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In Praise of Music: A Motivation for Choral Conductors

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IN PRAISE OF MUSIC: A MOTIVATION FOR CHORAL CONDUCTORS

By

Gary Edward Keating

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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IN PRAISE OF MUSIC:
A MOTIVATION FOR CHORAL CONDUCTORS

Gary Edward Keating
In Praise of Music: A Motivation for Choral Conductors, is a conductor’s survey of four contemporary works for chorus all titled In Praise of Music. This study was created in tandem with the recital presentation of two of the works by composers David Conte and David Frank Long and an additional two works by Keith Bissell and Paul Hindemith. Each work is different in style, in the choice of text, in accompaniment, and in the choral forces required. There is no single text titled In Praise of Music from which each composer might have begun the creative process. What binds these works together is the concept that music carries emotion and shares it with those who hear it.

Bissell requires orchestra, an Orff instrument ensemble, satb mixed chorus and women’s chorus in his music with texts from four different poets: Alfred, Lord Tennyson; John Dryden; William Shakespeare; and Robert Herrick. David Conte’s work is set for chorus, six soloists, semi-chorus, and orchestra. Conte also chose the texts for his work from three poets; Thomas Carew, John Dryden, and Percy Bysshe Shelley. Paul Hindemith’s work, set to a text by Martin Luther, offers many different performance options as it is meant to be performed by non-professional musicians and singers, using whoever might be available. Our Song (In Praise of Music) was commissioned by this writer for his D.M.A recital performance. Composer David Frank Long wrote both the
text and music for the work. The essay includes biographical information on each composer and poet and the texts used for each work. There is also a structural chart and compositional analysis of each work.
I am very grateful to David Conte whose work, *In Praise of Music*, inspired my recital and became the catalyst for this essay. It was an honor to study and present this work, and I was very proud that he approved so highly of its performance. I am also grateful to David Frank Long for a commissioned work that is remarkable in its creativity and provided this conductor and the chorus a wonderful performance experience.

Jo-Michael Scheibe created an opportunity that I thought would never be possible and then asked of me the impossible. It wasn’t impossible but it was challenging, and the benefits have exceeded my wildest expectations. Donald Oglesby, for the second time, provided insights, encouragement, and generously shared his expertise. To my peers, I am grateful that you shared so freely the knowledge you had gained from previous teachers, your talent, and your friendship. Richard Schultz and my parents, Richard and Evelyn Keating, provided love and support and made this endeavor possible.
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CHAPTER 1

Introduction

_In Praise of Music_, as a title or concept, has been the catalyst for the composition of many works for chorus, chorus and orchestra or simply orchestra. Composers including Dominick Argento, Jerry Estes, John Alexander, Robert Starer, Paul Hindemith, David Conte, Keith Bissell, and more recently David Frank Long, have created compositions with the title _In Praise of Music_. There is no one poem titled _In Praise of Music_ that moved these men to composition; each composer used different sources selecting texts from established poets and writers of prose. Some chose writings of philosophers and still others created their own original texts.

Three existing twentieth century works and one new composition (2005), either titled or subtitled _In Praise of Music_, are the subjects of this study. The intent of this paper is to discover how composers approach the creation and performance of works which celebrate the musical arts.

This document will survey the four works, presenting the composers’ biographical information, information about the authors of the texts, structural charts, and composition analysis of the four works. Two of these four works were performed on the author’s final Doctor of Musical Arts recital.

The discovery by this writer of David Conte’s _In Praise of Music_ was the impetus for this study, the idea of a work celebrating the musical arts and their

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power. This work for chorus, semi-chorus, soloists and orchestra was commissioned by the Clay Fund of Loyola Marymount University and was premiered in 1994, under the direction of Mary Breden.2

Bissell was commissioned by the Music Department of the Scarborough (Canada) Board of Education in 1980 to compose his In Praise of Music for a high school music festival.3 The work is scored for a combination of large mixed chorus, small mixed chorus, three-part women’s chorus, Orff instrument ensemble (see explanation in Chapter 3), brass choir and orchestra.

Frau Musica, (subtitled In Praise of Music), Paul Hindemith’s 1928 work, is described by the composer “as not for the concert hall or for professional musicians but as interesting 20th century material for practice by those who like to sing and play.”4 The forces suggested are mixed voices (high and low), strings, flute and other instruments ad libitum.5

David Frank Long was commissioned by the author to create a work titled In Praise of Music. Completed in September, 2004, the work is six minutes in length and is written for the resources of the 28-voice University of Miami Chamber Singers with piano accompaniment. The work had its world premiere on this writer’s final D.M.A. Recital on November 5, 2004.

The structural charts for each of the four works includes:

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5 Ibid.
The compositional analysis includes:

1. Compositional techniques

2. Identification of repeating or returning themes or episodes, types of cadences, sequences, and imitation

Music, by its nature, is a remarkable method of communicating emotion. This becomes especially true when the chosen text is about love of music or, in the case of *Frau Musica*, describing music as a gift from God to man.
CHAPTER 2

The Composers

All four composers whose works are part of this essay composed most of their works during the twentieth century. This is, however, where their similarities end. Keith Bissell was primarily an educator, and his work, *In Praise of Music*, was written for a middle/high school music festival. David Conte is a college music professor but is primarily known as a composer of choral, organ, and operatic works. He has also written orchestral works, chamber music, and two film scores. Paul Hindemith, the most well-known of the four composers, is renowned for his experimentation at the turn of the twentieth century; his piece is unique, written for whatever instruments or voices might be available. David Long is primarily a composer of film scores and music for television, but he composes choral music for his personal fulfillment.

Each of these four distinctly different composers’ settings of *In Praise of Music* varies in their structure and style, scoring, and purpose. In three of the four works, the texts speak of music’s power to move the soul. The work by Paul Hindemith, however, speaks to a totally different cause, underscoring a text written by Martin Luther. The works of Conte, Long and Bissell were commissions, although Bissell’s work was written for a school festival using Orff instruments to demonstrate the skills of the students.
Keith Bissell

Composer, conductor, and educator, (Warren) Keith Bissell (1912–1992) was born and died in Medford, Ontario. He received a Bachelor of Science degree in Music Education from the University of Toronto. Bissell was Supervisor of Music for the Edmonton, Ontario Schools and was the organist at Christ Church in Edmonton. In 1960, Bissell traveled to Munich, Germany, to study with Gunild Keetman and Carl Orff. He later became the first person to introduce the Orff System of music education into the Scarborough School District.41

The Orff Method, or Schulwerk, is a system conceived by German composer Carl Orff between 1920 and the early 1930s. Orff developed this program based on his belief that students can learn music through their inherent affinities for rhythm and melody.42

Bissell was the founder and conductor of the Edmonton Teachers Chorus and the Edmonton Junior Symphony Orchestra. Bissell’s works were very much influenced by Canadian folk music, which is evident in his Six Folk Songs from Eastern Canada. Commissioned by the Canadian Broadcast Company and performed in 1971 by Maureen Forrester. Another of his compositions is Variations on Canadian Folk Songs for String Orchestra, commissioned by the Toronto Chamber Players. Other compositions by Bissell include Three Songs in Praise of Spring, Under the Apple Tree, and Sonata for Organ. In Praise of Music is typical of Bissell’s style, which has an element of mild dissonance while maintaining a clear, tonal, diatonic structure.43

Biographical

41 Ibid
information on composer Keith Bissell is limited. The author contacted the Scarborough School System in Ontario, Canada and the Canadian Music Society with formal inquiries but no further information has been forthcoming.  

David Conte

Composer and conductor David Conte, born in 1955, is Professor of Composition at the San Francisco Conservatory of Music, a position he has held since 1985. He earned a Bachelor of Music degree from Bowling Green State University and Master of Fine Arts and Doctor of Musical Arts degrees from Cornell University, where he studied with Karel Husa and Steven Stucky. He was a Fulbright Scholar in Paris from 1976 to 1978, where he was one of the final students of Nadia Boulanger. Conte also received the Ralph Vaughan Williams Fellowship in 1989, for advanced study in England. He was also one of the last composers to study with Aaron Copland.

Conte has served on the faculties of Cornell University, Colgate University, and the National Music Camp at Interlochen, Michigan. He has received commissions from professional choruses such as Chanticleer and Elektra, St. Olaf’s Choir, The San Francisco, New York City and Boston Gay Men’s Choruses, the San Francisco Symphony Chorus, the Dayton Philharmonic, and the Oakland-East Bay Symphony. He has composed songs for various artists including Barbara Bonney, Thomas Hampson, and

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44 Canadian Music Society Website. www.cms.org

45 David Conte Website. www.DavidConte.com
Phyllis Bryn-Julson. Conte has composed two operas; *The Dreamers*, for the Sonoma City Opera and *The Gift of the Magi*, for the San Francisco Conservatory.\(^{46}\)

Conte’s *Elegy for Matthew*, written in memory of Matthew Sheppard, was premiered at Carnegie Hall in New York City in June, 1999. A musical, *The Passion of Rita St. James*, book by John Stirling Walker, was premiered at the San Francisco Conservatory in March, 2003. *September Sun*, a work commemorating the events of September 11, 2001, was commissioned by St. Bartholomew’s Church, New York City, and was premiered on the first anniversary of the attack. *In Praise of Music* was premiered on May 7, 1994. Conte has published more than 30 works with E.C. Schirmer Music Company of Boston.

Conte’s musical style is texturally full while maintaining clarity of the melodic line. David P. Devenny, in his 2007 article in the Choral Journal, describes Conte’s melodic style as reminiscent of Aaron Copland, often using wide leaps up tempered with shorter steps downward. Consistent in Conte’s works is strong rhythmic drive and asymmetrical meters. His use of conventional harmonies in surprising ways, often avoiding cadences, creates prolonged musical phrases adding drama to his works.\(^{47}\)

**Paul Hindemith**

Composer Paul Hindemith was born in 1895, the son of a painter and decorator who had desired to be a musician. Robert Rudolf Hindemith was intent on all three of his children becoming musicians, and he subjected them to unrelenting musical training...

\(^{46}\) Ibid

beginning at very young ages. The relationship between father and son was so odious that in 1914 they were totally estranged.48

Even though his introduction to music study was difficult, one of Hindemith’s early teachers, Adolf Rebner, a member of the Frankfurt Opera Orchestra, recognized Hindemith’s talents and arranged for him to attend the Hoch Conservatory free of charge. Hindemith’s composition studies at the Hoch Conservatory were supported by grants and gifts from wealthy families. He studied with the great-nephew of Felix Mendelssohn, Arnold Mendelssohn, who was a composer of note during his lifetime and had been a significant influence in the revival of Protestant church music. Hindemith admired Mendelssohn and dedicated his Kammermusik no. 5, op.36 no. 4 to him in 1927.49

When Mendelssohn became ill, Hindemith began to study with Bernhard Sekles, a modernist, particularly in comparison with Mendelssohn. His earliest works, opus 1 through opus 9, were written under the guidance of Sekles and were works that already exhibited a great deal of technical ability. Hindemith was able to adapt skills and styles from many compositional schools, and he was particularly influenced by Brahms, Dvořák, Tchaikovsky, Mahler, Strauss, and Schoenberg. *Drei Gesänge op.9 (Three Songs)*, for soprano and large orchestra (1917) illustrates the influences of Schoenberg, Strauss and their contemporaries in it’s modern style.

Performances of his works were heard at the International Society for Contemporary Musicians Festival in Salzburg in 1922, which earned him international acclaim. Following his conservatory graduation, he began teaching at the Berlin School


49 Ibid
of Music in 1927, and in 1929 he founded the Amar Quartet, also called the Amar-Hindemith Quartet, a string quartet that toured extensively. Hindemith composed for many genres including orchestral works, chamber music, songs with piano accompaniment, and solo piano.

*Neue Sachlichkeit*, was a method of creating art by combining art forms with the socio-political influences of the time, specifically the concept that democracy should influence all aspects of life in a positive way. This was a dominant force in Germany in the 1920s. Its impact on music was that the style of a particular piece should depend on character and function. As an example, Hindemith wrote *Gebrauchsmusik* (utility music), intended to have a social or political purpose and to be performed by amateurs. The utility of the form meant that it could be performed by a combination of musicians, with suggestions of instrumentation provided in the score. *Frau Musica*, *In Praise of Music*, is an example of this style.50

Hindemith married Gertrud Rottenberg in 1924. She was a trained musician and actress, and many of his works are dedicated to her. As early as 1933, Hindemith’s output was being questioned for its political correctness, and he began questioning the relationship between art and society. This is the time he began work on his opera, *Mathis der Maler*, which would clearly cement his place as a political activist. In fact, Joseph Goebbels, propaganda minister for Adolf Hitler, would later call him a traitor. Hindemith continued to compose and to plan his emigration from Germany.

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In 1938 he immigrated to Switzerland and the following year moved to the United States and taught at Yale University from 1940-1953, during which time he became an American citizen. He returned to Switzerland in 1953 to teach at the University of Zurich. Hindemith experimented with different styles and varying degrees of dissonance during his career and wrote several works using the serial techniques of Arnold Schoenberg.

During 1922 and 1923, Hindemith’s choices of texts moved in a much more reflective direction. *Frau Musica* is an example of this change with the setting of a text by Martin Luther, which dates from 1538. Hindemith’s belief in the universality of music echoed that of Martin Luther, which made his choice of the Luther text logical. Hindemith was concerned about the state of contemporary music and its availability to amateur musicians. *Frau Musica* is a central component of his production for amateur musicians in the *Jugendmusikbeveigung*, youth or amateur music, referred to as *Gebrauchsmusick*, discussed previously.

**David Frank Long**

Born in 1966 in Kaysville, Utah, Long earned his Bachelor and Master of Music degrees from Brigham Young University in Provo, Utah. Although he entered college as a piano performance major, Long changed his major to composition while at Brigham Young University. In 1995 he moved to Los Angeles to pursue his Doctor of Philosophy

51 Ibid


53 Ibid.
in Composition at the University of California, Los Angeles, where he studied with Roger Bourland, Paul Chihara, Ian Krouse, David Lefkowitz, and Jerry Goldsmith.54

Long was awarded the 1994 ASCAP Foundation Grant for Young Composers for his work *In Pliant Silver Welling* for flute choir, crystal glasses, and percussion. His recent work has been in the areas of television and film composition. He received the prestigious Henry Mancini Award for the composition of music for motion picture and television films in 2000. In 2002, Long was selected as an intern by the Society of Composers and Lyricists mentorship program. His involvement with this organization gave him the opportunity to work with such composers as Alf Clausen (*The Simpsons*), Steve Bramson (*JAG*), Dan Foliart (*Home Improvement* and *Seventh Heaven*), and Jay Chattaway (*Star Trek: Enterprise*).55

At the time of this writing, Long lives in Los Angeles. He is active as a composer, arranger, orchestrator, and copyist, and he is still working on the completion of his D.M.A. in Composition. Long’s compositional style is eclectic and incorporates a variety of materials and influences but is primarily tonal with a fondness for seventh chords and deceptive cadences. His choral writing is lyrical and extremely expressive, and he cites Stravinsky and Debussy as his two favorite composers.56 Long’s works are published by Yelton Rhodes Publishing.

54 Yelton Rhodes Publishing Website. www.yrmusic.com
55 Ibid.
56 Ibid.
CHAPTER 3

The Authors

The four compositions surveyed in this essay employ texts from different sources. David Long wrote his own original text, emerging from conversations with this writer, who commissioned the work. Paul Hindemith set a text by Martin Luther. Keith Bissell and David Conte selected texts from several different poets. Both Bissell and Conte used stanza 2 from the poem *A Song for St. Cecilia* by John Dryden. Bissell also chose texts from stanza 1, of *Choric Song*, from *The Lotus-eaters*, by Alfred, Lord Tennyson; *Orpheus with his Lute Made Trees* from *Henry VII* by Shakespeare; and *To Music* by Robert Herrick. Conte’s work opens and closes with *To Celia Singing* by Thomas Carew, and employs Percy Bysshe Shelley’s *Music* and the aforementioned Dryden for the middle section.

**Alfred, Lord Tennyson**

Alfred Tennyson was born at Somersby, Lincolnshire, England on August 6, 1809. The fourth of twelve children, Alfred Tennyson endured a difficult childhood. Alcoholism plagued his father, George, and brothers Arthur and Edward were confined to mental institutions. The family also had a history of epilepsy; these problems combined to make Tennyson anxious about his own sanity throughout his entire life. Alfred
escaped to his poetry even though he was often reminded by his grandfather that it would never earn him a living.\textsuperscript{57}

Tennyson entered Trinity College in 1827 leaving the troubled atmosphere of home behind. Two of his older brothers were already enrolled at Trinity and had earned reputations as poets with the publication of their \textit{Poems by Two Brothers}, in 1827. While at Trinity, Tennyson joined The Apostles, a philosophical discussion club. It was through this group that Tennyson met Arthur Hallam, who would become his best friend and confidant as well as the transcriber of his poetry, as Tennyson had very poor eyesight and so kept many of his finest works only in his memory. Tennyson left Trinity without finishing a degree. His friend Hallam followed him back to Somersby and eventually married Emily Tennyson, Tennyson’s sister, but Hallam died at age 22. His passing stirred in Tennyson the inspiration to write some of his finest works, including \textit{In Memoriam}, \textit{The Passing of Arthur} and \textit{Tithonus}.\textsuperscript{58}

\textit{Choric Song}, from \textit{Poems, The Lotus Eaters and The Choric Song}, was published in 1832. In addition to Bissell, other composers who have set \textit{Choric Song} are Houston Bright, \textit{Soliliquy}, in 1970, Stephen Chatman, \textit{There is Sweet Music Here}; and Sir Edward Elgar, \textit{There is Sweet Music Here}, 1908.\textsuperscript{59}

\begin{center}
\textbf{Choric Song} \hspace{1cm} \textbf{Alfred Lord Tennyson}
\end{center}

\begin{center}
There is sweet music here that softer falls
Than petals from blown roses on the grass,
\end{center}


\textsuperscript{58} Ibid.

Or night dews on still waters
Between walls of shadowy granite,
In a glowing pass.

Music that grow gentiler on the spirit lies
Than tired eye lids upon the tired eyes;
Music that brings sweet sleep
Down from the blissful skies.

Here are cool mosses deep,
And through the moss the ivies creep,
And in the stream the long leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Why are we weigh’d upon with heaviness,
And utterly consumed with sharp distress,
And clattering flints battered with clanging hoofs:
And I saw crowds in column’d sanctuaries,
And forms that passed at windows and on roofs
Of marble palaces;

Corpses across the threshold, heroes to all
Dislodging pinnacle and parapet
Upon the tortoise creeping to the wall,
Lances in ambush set;

And high shrine – doors burst thro’ with heated blasts
That run before the fluttering tongues of fire;

White surf wind-scattered over sails and masts,
And ever climbing higher;

Squadrons and squares of men in brazen plates,
Scaffold, still sheets of water, divers woes,
Ranges of glimmering vaults with Iron grates,
And hush’d seraglios.

So shape chased shape as weft as, when to land
Bluster the winds and tides the self same way,
Crisps foam-flaked scud along the level sand,
Torn from fringe of spray.

I started once, or seemed to start in pain,
Resolved on noble things, and strove to speak,
As when a great thought strikes along the brain
And flushes all the cheek.
And once my arm was lifted to hew down
A cavalier from off his saddle-bow,
That bore a lady from a leaguer’d town; and then,
I know not how,
All those sharp fancies, by down-lapsing thought
Stream’d onward, lost their edges, and did creep
Roll’d on each other, rounded, smoothed, and brought
Into the gulf’s of sleep.

Thomas Carew

Thomas Carew (pronounced Carey) was born in Kent, Great Britain, in 1594 or 1595. His father, a lawyer, moved the family to London about 1598. Nothing is known of Carew’s education before he graduated from Merton College, Oxford in 1608 and entered Cambridge, where he earned his degree in 1612. Carew served as Secretary to Sir Dudley Carleton at the embassies in both Italy and the Netherlands. He later joined an embassy with Lord Herbert of Chirbury in Paris, where he met the Italian poet Giambattista Marino, who provided him with encouragement as a poet.

Carew published his first poem in 1622 and was first recognized for his works in 1630, when he was made a Gentleman of King Charles’s Privy Chamber Extraordinary, a royal appointment. In 1634, Carew published his masque *Coelum Britannicum*. He was highly regarded by the contemporary literary figures of his time, counting among his friends John Donne, Ben Johnson, and Richard Lovelace, with whom he had a close relationship. Though he did not produce a large body of work, Carew took extraordinary care in shaping each piece. Much of his poetry was sexually explicit, far

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exceeding the norms of his age, which contributed to his reputation as a libertine. He had a reputation of mischief that followed him throughout his life.

In contrast to his reputation, Carew translated nine of the Psalms. He also wrote an elegy on the death of the Dean of St. Paul’s, Dr. John Donne. Formal criticism was in its infancy during the early part of the seventeenth century. Carew’s writings, however, include comments which provided future scholars with a description of the literary world at the time. Carew died in 1640, and was buried in Saint Dunstan’s-in-the-West, Westminster, next to his father.

There has been speculation about Carew’s love poems, especially those addressed to Celia, most likely a pseudonym, or an unidentified mistress, as having an autobiographical basis. His most renowned work, An Elegie upon the Death of the Deane of St. Paul’s, Dr. John Donne, is one of the few poems that was published during his lifetime, in 1633, although it was probably written closer to the time of Donne’s death in 1631. In this work, Carew praises Donne for freeing the poet from “senile imitation” of the ancients and for “fresh invention planted.”

Carew wrote two versions of To Celia Singing, both of which can be found in The Cambridge Book of English and American Literature. Charles Neaves, in his 1839 comparison of Thomas Carew and Robert Herrick notes, “The licentiousness of Carew is

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63 Ibid.

not the rule, but the exception: he has for the most part written worthily of women and of love: and there are many true and touching exhortations to mental dignity and virtue, which should more than compensate or correct his occasional errors. In point of manliness of thought, tenderness of feeling, dignity of manner, and soundness of taste, we consider Carew to be very greatly superior to his competitor, Robert Herrick."

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**To Celia Singing**

*Thomas Carew*

You that think Love can convey,
No other way,
But through the eyes, into the heart,
His fatal dart:

Close up those casements, and but hear
This siren sing;
And on the wing
of her sweet voice, it shall appear
That love can enter through the ear:

They unveil your eyes, behold
The curious mould
Where that voice dwells, and as we know,
When the Cocks crow,
We freely may
Gaze on the day;

So may you, when the Music’s done
Awake and see the rising Sun.

---

John Dryden

Born in Aldwinkle, Northhamptonshire, England, on August 9, 1631, Dryden was educated at Winchester and Trinity College in Cambridge, England. Dryden demonstrated literary talent early in life and excelled in the study of the classics. He was, however, a controversial figure throughout his life, as his political beliefs were not always in line with those of the English ruling party. In fact, his first major work, *Heroic Stanzas* (1685), was written in commemoration of Oliver Cromwell’s death. In an effort to counter the impact of this work, Dryden also quickly published a series of poems which celebrated the restoration of the monarchy. Appointed Poet Laureate in 1668, he was stripped of the title twenty years later for refusing to take an oath of loyalty to the crown during the Protestant Revolution.\(^6^6\)

The period from 1660 to 1700 is often referred to as the Period of Dryden, according to *The Critical Survey of Poetry, Volume 2*. The author writes that “if one follows the practice of literary historians and assigns John Milton to an earlier age, then John Dryden stands as the greatest literary artist in England between 1660 and 1700.”\(^6^7\) This statement was substantiated further by Samuel Johnson who wrote in his *Life of Dryden*, “What was said of Rome, adorned by Augustus, may be applied by an easy metaphor to English poetry embellished by Dryden… he found it brick and he left it marble.”\(^6^8\)

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68 Ibid.
A significant number of John Dryden’s poems are based on real events which are often of a public nature, such as St. Cecilia’s Day. His imagination did not serve him so much in creating dramatic situations but rather in endowing actual events with dramatic or mythical significance.69

Dryden was very prolific throughout the 1670’s, but his largest output was his plays, which were critical successes with both the government and the public. However, by 1681 his writings had changed to political satire. The first demonstration of his satire was Absolom and Achitophel (1681) and later The Hind and the Panther (1687). Though not popular with the ruling powers, they were very popular with the people. In his later years Dryden turned to translating the classics and writing his final great work, Fables, Ancient and Modern. Dryden died in 1700 and is buried in Westminster Abbey.

Dryden received a commissioned for the two odes he wrote for the annual celebration of St. Cecilia’s Day, The Ode to St. Cecilia and Alexander’s Feast. Author John Hollander writes that although the first of the two odes (Ode to St. Cecilia) seems “lost in the splendour of the second” (Alexander’s), it nevertheless contains “passages which would have dignified any other poet.”

David Conte used the first ode to St. Cecilia, originally published in 1687. St. Cecilia, patron saint of music, was celebrated on November 22 beginning in 1683. George Fredrik Handel wrote musical scores for each of the two odes written by Dryden.70


Song for St. Cecilia’s Day

John Dryden

From harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from on high:
“Arise, ye more than dead.”

Then cold, and hot, and moist, and dry
in order of their stations leap,
And music’s power obey.

From harmony, from heavenly harmony
This universal frame began:
Through all the compass of the notes it ran,
The diapson closing full in Man.

Stanza 2

What passion cannot Music raise and quell!
When Jubal struck the corded shell,
His list’ning brethren stood around,
And, wond’ring on their faces fell
To worship that celestial sound:

Less than a god they thought there could not dwell
Within the hollow that shell,
That spoke so sweetly and so well.
What passion cannot music raise and quell!

Stanza 3

The trumpet’s loud clangor
Excites us to arms
With shrill notes of anger
And mortal alarms,

The double double double beat
Of the thun’dring drum
Cries: “hark! The foes come;
Charge, charge, it is too late to retreat.”
Stanza 4
The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whispered by the warbling lutet.

Stanza 5
Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.

Stanza 6
But O! what art can teach
What human voice can reach
The sacred organ’s praise?
Notes inspiring holy love,
Notes that wing their heav’nly ways
To mend the choirs above.

Stanza 7
Orpheus could lead the savage race,
And trees unrooted left their place,
Sequacious of the lyre:
But bright Cecilia rais’d the wonder higher;
When to her organ vocal breath was giv’n,
An angel heard, and straight appeared,
Mistaking earth for heav’n.

Stanza 8
As from the power of sacred lays.
The spheres began to move,
And so when the last and dreadful hour
This crumbling pageant shall devour.

The trumpet shall be heard on high,
The dead shall live, the living die,
And music, music shall un-tune the sky.
Ode to St. Cecilia

an excerpt

John Dryden

As the scent of a violet withered up,
Which grew by the brink of a silver lake,
When the hot noon has drained its dewy cup,
And the violet lay dead while the odour flew
On the wings of the wind o’er the waters blue –
As one who drinks from the charmed cup
Of foaming, and sparkling, and murmuring wine,
Whom, a mighty Enchantress filling up,
Invites to love with her kiss divine.

A Song for St. Cecilia’s Day

John Dryden

What passion cannot Music raise and quell!
When Jubal struck the corded shell,
His list’ning brethren stood around,
And, wond’ring on their faces fell
To worship that celestial sound:

Less than a god they thought there could not dwell
Within the hollow that shell,
That spoke so sweetly and so well.
What passion can not music raise and quell!

Robert Herrick

Robert Herrick, born in 1591, began his professional career as an apprentice
goldsmith for his uncle Sir William Herrick in London for ten years. Herrick displayed
merit in this career but had no interest in it. He attended Cambridge University, was
ordained as a priest in 1623, and became the Chaplain to the Duke of Buckingham
following his ordination. In 1629, Charles I appointed him to the position of Dean Prior
in Devon.71 Herrick was fired from this position in 1648, by the Protestant government

1956.
during the Commonwealth period and returned to London. Following the publishing of his first set of poems and the restoration of the Monarchy, Herrick returned to the position of Dean Prior which he held until his death. Herrick died in 1674 at the age of 83.

Herrick wrote more than 2,500 poems though many cannot be dated. His largest collection, *Hesperides*, was published in 1648, and contains more than half of his total output. His work displays a great diversity of style. He was an admirer of the Roman poets Horace and Catallus and many of his poems would be set to music. Herrick’s poem *To Music, to becalm his Fever* was included in Bissell’s *In Praise of Music*. This text would also be set to music by Paul Hindemith, and in 1952 by Ned Rorem from *Flight For Heaven, No. 1.*

**To Music**

*Robert Herrick*

Charm me asleep and melt me so With thy delicious umbers, That being ravished, hence I go Away in easy slumbers.

Ease my sick head, and make my bed, Thou power that canst sever from me this ill. And quickly still, though thou not kill my fever.

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73 Ibid.

Stanza 2 (not used)

Thou sweetly canst convert the same
From a consuming fire,
Into a gentle-licking flame,
And make it thus expire.

Thee make me weep
My paines asleep;
And give me such reposes,
That I, poore I,
May think, thereby,
I live and die.

‘Mongst roses.
Fall on my like a silent dew,
or like those maiden showers,
Which, by the peep of day,
Do strew baptism o’er the flowers.

Melt, melt my pains,
With soft strains:
That having ease me given,
With full delight,
I leave this light;
And take my flight
for heaven.

David Frank Long

David Frank Long, born 1961, created his own new text for Our Song (In Praise of Music). Concepts for the text were created by the composer. This writer, who commissioned the work, requested that the title be In Praise of Music. Mr. Long did not seek out other compositions using the title In Praise of Music and yet the message of the power of music to convey emotion is evident through the work (‘it reaches out to you, becoming your song too’).
It is striking that the last line does remind all who hear it that without a listener to reach with our music and our performance, there will be no need for the song (“and may there always be someone to listen”).

*Our Song (In Praise of Music)  David Frank Long*

Our song dances in the air,
It reaches out to you,
Becoming your song too.

This is our praise of music!
Praise it for the wonder it inspires.
From sound and motion borne of breath,
To the embrace of a list'ning ear.

Our song, it can express,
Our heart, our spirit, our shared humanity!
This is our praise!
This is our praise of music!

Music, it has the pow’r to stir the soul,
To open heart and mind,
Reaching deep inside.

This is our praise, our praise!
This is our praise, our praise, Our Song!
Our song can summon memories
Of places we’ve been, people we’ve known,
Lessons we’ve learned.

This is our praise of music!
Praise it for the wonder it inspires.
From sound and motion borne of breath,
To the embrace of a listn’ing ear,
Our song, our song it can express,
Our heart, our spirit, our shared humanity!

Our song dances in the air,
It reaches out to you,
Becoming your song, too.

And we sing for this very joy,
Of reaching out to you,
Becoming one with you,
through our song!

May we always find a new song to sing,
And may there always be,
Someone to listen.

**Martin Luther**

Martin Luther’s text *Frau Musica, Madame Music, (In Praise of Music)* was chosen for a choral setting by Paul Hindemith. The text exemplifies Luther’s wonder at the creation of music as a gift of God. In the text Luther emphasizes music as God’s creation and as God’s gift to people to use in His praise and adoration.

Martin Luther was born into a middle class family in Eiseleben, Germany, in 1483 and moved to Mansfeld when he was five. He attended a strict Catholic school in Mansfeld and was later accepted to the Latin High School at Magdeburg. His father transferred him to a similar school in the city of Eisenach. It was here that young Luther made an impression on Ursula Cotta, the wife of a wealthy businessman whom he had impressed with his singing and his earnestness at church, who gave him a place to live for his four years of school, exposed him to the arts and music, and assisted in developing his talent for music.75

By the time Luther approached the age for entrance to university, his father had become prosperous. He also recognized his son’s talent and intelligence. Luther graduated from the University of Erfurt with a degree that would allow him to teach. During his studies, Luther had acknowledged his growing interest in religion, and his growing lack of interest in studying law, which had been his father’s idea. Following

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graduation, Luther entered the Augustinian Monastery at Erfurt and was ordained as a priest in 1507, at the age of 23. Luther was recognized for his success at his studies and became a teacher at the University of Wittenberg. He also continued his own studies and was granted the title Doctor of Divinity in 1512.⁷⁶

Luther continued to teach but also began to serve the Castle Church in Wittenberg. During this time, it was common practice within the Catholic Church to sell indulgences to raise money. Indulgences were sold by Johannes Tietzel, intermediary of Pope Leo the X, and people who purchased them were promised freedom from punishment on earth and in purgatory.⁷⁷

When members of his church who had purchased indulgences refused to repent from their sins, Luther would not grant them absolution or offer them communion. In his anger and the parishioners’ lack of willingness to repent, Luther wrote his famous 95 points of discussion. He posted the 95 Theses (Disputation On the Divinity and Humanity of Christ or *Disputation Auf der Gottheit und Menschheit Christi*) on the door of the Castle Church on October 31, 1517.

The officials of the Catholic Church called Luther before the Diet of Worms for trial in 1521, and when he refused to recant he was declared a heretic. Escorted by supporters for his safety to the Wartburg Castle, he remained there in seclusion for more than a year, translating the New Testament into German for the common people. This began Luther’s crusade which became known as the Reformation, which led to the creation of the Lutheran church, the first Protestant denomination.

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⁷⁶ Ibid.

Luther renounced the priesthood and in 1525 married Katherine von Bora, a former nun; they had six children. Luther continued to write in an effort to help spread his beliefs. In 1529 he wrote the “Small Catechism” and, using his advanced musical skills, contributed to the first Lutheran Hymnal in 1524. He completed the translation of the Old Testament in 1534. Luther died on February 18, 1546.

Luther believed in the ethical power of music and wrote “It is a gift of God, not men. Therefore it puts the devil to flight and makes the heart joyful. With music one forgets anger and wickedness. That is why I am fully convinced…that next to theology itself there is no art like music.”

Text from *Frau Musica (Madame Music/ In Praise of Music)* by Paul Hindemith

**After a text by Martin Luther, English version by W. Strunk, Jr. and Harvey Officer**

Of all delights under heaven,  
By none is such pleasure given

As that I give with my singing  
And with sounds of music ringing.

No evil thing can ever be  
Where good friends join in melody;  
There bides no wrath  
Strife, grudge, nor hate:  
Music softens the hardest fate;  
Greed, care, and all that brings distress  
Take flight with every bitterness.

And one and all to sing are free,  
Since in this joy no sin can be;

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Rather does God joy in it most,
Of all the pleasures earth can boast.

It casts out Satan neck and crop,
And the murderer’s hand it can stop.

Witness David, that Kingly soul,
Who over Saul oft obtained control
With music sweet of harp and song,
Lest he commit some dreadful wrong.

For God’s holy law and true word
By joyful heart are clearly heard.
So once wise Elisha required
To be by sound of harp inspired.

Of all the seasons best is spring,
Then little birds begin to sing.
Heaven and earth are filled with cheer
And goodly song is ringing clear.

And most the lovely nightingale
Makes music everywhere prevail
Throughout the night with song so free;
To her we all must grateful be,
Or rather we the Lord must hail,
For He hath made the nightingale.

The first of all the singing throng,
And mistress of the art of song.
To him both night and day she sings,
Until ring praise to Him she brings.

To Him I too lift up my song
To whom thanks ever more shall belong.

William Shakespeare

William Shakespeare was born at Stratford-on-Avon in 1564. The actual date and
much other information regarding his personal life are unknown. Born to John
Shakespeare, a glove and leather merchant, and Mary Arden, a landed heiress, he was the
third of eight children.
Scholars assume that Shakespeare attended the free grammar school in Stratford-on-Avon, which was comparable to the school we know today as Eton. Regardless of where he was schooled, Shakespeare enjoyed a solid knowledge of Latin and Classical Greek; however, he did not go on to a university. It is documented that he married Anne Hathaway in 1582, and they had three children, including a set of twins.79

There is a gap in Shakespeare’s personal history from about 1585 to 1592, when he was known to be in London establishing himself as an actor and a playwright.80 His success grew, and by 1594 he was acting, writing, and working as a managing partner for the Lord Chamberlain’s Men Theater acting company. The plague which beset London in the mid-1590s forced the theaters in central London to close and caused Shakespeare to make plans to build the Globe Theater, which was built in the Bankside district across the Thames River from downtown London. Here Shakespeare continued to enjoy a successful career. Never before had a playwright had his works published and sold as popular literature in the midst of his career. He retired in comfort to Stratford in 1611. Shakespeare died in 1616 and was interred at Holy Trinity Church in Stratford.

Shakespeare’s career as a poet, distinct from his more public career as a dramatist, was confined to perhaps a single decade, between 1591 and 1601, although the sonnets were collected later and published in 1609.81 *Orpheus and His Lute Made Trees*, from *Henry VIII* was used by Bissell in his work, *In Praise of Music*. Both Thomas Chilcott and Sir Arthur Sullivan have set *Orpheus and His Lute Made Trees* to music. *Henry VII*

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80 Ibid.

was originally published in *Mr. William Shakespeare comedies and tragedies* by Isaac Jaggard and Ed. Blount in London in 1623.

**Orpheus with His Lute made trees**

William Shakespeare

Orpheus with his lute made the trees,
And the mountain tops that freeze,
Bow themselves, when he did sing:
To his music plants and flowers ever sprung;
As sun and showers there had made a lasting spring.

Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart,
Fall a sleep, or hearing die.

**Percy Bysshe Shelley**

Percy Bysshe Shelley was born in 1792 at Field Place, in Sussex, England. Born into an aristocratic family, Shelley’s father was a Member of Parliament. Shelley graduated from Syon House Academy and Eton and entered Oxford in 1810.

Shelley rebelled against English politics and conservative values. In 1811 he was expelled from Oxford for publishing *The Necessity of Atheism*, a treatise on atheism, which he had published anonymously. When he eloped with sixteen year old Harriett Westbrook, Shelley’s father withdrew his inheritance and replaced it with a small annuity. Together they traveled and distributed pamphlets of dissention to political injustice. After his marriage to Westbrook failed, Shelley traveled abroad with Mary Godwin, the daughter of the philosopher, William Godwin. She became his second wife, and was known in her own right as the poet and novelist Mary Shelley. Following their
travels, Shelley came into an annual income from his grandfather’s estate which enabled his marriage to Mary Godwin. Their son, William, was born in 1816.\(^{82}\)

From 1816 to 1818, Shelley enjoyed his greatest period of creativity. Among the works he produced during this period are *Hymn to the Intellectual Beauty* and *Mont Blanc*. In 1818 he published *Ozymandias*. Some of his most popular poems include the odes *To the West Wind* and *To a Skylark*, and *Adonais*, an elegy to the poet, Keats.

Following a move to Italy in late 1818, Shelley wrote the lyrical drama, *Prometheus Unbound*, as well as *The Cenci*, and *The Mask of Anarchy*, among other works. In 1822, while sailing on his private schooner, Shelley drowned when his vessel sank. He was later buried in Rome. Shelley left behind a legacy, within his work, which reflected his radical ideas and revolutionary optimism.

Percy Bysshe Shelley wrote many poems on the theme of music. One of his well-known poems that speak of the power of music is *Music, when Soft Voices Die*. However, David Conte chose a lesser-known Shelley work entitled *Music*. Conte set stanzas 1 and 2 followed by a portion of the Dryden poem stanzas, then returned to the final two stanzas of *Music*. This poem was published by Mary Shelley in 1824 in *Posthumous Poems*. *Music* was also set by composer Michael Tippett in 1960.

To Music  Percy Bysshe Shelley

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower;
Like an herbless plain, for the gentle rain,
I gasp, I faint, till they wake again.

Let me drink to the spirit of that sweet sound,
More, oh more, I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.
CHAPTER 4

Structural Charts and Compositional Analyses

This chapter contains both a conductor’s structural analysis and a discussion of compositional aspects of the four works by Keith Bissell, David Conte, Paul Hindemith, and David Long. The conductor’s structural analysis shows measure-by-measure phrase structure, tonal centers, musical forces employed and reference to text. The compositional analysis, complete with musical examples, discusses the styles of the music and the compositional techniques employed by the composer in relation to the topic. *In Praise of Music*, a Motivation for Choral Conductors, demonstrates why this topic and the music created, inspires conductors to seek out and perform music with this title using such varied texts.

*In Praise of Music* by Keith Bissell

Keith Bissell’s *In Praise of Music* was commissioned by the Ontario School Board for a festival to be performed by select music students in 1980 under the baton of Mr. Bissell. Its compositional techniques are affected by the forces that were available or that the school system wanted to highlight, in this instance a strong Orff instrumental program, excellent brass, and an abundance of female singers. The forces for the work include orchestra, brass ensemble, Orff instruments, SATB chorus and soloists, small chorus, and treble chorus. The work is divided into five sections that are unique in both
texts and texture. Each section is connected by a transitory section labeled, “Gallery Brass.” The instrumentation for this section consists of three trumpets and three trombones. The texts for this work are taken from the following sources: *Song for St. Cecilia’s Day*, by John Dryden; *To Music* by Robert Herrick; *Orpheus with his lute* by William Shakespeare; and *Choric Song of the Lotus-eaters* by Alfred Lord Tennyson.

Table 1.1 *In Praise of Music* Orchestration

<table>
<thead>
<tr>
<th>Voices</th>
<th>Orff Instruments</th>
<th>Orchestra</th>
<th>Gallery Brass</th>
</tr>
</thead>
<tbody>
<tr>
<td>large SATB chorus</td>
<td>1 soprano glockenspiel</td>
<td>2 flutes</td>
<td>3 trumpets</td>
</tr>
<tr>
<td>small SATB chorus</td>
<td>2 alto glockenspiel</td>
<td>2 clarinets</td>
<td>3 trombones</td>
</tr>
<tr>
<td>treble (SSA) chorus</td>
<td>finger cymbals</td>
<td>2 oboes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>soprano xylophone</td>
<td>2 bassoons</td>
<td></td>
</tr>
<tr>
<td></td>
<td>alto xylophone</td>
<td>4 horns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>bass xylophone</td>
<td>3 trumpets</td>
<td></td>
</tr>
<tr>
<td>timpani</td>
<td></td>
<td>2 trombones</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>tuba</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>strings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>timpani</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>xylophone</td>
<td></td>
</tr>
<tr>
<td>strings</td>
<td></td>
<td>piano</td>
<td></td>
</tr>
</tbody>
</table>
### Structural Chart of *In Praise of Music* by Keith Bissell

**Table 1.2**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section I, Prelude and Opening Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Measure 1</td>
</tr>
<tr>
<td>Phrase structure</td>
<td>2 + 1</td>
</tr>
<tr>
<td>Text</td>
<td>Tonal Center</td>
</tr>
<tr>
<td>Forces</td>
<td>Orff instruments</td>
</tr>
</tbody>
</table>

**Song for St. Cecilia’s Day**, John Dryden

| Measure | Measure 24 | 30,31 | 39,40 | 43,44 | 51,52 | 54 |
| Phrase structure | 2 + 2 + 2 | 5 + 4 | 2 + 2 | 2 + 4 + 2 | 3 |
| Text | Tonal Center | From G Maj to D Maj to E min |
| Forces | chorus | Gallery Brass | bass - tenor - alto - soprano | sop solo, piano |
|        | Strings and solo horn | |

| Measure | Measure 55 | 56,57 | 63,64 | 67,68 | 81,82 | 85 |
| Phrase structure | 4 + 4 | 4 + 2 + 5 + 4 |
| Text | Tonal Center | E min |
|        | Forces | Arise, ye… And moist… Then |
|        |        | TB add SA | strings, brass orchestra orchestra, chorus strings |
|        | With strings | |

| Measure | Measure 86 | 94,95 | 102,103 | 110,111 | 114 |
| Phrase structure | 2 + 2 + 5 | 1 + 2 + 2 + 3 | 2 + 2 + 2 + 2 | 1 + 3 |
| Text | Tonal Center | E min |
|        | Forces | cold and… through V7/C Maj (to G Maj) orchestra, chorus orchestra w/ solo clar & oboe orchestra |

| Measure | Measure 115 | 118,119 | 125,126 | 128,129 | 134 |
| Phrase structure | 2 + 2 | | | |
| Text | Tonal Center | G Maj |
|        | Forces | And music’s… From harmony… |
|        |        | trumpets, timpani timpani, chorus | Gallery Brass |

**Interlude** free cadenza

| Measure | Measure 135 | 140,141 | 144,145 | 146,147 |
| Phrase structure | | | |
| Text | Tonal Center | G Maj |
|        | Forces | From harmony… diapason… closing full in man. |
|        |        | orchestra, chorus Gallery Brass, solo violin | Trombones |
Section II, To Music, Robert Herrick

Measure 1
Phrase structure 2 + 2 + 1
Text Charm me….
Tonal Center Eb Maj
Forces solo flute, clarinet, sop 2, alto

Measure 31
Phrase structure 3 + 2
Text And..quickly…
Tonal Center Eb Maj
Forces fl, cl, bsn

Interlude II

Measure 64
Phrase structure 2
Text with full…. this light,
Tonal Center Eb Maj
Forces add SSA

Section III, Orpheus with his lute made trees, William Shakespeare

Measure 1
Phrase structure 2 + 2 + 2
Text Orpheus with…
Tonal Center Eb Maj
Forces piano

Measure 27
Phrase structure 2 + 2
Text Everything… Hung…
Tonal Center Ab Maj
Forces strings, SSA

Free, quasi-cadenza

Measure 57
Phrase structure 6
Text
Tonal Center G Maj
Forces solo flute

Section 4, Choric Song of the Lotus Eaters, Alfred Lord Tennyson

Measure 1
Phrase structure 2 + 6
Text There is…
Tonal Center C Maj
Forces Orff ensemble, chorus

Bass, timp
Compositional Analysis of *In Praise of Music* by Keith Bissell

*In Praise of Music* opens with a layering effect with the Orff instruments. The climatic part of this gesture is a dominant 7th sonority on E Major over a pedal C, the tonic of the composition. This layering effect continues throughout the work, using the Orff instruments as well as both choral ensembles and with the entrances of the flutes and oboes in measure 5 before a dynamic, syncopated entrance of the horns in measure 6. This consistent syncopated use of brass is a forecast of events to come, most notably in the Gallery Brass but also in the orchestral brass as well. Syncopation and the less-frequently used short-long rhythmic pattern are extensively used throughout the piece (see Example 1.1, measure 17).

The recurrence of rhythmic figures is common throughout the work. This is especially evident with each entrance of the Gallery trumpets and trombones. The exception is the transition between the opening of the work and section I, mm. 17 and 18.
Here the composer makes use of the two 32\textsuperscript{nd} notes followed by a dotted half figure.

Also in this section is the introduction of a call and response technique between trumpets and trombones (Examples 1.1 and 1.2).

Example 1.1 Keith Bissell, *In Praise of Music*, mm. 17-18, Section I

During the interludes or transitions between sections, the Gallery Brass also use similar rhythms for each of their successive entrances in fanfare style.

The choruses are presented throughout the work both *a cappella* and with accompaniment. One can observe the layering effect beginning with a pick-up to each
measure as the various choral parts enter at one measure intervals, producing a full choral sonority (Example 1.3).

Example 1.3. Keith Bissell, *In Praise of Music*, mm. 41-44, section I

Adding to the emotional and textural crescendo of this section, Bissell uses the same layering technique in the instrumental parts. To heighten the emotional affect, the accompaniment ends leaving a two-measure a cappella choral climax at mm. 49 to 51 (Example 1.4). The transition into Section II begins with the Gallery Brass (Example 1.5). This will lead to an extended, free-cadenza for solo violin.

This cadenza introduces the theme of Section II which will be sung by the treble chorus. The texture for this, the shortest section in the work, is three-part treble chorus accompanied by solo violin, flute, Bb clarinet and bassoon. This texture combined with the harmonic sonorities creates an almost haunting sound. The composer indicates in his notes that the section was written for women’s voices but could also be performed by middle-school women’s voices or a combination of women and un-changed or cambiata men’s voices. The vocal writing is simple.
Example 1.4  Keith Bissell, *In Praise of Music*, mm. 49-51, section I

Example 1.5  Keith Bissell, *In Praise of Music*, mm. 144-146, interlude I

In this section there are multiple changes of both meter and key (Example 1.6). These changes reflect poetic inflection and textural images.
Example 1.6 Keith Bissell, *In Praise of Music*, mm. 20-24, section II

The short interlude connecting section II to section III is provided by the Gallery Brass in its usual role. What is unique to this transition is the use of mutes on the brass. The rhythm of the fanfare in this interlude also changes, with the more unusual use of the sixteenth followed by the dotted eighth note. This is the only interlude or fanfare to use this rhythmic motive (Examples 1.7 and 1.8).

Section 3 is in triple meter and makes use of strong rhythmic movement. To accomplish this, the composer uses sixteenths and dotted rhythms. To add body to a very powerful text, the choral writing is a homophonic texture using passing, neighbor, and escape tones to add interest. Syncopation is used to emphasize specific words, especially “music,” mm. 17-18 for example, and again it is the short-long figure Example 1.9).
Example 1.7  Keith Bissell, *In Praise of Music*, mm. 17-18, section I

Example 1.8  Keith Bissell, *In Praise of Music*, mm. 74-76, section II

Example 1.9  Keith Bissell, *In Praise of Music*, mm. 17-18, section III
At measure 27, the texture changes to SSA chorus and the key to the parallel minor, on the text, “Ev’ry thing that heard him play…hung their heads and then lay by.” This tone painting is most effective because the line is the only sad line in the section of *Orpheus and his lute* that Bissell chose to set. The final part of this section, having already returned to four-part chorus, uses imitation in pairs and a syncopated violin solo obbligato to the text, “Fall asleep, or hearing, die.”

The interlude connecting sections III to IV begins with the Gallery Brass at the dynamic level of piano and pianissimo, in direct contrast to other transitory sections (see example 2). This connects to a free, *quasi-cadenza* by a solo flute. The use of the lighter flute sonority creates a logical transition to the accompaniment of section 4, which encompasses Orff instruments and cello. The Orff instruments include alto glockenspiel, alto xylophone, and bass xylophone.

Section IV, the text from *Choric Song* by Alfred, Lord Tennyson, uses a simple and light vocal texture in 6/8 meter. It includes the Orff instruments with cello and unison chorus changing to alternating two and three part treble chorus. When this change occurs at mm. 30, the bottom two parts simply move between the same two notes, producing a very simple and open texture. The choral parts then move to simple two-part texture with each line capable of being independent. The implication is that the chorus might have been written for elementary school voices. Even the instrumental might be for students from a higher elementary grade who have mastered the Orff instruments in their general music program.

The text, from *Choric Song of the Lotus-eaters*, provides the perfect compliment to the lighter musical texture of instruments, unison chorus, and treble chorus allowing
the composer to use the music to paint the picture of the words, “There is music here that softer falls than petals from blown roses on the grass,” ([*Choric Song of the Lotus-eaters*], Alfred, Lord Tennyson) (Example 1.10).

Example 1.10 Keith Bissell, *In Praise of Music*, mm. 2-6, section IV

The final transition/interlude is the only one that doesn’t use the Gallery Brass. It is a sequential pattern of half note/quarter notes in the woodwinds over a two-measure motive in the cellos which passes to the bassoons, then trombones and finally trumpets as seen in Example 1.11. Though not identical, each imitation of the motive is similar enough that it will be recognized as motivic material by the listener. The interlude concludes with the same rhythmic pattern in all instruments, a triplet leading to a dotted half with a fermata, in a giant V7/G Major. This pattern appears first in the timpani, prior to the other instruments (Example 1.11).

In the final section of the work, the motivic material presented in the interlude by cellos, measures 67-80, is used as the motivic material for the chorus entering in measure
1, see Example 1.11. The same material also appears in retrograde, doubled in the low strings and bassoon. Following the choral text in measure 13, “Trumpet shall be heard on high,” the Gallery Brass trumpets enter in measure 14 in an almost exact motivic repetition of the choral material, see Example 1.12.

The final chorus, Section V, returns to Dryden’s text, *Song for St. Cecilia’s Day,* for this triumphal ending, “As from the power of sacred lays the spheres began to move and sung the great creator’s praise.”

The climax of the work occurs in the final five measures, 21-25. At measure 21, the chorus and brass enter singing and playing opposing rhythmic patterns made up of a quarter note followed by a half note in the chorus and the reverse in the brass which creates an element of contrapuntal excitement. Beginning at measure 23, the writing is for *a cappella* chorus through the first beat of measure 25, where the full orchestra re-enters. The effect, with all forces joining for the final chords of the work, is a powerful moment of dynamic change.
Example 1.11 Keith Bissell, *In Praise of Music*, mm. 75-78, Interlude IV.
Example 1.12  Keith Bissell, *In Praise of Music*, mm. 13-14, section V.

Example 1.13  Keith Bissell, *In Praise of Music*, mm. 23-24, Section V
Shall un tune the sky.
In Praise of Music by David J. Conte

The original work was written for SSA Women’s Chorus and piano, and commissioned by the Peninsula Women’s Chorus (Palo Alto, CA) Patricia Hennings, conductor, in 1988. The second version for mixed chorus with orchestra was commissioned by the Clay Fund at Loyola Marymount University (Los Angeles, CA) for the University Choruses directed by Mary Breden. Texts for this work are taken from the following sources: To Celia Singing by Thomas Carew; To Music by Percy Bysshe Shelley; and Ode to St. Cecilia by John Dryden. Tables 2.1 and 2.2 on the following pages show the orchestration and structure of the work.
<table>
<thead>
<tr>
<th>Voices</th>
<th>Soloists</th>
<th>Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATB chorus</td>
<td>2 sopranos</td>
<td>2 flutes</td>
</tr>
<tr>
<td>semi-chorus</td>
<td>1 mezzo soprano</td>
<td>2 clarinets</td>
</tr>
<tr>
<td></td>
<td>1 tenor</td>
<td>2 oboes</td>
</tr>
<tr>
<td></td>
<td>2 baritones</td>
<td>2 bassoons</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 horns</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 trumpets in C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 trombones</td>
</tr>
<tr>
<td></td>
<td></td>
<td>piano/celeste</td>
</tr>
<tr>
<td></td>
<td></td>
<td>timpani</td>
</tr>
<tr>
<td></td>
<td></td>
<td>percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 first violins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 second violins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 celli</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 bass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>harp</td>
</tr>
</tbody>
</table>
### Structural Chart of In Praise of Music by David Conte

Table 2.2

<table>
<thead>
<tr>
<th>Measure</th>
<th>Introduction:</th>
<th>Section I To Celia Singing, Thomas Carew</th>
<th>Transition to Section II</th>
<th>Section II To Music, Percy Shelley</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3,4</td>
<td>13,19,20,25,26</td>
<td>3,4,19,20,25,26</td>
<td>3,4,19,20,25,26,32,35,41,42,43,53</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>2 + 2 + 3</td>
<td>1 + 5</td>
<td>2 + 2 + 4</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>Eb Maj</td>
<td>You think that love...</td>
<td>to C Maj</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra</td>
<td>Close up...</td>
<td>Orchestra/chorus</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td>flute solo/women’s voices</td>
<td>And on the wing...</td>
<td></td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td>(strings, woodwinds, harp, horn)</td>
<td>Add brass, percussion</td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>13</td>
<td>25,26</td>
<td>4 + 4 + 4</td>
<td>4 + 4 + 4</td>
<td>4 + 4 + 4</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C Maj</td>
<td>1 + 3</td>
<td>2 + 2 + 4</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra</td>
<td>ear.</td>
<td>(through F Maj)</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(through Ab Maj)</td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>32</td>
<td>41,42</td>
<td>53</td>
<td>4 + 4 + 4</td>
<td>4 + 4 + 4</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>Db Maj</td>
<td>2 + 2 + 3</td>
<td>2 + 2 + 4</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra/chorus</td>
<td>wine...</td>
<td>(through F Maj)</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(through Ab Maj)</td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>54</td>
<td>60,61</td>
<td>68,69,74,86,87</td>
<td>54,60,61,68,69,74,86,87</td>
<td>54,60,61,68,69,74,86,87,98,99,106,107,120</td>
</tr>
<tr>
<td>54</td>
<td>68,69</td>
<td>74</td>
<td>74</td>
<td>74</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C Maj</td>
<td>2 + 2 + 3</td>
<td>2 + 2 + 4</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra/chorus</td>
<td>wine...</td>
<td>(through F Maj)</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(through Ab Maj)</td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>75</td>
<td>86,87</td>
<td>91</td>
<td>91</td>
<td>91</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>Db Maj</td>
<td>3</td>
<td>4 + 4</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra/chorus</td>
<td>wine...</td>
<td>(through F Maj)</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(through Ab Maj)</td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>92</td>
<td>98,99</td>
<td>106,107,120</td>
<td>92,98,99,106,107,120</td>
<td>92,98,99,106,107,120,138,144,150,156</td>
</tr>
<tr>
<td>92</td>
<td>106,107</td>
<td>120</td>
<td>120</td>
<td>120</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C Maj</td>
<td>6 + 1</td>
<td>4 + 4</td>
<td>I pant for the music...</td>
</tr>
<tr>
<td>Forces</td>
<td>Orchestra/chorus</td>
<td>wine...</td>
<td>(through F Maj)</td>
<td>F Maj</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(through Ab Maj)</td>
<td>(transitioning to C Maj)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orchestra/chorus</td>
</tr>
</tbody>
</table>

Text:
- Measure 1: "Let me drink... More, oh more... It loosens the serpent... The dissolving strain... brain."
- Measure 13: "You think that love... Close up... And on the wing..."
- Measure 32: "I pant for the music..."
- Measure 54: "Loosen... Like a herbless... I gasp... again."
### Section III  
**Ode to St. Cecilia**, John Dryden

<table>
<thead>
<tr>
<th>Measure</th>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>121-127</td>
<td>4 + 3</td>
<td>What passion…</td>
<td>d min</td>
<td>Orchestra/solo female trio (strings, woodwinds, harp, horn)</td>
</tr>
<tr>
<td>128</td>
<td>6</td>
<td>When Jubal struck…</td>
<td>d min</td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>133-137</td>
<td>2 + 2</td>
<td>And won’ring…</td>
<td>eb min</td>
<td></td>
</tr>
</tbody>
</table>

### Section III (cont)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>138-140</td>
<td>1 + 4</td>
<td>What passion…</td>
<td>c min</td>
<td>Orchestra/solo female trio</td>
</tr>
<tr>
<td>141-146</td>
<td>4 + 2 + 3</td>
<td>quell?</td>
<td>Orchestra</td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>154</td>
<td>3</td>
<td>Less than a God…</td>
<td>Orchestra</td>
<td>Orchestra/solo female trio</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>A God…</td>
<td>Orchestra</td>
<td>Orchestra</td>
</tr>
<tr>
<td></td>
<td>4 + 3</td>
<td>What passion….</td>
<td>Orchestra</td>
<td>Orchestra</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>well.</td>
<td>Orchestra</td>
<td>Orchestra</td>
</tr>
</tbody>
</table>

### Transition to Section IV

**To Music**, Percy Shelley

<table>
<thead>
<tr>
<th>Measure</th>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>176-178</td>
<td>3</td>
<td>As the scent…</td>
<td>D Maj</td>
<td>Orchestra</td>
</tr>
<tr>
<td>179</td>
<td>3 + 3 + 6</td>
<td>Which grew…</td>
<td>Orchestra</td>
<td>Orchestra</td>
</tr>
<tr>
<td>190</td>
<td>6</td>
<td>When the hot noon…</td>
<td>Orchestra</td>
<td>Orchestra</td>
</tr>
</tbody>
</table>

### Measure 191-196

<table>
<thead>
<tr>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 + 2</td>
<td>As the scent…</td>
<td>D Maj</td>
<td>Orchestra and basses</td>
</tr>
<tr>
<td>4 + 2</td>
<td>Which grew…</td>
<td>Orchestra</td>
<td>Orchestra/chorus (special effect, SA)</td>
</tr>
<tr>
<td>4 + 2</td>
<td>When the hot noon…</td>
<td>Orchestra</td>
<td>Orchestra/chorus (special effect, SA)</td>
</tr>
<tr>
<td></td>
<td>And</td>
<td>Orchestra</td>
<td>Orchestra/chorus (special effect, SA)</td>
</tr>
</tbody>
</table>

### Measure 208-213

<table>
<thead>
<tr>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 + 2</td>
<td>the mist…</td>
<td>C Maj</td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>4 + 2</td>
<td>And the violet…</td>
<td>through G Maj</td>
<td>Orchestra/chorus (special effect, SA)</td>
</tr>
<tr>
<td>5</td>
<td>and on the wings…</td>
<td>through A Maj</td>
<td>Orchestra/chorus (special effect, TB)</td>
</tr>
<tr>
<td></td>
<td>As</td>
<td>D Maj</td>
<td>Orchestra/chorus (special effect, SAT)</td>
</tr>
</tbody>
</table>

### Measure 224-228

<table>
<thead>
<tr>
<th>Phrase Structure</th>
<th>Text</th>
<th>Tonal Center</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>one who drinks…</td>
<td>Bb Maj</td>
<td>Orchestra/chorus</td>
</tr>
<tr>
<td>1 + 1 + 1 + 3</td>
<td>of foaming, and…</td>
<td>orchestra/chorus</td>
<td>Orchestra/chorus (special effect, SA)</td>
</tr>
<tr>
<td>5</td>
<td>Whom, a mighty…filling up</td>
<td>C Maj, then through F</td>
<td>Orchestra/chorus (special effect, SAT)</td>
</tr>
</tbody>
</table>
Compositional Analysis of *In Praise of Music* by David Conte

The composer describes this work as “an American cantata in five contrasting sections without pause.” Traditional cantatas normally consist of separate, individual movements that can be extracted and performed independently. In this work, however, the sections are connected by instrumental interludes, with two exceptions. Between Section III and Section IV (see structural analysis measures 178–179), and Section IV and Section V, (see structural analysis measures 265–266), there is a fermata followed by a double bar. All other sections are connected by transitional music.

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Compositionally and stylistically, Sections IV and V are strikingly different from the previous sections. The separation is helpful to both listeners and performers in making the adjustment to a new texture, sound, and tonality, which changes in each case.

The pause between Section IV and Section V is important for two additional reasons. First, the end of Section IV is climactic with the repetition of the text “divine,” the solo violin playing overtones, and the final echoing tone clusters sung by the semi-chorus. The second reason is that there is a need for a pause between the accompanied first four sections and the a cappella Section V. Section V returns to the text of Section I, repeating “love (through the use of music) can enter through the ear.”

Each section of the work is divided by text (a new poem or stanza) and by the differing compositional styles. Related thematic materials return in the first four sections in the accompaniment to provide cohesiveness to the work. An ascending scale in C Major is found multiple times, for example measures 57 and 58. The ascending scale figure appears several times also in Eb Major, measures 38, and in B Major in measure 79, for example. The scales are often embellished with ornamentation, such as trills, (see Examples 2.1 and 2.2).

Example 2.1 David Conte, *In Praise of Music*, mm 38-39, Section 1

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Another compositional tool Conte employs in the piece is the pedal and double pedal tone. One example can be seen at the beginning of the work at rehearsal letter A, as a double pedal of Bb over Eb, (see Example 2.3).

The composer makes extensive use of varying textures and density and effective text painting. For example, in the opening, as shown in Example 2.3, the writing for high woodwinds, harp, and women’s voices is reminiscent of sirens in mythology and, according to the composer, produces a light, ethereal sound relating to the text, “hear the siren’s sound.” From here both the texture and density increase with the addition of the full chorus and full orchestra. Another example can be found in Section III, at measure 121, where the sonority changes to strings and three-part solo women’s voices leading to a duet between the soprano and tenor sections of the chorus. This is followed by three-

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Example 2.3  David Conte, *In Praise of Music*, mm. 1-7, Section 1

part writing for solo male voice with horns and strings, after which there is an alto and bass choral duet. Here, not only is the texture changed but the timbre as well.

All sections of the work make use of meter changes, which help to create agogic accents, as in Section I, measures 11-13, and to place word stress effectively at specific textural moments. The composer employs mixed meters to attract the listener’s ear to specific melodic lines or textual phrases, such as in measure 162, “a God could dwell that spoke so sweetly…”

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51 Ibid.
Section 1, set to the text of Carew’s *To Celia Singing*, begins in mixed meters with the women’s voices singing an “oo” vowel sound. The men’s voices enter with the Carew text beneath the continuing siren-style singing of the women (Example 2.4).

Example 2.4 David Conte, *In Praise of Music*, mm. 11-13, Section 1

The composer’s use of the triplet, both instrumentally and in the choral writing, serves to move the section forward rhythmically. This first appears with a quarter note triplet at letter C, measure 20, and returns multiple times, such as measures measure 117 and 118, (Example 2.6). Consistent use of the rhythmic figure of two quarter notes followed by a quarter note triplet, or the reverse, contributes to the piece’s momentum as the music builds to the climax of this opening section.

Section II, *allegro e appassionato*, measure 42, with the setting of Shelley’s *To Music*, is preceded by an instrumental interlude. The brass create the rhythmic energy of the section, which is continued by the strings and woodwinds with consistently moving sixteenth notes, and contrasted with the broader feel of quarter note triplets in the choral
melody. The first line of the text leads to a full orchestral response to the word “divine” measures 44–45, (See Example 2.5). The word “divine” gains importance later when it returns at the end of Section IV and is repeated several times in measures measure 242-243, (See Example 2.11).

Example 2.5 David Conte, *In Praise of Music*, mm. 44-45, Section II.

Fragments of the main theme from this section return in various instrumental parts throughout the work to link individual choral phrases. The texture of the music changes with the beginning of the next stanza of text, “Let me drink to the spirit of that sweet sound…” with sixteenth-note motives being passed from one instrument to another, both within instrumental family sections and throughout the orchestra. The emotional climax
of this section is achieved with the addition of instruments and a change in meter from cut time to 3/2.

A *forte*, quarter-note fanfare in the horns signals the instrumental interlude connecting Section II to Section III at measure 111. The trumpets and trombones play a fragment of the Section II theme, presented in minor, followed by quarter-note triplets in the woodwinds, which becomes the link between the two sections, (See Example 2.6).

Example 2.6  David Conte, *In Praise of Music*, mm. 115-119, Section II

Section III begins at rehearsal letter N, measure 121, with a transparent texture of strings, horns, oboe and harp that continues throughout the entire *Lento misterioso* segment. Section III is written in three distinct parts: the first from measure 121 to measure 145, the second from measure 146 to measure 159, and the third begins at measure 160 and ends at measure 178.
The choral texture in this section varies as well. Part 1 of Section III, at measure 121, begins with three solo women’s voices and moves to a duet between sopranos and tenors. The first part concludes with a transitional section of solo male trio. The writing in the choral duets evokes a feeling of recitative, as the strings simply sustain octaves beneath the moving choral line.

The second part of Section III, beginning at measure 146, continues with a choral duet between alto and bass. Here the composer has added low brass and motion in the instrumental parts. The transition to part 3 is not vocal, but as before, it is instrumental with layering of the entrances. This transition foreshadows the large-scale section to follow. Part 3, begins at measure 160 with the melodic line from part 1 played by the trombones (measures 160–165) (See Example 2.7).

Example 2.7 David Conte, *In Praise of Music*, mm. 160-163, Section III.
A mirror image of the same theme, without triplets, is played simultaneously by the strings and woodwinds. The chorus sings the text and melodic line in augmentation. This section also features multiple meter changes to meters such as 7/4, 5/8, 6/4, and 5/4. This part of Section III finishes with the six solo voices heard in part 1 of this section.

Section IV begins at measure 179, with an eleven-measure instrumental introduction. The section begins with violin I and harp playing even sixteenth-notes set in uneven patterns. The patterns begin in sets of three sixteenth-notes and moves to sets of four off-beat sixteenth-notes, then sets of five and finally six sixteenth-notes (See Example 2.8).

Different instruments enter, playing sustained notes under the moving sixteenth-notes in the violin and harp parts, which include flute, oboe, clarinet, vibraphone, and strings, generally entering on an eighth note or sixteenth note off-beat marked pianissimo. The effect here is ethereal and is recreated later in this section with repeated sixteenth note cluster tones sung by the semi-chorus. In most cases, when these sixteenth-note cluster tones are sung they are doubled in the high woodwinds and near the end the section, the strings.

This section incorporates two more stanzas of the Shelley text To Music, and closes with the first line of the Shelley text, “I pant for the music which is divine.” The word “divine” is constantly repeated in octave jumps, to paint the picture of moving “up” toward heaven (See Example 2.11).
The irregularly patterned sixteenth-note motive continues with the bass entrance at measure 191. The texture is made more dense five measures later by the addition of the first set of sixteenth-note clusters sung by the sopranos and altos, which foreshadow the eventual entrance of the semi-chorus. This type of writing continues throughout the section. In time, the sixteenth-note clusters are sung by four-part female chorus members, four-part male chorus members, and the four-part semi-chorus near the end of Section IV (See Example 2.9).
At measure 213, the style of the moving sixteenth-notes changes and becomes reminiscent of the manner in which the sixteenth-notes were shared between parts in Section II, as they moved between the woodwind instruments. At measure 224, the texture changes entirely as the choral parts sing in unison on the text, “as one…” with a thinner, less active accompaniment. Another example of the return of a previous theme begins in measure 234 as the first violin plays a fragment of the episode from Section II (See Example 2.10).
Between measures 234 and 244, the harmonic structure moves from C major to the dominant key of F major and then to Bb major (See Conductor’s Analysis, measures 234-244). The dominant presence is strengthened by the use of leaps from Bb to F and octave jumps from F to F in the soprano parts. In measure 243, an appoggiatura in the alto line resolves to F, again strengthening the F major key center as the harmony moves toward Bb Major (See Example 2.11).
Example 2.11  David Conte, *In Praise of Music*, mm. 242 -243, Section IV.

At measure 244, the text returns to the word “divine,” and the end of the Shelley text. This word is repeated several times by the chorus and each time it is stated, the semi-chorus enters singing the sixteenth-note clusters on the nonsense syllable, “wah-wah…. (See Example 2.12). According to the composer, this is intended to emulate the sound of flapping angel’s wings carrying “divine” heavenward, as a solo violin provides accompaniment. Each measure diminishes to a softer dynamic level as the chorus repeats “divine,” (See Example 2.12).
Example 2.12  David Conte, *In Praise of Music*, mm. 254-255, Section IV

One additional compositional device worth noting is the use of the semi-chorus in Section IV. Floating over the choral and orchestral parts are repeated sixteenth notes in a four-part cluster chord. In accordance with the composer’s remark, the semi-chorus is placed in the rear of the concert hall, on the second level, above and out of sight of the
audience creating a very effective musical and emotional moment in the work (See Example 2.12).

Section IV ends with a prominent break in the sound. Section V, which begins at measure 266, is the only a cappella section of the work. Here, the Carew text of *To Celia Singing* is reiterated, and the melodic and harmonic structure is also similar to that of the first section. The choral writing varies, with both homophonic and contrapuntal writing. The text, due to the meter changes in the music, feels as if the natural word stresses are improperly placed, however the effect created provides an appropriate build to the final phrase and climax of the piece, “…that love can enter through the ear.”

Example 2.13  David Conte, *In Praise of Music*, mm. 266 to 269, Section V
Frau Musica (Madame Music) (In Praise of Music)
by Paul Hindemith

Frau Musica (Madame Music) (In Praise of Music), was written in 1928 and revised in 1943. The work is an example of Gebrauchsmusik or “utility music,” and was composed for performance by amateurs with options for a variety of singers and instrumental accompaniment. The composer includes notes in the preface to the score for the benefit of the performers.

This work was not written for the concert-hall or for professional musicians. It is intended to provide interesting 20th-century material for practice by those who like to sing and play for their own pleasure and perhaps for the pleasure of a small group of like-minded listeners. In keeping with this intention, no very great technical demands are made on the singers and players. The tutti string players need hardly go above the first position, and the solo and choral voice parts consist so far as possible of easy and singable melodic lines. At the same time, no one will expect that a piece of music written in these times and for our present needs should be instantly playable at sight by one and all. The amateur is provided with a few nuts to crack.

The opening and closing choruses may well be sung by everyone present – performers and “listeners” alike. For their purpose, song-sheets are available from the publishers at a nominal price. A brief rehearsal immediately before the performance will suffice.

The piece can be performed with any instrumental combination from four strings up. A flute would be valuable, but its part may be played by the violin. Other wind instruments are used mainly to reinforce the voices in the opening and closing choruses. The four “string” parts include added lines providing for all the common orchestral instruments, and including transpositions where necessary. The distribution of the parts is indicated below.  

Paul Hindemith

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### Table 3.1 Hindemith, *Frau Musica (In Praise of Music)* Orchestration

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Suggested substitutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes, Oboes, Clarinets, Trumpets</td>
<td>play from the violin I part, which includes a transposition for Bb instruments</td>
</tr>
<tr>
<td>Soprano Saxophones, Alto Saxophones, Alto Horns</td>
<td>play from the violin II part, which includes a transposition for Eb instruments</td>
</tr>
<tr>
<td>French Horns, English Horns</td>
<td>play from the viola part, which includes a transposition for F instruments</td>
</tr>
<tr>
<td>Bassoons, Bass Clarinets,</td>
<td>play from the Cello and Bass part, which includes a transposition for Bb instruments</td>
</tr>
<tr>
<td>English Horns, Tenor Horns and Trombones</td>
<td>instruments</td>
</tr>
<tr>
<td>Voices</td>
<td>as available</td>
</tr>
</tbody>
</table>

The quote above on performance suggestions for the work as well as suggested substitutions for instrumentation and voices is from the inside cover of the score.
Structural Chart of *Frau Musica (Madame Music)(In Praise of Music)*

by Paul Hindemith

Table 3.2

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>14</th>
<th>16</th>
<th>28,29</th>
<th>30</th>
<th>32,33</th>
<th>39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>4 + 3 + 6</td>
<td>1 + 1</td>
<td>7 + 6</td>
<td>1 + 3</td>
<td>4 + 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Of all delights…</td>
<td>ring-ing.</td>
<td>No evil thing…</td>
<td>There - bides/strife…</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>g min</td>
<td>g min</td>
<td>c min</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>strings</td>
<td>strings only</td>
<td>men’s voices</td>
<td>add women’s voices</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Opening Chorus**

**Section II** *Pastorale-Musettte*

<table>
<thead>
<tr>
<th>Measure</th>
<th>39</th>
<th>40</th>
<th>42,43</th>
<th>49</th>
<th>50,51</th>
<th>55,56</th>
<th>63</th>
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<tbody>
<tr>
<td>Phrase structure</td>
<td>1 + 3</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>6 + 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Take flight….</td>
<td>And one and all…</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>eb min</td>
<td>E Maj</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>all instruments</td>
<td>instrumental intro</td>
<td>Female solo with instruments</td>
<td></td>
<td></td>
<td></td>
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</table>

**Section III Allegro Moderato**

<table>
<thead>
<tr>
<th>Measure</th>
<th>64</th>
<th>67, 68</th>
<th>77,78</th>
<th>90</th>
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<tbody>
<tr>
<td>Phrase structure</td>
<td>4</td>
<td>2 + 8</td>
<td>8 + 5</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Witness David…</td>
<td>For God’s…</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>E Maj</td>
<td>C Maj</td>
<td>a min</td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>instruments only</td>
<td>Male Solo with instruments</td>
<td>Female solo with instruments</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>91</th>
<th>96,97</th>
<th>98</th>
<th>106,107</th>
<th>109</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>3 + 3</td>
<td>9</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>So once wise Elisha…</td>
<td>To be by sound…</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C Maj/A min</td>
<td>a min</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>Female solo with instruments</td>
<td>instruments only</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Section IV Trio**

<table>
<thead>
<tr>
<th>Measure</th>
<th>110</th>
<th>119,120</th>
<th>122,123</th>
<th>128,129</th>
<th>137</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>4 + 2 + 2 + 2</td>
<td>3</td>
<td>6</td>
<td>3 + 2 + 4</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Of all the seasons…</td>
<td>Best is spring.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>B Maj</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>Flute and strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>138</th>
<th>155,156</th>
<th>159,160</th>
<th>164,165</th>
<th>168,169</th>
<th>172</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>4 + 4 + 6 + 4</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>And goodly song…</td>
<td>Makes music everywhere…</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>E Maj</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>Flute and strings</td>
<td>transition to A Maj</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Compositional Analysis of Frau Musica (Madame Music)

(In Praise of Music) by Paul Hindemith

The text, in poetic form, is by Martin Luther and is found as the introduction to *A Preface to All Good Hymnals*. The original form was created as a forward to Johann Walter’s rhymed *Glory and Praise of the Laudable Art of Music*, an encomium or compliment, where Walter develops a theology of music based on Luther’s concepts. Luther’s rhymed verse is a prime example of his belief that music is a gift of God, whether art music or simple congregational singing. In *Luther on Music, Paradigms of Praise*, historian Carl Schalk describes Luther’s strong belief in the power of music as second in importance to theology, and this gives the church the freedom to use all of

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music without fear.\textsuperscript{54} Frau translates from German to English as mate, or madam, or misses, binding these two entities together as if by matrimony, another sacred tradition.

The goal set by Hindemith in this work of the early 20\textsuperscript{th} century is, as he noted above, to provide non-professional musicians a challenge. Some of the challenges that will be offered those daring enough to try the work include:

1. a lack of key signatures or even tonal centers
2. an extreme amount of chromaticism though most often in step-wise motion
3. syncopated rhythms
4. some difficult leaps often followed by a contrary leap in the opposite direction
5. the instrumentalists have some difficult rhythms and often with little support for their individual line

The first section of the work is in two parts. The opening part is for unison singers, anyone who is there, and instrumental accompaniment, with many options available, see suggested instrumentation. Violin I and II remain in unison for the majority of the part while the viola part begins with a countermelody to the violin parts. The celli and basses open with a descending g natural minor scale lasting three measures, mm. 1 -3. The remaining strings echo sections of the same scale in almost double time. This descending scale is heard again in the bass line at mm. 10 but starting a perfect fourth above the tonic. To counter this line, Hindemith has the violins play an ascending a natural minor scale beginning one measure later, leading into the instrumental bridge to the second section of part I (See Example 3.1).

\textsuperscript{54} Ibid
Example 3.1 Paul Hindemith, *Frau Musica*, mm. 1-2, Section I

The instrumental bridge introduces a melodic pattern that will be heard at different points throughout the work, a jump down of a perfect fourth followed by jump up of a minor third, mm. 14. This pattern will also appear in retrograde, mm. 72, as well as with delay in the inner instrumental parts, mm. 16 to 17, g# down to d# after several passing tones to f natural. When the men’s voices enter in mm. 29, the pattern in quarter notes, example 3.2, are the first notes they sing. The violins repeat it upon their first entrance one measure later, mm. 30, in moving eighth notes. The entire section from mm. 29 to 49 uses this pattern in all voices almost continuously. The last measure connects to section II with the violas playing a descending F minor scale (See Example 3.3). Section II, Pastorale – Musette, is for solo violin I and II, and cellos with solo woman’s voice. The two violins imitatively share a very chromatic, sixteenth-note motive while the celli provide a simple melodic line that outlines V to I continually in E
major. The melodic line of women’s voices arpeggiates a I chord in E major but includes the major seventh interval before the octave tonic (Example 3.4).

Example 3.2 Paul Hindemith, *Frau Musica*, mm. 14, Section I

Example 3.3 Paul Hindemith, *Frau Musica*, mm. 72, Section III
Example 3.4 Paul Hindemith, *Frau Musica*, mm. 49-50, Section II

The entirety of Section II is constructed of E major seventh and E minor seventh chords. The violin I part alternates playing d sharp and d natural changing the seventh from major to minor, as in measure 49, while violin II alternates playing g sharp and g natural, alternating the third of the chord between major and minor, always one measure later, such as in measure 50. There are also frequent meter changes in this section between 6/8 and 9/8.

The first part of Section III, *Allegro Moderato*, is written for man’s solo voice accompanied by all strings and/or other participating instruments. Due to the range, the soloist should be a tenor voice. The meter in this section is written in 3/4 and features rhythmic displacement of the beat between the instrumental parts and the male solo part. In the violin parts, the melodic pattern established in the instrumental bridge of leaps of a fourth and a minor third appears in measure 72 in retrograde, first ascending and then descending (See Example 3.5). This pattern also appears in its original form in measure
This section features an unusually large number of octave leaps and later in the section the same pattern occurs using minor sixth leaps within the two violin parts.

Example 3.5 Paul Hindemith, *Frau Musica*, mm. 70-73, Section III

Part 2 of Section III is written for woman’s solo voice and instruments and as in Section II, this music is firmly rooted in a traditional key, this time A minor. The composer makes use of hemiola in the solo voice throughout the section, as can be found in measures 85-86. This is also evident in the accompaniment at the emotional high point of this part of Section III, as the solo voice is sustained over the accompanying instruments. Throughout this part of the section, all the accompanying instruments except the viola play quarter notes tied over the bar line from beat three to beat one. The violas (and other instruments playing that part) play moving eighth notes combining big leaps and chromaticism. The string parts include double and triple stops to create the only homophonic writing in the entire piece (See Example 3.6).
Example 3.6 Paul Hindemith, *Frau Musica*, mm. 90-93, Section III

Measures 91-93 contain the biggest, most dramatic moments of the entire work, although this is well before the traditional high point, which generally occurs approximately two-thirds of the way through a work. The remainder of this part of Section III employs a strong waltz rhythm with moving eighth notes in the viola part.

Section IV, *Trio*, is the final section of the work and contains three distinct parts. Part 1 is totally instrumental and is written for three solo instruments, flute, violin I and violin II. The entirety of part 1 is written in three-voice canonic imitation, with six measures between each entrance. The new theme begins in measure 123. Here, the extensive use of sequences provides interest when they are applied in conjunction with the frequent meter changes, which move from the opening 2/4 to 3/8, 5/8 and less often,
to 3/4. The sequence is rhythmic and melodic. The solo violin I line offers simple, moving eighth notes which provide a stabilizing effect for the two outer parts. The use of hemiola that appeared in previous segments is now present in the solo violin II part (See Example 3.7).

Example 3.7 Paul Hindemith, *Frau Musica*, mm. 128-131, Section IV

Part 2 of Section IV is a duet for male and female voices with full instrumental accompaniment; composed as a two-voice accompanied canon at the unison or octave, depending on the singers available. The strings provide accompaniment by playing repeated, staccato eighth note patterns over a descending A natural minor scale, as in measures 194-196. The violins and violas shift to step-wise patterns but return to the repeated, staccato note pattern (See Example 3.8).
At measure 208, the rhythmic patterns of the instruments change while the two solo voices continue their canonic lines. The cello/bass line reintroduces the hemiola pattern at measure 220.

Part 3 of Section IV begins at measure 239. This is the finale of the work and includes all the voices and instruments available. Part 3 begins with another two-voice accompanied canon but with the male voice entering first. The vocal imitation continues until measures 251 and 252, when the voices sing in unison, not coincidentally over the text, “untiring praise to him…”. From this point through the end of the work, is two-part, contrapuntal choral writing over powerfully moving sixteenth-note runs in the accompaniment leads to a climatic finish.
Our Song (In Praise of Music) by David Frank Long

The work, for SATB chorus and piano, was commissioned by this author, Gary E. Keating, in 2001. The premiere performance was November 5, 2003. The text for Our Song was newly written by the composer.

Structural Chart of Our Song (In Praise of Music)

by David Long

Table 4.1

<table>
<thead>
<tr>
<th>Measure</th>
<th>Introduction</th>
<th>8,9</th>
<th>14,15</th>
<th>22,23</th>
<th>28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>3 + 5</td>
<td>3 + 3</td>
<td>2 + 2 + 4</td>
<td>3 + 1 + 2</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Ah…</td>
<td>Our Song…</td>
<td>This is our Praise…</td>
<td>Our - song it can…</td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>F Maj</td>
<td>Bb Maj</td>
<td>chorus divisi</td>
<td>transition to A Maj</td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>Piano</td>
<td>Piano/chorus</td>
<td>chorus divisi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>29</th>
<th>33,34</th>
<th>39,40</th>
<th>50</th>
<th>57</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>2 + 3</td>
<td>2 + 2</td>
<td>2 + 2 + 4 + 2</td>
<td>2 + 2 + 4</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>This is our…</td>
<td>Music, it has…</td>
<td>This is our praise…</td>
<td>This is our…</td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C Maj</td>
<td>Bb Maj</td>
<td>Ab Maj (Eb Maj)</td>
<td>V/G Maj</td>
<td></td>
</tr>
<tr>
<td>Forces</td>
<td>Piano</td>
<td>add chorus</td>
<td>Piano/chorus</td>
<td>Piano/men</td>
<td>add women</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>58</th>
<th>63,64</th>
<th>69,70</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>4 + 1</td>
<td>3 + 3</td>
<td>3 + 5</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Song it can…</td>
<td>Our Song…</td>
<td>And we</td>
<td>Sing for this…</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>G Maj</td>
<td>V/Bb Maj</td>
<td>Bb Maj (Ab Maj)</td>
<td>V/F Maj</td>
</tr>
<tr>
<td>Forces</td>
<td>Piano/chorus</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Coda (freely)</th>
<th>80,81</th>
<th>84,85</th>
<th>88,89</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase structure</td>
<td>3</td>
<td>2 + 2</td>
<td>3 + 1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>May we always….</td>
<td>And</td>
<td>May there always,</td>
<td>always be,</td>
<td>someone to listen.</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>E Maj</td>
<td>V9/E Maj</td>
<td>V7/V</td>
<td>V7/V in Bb Maj</td>
<td>Cluster over Bb pedal</td>
</tr>
<tr>
<td>Forces</td>
<td>Piano/chorus</td>
<td>A cappella chorus</td>
<td>Piano/chorus</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The composer of this work was requested to write a work titled or subtitled In Praise of Music. The composer eventually decided the final title would be Our Song, In
Praise of Music, to reflect upon the impact music can make on both the listener and the performer. This composer’s primary output is music for film and television and his choral works are produced solely for his personal enjoyment.

**Compositional Analysis of Our Song (In Praise of Music)**

by David Frank Long

*Our Song (In Praise of Music)* is a strophic anthem. The text is original for the piece, written by the composer. David Long’s ability to create and release tension in his music for film or television is also evident in this work. Long’s use of seventh, ninth, and eleventh chords, often followed by unison passages, creates moments of tension and release quite effectively. The consonant moments release the musical as well as dramatic tension. The composer makes use of deceptive cadences frequently to extend phrases, also extending the emotion of the musical line, or on television, that dramatic interaction. He employs this first in the piano introduction as well as in the choral sections that follow (See Example 4.1).

**Example 4.1** David Long, *Our Song*, mm. 1-3
There are eleven key changes in the work, as well as numerous secondary dominants, which propel the music through a various tonal centers as it moves toward a new key (See Example 4.2). This constantly changing harmonic structure moves the work forward, even when there is repetition in the choral text.

The texture of the writing changes throughout the work. Among the textural changes that occur are:

1. a change in the accompaniment from homophonic, vertical chords to an imitative triplet motive that occurs in the right hand such as measures 8, 23, and 89 (See Example 4.2).

2. homophonic choral writing, in three or four parts, that progress to unison writing, measures 8 or 64, (See Example 4.2).

Though not literally a textural change, the composer uses pairing voices to create duets within single phrases or episodes, measures 12 and 13 and measures 31 and 32 (See Example 4.2).

The most dramatic series of textural changes occurs near the end of the work, beginning at measure 78. Here, the choral writing is in unison as it moves to a half cadence with a fermata (See Example 4.4).
Example 4.2  David Long, *Our Song*, mm. 11-14

The chorus continues with the women’s voices singing in thirds and the men’s voices in sixths, moving imitatively. In the three measures that follow, the voices all move contrapuntally over an *ostinato* piano part playing octaves on Bb. The chorus then sings a dominant chord which moves to a cluster over a Bb pedal chord with the piano’s moving triplet motive. The accompaniment slows to even eighth notes, and finally to a quarter note chord with a fermata to end the work (See Examples 4.5 and 4.6).
Example 4.3  David Long, Our Song, mm. 31-32.

Example 4.4  David Long, Our Song, mm. 76-80
Example 4.5  David Long, *Our Song*, mm. 85-91.
CHAPTER 5

Conclusion

_In Praise of Music_, as a title or concept, has been the catalyst for the composition and performance of many works for chorus and some for instrumental ensembles. The attraction begins with the title, _In Praise of Music_. The composer’s challenges begin with finding or creating texts that will convey the love of music or its ability to carry emotion or affirm beliefs and that will stimulate their creativity. The second challenge is creating music that will carry the words, adding melody and harmony to the chosen text to enhance the power of the words. Whether the goal of the composer is to create beauty and to move the soul, or other motivations, music and words together have a unique power.

Works with texts by respected poets such as Dryden, Shakespeare, Carew, Shelley and others provide colorful and insightful views into the power of music, and, in some cases, the connection between music and love and music and worship. These four composers, in this writer’s opinion, were moved to high levels of creativity in their compositions because they were working to demonstrate their love of music, their “praise of the power of music.”

Choral conductors, as with this writer, are attracted to works which praise the art of music and appropriately so. Most have spent a lifetime singing, studying and
performing music because at some point in their developing years, choral music affected them, and they realize their singers and their audience can be moved as well.

The preparation and rehearsal of the Conte piece provides an excellent example. This writer, after hearing Conte’s *In Praise of Music* the first time, realized it was a work he wanted to conduct. The combination of text and music was innately powerful. The ensemble was not instantly moved by the work but within a short time began to appreciate the piece.

I do not believe that it is coincidence that Bissell’s piece, written for a combined middle and high school festival, is titled *In Praise of Music*. It was meant to be a memorable, hopefully life-changing experience for these young musicians. And certainly Paul Hindemith, while wanting music to be accessible to large numbers of non-professional musicians, was very aware of the importance of music to Martin Luther, both priest and composer, who believed in the relationship between music and faith.

*In Praise of Music*, those works already composed and those still to be written will continue to be a motivation in choral music. The title and concept moves composers to new heights of creativity, as demonstrated in the combination of words and music in these four works, it attracts conductors and singers to perform this music in its fundamental appeal to the human spirit.
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VITA

Gary E. Keating was born in Keene, New Hampshire to Richard J. and Evelyn W. Keating. He received his elementary through secondary education in the Monadnock Regional School District in Swanzey, New Hampshire. Active in music, drama, and service clubs, Gary was both a member of Key Club and Young Rotarians and graduated in 1970. Outside activities included 4-H, The United States Pony Club, The Swanzey Players, and the Brattleboro Little Theater.

Gary graduated from the University of New Hampshire in 1975 with Bachelor of Science degrees in Music Education and Animal Science. He became Director of Music for Raymond Consolidated Schools in January, 1976. In 1979, he was accepted to the University of Miami School of Music and earned a Masters of Music degree in Choral Conducting in May 1981.

That same year he was hired for the first of many professional positions in arts management and development. Companies where he held managerial positions include: Great Artists Series of Temple Beth Sholom, Greater Miami Opera, Gusman Center for the Performing Arts, The Design Center of the Americas, Health Crisis Network, and GALA Choruses, the International Association of Gay and Lesbian Choruses, in Washington, D.C.

Gary entered the Frost School of Music at the University of Miami to begin work on a Doctor of Musical Arts degree in Choral Conducting in August of 2002. Between 2002 and 2006, he was Adjunct Professor of Music at both Barry University and Florida International University. He became Choral Director for the Vocal/Choral Magnet Program at Dr. Michael M. Krop Senior High School in 2006 and continues in this
position. His choirs and soloists have received Superior Ratings at both District and State
Music Performance Assessments. Many of his students are continuing with their music
careers in music therapy, music education, music business, composition, jazz and studio
vocal arranging, and vocal performance.

His students are currently studying at the University of Miami, University of
Florida, Florida State University, University of South Florida, MIT, Yale University,
Emory University, Harvard University, Notre Dame University, University of Central
Florida, Syracuse University, and Miami Dade College.

Gary has sung with University of Miami University Chorale, Collegium Musicum,
University Civic Choral, Chamber Singers, Masterworks Chorale of Boston, Concord
Chorale (MA), Florida Philharmonic Chorus and the Master Chorale of South Florida.
He has studied conducting and voice with Dr. Henry Wing, Stanley Hettinger, Dr.
Cleveland Howard, Iva Dee Hyatt, Dr. Lee Kjelson, Dr. Robert Gower, Dr. Donald
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