

\( \text{pp} \) (accompaniment: zero vibrato again)

B.

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A. super quem continebunt reges os summum quem

B. super quem continebunt reges os summum quem

40

44

(Accompaniment: zero vibrato, but still expressive)

O clavis David et sceptrum domus Israel, qui

(Accompaniment: zero vibrato again)

O clavis David et sceptrum domus Israel, qui

124

S. mp

O clavis David et sceptrum domus Israel, qui

S. mp

O clavis David et sceptrum domus Israel, qui

S. mp

O clavis David et sceptrum domus Israel, qui

B. (still zero vibrato)

O clavis David et sceptrum domus Israel, qui
A. ap-eris, et ne-mo clau-dit: ve-ni et
B. ap-eris et ne-mo clau-dit: ve-ni et
T. ap-eris et ne-mo clau-dit: ve-ni et
S. ap-eris, et ne-mo clau-dit: ve-ni et

A. edue-vinctum de do-mo car-ce- ris, se-den-tem in
B. edue-vinctum de do-mo car-ce- ris, se-den-tem in
T. edue-vinctum de do-mo car-ce- ris, se-den-tem in
S. edue-vinctum de do-mo car-ce- ris, se-den-tem in

A. te-ne-bri- et um-bra mo-r-tis.
B. te-ne-bri- et um-bra mo-r-tis.
T. te-ne-bri- et um-bra mo-r-tis.
S. te-ne-bri- et um-bra mo-r-tis.
mf (the melody: warmer, but still focused)

S. O O riens, splend o - r l u - c i s ae - terno, et sol ju - sti - ti - ae,

A. mp (with the slightest bit of vibrato)

T. mp (with the slightest bit of vibrato)

B. mp (with the slightest bit of vibrato)

\[ \text{\textcopyright 2023}} \]
stagger breathing to end

ve - ni ad sal - van - dum nos, De - us no - ster.

stagger breathing to end

ve - ni ad sal - van - dum nos, Do - mi - ne De - us no - ster.

stagger breathing to end

ve - ni ad sal - van - dum nos, De - us no - ster.

stagger breathing to end

ve - ni ad sal - van - dum nos, De - us no - ster.

November 2000, Virginia Beach, Virginia
Appendix 2: *The Transfiguration*

Here follows the full score of *The Transfiguration* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.
The Transfiguration According to Mark

Mark 9:2-10

More measured

Choir:

Six days later, Jesus took with him Peter and James and John, and led them up a

Org.

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Più mosso $\frac{d}{=72}$

Choir

highmoun-tain a-part, by them selves. And he was trans - fig - ured be - fore them, and his

accel. .

Più mosso $\frac{d}{=72}$

Org.

clothes be-came dazz - ling white, such as no one on
earth could bleach them. And there appeared to them Elijah and

Moses, who were talking with Jesus. Then Peter said to Jesus,
“Rabbi, it is good for us to be here. Let us make three dwellings, one for you, one for Moses, and one for Elijah.” He did not know what to say, for they were intense.
Choir: "This is my Son, the Beloved. Listen to him!"

Then a cloud overshadowed them, and from the cloud there came a radiant voice: "This is my Son, the Beloved. Listen to him!"

Choir: "This is my Son, the Beloved. Listen to him!"

Org.:
Suddenly, when they looked around, they saw no one with them any more, but only Jesus.

As they were coming down the mountain, he ordered them to tell...
no one about what they had seen, until after the Son of Man had risen from the dead.


So they kept the matter to themselves, questioning what this "rising from the dead" could
Appendix 3: *Requiem*

Here follows the full score of the *Requiem* as performed on May 16, 2008. The pagination of the score has been adjusted to accommodate that of the present document.
I. I Am the Resurrection

For Gram, Joyce, and Gigi, and most especially, for Mike.

I am the resurrection and the life, says the Lord; he that believeth in me, though he were dead, yet shall he live.

Copyright © 2008 by William Culverhouse.
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And who-so-ever liveth and believeth in me shall never die.
II. O'Carolan's Farewell:  
First Meditation

Mournful \( \text{\( \downarrow \) } 60 \)

Turlough O'Carolan
arr. William Culverhouse

Harp

Harp

Harp

Harp
III. And in This Mountain

Isaiah 25:6-9

Exuberant $\frac{q}{4} = 120$

And in this mountain shall the

Lord of hosts make unto all people a feast of fat things, a feast of

wines on the lees, of fat things full of

7
all people, and the veil that is spread over all nations.

He will swallow up death in victory,
and the Lord God will wipe away tears from off all faces;

and the Lord God will wipe away tears from off all faces;

and the Lord God will wipe away tears from off all faces;

and the rebuke of his people shall he take away from off

and the rebuke of his people shall he take away from off
all the earth: for the Lord hath spoken it.

all the earth: for the Lord hath spoken it.

for the Lord hath spoken it.

for the Lord hath spoken it.

for the Lord hath spoken it.
And it shall be said in that day:

Lo, this is our God; we have waited for him, and he will save us:

S. A. T. B. Hp.
this is the Lord; we have waited for him, we will be glad and re-

this is the Lord; we have waited for him, we will be glad and re-

this is the Lord; we have waited for him, we will be glad and re-

this is the Lord; we have waited for him, we will be glad and re-

this is the Lord; we have waited for him, we will be glad and re-

joice in his salvation, we will be

joice in his salvation, we will be

joice in his salvation, we will be

joice in his salvation, we will be
S. A. T. B.Hp.

89

S.

A.

T.

B.

Hp.

Glad and rejoice in his salvation.

Glad

not rolled

rolled

G:

D:

80
IV. Lord, Thou Hast Searched Me

The Psalter Hymnal (1927)
based on Psalm 139

American folk hymn
harm. A. Cassells-Brown
arr. William Culverhouse

Flowing \( \frac{d}{t} = 100 \)

**Tenor**

*pp with intensity* no breath

Lord, thou hast searched me and dost know where e'er I rest, where e'er I go;

**Bass**

*pp with intensity* no breath

Lord, thou hast searched me and dost know where e'er I rest, where e'er I go;

Thou knowest all that I have planned, and all my days are in thy hand.

Thou knowest all that I have planned, and all my days are in thy hand.

My words from thee I cannot hide; I feel thy pow'r on ev'ry side;

My words from thee I cannot hide; I feel thy pow'r on ev'ry side;

O won-drous knowl-edge, aw-ful might, un-fath-oimed depth, un-meas-ured height!
B

Where can I go a-part from thee, or whither from thy presence flee?

or whither from thy presence flee?

A.

Where can I go a-part from thee, or whither from thy presence flee?

T.

Where can I go a-part from thee, or whither from thy presence flee?

B.

Where can I go a-part from thee, or whither from thy presence flee?

S.

In heav'n? It is thy dwelling fair;

A.

In heav'n? It is thy dwelling fair; in death's abode? Lo, thou art there.

T.

In heav'n? It is thy dwelling fair; in death's abode? Lo, thou art there.

B.

In heav'n? It is thy dwelling fair; in death's abode? Lo, thou art there.

S. 1

If I the wings of morning take, and far away my dwelling make,

S. 2

If I the wings of morning take, and far away my dwelling make,

A. 1

If I the wings of morning take, and far away my dwelling make,

A. 2

If I the wings of morning take, and far away my dwelling make,
the hand that leadeth me is thine, and my support thy pow'r divine.

If deepest darkness cover me, the darkness hideth not from thee;

If deepest darkness cover me, the darkness hideth not from thee;

If deepest darkness cover me, the darkness hideth not from thee;

If deepest darkness cover me, the darkness hideth not from thee;

If deepest darkness cover me, the darkness hideth not from thee;
night and day both are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!

in falsetto if necessary

night and day both are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!

to thee both night and day are bright; the darkness shin-eth as the light!
V. And I Saw a New Heaven

Revelation 21:1-7

With awe \( q = 60 \)

pp

Soprano

Alto

Tenor

Bass

Harp

And I saw a new heaven and a new earth, for the first heaven and the first earth were passed away, and there was no more sea.

And I saw a new heaven and a new earth, for the first heaven and the first earth were passed away, and there was no more sea.

And I saw a new heaven and a new earth, for the first heaven and the first earth were passed away, and there was no more sea.

And I saw a new heaven and a new earth, for the first heaven and the
And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her.
And I heard a great voice out of heaven, saying: Behold, the tabernacle of God is with men, and he will
regal, but legato

### A

hus-ban-d.

### S.

hus-ban-d.

### A.

heaven, saying: Behold, the tabernacle of God is with men, and he will

### T.

heaven, saying: Behold, the tabernacle of God is with men, and he will

### B.

heaven, saying: Behold, the tabernacle of God is with men, and he will

### H.p.

heaven, B♭, not rolled sim.
And they shall be his people, and God himself shall be with them, and be their God. And God shall wipe away all
Più mosso

Tears from their eyes; and there shall be no more death, neither sorrow, nor pain. For the former things are passed away.
Tempo primo $= 60$

S. way.

And he that sat up on the throne said: Be

A. way.

And he that sat up on the throne said: Be

T. way.

And he that sat up on the throne said: Be

B. way.

And he that sat up on the throne said: Be

Tempo primo $= 60$

S. hold, I make all things new.

And he said un to me:

A. hold, I make all things new.

And he said un to me:

T. hold, I make all things new.

And he said un to me:

B. hold, I make all things new.

And he said un to me:

Hp. hold, I make things new.

And he said un to me:

Hp. (Et)
Write, for these words are true and faith-ful. And he said un-to me: It is done.

I am Al-pha and O-me-ga, the be-gin-ning and the end. I will give un-to him that is a-thirst of the
VI. Be Thou My Vision

Irish, ca. 700
vers. M. E. Byrne
tr. E. H. Hull
adapt. The Hymnal 1982

Irish ballad
harm. A. Cassells-Brown
arr. William Culverhouse

Soprano
Alto
Harp

Gently \( q = 84 \)

Be thou my vision, O Lord of my heart;

all else be naught to me, save that thou art:

day or by night, waking or sleeping, thy presence my light.

\( p \)
Be thou my wisdom and thou my true word; I ever - and thou my great Father, thine with thee and thou with me, Lord; thou my great Father, thine with thee and thou with me, Lord; thou my great Father, thine with thee and thou with me, Lord; thou my great Father, thine
own may I be; thou in me dwelling, and I one with thee.

High King of heaven, when
vic'try is won, may I reach heav'en's joys, bright heav'en's
sun! Heart of my heart, what ev'er be-fall,

rall.

VIII. Let Not Your Hearts Be Troubled

John 14:1-6a

Let not your hearts be troubled: ye believe in God, and in my father's house are many mansions: if it were not so, I would have told you. In my father's house are many mansions: if it were not so, I would have told you.
I go to prepare a place for you.

And if I go

And if I go

And if I go

And if I go and prepare a place for you.

I will come again, and prepare a place for you.

And if I go and prepare a place for you.

And if I go and prepare a place for you.

I will come again, and prepare a place for you.

I will come again, and prepare a place for you.
ye know, and the way ye know, ye

ye know, and the way ye know, ye

ye know, and the way ye know, ye

ye know, and the way ye know, ye

Thom-as saith un-to him,
Lord, we know not whither thou goest; and

Je-sus saith un-to him,

how can we know the way?

Je-sus saith un-to him,
I am the way, the truth, and the life.
IX. Depart, O Christian Soul

Book of Common Prayer

Soprano: De- part, O Christ- ian soul, out of thisworld; In the Name of God the Fa- ther Al

Alto: De- part, O Christ- ian soul, out of thisworld; In the Name of God the Fa- ther Al

Tenor: De- part, O Christ- ian soul, out of thisworld; In the Name of God the Fa- ther Al

Bass: De- part, O Christ- ian soul, out of thisworld; In the Name of God the Fa- ther Al

Harp: De- part, O Christ- ian soul, out of thisworld; In the Name of God the Fa- ther Al

S. might y who cre at ed thee; In the Name of Je- sus Christ who re deem ed thee; mf

A. might y who cre at ed thee; In the Name of Je- sus Christ who re deem ed thee; mf

T. might y who cre at ed thee; In the Name of Je- sus Christ who re deem ed thee; mf

B. might y who cre at ed thee; In the Name of Je- sus Christ who re deem ed thee; mf

Hp. might y who cre at ed thee; In the Name of Je- sus Christ who re deem ed thee;
In the Name of the Ho-ly Spir-it who sanct-i-fi-eth thee. May thy rest be this
day in peace, and thy dwell-ing place in the Par-a-dise of God.
X. Keep Watch, Dear Lord

Book of Common Prayer

Soprano

Tenderly \( \frac{Q}{4} = 60 \)

mp

Keep watch, dear

Harp

Tenderly \( \frac{Q}{4} = 60 \)

Keep watch, dear

S.

Lord, with those who work

or watch, or

Sop. pp

weep this night,

and give thine an-gels

S.

charge o-ver those who

sleep.
sick, Lord Christ, give rest to the weary, bless the
Keep watch, dear

Keep watch, dear

Keep watch, dear

Keep watch, dear
those who sleep.

Tend the

over those who sleep.

Tend the

Tend the
S. A. T.

Tend the sick, give rest

A.
sick, Lord Christ, give rest to the weary and

T.
sick, give rest to the

B.
sick, Lord Christ, give rest to the

H.

bless the dying, soothe the

A.

bless the dying and soothe the

T.

weary and bless the dying,

B.

weary, and bless the dying, and

H.
S. A. T. B. Hp.

- suffering, pity the afflicted,

soothe the suffering, the afflicted and

shield the joy

- suffering, pity the afflicted,

soothe the suffering, the afflicted,

soothe the suffering, the afflicted,

shield the joy
Appendix 4: Rehearsal Proceedings

In order to give a better sense of the trajectory of the preparation for the concert, here follows a summary of the logistics and content of the rehearsals from April 3 to May 15:

April 3: I announced my upcoming departure to the Schola. Copies of the Advent Antiphons were distributed along with most of the other concert music. Drafts of “I Am the Resurrection” and “Depart O Christian Soul” were distributed to the Schola and read through at the end of rehearsal.

April 10: Drafts of “And in This Mountain,” “Lord Thou Hast Searched Me,” “And I Saw a New Heaven,” and “Let Not Your Hearts Be Troubled” were distributed. “I Am the Resurrection” was reviewed (see rehearsal excerpts DVD), and then we read through the other pieces.

April 17: Drafts of “Be Thou My Vision” and “Keep Watch” were distributed and read through at the end of rehearsal.

April 24: The bound copies of the Requiem were distributed to the Schola.
The following concert order was sent out via email Thursday afternoon, May 1:

Concert order  
May 16, 2008

Howe: Remembered Music  
Culverhouse: Advent Antiphons  
Howe: Away in a Manger  
Brush: Bring a Torch, Jeannette Isabella  
Arbury: Baptismal Lullaby  
Culverhouse: The Transfiguration  
Arbury: Out of the Deep  
Brush: Amazing Grace  
Muller: Mandatum Novum  
Goltz: Behold, the Savior  
Muller: The Seven Last Words  
Goltz: Hear the Lambs  
Culverhouse: Gloria Sancti Matthaei

INTERMISSION

Culverhouse: Requiem

May 1: Advent Antiphons was rehearsed at length (see rehearsal excerpts DVD) along with touch-up work for pieces in the rest of the concert and pieces for Sunday morning, May 4, which was Ascension Sunday.

May 5: At the beginning of rehearsal, the first half of the concert program was run without stopping in the old concert order. After a break, we came back together so that I could give them detailed score markings for the future. It was announced that May 8 would be devoted primarily to the Requiem.
The following email was sent to Schola members Wednesday afternoon, May 7:

Woops! I forgot we're singing Sunday morning, too. Ha! I'll tighten up the first half of rehearsal, but we'll probably only have time to hit the Victoria and the O Antiphons after the *Requiem* run-through. This means:

We'll look at Lauridsen *Veni Sancte*, Friedell *Draw Us in the Spirit's Tether*, and Fauré *Cantique de Jean Racine* on SUNDAY MORNING.

We'll spend the first 30 minutes at the beginning of Monday's rehearsal touching particularly thorny places in the first half of the program, then Robin arrives and the rest of rehearsal will be spent on the *Requiem*.

We'll spend the first 20 minutes of Thursday rehearsal on the music for Sunday, May 18 (Msgr. Jameson's anniversary Mass). This will be simple and pose few challenges. We'll then run the entire program start to finish.

We'll have about an hour Friday evening from 6 to 7 to polish anything that needs polishing.

NOTE: what this means is that the simpler and more familiar pieces on the concert will actually not be REHEARSED again. Please review your notes and markings, and if you have any questions about them, please let me know.

Pieces most in need of work:

Advent Antiphons
Out of the Deep

Later that same afternoon, the following revised concert order was emailed:

The following order will

a) balance the two halves of the program
b) allow for a nice flow in the first half

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The following order will

a) balance the two halves of the program
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Later that same afternoon, the following revised concert order was emailed:

The following order will

a) balance the two halves of the program
b) allow for a nice flow in the first half

May 8: The first half of the rehearsal was spent working backwards through the entire *Requiem*, hitting targeted tricky spots and spots in need of reinforcement. After a break, the entire piece was run in performance order (skipping the harp interludes) without stopping.

May 12: The first forty-five minutes were spent touching up targeted tricky spots in the first half of the program. Then, after a short break, about an hour was spent rehearsing tricky spots in the *Requiem* with the harpist and checking balance at various dynamic levels. Several movements were then run without stopping at the end of rehearsal.
The following markings were emailed to the Schola members Tuesday night, May 13:

**ADVENT ANTIPHONS**

In general, this piece needs more rhythmic assertiveness. The general concept is simple: it gets slower and louder. As it does so, it also needs to get BRIGHTER so it doesn’t go out of tune.

The dynamics and expression markings are slavishly inserted. Please follow them as best you can.

In particular:

m. 1 ALL MEN sing; TB as soft as you can phonate with full breath support and healthy sound
m. 18 TB keep up with one another: no over- or under-achieving, just be together
m. 35 A grow out of the tenors’ previous D
m. 47 A support the diminuendo so it doesn’t go flat
m. 50 S grow out of the altos’ previous E
m. 66 ALL “sedentem” & ff. as soft as you can phonate with full breath support and healthy sound
m. 78 ALL “sedentes” (notice S, not M) & ff. as soft as you can phonate with full breath support and healthy sound
m. 82 ALL be ready for the enharmonic shift: S stays the same; A goes up a whole step; T stays the same; B goes up a FOURTH
mm. 95-96 ALL CRESCENDO HERE
mm. 97 & ff. T2 sing B1
mm. 97 & ff. B all sing B2
mm. 105 & ff. S1 be ready for the conducting pattern (3 beats in m. 105: 2+3+2 eighths each; 3 beats in m. 106: 2+2+3 eighths each)
mm. 105 & ff. ALL pick places to stagger-breathe

**TRANSFIGURATION**

In general, this piece needs more rhythmic assertiveness in the singing. Better diction. Less sluggishness.

m. 7 ALL p, but intense and assertive
m. 12 ALL accel. BE READY
m. 13 ALL piu mosso BE READY
mm. 17-18 ALL this is the single spot where it’s a
WHOLE STEP down
mm. 27 & ff. TB be ready to MOVE
m. 34 ALL mind the triplet
m. 35 ALL fermata over “fied”
mm. 43-44 SA support as you descend so it doesn’t go
flat
m. 47 ALL mind the triplet
m. 50 ALL a tempo BE READY
m. 58 ALL offbeat entrance within a triplet BE
ACCURATE and TOGETHER

REQUIEM

I. I AM THE RESURRECTION

In general, more diction.

m. 1 ALL breathe in through the [ah] vowel;
simultaneous onset, unified color
m. 2 T sing Bb, not C
m. 3 ALL “saith” not “says”
mm. 14-15 A1 strong Ab
mm. 14-15 ALL stagger so you don’t have to take a
breath in “die”
mm. 17 ALL reach mp by the downbeat

III. AND IN THIS MOUNTAIN

In general, more diction and more mischief.

m. 5 SA slightly softer entrance (mp) but with good
diction and mischief
m. 9 SA “things” = quarter tied to dotted quarter
followed by dotted quarter rest
m. 13 A first rest should be single quarter rest
m. 16 S confident! No softer than mf until “well
refined”; sexier and with more raised eyebrow
m. 22 ALL not too fast
mm. 36-39 SA even more joyous
m. 43 S1 higher G natural; soaring
m. 74 ALL this measure has 4 beats: 2+2+2+3...be
ready for “Lo”
IV. LORD THOU HAST SEARCHED ME

In general, more diction.
m. 1 TB more diction, more shape in the line
mm. 28 & ff. SSAA please look at notes!!!!
mm. 37 & ff. ALL please look at notes!!!!
mm. 40-41 S1 turn the page early and prepare the verticalization of space for the Bb...soar; don’t be shy!
mm. 40-41 S2 E natural in 40, then E flat in 41
m. 43 S1 you have the tune now; sing it out
m. 44 ALL find a place to stagger breathe so you don’t have to breathe during “light”
m. 45 ALL crescendo to the release

V. AND I SAW A NEW HEAVEN

In general, more diction.
m. 10 & ff. ALL be prepared to re-establish tempo!
m. 16 & ff. SA be prepared to re-establish tempo!
m. 20 ALL piu mosso BE READY
m. 27 ALL poco piu mosso again BE READY
mm. 30-32 ALL NO DIM...CRESC!
mm. 34-36 S1 Soar!
m. 39 ALL piu mosso BE READY
m. 49 ALL not too slow
m. 65 ALL: be watching; I may eliminate this measure. It will be up to the Holy Spirit.
mm. 71 & ff. not too slow

VI. BE THOU MY VISION

More diction.
m. 1 SA WATCH FOR TEMPO
m. 3 SA STAY TOGETHER; p but not timid; more resolve in the sound
m. 18 Altos: easy on the G, keep some head voice in the mixture, taller [ah] vowel
m. 20 ALL caress the consonants but keep it moving...listen for the moving line at ends of phrases
mm. 38-39 S turn the page early so you can be confident on the descant
mm. 45-46 S1 SOAR! But with a nice tall unspread [ah] vowel
m. 49 ATB listen for the sops’ eighths and don’t cut off
early
m. 55 SB listen for the AT eighths and don’t lift early
(this really just needs a glottal)

VIII. LET NOT YOUR HEARTS BE TROUBLED

More diction. Don’t rush.

m. 3 TB time T’s of “let” and “not” together
mm. 11 & ff. TB match color better
m. 19 ALL STAY SOFT but with good diction
mm. 31 & ff. don’t forget the dim.
mm. 53 & ff. diction
m. 65 ALL STAY SOFT but with good diction

IX. DEPART O CHRISTIAN SOUL

m. 1 ALL [dih] not [dee]
m. 2 ALL tall [ah] vowel
mm. 20-23 T sing Bb, not C

X. KEEP WATCH DEAR LORD

m. 2 S support the sound, not too soft
m. 5-6 S glottal before each “or”; reach a true mf
m. 7 S make [w] same pitch as [ee]; sing only as soft as you can sing in tune and supported
m. 16 ALL as soft as you can phonate and still support, but with strong and comforting diction
m. 31 S keep the triplet together
m. 33 SA keep the triplet together
m. 36 ALL keep the triplet together
m. 44 ALL not too loud, good diction
m. 46 ALL mind the eighths; they’re unison; not too loud
mm. 47-48 ALL glottal before each “or”
m. 53 S unify [o] vowel...rounder lips; mind the triplet
m. 53 Altos: Bb, not A, on “those”
mm. 58 & ff. ALL don’t get too loud too soon...the first real f is m. 67
m. 58 B confident entrance!
m. 61 S easy mf
mm. 69-70 ALL stay rhythmically accurate amidst the soaring
m. 73 SA keep the triplet together
mm. 74 & ff. ALL stay rhythmically accurate amidst
The denouement
m. 78 SA keep the triplet together
mm. 83 & ff. ALL the climax is at 87, not 86
m. 94 ALL I may cut you off on the downbeat of this
measure. Watch.

The following email was sent to the Schola members early Wednesday afternoon,
May 14:

THURSDAY NIGHT

Wear comfortable shoes. We'll be standing most of the
night. You're welcome to place a chair nearby if you
need to sit down upon occasion individually.

Please have a pencil at hand to:

1) mark passages you need to review before Friday
2) mark passages you think we all should review in our
hour of spot-checking Friday at 6.

6:45-7:05 regular Schola members pre-rehearse spots
for Sunday May 18 in our normal Sunday morning
spots over by the organ. Musicians who are only
singing the concert do not need to rehearse this music
with us. Please be on hand so we can start the concert
rehearsing right at 7:05.

The rest of rehearsal will be a STRAIGHT concert run-
through, no stopping, no fixing. Make sure you have
your scores marked with all the markings I sent out last
night, and make sure you've familiarized yourself with
them visually in your scores, so you can anticipate the
issues and prepare for them several measures ahead as
much as possible.

7:05-7:55 RUN 1st half
7:55-8:05 INTERMISSION
8:05-8:45 RUN 2nd half

After rehearsal, the harpist will be staying for a while to
run her solos in the space. I will be available to run any
tricky spots downstairs with anyone who wants to, but this is by no means required or expected.

After rehearsal, if you have the opportunity, please EMAIL me any spots you think are of serious concern for your whole section or for the whole group. I will take these into consideration when planning our spot-check hour Friday. Please try to get these to me by mid-afternoon Friday.

There will be several people present tomorrow evening who cannot come Friday night. If you have friends or family members in this situation, they are welcome to come tomorrow night also, as long as you make arrangements to let them in.

The harp will be stored in the Choir Room overnight.

FRIDAY NIGHT

Dress: tuxes (black tie) for men; all black for women (ankle-length; not sleeveless)

I will be at the Cathedral no later than 4:30.

The sound and video engineers will begin arriving at 5:00 to pre-set equipment. The harpist will arrive sometime after 5:00 to move the harp upstairs from the Choir Room.

Mass is at 5:30.

We will begin spot-checking IMMEDIATELY after Mass. Please arrive slightly before 6:00 and have your music ready and accessible and have a pencil handy. You do not need to arrive dressed. I intend for the 30 minutes from 7:00 to 7:30 to be free for that.

Just before 7:00, we will do a sound check with passages from the Gloria and the Transfiguration.

At 7:00, we will break and let the Holy Spirit take care of the rest. The Holy Spirit is surprisingly reliable in these matters.
THOUGHTS

I may be in danger of parrotting Ed Maclary (*pace, Ed*) in saying this, but the two technical issues to bear in mind throughout are DICTION and RHYTHM. The third would be a simple reminder about CONSTANT breath support. Never sing unsupported.

Expressive diction.
Rhythmic vitality.
Constant support.

That being said, your sound, color, and tone Monday night was GORGEOUS. Maureen and Doug, who were out listening, both commented on this. There's lots of ooshy-gooshy sound-wallowing to be done in this concert, and there's no reason not to revel in it with our acoustics. Stay focused and keep the three abovementioned items in mind, but above all COMMUNICATE THE EMOTIONAL MEANING OF THE TEXT and ENJOY YOURSELVES. This is about your connection to each other and to the hearts of the audience. Enjoy it.

This concert has turned out to be a pretty spectacular combination of performers, composers, and pieces. You guys are amazing, all of you. Your work on my pieces, especially the *Requiem*, has really floored me, and I'm sure the other composers feel the same way. Thank you, once again, for coming together to do this, and thank you, from the bottom of my heart, for letting my stand in front of you and flap my arms.

~ Bill

May 15: About twenty minutes were taken at the beginning of rehearsal to go over the music for Sunday, May 18. Then we did a complete run-through of the entire concert without stopping.

May 16: at 6:00, we spent about an hour reviewing tricky spots and places that needed reinforcement. No piece or movement was run in its entirety. Right before we
went out to sing, I reiterated my exhortation not to worry about perfection of pitch and rhythm, but rather to connect with the audience on an emotional level and give an extraverted, generous performance. A deep breath, and out we went.
Appendix 5: Concert Program

Here follows the concert program as distributed to the audience on May 16, 2008.
new music
from the cathedral

May 16, 2008
7:30 p.m.

The Cathedral of Saint Matthew the Apostle
The audience is kindly requested to reserve applause until the end of each half of the program

the program

Remembered Music (2008)  
Thomas Howe

Away in a Manger (2000)  
arr. Howe

Bring a Torch, Jeannette Isabella (2001)  
arr. Christopher Brush

arr. Brush

Jennifer Goltz, mezzo-soprano

A Baptismal Lullaby (2006)  
David Arbury

Arbury

Timothy Reno, tenor

Hear the Lambs (2007)  
arr. Jennifer Goltz

Jennifer Goltz, mezzo-soprano

Ryan Lewis, baritone

Behold, the Savior (2008)  
arr. Goltz

Timothy Reno, tenor

Ellen Kliman, soprano

Mandatum Novum (1994)  
Gerald Muller

The Seven Last Words (1995)  
Muller

Gloria Sancti Matthaei (2003)  
William Culverhouse

Paul Hardy, organ

INTERMISSION
Advent Antiphons (2000)           Culverhouse
The Transfiguration (2000)        Culverhouse
Paul Hardy, organ


Premiere
Robin Roys, harp

I. Opening Sentence: I Am the Resurrection
II. O’Carolan’s Farewell, First Meditation
III. Prophecy: And in this Mountain
IV. Psalm: Lord, Thou Hast Searched Me
V. Revelation: And I Saw a New Heaven
VI. Hymn: Be Thou My Vision
VII. O’Carolan’s Farewell, Second Meditation
VIII. Gospel: Let Not Your Hearts Be Troubled
IX. Commendation: Depart, O Christian Soul
X. Prayer: Keep Watch, Dear Lord

This work was composed in thanksgiving for the lives of Katie Bayne Culverhouse, Joyce Gray Harrell, Jacquelyn Gray Clary, and most especially, Michael Thomas Milar.

Tonight’s concert is made possible through the most generous support of an anonymous donor.

In Memoriam

Iola Burgess Allen Anna Arcilesi John Burgess
Flo Burnette Jean Caracelli Jacquelyn Gray Clary
Coleman F. Cook Marion E. Cook Katie Bayne Culverhouse
Mary Flaten George Fuentes Monsignor Bernie Gerhardt
John Ghikas Rosemary J. Goltz Gene F. Goltz
Brian Andrew Governale Joyce Gray Harrell William Ragsdale Harrell
Robert Joseph Hastings Doris Johns Cecil Johnson
Elmer W. Johnson Fred and Barbara Kuhn Jenny La Rosa
Charles and Maria Malvicini Paul and Agatha McDonough Marie McGilton
Michael Thomas Milar Blair Alexander Moffett Jeanine M. D. Moffett
Frank and Irene Muller Elizabeth Ann Murphy George Murphy
Les and Betsy Myers Pedro Núñez Bob and Paula Parrott
Tim Parrott Eleanor Bayne Rees Patrick Ryan
Sarah Sherer Ruben Vartanyan Marcia Webb
Anthony J. Went Francis J. Zelsnack, Jr. Francis J. Zelsnack, Sr.
Mary Zelsnack
the artists

Heather Adelsberger
David Arbury*
Lynne Babcock*
Christopher Brush
Mark Conrad
Demetri Chrissos
Ashley Damron
Rolando Fuentes
John Goltz
Thomas Howe
Alison La Rosa
Susan Lin**
James Prunty
Michelle Rice*
Thomas Stork*
Timothy Thulson
Nicole Aldrich**
Katelyn Aungst**
Phillip Bastian
Marjorie Bunday**
Julianne Corley
Karen Chrissos
Andrea Foster
Jennifer Muller Goltz
Paul Hardy
Ellen Kliman
Ryan Lewis
Sara Murphy*
Timothy Reno**
Robert Saley
Elizabeth Sullivan
Charles Waldmann**

William Culverhouse, director
Paul Hardy, organ
Robin Roys, harp

*Schola Cantorum alumna/us
**guest artist
Appendix 6: Notes, Texts, and Translations

Here follows the leaflet of notes, texts, and translations distributed to the audience on May 16, 2008.
Remembered Music (2008)  
Thomas Howe

This piece was written specifically for this concert at the request of William Culverhouse and Jennifer Goltz. It is dedicated to the composer’s mother, Elsie Howe, without whom he never would have remembered music. This premiere performance, however, he dedicates to his fellow musicians here, with great affection, and to outgoing Schola Director William Culverhouse, with gratitude and best wishes on the next stage of his career.

‘Tis said the harp and lute that charm our ears Derive their melodies from rolling spheres,  
But Faith, o’erpassing speculation’s bound, Can see what sweetens ev’ry jangled sound.

We, who are part of Adam, heard with him The songs of angels and seraphim.  
Our memory, though dull, retains Some echo still of unearthly strains.

Oh, Music is the meat of all who love! Music uplifts the soul to realms above!  
The ashes glow; the latent fires increase. We listen and are fed with joy and peace.

(Jalaluddin Rumi, Persian poet, 1207-1273)

Away in a Manger (2000)  
arr. Thomas Howe

This arrangement was first composed for the vocal jazz quartet DC Express, of which the composer was a member for many happy years. It has found a new home here at St. Matthews as a carol-anthem. The composer has always preferred the present melody, Cradle Song, to the more familiar tune Mueller, but careful listeners will hear Mueller sung by the tenors and basses in turn in the last two phrases of the piece.

Away in a manger, no crib for a bed, The little Lord Jesus laid down His sweet head,  
The stars in the bright sky looked down where He lay, The little Lord Jesus, asleep on the hay.

The cattle are lowing, the poor babe awakes, But little Lord Jesus, no crying He makes!  
I love Thee, Lord Jesus; look down from the sky, And stay by my cradle, ’til morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay Close by me forever and love me, I pray.  
Bless all the dear children in Thy tender care, And take us to heaven, to live with Thee there.

(traditional carol)
Bring a Torch, Janette Isabella (2001)  
arr. Christopher Brush

Bring a Torch is a traditional Provençal carol, set here a bit more playfully than is usually heard. The arrangement was written for Jennifer Muller Goltz, who wanted an arrangement of her favorite carol in which the alto part wasn't the same dull one chronically allocated to her section for the piece.

| Bring a torch, Janette Isabella, Bring a torch, come hurry, and run!  
| It is Jesus, good folk of the village; Christ is born, and Mary's calling;  
| Ah! Ah! Beautiful is the Mother, Ah! Ah! Beautiful is the Son!  
| Skies are glowing, the night is cloudless, Skies are glowing, come rise from your beds!  
| Hasten all who would see the dear infant, Shining bright as the glorious star!  
| Run, run, put on your finest garments! Run, run! Presents for Jesus bring!  
| Who comes there with knocking so loudly, Who comes there with knocking so rude?  
| Open the door and see what we've brought you: Wonderful gifts for the infant Jesus,  
| Come, come, open the door, receive us, Come, come, we'll make a merry feast!  
| It is wrong, when the babe is sleeping, It is wrong to cry out so loud;  
| Silence, all, as you come near the stable, Lest you should waken little Jesus!  
| Hush! hush! Peacefully now He slumbers; Hush, hush! Peacefully now He sleeps.  
| (traditional Provençal carol) |

arr. Christopher Brush

This harmonization of one of the best-known examples of American hymnody was first composed in 1991. It was later adapted for use by the Cathedral musicians in 2003. A two-part drone reminiscent of bagpipes supports the opening alto verse and slowly echoes part of the melody in the tenor. The melody gradually branches out from the tenor line in the second verse, and reaches full scoring in the third and fourth verses.

| Amazing grace, how sweet the sound That sav’d a wretch like me!  
| I once was lost, but now am found, Was blind, but now I see.  
| 'Twas grace that taught my heart to fear, And grace my fears relievd;  
| How precious did that grace appear, The hour I first believd!  
| Thro’ many dangers, toils and snares, I have already come;  
| 'Tis grace has brought me safe thus far, And grace will lead me home.  
| The Lord has promis’d good to me, His word my hope secures;  
| He will my shield and portion be, As long as life endures.  
| (John Newton, English poet, 1725-1807) |

A Baptismal Lullaby was commissioned by St. Matthew’s congregation member Jonathan Terrell to commemorate the baptism of his son Henry George Arthur on January 14, 2006. Selected jointly by Mr. Terrell and the composer, the text includes some of the most loving and intimately familial passages from Psalms: “You formed my inmost being; You knit me in my mother's womb.” As fragile and precious as newborn children appear to our eyes, so are we always in the eyes of God.

If I fly with the wings of the dawn and alight beyond the sea, Even there your hand will guide me, your right hand hold me fast. If I say, “Surely darkness shall hide me, and night shall be my light,” Darkness is not dark for you, and night shines as the day. Darkness and light are but one. You formed my inmost being; you knit me in my mother’s womb. I praise you, so wonderfully you made me; Wonderful are your works!

(Psalm 139: 9-14)


David Arbury wrote Out of the Deep during his time as Composer-in-Residence for the Cathedral Center for the Arts in Phoenix, Arizona (from 2001-2003). The piece was first performed during Lent by the choir of Trinity Episcopal Cathedral. William Culverhouse has twice programmed the piece for his choirs, once for the men of the Schola Cantorum and once for of the Men's Chorus of the University of Maryland.

Out of the deep have I called to you, O Lord; Lord, hear my voice; let your ears consider well the voice of my supplication. If you, Lord, were to note what is done amiss, O Lord, who could stand? For there is forgiveness with you; therefore you shall be feared. I wait for the Lord; my soul waits for him; in his word is my hope. My soul waits for the Lord, more than watchmen for the morning, more than watchmen for the morning. O Israel, wait for the Lord, for with the Lord there is mercy; With him there is plenteous redemption, and he shall redeem Israel from all their sins.

(Psalm 130)
Hear the Lambs (2007)  arr. Jennifer Muller Goltz

Inspired by the solo arrangement by the great H. T. Burleigh, this choral arrangement was composed in 2007 for “Good Shepherd” Sunday, always associated with the 3rd Sunday of Easter, particularly in Lectionary year C when, in John’s Gospel, we hear Christ ask Simon Peter three times “Simon, son of John, do you love me more than these” to which Simon Peter answers in the affirmative. Jesus instructs Peter to tend and feed His lambs and sheep. In this “spiritual”, the shepherd is asked if he hears the lambs crying, and is reminded of his responsibility to those sheep. Historically, these sheep were American slaves, whose, in the words of Burleigh, “hope and faith in the ultimate justice and brotherhood of man” breathes through this music. In today’s world, these sheep are anyone enslaved by sin, addiction, poverty, discrimination – and as we are asked if we love Jesus, we must also hear his instruction to feed his sheep.

You hear the lambs a-cryin’, hear the lambs a-cryin’,
Hear the lambs a-cryin’, Oh shepherd, feed-a my sheep.

My Lord spoke these words so sweet: Oh shepherd, feed-a my sheep.
Saying, “Peter, if you love me, feed-a my sheep.” Oh shepherd, feed-a my sheep.

“Lord, I love Thee, Thou dost know,” Oh shepherd, feed-a my sheep.
“Oh give me grace to love Thee more,” Oh shepherd, feed-a my sheep.

For we are pilgrims journeying on. Oh shepherd, feed-a my sheep.
When you see us, pity us. Oh shepherd, feed-a my sheep.

(traditional African-American spiritual)


The Sacred Harp has a rich tradition in America, as a tool to express faith and a tool in a pedagogical movement. Traditionally, the singing of these tunes does not take place in a church service, but gatherings arranged especially for this purpose, and by all assembled. This arrangement is intended to be sung as a meditation during Mass by the choir during Lent and for Palm Sunday, reflecting on the glory of Christ’s sacrifice. It is often said that Gregorian chant is the perfect example of text uniting with melody. In hearing the opening and closing solo sections of Behold the Savior, the same might be said of this Sacred Harp offering.

Behold the Savior of mankind, nailed to the shameful tree!
How vast the love that Him inclined, to bleed and die for me, to bleed and die for thee.

Hark, how he groans! While nature shakes, and earth’s strong pillars bend!
The temple’s veil in sunder tears, the solid marbles rend.

’Tis done! The precious ransom’s paid! Receive my soul, He cries:
See where He bows His sacred head! He bows His head and dies.

But soon He’ll break death’s anxious chain, and in full glory shine!
O Lamb of God, was ever pain, was ever love like Thine?

(Samuel Wesley, Sr., English poet, 1662-1735)
### Mandatum Novum (1994)

Dr. Muller’s Mandatum Novum is a choral setting of three of the Gregorian antiphons for the footwashing on Maundy Thursday, and has been sung by the Schola at this point in the liturgy for many years. The Mandatum Novum antiphon itself is used as a refrain before and after the other two antiphons.

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mandatum novum do vobis, ut diligatis invicem, sicut dilexi vos, dicit Dominus.</td>
<td>A new commandment I give to you, that you love one another as I have loved you, says the Lord.</td>
</tr>
<tr>
<td>Maneant in vobis fides, spes, caritas, tria haec: major autem horum est caritas.</td>
<td>Let these three: faith, hope, and love, remain in you, but the greatest of these is love.</td>
</tr>
<tr>
<td>In hoc cognoscent omnes, quia mei estis discipuli: si dilectionem habueritis ad invicem.</td>
<td>In this will all recognize that you are my disciples: that you have love for one another.</td>
</tr>
</tbody>
</table>

*(John 13: 34; 1 Corinthians 13: 13; John 13: 35)*

### The Seven Last Words (1995)

Dr. Muller’s powerful setting of the Seven Last Words has been a part of the Good Friday Reflections at the Cathedral for many years. The seven utterances begin with sparely-textured early seventeenth-century polyphonic settings in Latin from manuscripts from Bamberg and Ingolstadt, and end with English settings of the same text in a lush and expressive contemporary harmonic idiom.

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pater, dimitte illis, non enim sciunt quid faciunt. Amen, dico tibi: hodie mecum eris in Paradiso.</td>
<td>Father, forgive them; they know not what they do. Amen, I say to you, today you will be with me in Paradise.</td>
</tr>
<tr>
<td>Mulier, ecce filius tuus. Ecce mater tua. Deus meus, ut quid dereliquisti me?</td>
<td>Mother, behold your son; son, behold your mother. My God, why have you forsaken me?</td>
</tr>
<tr>
<td>Sitio. Consummatum est. Pater, in manus tuas commendo spiritum meum.</td>
<td>I thirst. It has ended; it is finished. Father into your hands I commend my spirit.</td>
</tr>
</tbody>
</table>

*(drawn from the Gospel Passion accounts)*
Gloria Sancti Matthaei (2003)

The Gloria Sancti Matthaei was written for the 2003 celebration of the restoration of the Cathedral. Its refrain is designed to be accessible yet uplifting for the congregation, and the virtuosic choral verses reflect the joy and excitement of the occasion. It has since entered the Schola’s repertoire for solemnities such as Easter and Pentecost.


Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.


---

Glory to God in the highest, and peace to his people on earth. We praise you, we bless you, we adore you, and we glorify you. We give you thanks for your great glory.

Lord God, heavenly King, almighty God and Father. Lord, Jesus Christ, only Son of the Father, Lord God, Lamb of God, Son of the Father.

You take away the sin of the world: have mercy on us; you take away the sin of the world: receive our prayer; you are seated at the right hand of the Father: have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

---

INTERMISSION

This setting of the Gregorian Magnificat Antiphons for Vespers in the final days of Advent was written for the 2000 Gaudete Vespers at the Cathedral. These antiphons are often referred to as the “O Antiphons,” as each one begins with an “O,” and their texts served as the basis for the familiar hymn “O Come, O Come, Emmanuel.” The setting heard tonight presents each of the seven antiphons a whole tone higher than the last and with richer scoring each time, returning to the opening key for the final antiphon.

<table>
<thead>
<tr>
<th>Antiphon</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>O Sapientia, quae ex ore Altissimi prodisti, attingens a fine usque ad finem, fortiter suaviterque disponens omnia: veni ad docendum nos viam prudentiae.</td>
<td>O Wisdom, coming forth from the mouth of the Most High, reaching from one end to the other, mightily and sweetly ordering all things: Come and teach us the way of prudence.</td>
</tr>
<tr>
<td>O Adonai, et Dux domus Israel, qui Moysi in igne flamme rubi apparuisti, et ei in Sina legem dedisti: veni ad redimendum nos in brachio extento.</td>
<td>O Adonai (my Lord), and Leader of the house of Israel, who appeared to Moses in the fire of the burning bush and gave him the law on Sinai: Come and redeem us with an outstretched arm.</td>
</tr>
<tr>
<td>O Radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, jam noli tardare.</td>
<td>O Root of Jesse, standing as a sign among the peoples; before you kings will shut their mouths, to you the nations will make their prayer: Come and deliver us, and delay no longer.</td>
</tr>
<tr>
<td>O Clavis David, et Sceptrum domus Israel; qui aperis, et nemo claudit; claudis, et nemo aperit: veni, et educ vincum de domo carceris, sedentem in tenebris, et umbra mortis.</td>
<td>O Key of David and Scepter of the house of Israel; you open and no one can shut; you shut and no one can open: Come and lead the prisoners from the prison house, those who dwell in darkness and the shadow of death.</td>
</tr>
<tr>
<td>O Rex gentium, et desideratus earum, lapisque angularis, qui facis utraque unum: veni, et salva hominem, quem de limo formasti.</td>
<td>O King of the nations, and their desire, the cornerstone making both one: Come and save the human race, which you fashioned from clay.</td>
</tr>
<tr>
<td>O Emmanuel, Rex et Legifer noster, exspectatio gentium, et Salvator earum: veni ad salvandum nos, Domine, Deus noster.</td>
<td>O Emmanuel, our King and our Lawgiver, the hope of the nations and their Savior: Come and save us, O Lord our God.</td>
</tr>
</tbody>
</table>

(Magnificat antiphons for the final days before Christmas)

The Transfiguration is celebrated in August every year, and it was for the August 2000 observance that this setting of St. Mark’s account of the Transfiguration story was composed. It has since become part of the Schola’s regular repertoire for the second Sunday of Lent, when the narrative is the Gospel of the day. The dramatic contrasts in the writing for choir and organ attempt to capture the awe and terror the disciples felt while witnessing the miraculous event.

Six days later, Jesus took with him Peter and James and John, and led them up a high mountain apart, by themselves. And he was transfigured before them, and his clothes became dazzling white, such as no one on earth could bleach them. And there appeared to them Elijah with Moses, who were talking with Jesus. Then Peter said to Jesus, "Rabbi, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah." He did not know what to say, for they were terrified. Then a cloud overshadowed them, and from the cloud there came a voice, "This is my Son, the Beloved; listen to him!" Suddenly when they looked around, they saw no one with them any more, but only Jesus. As they were coming down the mountain, he ordered them to tell no one about what they had seen, until after the Son of Man had risen from the dead. So they kept the matter to themselves, questioning what this “rising from the dead” could mean.

(Mark 9: 2-10)


The Requiem was written between January 2007 and April 2008 as a memorial for the composer’s friend Michael Thomas Milar, who was killed in an automobile accident in 2004. It is also dedicated to the memory of his grandmother and two very dear aunts. The texts are drawn largely from those used at Michael’s funeral, taken from the King James Bible and the Book of Common Prayer.

The first movement sets the opening sentence of the Burial Rite from the Book of Common Prayer, and establishes a diverging harmonic progression based on C that will be used throughout the work, and segues directly into a meditation on the final melody composed by the blind Irish harpist Turlough O’Carolan (1670-1738) when he returned to the home of his patroness late in his life. The third movement is an exuberant F-major dance setting of Isaiah’s description of the day of the Lord. Its theme of the surety of God’s salvation is taken up in the next movement by the first of two arrangements of folk hymn harmonizations by American composer Alastair Cassels-Brown. “Lord, Thou Hast Searched Me,” is a poetic adaptation of Psalm 139 set to a reflective American shape-note hymn melody first published in 1816.

The central movement of the work is a setting of Revelation 21 which expands and develops the opening harmonic progression, but in the key of F. Although original, it nonetheless pays subtle homage to English composer Edgar Bainton’s celebrated treatment of the same text. “Be Thou My Vision,” the second arrangement of a Cassels-Brown harmonization, pairs an ancient Irish text with the beloved melody Slane, and leads into the second meditation on O’Carolan’s farewell melody.

The final scriptural setting is a gentle G-major reflection upon John 14, which draws on material from the composer’s earlier setting of Edna St. Vincent Millay’s sonnet “I pray you, if you love me, bear my joy.” The brief ensuing commendation from the Book of Common Prayer reverses the opening movement’s harmonic progression, and leads immediately into the final movement: a lullaby-like C-major setting of a prayer from the Compline liturgy at the close of day. Numerous melodic passages within the work draw on material from the composer’s earlier setting of 1 Corinthians 13, and the idiom of Celtic folksong is a strong influence throughout the work.
I. Opening Sentence: I Am the Resurrection

I am the resurrection and the life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.

(John 11: 25-26)

II. O’Carolan’s Farewell, First Meditation (harp solo)

III. Prophecy: And in This Mountain

And in this mountain shall the Lord of hosts make unto all people a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined. And he will destroy in this mountain the face of the covering cast over all people, and the veil that is spread over all nations. He will swallow up death in victory; and the Lord God will wipe away tears from off all faces; and the rebuke of his people shall he take away from off all the earth: for the Lord hath spoken it. And it shall be said in that day, Lo, this is our God; we have waited for him, and he will save us: this is the Lord; we have waited for him, we will be glad and rejoice in his salvation.

(Isaiah 25: 6-9)

IV. Psalm: Lord, Thou Hast Searched Me

Lord, Thou hast searched me and dost know Where’er I rest, where’er I go; Thou knowest all that I have planned, And all my ways are in Thy hand.

My words from Thee I cannot hide, I feel Thy power on every side; O wondrous knowledge, awful might, Unfathomed depth, unmeasured height.

Where can I go apart from Thee, Or whither from Thy presence flee? In Heav’n? It is Thy dwelling fair; In death’s abode? Lo, Thou art there.

If I the wings of morning take, And far away my dwelling make, The hand that leadeth me is Thine, And my support Thy power divine.

If deepest darkness cover me, The darkness hideth not from Thee; To Thee both night and day are bright, The darkness shineth as the light.

(from The Psalter Hymnal, 1929, based on Psalm 139)

V. Revelation: And I Saw a New Heaven

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven saying, “Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.” And he that sat upon the throne said, “Behold, I make all things new.” And he said unto me, “Write: for these words are true and faithful.” And he said unto me, “It is done. I am Alpha and Omega, the beginning and the end. I will give unto him that is athirst of the fountain of the water of life freely. He that overcometh shall inherit all things; and I will be his God, and he shall be my son.”

(Revelation 21: 1-7)
VI. Hymn: Be Thou My Vision

Be Thou my vision, O Lord of my heart; All else be naught to me, save that Thou art.
Thou my best thought by day or by night, Waking or sleeping, Thy presence my light

Be Thou my wisdom and Thou my true word, I ever with Thee and Thou with me, Lord;
Thou my great Father, Thine own may I be; Thou in me dwelling, and I one with Thee.

High King of heaven, when victory is won, May I reach heaven's joys, bright heaven's sun
Heart of my heart, whatever befall, Still be my vision, O Ruler of all.

(Irish, ca. 700, vers. M. E. Byrne, tr. E. H. Hull, adapt. The Hymnal 1982)

VII. O’Carolan’s Farewell: Second Meditation (harp solo)

VIII. Gospel: Let Not Your Hearts Be Troubled

“Let not your heart be troubled: ye believe in God, believe also in me. In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also. And whither I go ye know, and the way ye know.” Thomas saith unto him, “Lord, we know not whither thou goest; and how can we know the way?” Jesus saith unto him, “I am the way, the truth, and the life.”

(John 14: 1-6a)

IX. Commendation: Depart, O Christian Soul

Depart, O Christian soul, out of this world; In the Name of God the Father Almighty who created thee;
In the Name of Jesus Christ who redeemed thee; In the Name of the Holy Spirit who sanctifieth thee.
May thy rest be this day in peace, and thy dwelling place in the Paradise of God.

(Book of Common Prayer)

X. Prayer: Keep Watch, Dear Lord

Keep watch, dear Lord, with those who work, or watch, or weep this night, and give thine angels charge over those who sleep. Tend the sick, Lord Christ; give rest to the weary, bless the dying, soothe the suffering, pity the afflicted, shield the joyous; and all for thy love's sake. Amen.

(Book of Common Prayer)
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