AN ANALYSIS AND CONDUCTOR’S GUIDE TO ZDENĚK LUKÁŠ’ REQUIEM PER CORO MISTO, OP. 252

Samuel James Miller

University of Kentucky, samjmil@hotmail.com

Author ORCID Identifier: https://orcid.org/0000-0002-5064-2330

Digital Object Identifier: https://doi.org/10.13023/ETD.2018.161

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Samuel James Miller, Student
Dr. Jefferson Johnson, Major Professor
Dr. Michael Baker, Director of Graduate Studies
AN ANALYSIS AND CONDUCTOR’S GUIDE TO ZDENĚK LUKÁŠ’ REQUIEM
PER CORO MISTO, OP. 252

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DMA PROJECT

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A DMA project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
Samuel James Miller

Lexington, Kentucky

Director: Dr. Jefferson Johnson, Professor of Music

Lexington, Kentucky

2018

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Zdeněk Lukáš (1928-2007) was one of the most prolific Czech composers of the 20th century having composed over 300 pieces. His works include a wide array of genres including symphonies, operas, chamber music, and a large amount of choral and vocal music. He was influenced by Czech folklore and music and was self-taught until he was nearly 40 years old. Lukáš began his career as a teacher but later began working for the Czechoslovak Radio Studio in Plzeň where he founded the mixed choir, Česká Píseň (Czech Song), which became quite famous and still enjoys great fame.

Requiem per coro misto, op. 252 is considered by many to be Lukáš’s most famous choral work. It was written in 1992 for a cappella SSATB chorus. The piece is divided into seven movements; “Requiem aeternam,” “Dies irae,” “Lacrymosa,” “Offertorium,” “Hostias,” “Sanctus,” and “Agnus Dei.”

This document presents an analysis and conductor’s guide of Requiem. The analysis includes an examination of Latin pronunciation employing Germanic Latin when possible and an IPA pronunciation guide and translation of the text. Also included in the analysis is discussion on form, tonality, and development of melody, harmony, and rhythm all of which reveal that Lukáš wrote this piece in a very traditional style.

The conductor’s guide points out many of the issues that a choir may face in preparing Requiem. Some of the issues include intonation, range, and dynamics. One specific issue is that although the piece is tonal, there is considerable use of modes and scales that many singers would consider exotic. One such scale is the Hungarian Gypsy which is essentially a harmonic minor scale, but includes a raised fourth degree. Many of the intonation issues that could arise stem from the frequent parallel motion.
Lukáš believed that a cappella singing is one of the purest forms of music and that singers should be allowed to sing without regard to any instrumental influence whether it be from the composer or some other source. *Requiem* exhibits this belief through its challenges and its beauty. The work or its individual movements can be challenging yet accessible to singers of all levels.

KEYWORDS: Zdeněk Lukáš, Czech Music, Choral Music, Choral Conducting, Musical Analysis
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By

Samuel James Miller

Dr. Jefferson Johnson
Director of DMA Project

Dr. Michael Baker
Director of Graduate Studies

April 24, 2018
Date
ACKNOWLEDGMENTS

This dissertation is the culmination of many years of work and patience, most notably on the part of my chair and mentor, Dr. Jefferson Johnson. For his continued support and encouragement, I am extremely grateful. I would also like to thank the remaining members of my committee, Dr. Lori Hetzel, Dr. Lance Brunner, and Dr. Alexandre Martin for their instruction and insight during this process.

I also owe thanks to all of my previous mentors, namely Dr. David Johnson and Dr. Stanley Roberts for being such great role models and encouraging me to be the best I can in my work. I also wish to thank my colleagues both at UK and all through the state of Georgia; I truly love that I get to do this amazing job in the company of such great folks.

Finally, I have to thank my wife, Jennifer, who has constantly believed in me. There is no better example of support, especially in prayer, than what she has been to me through this entire process.
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PART I

CHAPTER ONE: INTRODUCTION

This study provides choral conductors with information to prepare an insightful and effective performance of Zdeněk Lukáš’ *Requiem per coro misto, Op. 252* (hereafter referred to as *Requiem*). This document is not intended to take the place of any individual score study or preparation. Instead, it can serve as a resource from which choral conductors may glean information to aid in their interpretation, rehearsal planning, and ultimately, their performance of the work. The information provided herein is in three sections: first, information about the composer and his creative process; second, a textual, formal, and theoretical analysis of the work; third, a guide to performance and conducting issues within the piece.

**Significance of Study**

Zdeněk Lukáš is held by many in high regard as one of the great Czech composers of the twentieth and early twenty-first centuries. However, his exposure outside of Eastern Europe has not reached the heights one may expect. Nor has there been a great deal of research published about him apart from that which is in the Czech language. Many of his works are for instrumental forces, but his folk song arrangements and choral compositions are some of the lesser discovered jewels of the era. As a conductor, he founded a choir that still enjoys international acclaim. Even so, the resources about him and his music are few. This document will add to the available information about a composer who deserves attention outside of his native land because of his great contributions to the musical world.
Lukáš’s *Requiem* is a great modern example within a genre with a long tradition. The work presents a challenge to choirs at the highest levels while still being accessible to many in their learning phases. While continuing the long lineage of requiems, the piece is a quality introduction for singers and conductors who may be less familiar with the genre. Overall, the *Requiem* and Lukáš himself deserve attention from a wider audience. It is the hope of the author that this study will help bring attention to Lukáš and his music from an English-speaking audience which may not be familiar with music of eastern European composers outside of Dvořák or Bartók.

**Methodology**

Research on Zdeněk Lukáš and his compositional output is sparse. The online biographies available in English can all be connected to his American publisher, Anita Smisek and Alliance Publications. There is one book written about the composer in compendium format and edited by Vimr, but the book is in Czech. Some of that text will be translated and examined for further biographical information as well as information about compositional style. There are a couple of dissertations written about his instrumental music - they will be examined for information about compositional technique and style. Background information on the development of Czech choral music will reveal the foundation upon which Lukáš developed his style. Email correspondence with Lukáš’s colleague, Zdeněk Vimr, will shed light onto the history of the *Requiem* and Lukáš’s compositional style as a whole.

A thorough analysis of the work will include the following elements: text, form, tonality, melody, harmony, and rhythm. This theoretical analysis will inform the conductor’s guide. The conductor’s guide will also include possible issues as well as
previously encountered issues. This information will come from the aforementioned conductor and the experience of the author.

**Literature Review**

The information currently available about Zdeněk Lukáš is almost exclusively biographical and is found mostly on websites of music publishers. A short entry about him appears in Shrock’s repertoire book and includes a couple of sentences about his choral music.1 The only other book available on the composer is a compendium compiled by his colleague, Zdeněk Vimr. The problem with this text for an English-speaking writer is that the book is published exclusively in Czech. Some translations of this material were made and will be featured in a later section on style. The cost of translating an entire text was prohibitive in acquiring any further information from this text. There is also some background information available from Alliance Publications’ music division and some additional material was collected from personal email correspondence with Zdeněk Vimr. This information will all be shared in a later section.

**The Development of Czech Choral Music**

Music in the lands of the Czech people has a long and storied background. For so long, the Bohemian-Moravian lands were a place where Czech folklore and popular songs were much more prevalent than music of western origins. In some circles, it is believed that the height of Czech identity occurred during the early Middle Ages when the independent Czech kingdom existed.2 In both Czech Republic and Slovakia (both Bohemian), the twentieth century saw a decline in the role of music in everyday life. Many believe that art itself has suffered because the public has lost interest in culture and

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would rather seek entertainment. This can be partly attributed to the modernization of society (radio, television, internet, etc.) which goes hand in hand with what many see as the influence of Western Europe and America in a world society.3

Before the twentieth century, music marked all of the important events of life. Though the Czech people are now known to be mostly atheist and agnostic, music previously marked all of the religious holidays along with the more mundane events of life such as childbirth, harvest, and the change of seasons.4 Churches were central in the development of Czech music until the end of the 18th century.5 Much of the music had apparent Bohemian influences but many composers lived and worked abroad and typically brought the western traditions back to their home country.

Secular choral singing can be traced to the 19th century.6 New choirs were formed and new compositions were written for them. In the second half of the century, composers such as Smetana and Dvořák contributed greatly to the Czech choral repertoire. Though he often incorporated folk music into his compositions, Smetana believed that the obsession that developed around folk music actually harmed the creation of a Czech musical identity.7 He felt that the simple nature of folk music should be developed into a more elaborate work of art similar to that found in the Viennese traditions.

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4 Majkut, 16.
6 Ibid.
7 Curtis, 127
The 20th century saw a new high point for Czech choral singing in part because of a focus on artistic quality rather than music’s social functions. National issues continued to be a focal point among composers and can be seen in music such as the *Glagolitic Mass* of Leoš Janáček. Though he spent most of his life overseas, Bohuslav Matínů is considered one of the greatest Czech composers of the first half of the twentieth century. The majority of his choral works were based on Czech folk poetry but he also wrote cantatas with biblical or ancient Czech texts. Many composers of the 20th century wrote music considered neo-Baroque or neo-Classical while using modern techniques and pantonal harmonies.

**CHAPTER TWO: ZDENĚK LUKÁŠ**

**Biography**

Zdenék Lukáš was born on August 21, 1928 in Prague, Czechoslovakia (now the Czech Republic) and died there on July 13, 2007. After graduating from Prague’s Theater Institute and teaching elementary school for five years, he took a job with the Czechoslovak Radio Studio in Plzeň. In 1954, he founded the mixed choir, Česká Píseň (Czech Song), which still enjoys international acclaim. He was known for strict selection of members and for holding them to a very high standard of discipline.

Lukáš grew up in a household of teachers where folk and traditional music were part of everyday life. He began composing while in high school and studied music theory

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8 Pecháček.
9 Ibid.
10 Ibid.
with Antonín Madr. While living in Pilsen, his compositional efforts focused on folk arrangements for his choir and for the local radio orchestra. Many of these compositions were recorded for the sole purpose of being played on the radio. It was also around this time that Lukáš married and soon began the family that included his two daughters.

Being mostly self-taught during his early career, he began working with composer Miloslav Kabeláč in 1962 to complete his musical training. The meetings between the two were said to be quiet with Kabeláč staring at Lukáš’s scores. Kabeláč thought that it was good that Lukáš had not had much formal compositional training because it meant that his music would not be burdened by rules. He also thought that Lukáš simply needed a “good coach to fly forward, (and) that he needed a bridle.”

From 1964 on, Lukáš focused his work efforts almost exclusively on composing. He did, however, continue his work with the choir in Plzeň. Since he had musical activities in the West before 1968, Lukáš found himself out of favor with the communist regime and failed to have much of his music performed or recorded until that regime left power. This point was illustrated when, after a tour to Barcelona in 1972, Lukáš and many members of his choir were interrogated by StB (a secret police force under the control of the Communist Party of Czechoslovakia until 1990). Subsequently, he was forbidden by the government to direct his choir and was no longer allowed near any radio station. He was given a position at the Prague Conservatory to teach harmony and counterpoint, but fell out of favor after normalization in the early seventies.

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13 Alliance.
14 Vimr, “Composer.”
15 Ibid.
After the Prague Spring in 1968, Lukáš began to develop a more personal style.\textsuperscript{16} This style has sources in the Czech language, folklore, and folk music. Characteristics of his music include modal melodies and harmonies, complex metric combinations, whole tone scales, and rhythmic ideas from folk songs and dances. He composed nearly 300 works, including twelve choral numbers and numerous folk song arrangements.\textsuperscript{17} According to Shrock, his most significant choral work is the \textit{Requiem}.\textsuperscript{18}

**Compositional Style**

As previously mentioned, the style of Zdeněk Lukáš is characterized by modal melodies and harmonies with complex rhythmic ideas and the use of common scales. Like many Czech composers before him, he wrote a great deal of music based on folk melodies and forms. Because of his immersion in folk music in his youth, Lukáš developed a style that can be perceived as a blending of traditional expression and newer techniques.\textsuperscript{19} His synthesis of music through unique combinations has led one author to state that the composer’s “most significant musical contribution has been his ability to use sound with subtlety and diverse writing methods resulting in deeply effective expression.”\textsuperscript{20}

Another result of his time spent with folk music is the consistent presence of modal melodies. Though his pieces are tonal in nature, there is a great deal of harmonic activity that sounds modal. Modes were ubiquitous in ancient and medieval music of

\begin{itemize}
  \item \textsuperscript{16} The Prague Spring was a period of liberalization and democratization leading away from the communist rule and eventually leading to the split of Czechoslovakia into the current two countries.
  \item \textsuperscript{17} Alliance.
  \item \textsuperscript{18} Dennis Shrock, \textit{Choral Repertoire} (New York: Oxford University Press, 2009), 633.
  \item \textsuperscript{19} John J. Byun, “‘When David Heard’: A Study of the Choral Settings of Thomas Tomkins and Eric Whitacre” (master’s thesis, California State University, Long Beach, 2005), 45.
  \item \textsuperscript{20} Daniel Joseph Schmidt, “Bookends of the twentieth century: Compositional Elements in Three Wind Pieces from the 1920s and Their Impact on Two Wind Pieces of the 1990s” (DMA diss, University of Kentucky, 2000), 142.
\end{itemize}
Europe, but later gave way to more modern tonalities. The exception to this was in Moravian and Slovak folk music where modes continued to be the center of composition, especially when pertaining to melodic motion. Byun and Vimr both agree that Lukáš’s music is based on melodies and the idea of individual, independent voices which reinforces that most of his music is more polyphonic than homophonic. He is also known for contrasting male and female voices with alternating parts to achieve different colors.\textsuperscript{21}

Vimr believed that Lukáš’s experience as a choirmaster greatly influenced how he wrote for choirs. He was able to test and verify the quality of his work. While Lukáš worked with professional choirs often, he felt that amateur singers should always be allowed to sing with joy and they should never have to worry about technical or interpretive issues.\textsuperscript{22} He believed singing to be a truly natural ability and that singers should be allowed to pursue their art without always having to work with or around instrumental forces; in short, he felt a cappella music was of the utmost importance. Lukáš, himself, is quoted as saying “If I have the desire (and I have it often) to express myself differently, to express other creative processes, I will write a string quartet or a symphony. But singing, in my opinion, should be singing in the widest sense of the word, without the sometimes awkward instrumental influences.”\textsuperscript{23}

Like many other composers, Lukáš’s work can be divided into different periods. The first period is based in Plzeň and is characterized mostly by his work with folk music. This music was written mostly for recording and radio productions. His second period began in the 1960s and was based in Prague. This music is more experimental and

\textsuperscript{22} Ibid.
\textsuperscript{23} Ibid.
uses many twentieth century techniques including serialism and electronic production. His final period began after the fall of the communist regime around the end of the 1980s. This stage is marked by a great expansion of compositions to religious texts. He saw Latin as a timeless language and wrote music with exceptionally clear diatonic features and traditional melody and harmony. In this way, he is often categorized as a traditionalist. The line between these periods should not be seen as a stylistic break, but rather a smooth shift.24

CHAPTER THREE: REQUIEM PER CORO MISTO, OP. 252

Background

Lukáš began working on his Requiem in early 1992.25 The work was originally intended for a large orchestra and choir with soloists. However, this original score was stolen from the composer as he rode on the subway in June of that year. Over the next two months, a new creation was developed that shares little in common with the original. Lukáš named this new piece Requiem per coro misto. The initial performance was given by Miroslav Košler and his CKD (ironworks company in Prague) Chorus, but only included sections of the work. The same choir premiered the whole work on April 26, 1995 in Prague.26 The work was first recorded in 1995 by the Prague publisher, Clarton. This recording was produced by the choir Nová česká píseň (New Czech Song) under the direction of Zdeněk Vimr, Lukáš’s close friend and colleague.

25 Zdeněk Vimr, “Zdeněk Lukáš: Requiem per coro misto” (interpretive notes) and email message with author, August 2, 2017.
26 Vimr, notes.
Requiem is written in seven sections, all of which are traditional parts of the requiem mass. Lukáš made tempo suggestions for every movement and even went so far as to include actual time suggestions at the end of each movement. However, Vimr notes that Lukáš “is not one of the composers who strictly insist on the exact metronome time keeping.” Lukáš was known for being open to other interpretive views and would allow conductors to determine their own tempi based on their needs. He himself was known to conduct his own music with tempi other than what appears in the score.

Text Considerations

Though the seven movements are common to requiem masses, there are some considerations to be taken when learning or teaching the Latin text. First is that the composer chose to abbreviate a significant amount of the text. Lukáš has followed the example of many composers before him by telescoping texts or by setting partial texts rather than including all of it.

Perhaps a greater consideration is the pronunciation of the Latin text. Many conductors, when encountering Latin, default to the use of Liturgical or Church Latin. This standardized pronunciation can be a positive element for beginners as there are only five vowel sounds and mostly set pronunciation rules. These rules as we know them, were only put into place in 1903 through a decree of Pius X. It can, therefore, be assumed that Latin would have molded to the vernacular and would have been Germanic in Austrian and German lands before 1903 (this would have encompassed a great deal of land and people beyond just Austria and Germany proper). Though Germanic Latin

27 Ibid.
29 Hoch, 54.
would have been common in certain parts of Europe, its use in the United States was not
color
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common until the popularity of historically informed performance practice expanded in

the 1980s.30 The aforementioned Austro-German lands would have included much of

Eastern Europe including what is now the Czech Republic. Because of this inclusion,

Hoch argues that it could even be seen as less correct to use Liturgical Latin in a work by

a Czech composer.31 Therefore, it is the opinion of the author that choirs should attempt
to perform the Requiem using Germanic Latin unless the choir’s skill level dictates
otherwise.

Germanic Latin is considered a hybrid of German and Latin. However, there is

no standard guide for the pronunciation of Germanic Latin in the manner that exists for

Liturgical Latin and authors have differing opinions on how to pronounce different

elements. For the sake of this study, the brief guide found in Ron Jeffers’s Translations

and Annotations of Choral Repertoire: Volume I will be used in combination with

information taken from the writings of Matthew Hoch. The sections that follow

pertaining to each movement will include pronunciation recommendations; these will be
given using the International Phonetic Alphabet (IPA).

Analysis

The first movement, “Requiem aeternam,” is standard as it is in the initial position
and includes all of the text of the Introit. The Kyrie is included in the first movement.
The traditional, third, and fourth sections (Gradual, and Tract) are not included. The
second movement, “Dies irae,” includes the first three sections of the Sequence. The

Sequence is continued in the third movement, “Lacrymosa.” However, this text is

30 Ibid.
31 Matthew Hoch, e-mail message to author, July 1, 2017.
abbreviated as the composer omitted the text *Huic ergo parce, Deus*. The fourth movement begins with the traditional text of the Offertory, but ends after *profundo lacu*. The composer added an *amen* at the end of his “Offertorium” as if to mark the end of a section. “Hostias,” the fifth movement, begins with a continued text from the Offertory but once again cuts the traditional section short by ending with the text *memoriam facimus*. The composer also chose to omit the word *Domini* in the section about offering praise. The joyful “Sanctus” includes the entire first stanza of the traditional Sanctus text but omits the *Benedictus qui venit* text (this text is sometimes considered a separate section and is set that way by many composers). The “Agnus Dei” is the movement with which he takes the most liberties when speaking of text. The initial *Agnus Dei* (text) statement is actually the third iteration because of its inclusion of the word *sempiternam*. After some repetitions of that text, the composer then took excerpts of text from the Introit and Communion and used them to create what almost comes across as new poetry.

Texts are presented for each movement and include the following: italicized text is the text as it appears in the score; in brackets is an IPA presentation based on Germanic Latin; under the bracketed text is the literal translation; at the end of each set of text, there will be a poetic presentation of that text (poetic translations from Jeffers).

**Movement I – “Requiem aeternam”**

**Text**

*Requiem aeternam dona eis, Domine,*

[ˈre.kvi.ɛm æˈter.nɑm ˈdo.nɑ ˈe.is ˈdo.mi.nɛ]

Rest eternal give them, Lord

*et lux perpetua luceat eis.*

[ɛt luks pɛr.ˈpe.tua ˈlu.tse.at ˈe.is]

and light perpetual let shine on them.

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12
Rest eternal grant to them, O Lord, and let perpetual light shine upon them.
A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer, for unto thee all flesh shall come.
Lord have mercy, Christ have mercy, Lord have mercy.

Form
The first movement can be divided into three sections. The first section begins at
the start of the work and ends with measure 19 (example 1). An argument could be made
for a second section to begin at measure 13 (rehearsal 2) due to the thinning of texture
and the seemingly different harmonies. However, a conductor should not judge where
sections change simply based on the provided rehearsal numbers. Though the texture
does thin at rehearsal 2, the harmonies do not change until rehearsal 3. This new section
beginning at measure 20 goes until the original idea returns beginning in measure 37.
From this point until the end of the movement, the primary idea returns, but the
differences are great enough between the return and the original to call this a new section
and Vimr actually considers this to be a coda (example 2).32
Example 1. “Requiem aeternam,” mm. 1-19, A section.
(Example 1 continued)
Example 2. “Requiem aeternam,” mm. 37-54, Coda.
(Example 2 continued)

Tonality

At first glance, the tonality at the beginning is somewhat difficult to discern. The given key signature implies either A major or F-sharp minor, but since the final chord of the movement is an F-sharp minor chord, the tonality should be settled. However, due to the absence of E-sharp leading tones, the quality of the minor is simply the natural minor as opposed to the melodic as one may expect. Another reason for this difficulty is the near absence of recognizable chords before measure 13. There are a few harmonic ideas
that occur in measures 6 - 8, but there are no true chords that happen until the trio of rehearsal 2 (see example 1).

The tonality of the second section is set up nicely from the final A major chord of the trio which happens on the downbeat of measure 20. The tonality is reinforced by each subsequent entry of the *te decet* text occurring on A major. In measure 28, the composer worked back into the original key. He employed a non-chord tone in the first soprano but resolved to the F-sharp in alternating chords until reaching a subdominant in measure 32. This is carried forward until the soprano soli line finally resolves to F-sharp minor tonic on the last beat of measure 36 (example 3).

Example 3. “Requiem aeternam,” mm. 29-36.
The coda, which begins in measure 37 with the reintroduction of the *Requiem* text, once again uses the dominant of F-sharp minor. After several measures presented in perfect octaves, the treble voices sing a D major chord above a G-sharp in the tenor and bass creating tension on the text *Domine*. The next few phrases of begging for mercy are presented in an anticipation from the bass and tenor that is again dissonant against the top voices’ homophonic B minor and F-sharp minor chords. This is all finally settled in the fourth measure from the end when all voices come together to create a final sounding F-sharp minor chord (see example 2).

**Melodic, Harmonic and Rhythmic Development**

The voices all begin in perfect octaves in a chant-like manner. This only lasts until measure 4 when, during the first use of the text *Domine*, the voices break into a slightly disjunct descending line which uses a series of major and minor seconds. This is followed by a short canon in the treble voices which leads to a rhythmically diminished *Requiem* statement. In measure 10, the downbeat employs the first instance of the motive created by the combination of an eighth note and two sixteenth notes that will be found
throughout the entire work (see example 1) (hereafter referred to as the Lukášová rhythm).

At rehearsal 2, the treble voices begin a seven and a half measure trio. During this, the first soprano demonstrates text painting through the repeated C-sharp while singing the text *perpetua*. The other voices also use repeated patterns for the same text and do not move into matched syllables until the text reaches *luceat*. Measures 14 and 15 of the alto part use the aforementioned Lukášová rhythm. This section ends with an A major chord on the downbeat of measure 20 (see example 1).

To begin the next section, the tenor and bass immediately continue with A major in a simple duet before the bass part splits in measure 22. From this same measure, the parts can be labeled from the bottom up (bass 2, bass 1, tenor) as separate melodic ideas; bass 2 labeled A, bass 1 labeled B, and tenor labeled C. This first entrance of the three happens simultaneously, but when the top three voices enter, they do so at the interval of one measure and going in order of A, B, C. Vimr calls this a “typical ‘Lukáš’ gradation” and notes the build into the *forte* of measure 26.³³ Also to be found in this section is once again the Lukášová rhythm. The pattern can initially be found in this section in retrograde, but can also be seen in its original form (example 4).

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³³ Vimr, notes/email.

At measure 26 (rehearsal 4), there are two aspects that should receive special attention. The first is the large intervals that occur within each voice part. In measure 26, each part has a descending minor seventh, with the exception of the alto which descends a minor tenth. In the subsequent measure, each voice has an ascending interval of the same distance, except the alto which only ascends a seventh to ensure that in the second
half of the measure, all voices descend by the same space (example 5). The other aspect to heed at this spot is the drastic dynamic changes. These large dynamic leaps coincide well with the tonal leaps and could actually be seen as easier because of the vocal tessitura. The other dynamic tool used in this area is the quick crescendo from measure 27 to 28. All of this (dynamic and tonal) takes place over alternating dominant and subdominant harmonies. The composer then used the crescendo to switch to a similar alternating harmonic pattern using minor chords to begin the transition back to the original tonality. This final statement of the middle section begins with the lower voices presenting an idea, both melodically and harmonically, at a one-beat anticipation of the upper voices. All voices begin to lower both in range and dynamic until a b-minor chord supports a first soprano soli section. The tritones of measures 35 and 36 reveal a definite return to the original key and the beginning of the third section (see example 3).


The final section, coda, begins in measure 37 when the soprano 2 and alto enters in unison after remaining silent for nearly three measures. This is followed immediately
by all voices singing in unison and octaves for four measures. These transitional measures will likely require extra attention during rehearsal. In measure 42, the composer again created tension on the text *Domine* by having the bass and tenor voices sing a G-sharp against the treble voices’ D major chord. At measure 44, the tenor voice anticipates the treble motive while the bass “keeps stubbornly repeating down below the tones G-sharp and F-sharp.”34 The harmonic pattern repeats until measure 51 where tonic is reached and the final statement is made (see example 2).

**Movement II – “Dies Irae”**

**Text**

_Dies irae, dies illa,_
[ˈdi.es ‘i.ræ  ‘di.es ‘i.la]
Day of wrath, day that,

_Solve saeclum in favilla:_
[ˈzol.vɛt ‘zæ.klum in fa. ‘vi.la]
Shall dissolve world into embers

_Testi David cum Sibylla._
[ˈte.sti ‘da.vid kum zi. ‘by.la]
witness David with Sibyl.

_Quantus tremor est futurus,_
[ˈkvɑn.tus ‘tre.mor est fu. ‘tu.rus]
How great trembling there is going to be,

_Quando judex est venturus,_
[ˈkvɑn.do ˈju.deks est ˈven. ‘tu.rus]
When judge is going to come,

_Cuncta stricte discussurus!_  
[ˈkunk.tɑ ˈstrɪk.tɛ ˈdɪskwəs ‘sju.rus]
All things strictly to investigate!

_Tuba mirum spargens sonum_
[ˈtu.ba ˈmi.rum ˈspar.geŋs ˈso.nʊm]
Trumpet wondrous sending out sound

34 Vimr, notes/email.
Per sepulchra regionum,
through the graves of regions,

Coget omnes ante thronum.
will summon all before the throne

Day of wrath, that day shall dissolve the world into embers,
as David prophesied with the Sibyl.
How great the trembling will be, when the Judge shall come,
the rigorous investigator of all things!
The trumpet, spreading its wondrous sound through the tombs of every land,
Will summon all before the throne.

Form
The form of the second movement, “Dies irae,” is a simple ternary form and can be denoted as ABA with a coda. The first A section includes the first 15 measures. The B section begins with the pickup to measure 16 and runs through measure 40. The return of A begins with a pickup to measure 41, then continues to measure 55. Measures 56 to the end of the movement make up the coda. The case could be made for a brief C section starting at the pickup to measure 37 and continuing until measure 40. The melodic material and articulation have a slightly different feel from much of the rest of the movement, but this section would only be four measures long and the harmonic material matches that of the B section.

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1-15</td>
<td>16-40</td>
<td>41-55</td>
<td>56-61</td>
</tr>
<tr>
<td>Tonality:</td>
<td>B min</td>
<td>F# (phry)</td>
<td>B min</td>
<td>F# (phry)</td>
</tr>
</tbody>
</table>

Example 6. Requiem, form of “Dies irae”
Simple ternary form is reinforced by the tonality as well. The B section is written in the dominant of the overall key. One aspect that does not reinforce simple ternary is the cadential material. Typically, at the end of each section in simple ternary, one would find an authentic cadence that would clearly mark the end of a section. However, Lukáš did not include these cadences at the ends of any sections. The entire movement has continuous motion and does not appear to cadence until the end of the movement and even that cadence is not authentic. One could argue that A and B each end with an elided cadence in the home key of B minor but these are somewhat difficult to discern because of the thin harmonic texture or the quickness with which they occur. The coda begins on the dominant which could lead to the original tonic, but the final chords do not fall in line with this practice. Instead, the coda serves better to set up the parallel major key of the next movement (example 7).

Example 7. “Dies irae,” mm. 60-61, final cadence and pickup and meas. 1 of “Lacrymosa,” initial harmonies
**Tonality**

The tonality at the beginning of the movement is B minor. This is reinforced in both the bass and alto parts. The bass has no pitch other than B for the first five measures. The alto mirrors the bass and goes further by alternating between tonic and dominant through the first 15 measures (the entire first section). Vimr contends that the G-sharp of the bass part in measure 10 creates the idea of C-sharp phrygian; the bass note would serve as the dominant of the mode.\(^35\) This use of modes can be found in multiple sections of this movement and at other spots in the work as a whole.

The B section is written in what appears to be the dominant of the home key, F-sharp. The quality of this F-sharp is difficult to determine because the third, A, does not sound until measure 37. When the A finally does occur, it is natural which would make the dominant (F-sharp) minor. This once again infers a mode and indeed, Vimr contends that this entire section is written in F-sharp phrygian.\(^36\) Another aspect that could affirm modal use is the absence of any other altered notes. One would expect many sharped notes in the key of F-sharp major (the dominant to B minor), but the only sharps are those included in the original key signature until the appearance of a G-sharp in measure 23.

The return of A follows the same ideas as the original statement with little variation. The coda then returns to the tonality of the B section. By the third measure of the coda, however, the composer uses either an 11th chord with all members present (built on D), or a polychord with a half-step relationship (D/C-sharp diminished) (example 8). This can, once again, be seen as modal composition as all members present in the last three measures are members of the aforementioned F-sharp phrygian. This is

\(^{35}\) Vimr, notes/email.

\(^{36}\) Ibid.
also the only place in the composition that a movement ends on such dissonance (example 8).

Example 8. “Dies irae,” mm.56-61, Coda.

**Melodic, Harmonic, and Rhythmic Development**

The movement opens with five measures that act as a fanfare. The tonality of B minor in combination with the fanfare create a tension that matches the intensity of the text. The tenor and soprano parts double with the motivic material that grows in range as
each motive passes. The alto and bass parts also double and stay constant on tonic. This repetition, which acts as a pedal, not only reinforces the tonality, but also helps reiterate the dramatic text. In measures 6 through 15, the treble voices simply outline the tonic chord with the exception of the two chords created in measures 9 and 14. Harmonically, these two chords (iv, and diminished ii) stand out as the treble voices have only suggested tonic to this point (example 9). This lines up with the text about the Sybil; the tension created in these chords could reflect the belief of some modern Christians (particularly Germanic) that the Sybil is too connected to paganism.37 A conductor or performer should also be aware of the accents written into all of the parts. Particular attention should be given to the accents in the tenor and bass parts in their ascending lines of both quarter and eighth notes values. These accents do not appear in measure 15, but Vimr contends that this was “probably by accident.” 38 The final item of importance in the A section is the G-sharp found in the bass part beginning in measure 10. This note creates a diminished chord on the reiteration of the text translated to mean “dissolve” which is extremely effective harmonic text painting, as the previous chord on this same text was a major-major seventh chord. This particular diminished chord also foreshadows the use of the same diminished chord later in the work (see example 9).

38 Vimr, notes/email.

The B section begins in some form of F-sharp (see earlier discussion) which is reinforced by the bass pedal of four measures. The modal aspect can be seen in the melodic line of the other voices which are generally not farther than a second away from tonic and dominant. Also worth noting is the presence of tenuto lines at the beginning of phrases and the complete absence of accents such as those found in the A section. This tenuto implies that this entire section should have a much more legato feel than the
The tenuto also plays a part in text painting on beats two and three of measures 16, 17, 20 and 21. The text *tremor*, which is translated as “trembling,” has a tenuto minor second between the alto and second soprano. Such a harsh dissonance has not been used up to this point in the movement and can even sometimes create a “trembling” feeling in listeners’ ears. Rhythmically, the eighth, two sixteenth pattern appears in this section. In this section, Vimr has noted some changes that should be made based on his interaction with the composer. The first change is to shorten the value of the quarter note to an eighth note in measure 23. The same should also be changed at the end of measure 27 (example 10).39

Example 10. “Dies irae,” mm. 23 & 27, specified notes should be changed to an eighth followed by an eighth rest.

At rehearsal 3, the composer once again switched the feel of the music and used text painting. The syncopation found in all voices is a change from the previous legato

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39 Vimr, notes/email.
and reflects the text of “rigorous.” Harmonically, the G-sharp diminished chord is outlined again for four measures.

At rehearsal 4, the G-sharp remains an important note as the second soprano and alto voices repeat the note and serve as an almost piercing pedal through this section. Harmonically, the voices are once again acting as a fanfare with minimal use of the third in the chords of the first five measures of this section. After this, the B section concludes with melodic lines that lead into a forte dynamic with much faster rhythms. This is followed by a return of the A section which is nearly identical to the initial section.

The coda, beginning at circle 8, contains the same tonal identity as the B section which is F-sharp phrygian. The chords start open but almost immediately employ a dissonance between the lowest and highest tones. The next measure has a thicker texture in going from three tones to four, but once again employs a dissonance. The final statement of the *dies irae* text uses what Vimr calls a “pure fourth harmonic chord.”

What does appear to be a quartal chord is also dissonant because of multiple minor seconds present. This final chord sounds inconclusive, in part, because of the use of the dominant F-sharp which also leads directly into the next movement. The following movement is technically still part of the “Dies irae.” A conductor should take note of the tenuto marks in the first three measures followed by a starkly contrasting heavily accented final statement (see example 8).

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40 Vimr, notes/email.
Movement III – “Lacrymosa”

Text

Lacrymosa  dies  illa,
[ˈla.kry.ˈmo.za ˈdi.ɛs ˈi.la]
Tearful  day  that,

Qua  resurget  ex  favilla,
[kva  re.ˈzur.gɛt ɛks ˈfɑ.ˈvi.la]
on which  shall  rise  from  embers,

judicandus  homo  reus.
[ju.di.ˈkɑn.dus ˈho.mo ˈre.us]
to be judged  man  guilty.

Pie  Jesu  Domine,
[ˈpi.ɛ ˈje.zu ˈdo.mi.ne]
Merciful  Jesus  Lord

dona  eis  requiem.
[ˈdo.na ˈe.is ˈre.kvi.ɛm]
grant  to  them  rest.

O how tearful that day,
on which the guilty shall rise from the embers to be judged.
Merciful Lord Jesus, grant them rest.

Form

“Lacrymosa,” like the movement before it, is written in ABA form with a coda.
The only difference between the two A sections occurs in comparing measures 15 and 16
to measure 42. This slight difference does not justify calling the second A section a
prime (A’). The first A section begins with the movement and goes until an elision at
measure 17. The bass entrance at this point marks the beginning of the B section which
goes until the fermata of measure 28. The second A section begins with the pickup to
measure 29. This section goes until the coda begins at measure 43. Discussion could be
had about a separate section starting at the pickup to measure 9 and then again at the
pickup to measure 36. These sections would not fit formally and the measures should simply be seen as a melodic repetition.

**Tonality**

The tonality of this movement is actually quite simple. The majority of the movement is in B major. The B section ventures into the relative key of G-sharp minor with a borrowed harmony at its end. The final A section returns in B major and ends the entire movement on a root position B major chord. Compared to the previous movements, this tonality is exceptionally basic.

**Melodic, Harmonic and Rhythmic Development**

The beginning of the movement starts with the melody being doubled in the outer voices (soprano 1 and tenor). The inner voices provide the harmonic support and only outline tonic, dominant and subdominant with the exception of a few measures in the entire section. The only minor harmonies to be heard take place on the text for “shall rise” and “to be judged.” Melodically, the second entrance of the theme is slightly varied. Though the measures are still the same overall length, there are more notes written with faster rhythms. The dynamic is also greater during the second iteration going from *piano* to *mezzo-forte*. The eighth, two sixteenth pattern that has been previously mentioned can be found in this movement as well while showing up in measure 5 (example 11).
Example 11. “Lacrymosa,” mm. 1-12, first part of A section.
The B section begins with a chant-like line in the bass part which moves to a somewhat call and response with the alto and soprano answering the bass. The three voices melodically work together while also creating tension through many of the intervallic relationships. For instance, while one voice sustains a pitch, another will have a moving melodic line that includes a second away from the held note (example 12). The three voices are the only ones used for a set of measures until rehearsal 3. At this point, the remaining two voice parts enter on the text *dona eis requiem* which is broken up by quarter rests and includes a great crescendo to the cadence in measure 28. From this, a listener can almost hear the desperate pleading that is taking place. Harmonically, the section begins in the parallel to B major, G-sharp minor. After the initial soprano one entrance in measure 21, there is also a great deal of F-sharp major implied. The struggle between the two keys helps to heighten the tension that this section presents. This is brought to a peak at rehearsal 3 when the soprano 1, soprano 2, alto, and bass parts are all whole steps apart from each other. The whole section ends on a climactic F-sharp major chord. This chord is a V of B major and is followed by a return to B major in the pickup to measure 29 (see example 12).

The next 14 measures are a repeat of the A section and are practically identical to the previous A section. Immediately following this section is the coda. The coda begins with the soprano 1 and bass carrying a pedal B for the entire six measures. The inner voices sound a supertonic chord of C-sharp minor. The descending E in the second soprano and descending G-sharp in the tenor give the cadence a plagal feel as the entire movement ends on a tonic B major chord (example 13).

**Movement IV – “Offertorium”**

**Text**

*Domine Jesu Christe, Rex gloriae,*

Lord Jesus Christ, King of glory

*libera animas omnium fidelium defunctorum*

free the souls of all faithful departed

*de poenis inferni et de profundo lacu:*

from pains of hell and from deep pit:

*Amen.*
Form

Formally, the movement is similar to many of the other movements in that it has three sections and a coda. The return on the A section is actually an A’ in this instance mostly because of the doubling that takes place; this is the first instance of A’ in the work. The A section begins with the fugal material at the beginning and continues until the tempo change in measure 48. This is the first true polyphony of the entire composition. The first 32 measures are a series of subject entrances followed by real answers. The first subject is presented by the soprano with an answer by the alto seven measures later. The same cycle begins again at rehearsal 2 between the tenor and bass. At measure 33 (rehearsal 4), the subject and answer entrances are shortened and presented in one beat *stretto* (example 14). Each subject/answer pairing ends together before making the next entrances. The composer then set up the upcoming tempo change by using the longest note values up to this point in the movement.

Beginning on the second beat of measure 48, the B section contrasts significantly with the A section. The biggest and most audibly noticeable difference is that the B section is homorhythmic as opposed to the polyphony of the preceding measures. The section is also marked by the composer with a tempo change of nearly twenty beats per minute slower. This section is marked by longer phrases as some of them run as long as eight measures. In measure 72, the soprano sings a four measure motive that creates a link into A’ at measure 76.

A’ begins with the alto and bass parts doubled on the real answer from the A section. The soprano and tenor voices also double on a new composed polyphonic part. This continues for eight measures until rehearsal 8, at which point the composer repeated the *stretto* section from measures 33-46 (see example 14). When A’ is ending at measure 96, the composer added a repetition of the text *gloriae* to help create movement toward the coda. The coda picks up that motion, particularly in the sixteenth notes of the alto, tenor and bass parts. The movement ends with a strong A major chord with an *amen* text.
**Tonality**

The movement begins in A minor which is illustrated by the first three notes in their spelling of the minor triad. With this movement employing fugue principles, it should also be noted that the answer in measure 8 is a real answer in the dominant of E minor. This key is reinforced through the F-sharp pitches found in measures 13-15. The return to F-natural in measure 17 sets up the return of the original key and the fugue subject in the tenor entrance at rehearsal 2. Just before the entrance of the bass voice on the answer, the composer wrote an F-sharp in the alto voice to help denote the return to the dominant E minor. Again, an F-natural in measure 32 marks the return to A minor. The *stretto* section is split between the use of F-natural and F-sharp using the latter to prepare for the B section (see example 14).

The B section seems to begin in E minor. However, throughout this section, there is a great presence of C major and D major chords. Vimr suggests that the entire chorus enters into D major in measure 65 (example 15) but the following five measures remain ambiguous as far as key is concerned because of the ever present C major chord.41 D major is definitely present at measure 71 (example 15) as the soprano voice creates a link towards the return of the fugue material. The A’ section is identical to the original in terms of tonality but the coda seems to present D minor until the final two syllables which are in A major.

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41 Vimr, notes/email.
Melodic, Harmonic, and Rhythmic Development

This movement begins with an eight measure fugue subject. The first three notes of the subject (and answer) are another illustration of the Lukášová rhythm that is found throughout the composition. The answer found in the alto, and later in the bass part, is a real answer as the intervals follow the subject exactly. Vimr refers to the subject and answer music as dux and comes. These terms, however, are generally used to describe the voices in a canon (perhaps this was something confused in translation or even that the terminology could be used slightly differently in other parts of the world). The melody can be challenging because of the descending fifth interval and following outline of the triad. Intonation for the entire section could suffer if any of the initial notes are sung out of tune. Dynamically, the movement begins forte which portrays the attention-grabbing nature of the plea that is this section. The entire A section only has one measure (m. 32) that is anything other than forte until the B section begins. Harmonically, the chords generally follow the key that is implied by either the subject or the answer. The chords
presented are generally minor with some major harmonies included. A traditional harmonic analysis could prove difficult in this section. If the analysis were to be done in the original key of A minor, many of the dominant chords would be minor chords. If the analysis were to consider each presentation of the answer a different tonal section, then some of those chords may function well, but others would then create new difficulties.

The B section contrasts markedly with the A section. Dynamically, there is contrast which seems to follow the meaning of the text. An example of this can be seen in measure 63 where the voices crescendo to *forte* on the strong syllable of *profundo* which translates to “deep” or “great.” This is immediately followed by a quick decrescendo to the word for “pit.” Melodically, this section leaves behind the polyphony of the A section and transitions to a homorhythmic or syllabic idea. Another contrast happens harmonically. While the section begins in E minor and moves toward D major, many of the chords present in the section are major chords. In fact, many of the chords are C major or D major chords specifically. The change to D major at the end of the section helps set up the return of the fugue material in A minor at measure 76. The A’ section has some differences but many similarities to the original A. The coda does not show any development, but simply extends the material already presented. The greatest feature of the coda is the A major chord that ends the movement in the style of a picardy third (example 16).

**Movement V – “Hostias”**

**Text**

\textit{Hostias et preces tibi, laudis offerimus:}

\begin{align*}
\text{Hostias et preces tibi, laudis offerimus:} & \\
\text{[ˈˈho.sti.a.s et ˈpre.tses ˈti.bi ˈlau.dis o.ˈfe.ri.mus]} & \\
\text{Sacrifices and prayers to you, of praise we offer:} & \\
\end{align*}

\textit{tu suscipe pro animabus illis,}

\begin{align*}
\text{tu suscipe pro animabus illis,} & \\
\text{[ˈtʊ ˈzu.stsi.pɛ pro ˈɑ.ni.ˈmɑ.bus ˈil.is]} & \\
\text{Thou receive for souls of those,} & \\
\end{align*}

\textit{quarum hodie memoriam facimus.}

\begin{align*}
\text{quarum hodie memoriam facimus.} & \\
\text{[ˈkva.rum ˈho.diे me.ˈmo.ri.am ˈfə.tsi.mus]} & \\
\text{whose today memory we recall.} & \\
\end{align*}

Sacrifices and prayers of praise, we offer to thee.
Receive them, Lord, on behalf of those souls
we commemorate this day.

**Form**

The next movement, “Hostias,” is comparable to many of the other movements in
that it is presented in three sections with an ending coda. The A section extends from the
beginning to measure 27. The beginning of the movement is marked by a trio of the
treble voices for the first 11 measures. Even though the tenor voices enter at measure 12,
the bass voices make no appearance until the next section. The B section begins in
measure 28 and elides into the A’ section at the downbeat of measure 44. The B section begins with a contrasting absence of the first soprano for the first five measures along with the first notes from the bass part. The change in tonality and the motivic material are markers of a new section as well. Rehearsal 3 serves almost as a link to the A’ section, which is from measure 44 to measure 64. This section is a prime section because of the thickened texture created by the added bass part, but does have some direct quotations from the original A section (measures 55-60). The coda connects to the previous sections through repeated melodies and intervallic relationships and finishes the movement on a D major chord.

**Tonality**

The movement begins in D major and includes consonant harmonies for the first 11 measures. This is reinforced by the tonic that occurs in measure 11. Vimr suggests that the tonality begins to switch to A major around measure 18.42 This, however, is not immediately clear because of the absence of a leading tone in that new key. The soprano melody in measures 22 through 24 does imply A major, but the alto that immediately follows still employs a G-natural. The leading tone of A major does not appear until it sounds in the tenor voice in measure 28 (example 17). This also happens to be the first full measure of the B section. A major is solidified in measure 33 when the new tonic chord sounds. At the end of this section, the composer uses a relative minor (C-sharp minor) of the dominant (E) to help transition back to the original theme. The downbeat of measure 44 carries a G-sharp over and leads into the original dominant of A so that the A’ section can return to D major. The coda reflects many other harmonies, but does not

42 Vimr, notes/email.
truly reflect a tonality until the final sounding of the D major chord at the end of the movement.

Example 17. “Hostias,” mm. 21-30, end of A section and beginning of B section.

Melodic, Harmonic and Rhythmic Development

The movement begins with a trio of the treble voices; the soprano 1 carries a flowing melody over simple chordal movement in the remaining treble voices during the first 11 measures. The harmonies are basic in this section as all of the chords are found
as diatonic to the key of D major. In measure 12, the soprano melody repeats with some slight changes and the texture thickens through the addition of the tenor voice. Harmonically, the chords repeat as the text does and are only I and IV chords. When the text changes, the harmonies change as well, but still only use two chords (iii and ii) (example 18).

Example 18. “Hostias,” mm. 11-20.

In measure 14, the first example of the permeating Lukášová rhythm occurs. It is slightly disguised by the eighth note being tied to the preceding half note (see example 18). Rhythmically, at rehearsal 1, Vimr states that the rhythm of the harmonic voices
“underscores the dancing rhythm” of the whole movement (see example 18). The movement does have a slow dancing feel to it and indeed the eighth rest in the rhythm at circle one helps propel a dancing feeling even more.

The B section finally moves definitively to A major. Here, we also see a great deal of parallel motion among the lower three voice parts. The alto carries the melodic material and is joined by the top soprano part in measure 33 to fill in the parallel moving chords. The sound created by this parallel movement reflects the work of pandiatonic composers such as Whitacre but also has a distinct feeling of medieval music. The A in the soprano 2 part acts as a drone and provides confirmation of the tonal area for this section. At rehearsal 3, the soprano 2 and bass voices carry a melody that moves toward A’ while the alto and tenor repeat octave F and once again provide harmonies that sound chant-based.

The A’ section returns to the original idea but has a thicker texture thanks to a descending bass line beginning in measure 49 (example 19). The dance feeling returns through a direct repeat and leads to a drastic dynamic change in the coda (measure 61). Here, the soprano 2 carries a connection to the previous melodic material while the soprano 1 and alto double at the octave with material that continues a rhythmic drive. The tenor and bass parts harken back to the B section with parallel motion until the subdominant chord in measure 64. The ending motion of IV to I with a slight hesitation in the alto is in essence a plagal cadence to end the movement.

43 Vimr, notes/email.
Movement VI – “Sanctus”

Text

Sanctus, Sanctus, Sanctus,
[ˈzɑn.ktus ˈzɑn.ktus ˈzɑn.ktus]
Holy, Holy, Holy,

Dominus Deus Sabaoth.
[ˈdo.mi.nus ˈde.us ˈzɑ.bɑ.ot]
Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.
[ˈple.ni zunt ˈtsø.li ɛt ˈte.ru ˈglo.ri.a ˈtu.ə]
Full are heaven and earth glory of you

Hosanna in excelsis.
[ho.ˈza.na in ɛk.ˈtzel.zis]
Hosanna in highest.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Form

The “Sanctus” is formally comparable to most of the other movements in the work in that it is basically three sections. The biggest difference is that the initial six measures comprise an introduction to the movement (example 20). Similar to other movements, the “Sanctus” also ends with a coda. The introduction is five measures of notes with a measure of rest. This entire measure of rest is the longest pause between sections and the only time a complete measure is silent in the entire composition.
Example 20. “Sanctus,” mm. 1-6, introduction.

The A section begins at rehearsal 1 and goes until the end of measure 26. This section can be broken into two smaller sections. Measure 17 is the beginning of the second small section, which is marked by a different rhythmic character and eventually leads to a shift in tonality. The tonality shift perfectly sets up the transition to the B section at measure 27. This section is much more expressive in nature and mostly has a thinned texture. The A’ section which begins at measure 41, is a direct repetition of the
first 10 measures of the original A. The coda begins at measure 51 and finishes the movement with a return to the original tonic.

**Tonality**

The movement begins in A major and proceeds through the introduction with only three chords. Once the A section begins, A major is reinforced by the repeated tonic in the bass part. After the first five measures, the soprano 1 voice joins with a syncopated dominant. The second part of the A section begins shifting tonality until measure 22 definitively sounds as B major. The rest of the A section then begins to shift again and uses a B major chord in measure 26 as the dominant to the new key of E major in the B section. The composer then used the same idea by using the tonality of E to return to the original A major for the A’ section. This tonality continues and the movement ends with a perfect authentic cadence in A major (example 21).

Melodic, Harmonic and Rhythmic Development

The movement begins with a five measure introduction which sounds as a trio because of the male voices each being doubled by a soprano. The voices move in parallel motion and introduce the neighbor tone idea that appears often in the movement. Harmonically, the parallel motion creates a series of subdominant and dominant chords in second inversion. These chords and a root position subdominant chord are all that appear in the introduction. The driving eighth note rhythm along with the syncopation of measures 3 and 4 and accented notes in measure 5 reflect the joyous nature of the text.

When the A section begins, the soprano 1 part rests while the soprano 2 sets out a five measure melody. This melody is supported by a pedal A in the bass on eighth notes while the tenor and alto voices move homorhythmically with the soprano to form chords. Similar to the introduction, the chords alternate between a root position tonic and a second inversion subdominant. In measure 12, the soprano 1 returns on a syncopated E, but the harmonies remain the same while the other voices simply repeat the previous five measures. One other rhythm worth noting is the last beat of the five measure phrase (measure 11 and measure 16). The Lukášová rhythm is found in reverse of the rhythm found frequently in the work.

Measure 17 begins the second part of the A section. The soprano and tenor double with the melodic idea and all voices sing a syncopated rhythm for the first five measures. The bass enters at measure 22 with another driving eighth note pattern. This time, however, the bass is reinforcing the new key of B major. Harmonically, this was set up from measure 17 while some harmonies overlap each other and others simply began presenting a tonic of B. B major is made clear by the D-sharp that begins in
measure 22. The new tonality of B major does not last long. Instead, it serves as a dominant to help transition into the B section.

The B section begins in E major which is solidified by the four-beat tones of the bass part. The neighbor tone idea previously mentioned can be found in both soprano parts which also outline the key. The rhythm of the soprano 2 part continues the drive from earlier in the movement while the soprano 1, tenor and bass all sing much more legato and connected lines. In measure 31, when the section becomes a treble trio, the rhythmic elements remain thanks to the eighth notes of the soprano 2 along with the syncopation of the alto (example 22). The entire section is dynamically softer until a crescendo to *forte* in measure 36, but the parts quickly return to *piano* by measure 39. Harmonically, the section ends in the same key in which it began, but as before, the ending tonic will serve as dominant in the key of the next section. The B section elides into the A’ section while the treble voices all align to tonic and the lower voices interrupt with a syncopated restatement of the original theme.

Example 22. “Sanctus,” mm. 31-40.
The A’ section is a direct quote of the first 10 measures of the A section. After an abrupt stop to the original material, the coda begins with a one measure melody which incorporates the rhythmic motive found in so many other sections. In this case, it can be seen as either a reverse of the rhythm (starting with the sixteenths) or being in its original form with a pick-up note as its first note (example 23). The melody then expands to the other voices in what Vimr calls a “gradation” from the low voices to the high voices.44 This is followed by another stacking of voices, but this time it is from the top down (see example 23). Vimr contends that the first eight measures of the coda are presented in E major.45 While there is a strong presence of E major in this section, the presence of many other harmonies and the absence of any D-sharp pitches make it seem otherwise. It could be argued that the key never left A major from the previous section. The final chord in

44 Vimr, notes/email.
45 Ibid.
measure 58 could be interpreted as a cadential six-four chord and the final four syllables follow a standard vi-ii-V-I progression to end the movement.

Example 23. “Sanctus,” mm. 50-62, Coda.
Movement VII – “Agnus Dei”

Text

Agnus Dei,

Lamb of God,

qui tollis peccata mundi,

who take away sins of the world,

dona eis requiem sempiternam.

grant them rest everlasting.

Te decet hymnus Deus, et tibi redetur

Thee befits hymn God, and to you shall be fulfilled

votum in Jerusalem:

vow in Jerusalem:

quia pius es,

for merciful you are,
et lux perpetua luceat eis.
[ɛt luks per.ˈpe.tu.ə lu.tse.at ˈe.is]
and light perpetual let shine on them.

Amen.
[ˈɑ.mɛn]
Amen.

Lamb of God, who takest away the sins of the world, grant them rest everlasting. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem. For you are merciful, and you let perpetual light shine upon them.
Amen.

Form

The final movement of the Requiem is similar to most of the other movements when it comes to form. The sections are A, B and A’ with an ending coda. The A section starts with the beginning trio and progresses until the cadence in measure 24. This section can, essentially, be broken into two smaller sections. The first is the trio while the second begins in measure 13 when the male voices enter and basically echo everything the treble voices sing. The B section begins with the pickup to measure 25 and is marked by a tonality shift as well as a textural change. Measure 39 marks another tonality shift and could possibly be marked as a new section. After examining the average phrase length throughout the work, it was decided to keep this as part of the B section. To do otherwise would create two relatively short phrases and would also make this movement the outlier of form when compared to other movements. A’ begins in measure 49 and is a quote from measure 13. The coda begins with the pickup to measure 61 and continues until the end, making it the longest coda of the work at 18 measures.
Tonality

The movement begins in F-sharp major which is reflective of the F-sharp minor found at the beginning of the *Requiem*. When the male voices enter, the tonality remains the same and the lower voices basically echo the upper voices by a beat. When the B section begins in measure 25, the tonality switches to the parallel F-sharp minor. This is true for only one measure before Lukáš wrote a B-sharp in the soprano 1 part. This raised fourth degree implies what is known as the Hungarian Gypsy scale and is only present for a few measures (example 24). A sudden shift in tonality occurs at measure 39 when there is a shift to D major for five measures before returning to F-sharp minor. At A’, F-sharp major is once again the tonality. The coda begins with the dominant key of C-sharp major but eventually works its way back around to close with F-sharp major.

Example 24. F# Gypsy scale

Melodic, Harmonic and Rhythmic Development

The movement begins with only the treble voices in a trio. The tenor and bass voices then enter at measure 13 and are a one beat canon with the treble parts. This is all presented in a *piano* dynamic with a decrescendo to *pianissimo* in measure 24. The increased rhythmic values found in the trio and later in the tenor and bass are a stark contrast to the previous movement. Whereas the “Sanctus” included many eighth and sixteenth note values with a rhythmic drive, the “Agnus Dei” has a great deal of half and quarter note values and much more legato feel. Vimr refers to the feeling of the melody
as “pellucid.”  One thing to be noted is that although the movements feel drastically different because of the rhythms, they actually are published with the same tempo marking (quarter = 92). According to Vimr, the original tempo of the final movement was originally much slower (quarter = 52). This contrast is fitting for the text as well as the “Agnus Dei” reflects the final plea before the end of the work.

The B section (beginning at measure 25) is similar to the beginning of the movement as the texture is reduced to only the three treble parts. The tonality has changed in this section to the parallel key of F-sharp minor. The key is reinforced by the F-sharp pedal in the alto voice but also by the repeated A-natural in the soprano 2. The repetition of these two parts allows the composer to use a B-sharp in the haunting soprano 1 melody. The B-sharp references (as aforementioned) the Hungarian Gypsy scale which is reflective of some of Lukáš’s work in folk music. In measure 32, the male voices enter and the treble voices rest for three beats. The parallel fifth motion here harkens back to the parallel motion that was found in the “Sanctus.” The soprano 2 and alto voices enter with the alto doubling the bass and the soprano 2 providing the middle note to form a chord. Two measures later, the soprano 1 enters while doubling the tenor. This whole section features a repeated text and a crescendo to the final repetition of Domine. Harmonically, once the male voices enter the only chords used are F-sharp minor, E major, and G-sharp diminished.

In measure 39, the previously mentioned harmonies suddenly change as the tonality moves to a strongly presented D major chord. It is during this section that the transition to the original key begins to take place. This can first be seen in measure 43 as

46 Vimr, nтоes/email.
47 Ibid.
the first minor chords are heard and as the bass voice begins a repetition of the F-sharp.
There is also a return to the original idea dynamically. Through the repeated quia pius es
text, the choir gradually works from forte to piano. At measure 49, the A’ section begins.
It is a prime because the male echo section begins after only one beat of the treble trio.
Otherwise, the section is identical to the original presentation of the material. The coda
quickly contrasts the previous measures by beginning forte and through a tonality shift to
C-sharp major. The final appearance by the eighth-two sixteenth note rhythm can be
found in the doubled soprano 1 and tenor parts. As the voices decrescendo towards the
end of the work, the soprano 1 has a single measure melody supported by a subdominant
harmony. The harmony acts as a preview of the plagal cadence that will end the entire
work. Measures 71 and 72 are a more precise preview as the harmony actually does
progress IV-I. The tonic harmony gives way to one last subdominant in measure 76 as
the dynamics reach pianissimo and the work seems to fade away.

CHAPTER FOUR: CONDUCTOR’S GUIDE

Movement I – “Requiem aeternam”

From the very first beat of the entire work a challenge can be found. The unison
C-sharp lasting for two measures can immediately be a spot where intonation could
suffer. Moreover, the following measures feature more unison, but also a descending
pattern that includes half steps and a small cluster. All voices must end on the same B-
natural on the last beat of measure 5. Measure 6 begins a short canon in the female
voices before the tenor and bass bring back the initial melody. Intonation is important
here as all voices will re-enter at rehearsal 1 to present a restatement of the original
material. At rehearsal 2, a trio begins featuring only the treble voices. Intonation should
again receive attention as all of the parts have repeated notes and motives. This section could also be challenging dynamically (particularly to a choir of less experienced singers). The dynamic of *piano* can be difficult to maintain in the soprano 1 especially as the range extends to E5. In measures 16 and 18, there are large descending intervals in all three parts. These intervals are important because of the harmonics that occur on both high and low notes, but also because many singers will want to slide down to the lowest note.

The B section that begins in measure 20 switches to the male voices. Each time the text repeats until measure 25, a higher voice enters. At each entrance, the dynamic should change slightly. Vimr even suggests starting *piano* instead of the published *mezzo-piano* to allow for the effect to be better achieved. At measure 26, there are sudden dynamic changes accompanied by large intervals in each voice part. This is followed by a climb in both pitch and dynamic to the *forte* found in measure 28. In measure 29, two tritones occur between the soprano and tenor voice. These will require extra listening from the singers for intonation and serve as foreshadowing of the tritone the soprano 1 will sing in measures 35 and 36.

The coda begins in measure 37 with a return to the original unison idea but this time with a change in the dynamic effect. The unison stays intact until measure 42 when the tenor and bass sing a G-sharp against a D major chord in the treble. This dissonance, though not quite as direct, continues through measure 50 when the soprano 1 finishes a melodic idea with a clear return to tonic. The final four measures present the tonic chord

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48 Pitch numbers are based on International Pitch Notation where A4 is equal to 440 Hz.
repeatedly at a pianissimo dynamic. Singers must be mindful of their breath support to maintain this chord for four measures at such a soft dynamic.

Throughout the movement, there are a number of releases that occur on the ‘and’ of beat one. The first written instance is in measure 34 when the lower four voices need to carefully keep time to ensure that they end together (example 25). There are also examples that are more of an implied release (measure 6). These however, are often where the text preceding the breath ends on a vowel sound rather than a consonant.

Example 25. “Requiem aeternam,” mm. 31-34.

Movement II – “Dies irae”

The first temptation of this movement will be to take the movement faster than the published 80 beats per minute. At first glance, this tempo does not seem overly fast, but considering all of the sixteenth notes throughout the movement, the tempo is actually pretty quick. The fairly regular meter changes could be more of a problem for a conductor than the singers and should probably be marked in the score.
The fanfare beginning features a fair amount of doubling as well as some close intervals. These features in combination with the five measures of repeated B-natural could all have an effect on intonation. Measure 10 features a tritone in the bass part as it descends to a G-sharp and creates a diminished seventh chord (see example 9). This serves as foreshadowing of the use of this chord in multiple parts of the work.

Another item to be noted from the beginning is the carefully placed accents in all parts. For the first five measures (and later in the movement), the accents are placed on the strong syllables of the text and help deter a monotonous sound during the fast rhythms (example 26). They also ensure that the correct syllable receives the accent despite the occasional large melodic intervals. Beginning in measure six, the melody moves to the lower two parts which can be seen partly by the lack of accents in the treble voices. Conductors should prepare measure 15 just as they would measure 10 despite the absence of accents in the tenor and bass parts. Vimr states that these are even absent in the manuscript and were probably left off by accident by the composer.49 The articulation changes at the end of measure 15 when the B section begins, but will return with the A section later in the movement.

49 Vimr, notes/email.

The F-sharp of the bass voice that begins the B section carries forward for the first four measures. This repeated note will require attention to avoid going flat and possibly taking the entire choir with it. Another note issue that could cause trouble is the alto C-sharp against the soprano 2 D-natural. This happens several times in the eight-measure phrase. The B section also introduces a contrast to the A section in terms of articulation. There are many tenuto lines that appear making the section much more legato than before. Vimr states that there should be a change in measures 23 and 27 to shorten the final note to an eighth note. This will require some attention to ensure the precise release on the ‘s’ (see example 10). Harmonically, the diminished seventh chord returns in measure 23 and is featured until measure 32.

The return of the A will resemble the previously discussed section. The coda will need to remain strong dynamically and feature a crescendo to the final four chords. The minor second used in measure 56 is the only real dissonance found in this section.
Subsequently, the final harmonies of the movement could be slightly difficult to decipher. It could be seen as a D-major chord with an included thirteenth or as a C-sharp diminished juxtaposed with a D-major chord. The latter possibility creates the dissonance that could be seen as appropriate for ending this movement.

**Movement III – “Lacrymosa”**

Similar to the “Dies irae” before it, the “Lacrymosa” has multiple meter changes. Though all of the meters have the quarter receiving the beat, the number of beats changes from one to six. Along with the actual metric changes, there are several places where Lukáš implied a new meter. The first example of this occurs in measure 6 where 6/8 is implied (see example 11).

In the A section, there are several spots that could cause intonation issues. The first of these is the doubling of the soprano 1 and tenor from the beginning to measure 10. Another is the large sixth intervals that occur in the soprano 1 and soprano 2 in measure 11. Special attention should be given to the treble voices here as they traverse this interval over the entire four beats of the measure. Also in measure 11, the tenor is in a fairly low part of the range as it anticipates the initial bass entrance in measure 13.

The greatest challenge of the B section is dynamic contrast. In the first measure of the section, the bass voices goes from piano (from the previous section) to forte in a matter of two beats. The quick dynamic changes are contrasted with long, steady dynamic changes, particularly the decrescendo in measures 18-20 and again 23-24. Vimr suggests that the crescendo in measure 27 should even continue through the fermatas. In terms of pitch, all voices come together in measure 26 to form a sort of cluster, allowing

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50 Vimr, notes/email.
a shift back to the original key. Then, the A section repeats until measure 43 when the
coda begins. At this point, the soprano 1 and bass have unison notes that anticipate the
final chord. The note is repeated for six measures and must be kept from going flat. The
inner voices all move into the tonic chord in measure 46. These descending notes
(particularly the E to D-sharp of the alto) should move carefully to ensure that the final
chord is solidly in tune (see example 13).

Movement IV – “Offertorium”

The initial consideration of this movement should be the fugue elements present.
It may be advantageous to rehearse both the soprano and tenor subject at the same time
while then pairing the alto and bass parts. As part of this subject and answer, all voices
outline the minor triad with their first three notes. The descending fifth and quick turn
upward in a minor third could create intonation issues. This would also need to be a
point of attention with less experienced singers as the temptation to slide through this
motive could take over. Dynamically, each voice’s entrance is marked as forte. The
composer wanted the entrance of each subject and answer to be the prominent sound.
This may be most difficult for the sopranos as this entire movement is written for four
voice parts rather than five (this may be a place where some of the sopranos simply
remain tacet for the movement). Another aspect to be considered is the counterpoint that
is not part of a subject or answer. Similar to the initial phrase, there are many large
intervals that appear. There are also many quick rhythms with syllables being paired
with sixteenth notes. Among these sixteenth notes are notes that alternate back and forth.
Leaving, then returning to a note quickly can cause intonation issues as singers will tend
to be flat on the return.
The B section contrasts the A greatly. The first notable difference is the dynamic change. While the fugue is almost exclusively *forte*, the middle section is mostly *piano*. It also stands out that the parts are completely homorhythmic until measure 72. There is a great deal of parallel motion in this section also. One can see that while the two treble voices move in parallel thirds, the lower voices move in parallel fourths and vice versa. Keeping this much parallel motion completely in tune will require attention during rehearsal especially considering some of the large intervals and the presence of many repeated notes. One such large interval that could create a challenge is the octave descent of all four voices in measure 65. Another aspect to consider is that after the first two small phrases, the composer wrote rather long phrases in this section. Beginning in measure 54, a phrase of seven and a half measures covers a great deal of text over a wide dynamic variance. The next two phrases are both five measures and end the B section.

The A’ section begins in measure 76 with episodic material. For the first eight measures, the soprano and tenor double while the alto and bass double. This could assist in the teaching of the beginning of this section. Measure 84 begins a *stretto* section that mirrors the music of measure 33 (see example 14). Both of these sets of measures lead to the end of their respective sections. The difference lies in measure 98 as there is a brief extension. The coda begins in measure 100 and reflects the thematic material of the fugue. There may be a tendency to rush through the eighth notes in an attempt to pattern them after the sixteenths. The alto, tenor, and bass voices move through the entire coda in parallel motion creating constant first inversion chords. Keeping these chords in tune should be a focus during rehearsal. One final large breath should precede the picardy A major chords that finish the movement.
Movement V – “Hostias”

One of the first considerations for this movement involves tempo. The composer marked for the quarter note to equal 60 beats per minute. The slowness of this tempo in conjunction with the long phrases will require singers to have solid control over their breath. Recordings of the movement made by both the Dresdner Motottenchor and Nová Česká píseň (under the direction of Zdeněk Vimr) have the phrase for soprano 2 and alto continuing from measure 2 until measure 11 (example 27). This would obviously require some well-executed stagger breathing with excellent control by the singers. This becomes less of an issue for the lower parts in measure 12 as there is a rest at the beginning of each measure. The soprano 1, however, still has long phrases through this section. Harmonically, the movement starts very thin as the lower two treble voices simply accompany the soprano melody with mostly alternating chords (see example 27). When the tenor voice enters, the texture becomes thicker, but is still fairly simple as the harmonies are mostly alternating chords again. Though this was mentioned as simple, this could also create intonation issues as the voices must be together in both their movement and their pitch accuracy.
The B section sees the first entrance of the bass section and the return of fairly long, six-measure phrases. There is also a pedal tone in the soprano 2 that lasts from measure 28 to 39. This note serves as tonic throughout the section and will need to be a solid anchor tone for all of the other voices. The alto voices have the melody through this section and are doubled at the octave by the soprano 1 when the melody repeats. It is also during this section that the loudest dynamic of the movement can be found. At the end of measure 39, the soprano 1 once again is tacet while the soprano 2 pairs with the bass; the alto and tenor also form a pair here.

As the A’ section begins, the music reflects the beginning of the movement with a slightly thicker texture thanks to the bass. This only holds true until measure 56 at which point there is a direct restatement of the original until measure 60 when the coda begins. During the coda, the soprano 1 and alto double while the other voices provide harmonic support. The parallel fifth movement between the tenor and bass are similar to section B. Though the suggested tempo of the movement is slow, Vimr suggests that the movement is reflective of dance because of the 3/4 time and the rhythm around measure 12.5

**Movement VI – “Sanctus”**

The “Sanctus” begins with a five measure introduction that is basically a trio thanks to doubled parts between the soprano and male voices. The melody begins in the soprano 2 in measure 7 and is repeated in measure 12. During this section, there are quite a few repeated notes, particularly in the bass part, which could easily go flat without proper attention. Choirs should be careful at measure 12 when the soprano 1 enters. Troubles could arise from the repeated notes, but also due to the fact that because of

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51 Vimr, notes/email.
range and accents, the part could easily overshadow the melody in the soprano 2
(example 28). At measure 17, the melody moves to the soprano 1 and is doubled by the
tenor. The accented notes of this section are important and must be placed on the correct
syllables. The decrescendo in measure 26 is important as it denotes the section change
but also helps set up the texture change in the B section.


The B section begins with the male voices, but after four measures, it turns into a
trio of only treble voices. The soprano 1 melody should be sung with legato articulation
as opposed to the marcato feel of the A section. There is still a driving element present in
the eighth notes that begin in the second soprano and spread to the other parts as the
section progresses. The alto part also connects some of the A section through the
syncopation found in measure 31. The return of the A section is anticipated by the return
of the male voices in measure 40 at a contrasting forte. The restatement of A is an exact
repetition of the original. The coda begins in measure 52 with the male voices. The
build employs a typical Lukáš device by adding a higher voice through each repetition of
the text (see example 23). Each voice added in this section helps build the harmony of B
major while the bass voice holds on to the E; both tonalities were used earlier in the movement. The final four measures are preceded by a quarter rest which should be used to maintain as much energy as possible for the final statement.

Movement VII – “Agnus Dei”

The first issues to be addressed in this movement are actually publication issues. At the beginning of the movement, the tempo is marked as quarter note equals 92 beats per minute. This is true for both the score of the whole work and for the octavo of the individual movement (both available from Alliance). However, most recordings available do not take the movement that fast. The aforementioned recording by the Dresdner Motettenchor takes the movement at approximately 72 beats per minute. Vimr mentions that the movement should be taken at 52 beats per minute. This is reinforced by recordings of Vimr’s choir singing the movement at that tempo. Further reinforcement for that slow tempo is the sample recording that accompanies the listing of the work on the publisher’s website. The decision on what tempo should be taken will ultimately depend on the choir and performance circumstances. However, it would not be this author’s recommendation to take the movement at the published tempo based on the idea that many, if not most, “Agnus Dei” movements are written and performed in slower tempi.

The other publication issue is a more minor one. The measure numbers in both published editions (full score and individual movement) are incorrect. In the full work, the numbers are off by no more than five, but in the individual movement, the numbers are off by as many as 40. While this should not affect the overall performance of this final movement, it may be something that will need to be addressed early in the rehearsal.
process to avoid confusion. An email message has been sent to the publisher regarding this issue, so printings made after this document may be corrected.

Musically, the first 24 measures have the potential to be one of the most beautiful sections in the whole work. This same section also has the potential to go out of tune rather quickly. The treble trio that begins the movement has a great deal of pitch repetition and when the male voices enter, the same is true. The homorhythmic nature of the section also means that each chord the choirs sings should be tuned extremely carefully. When the male voices join in measure 13, they echo the treble voices almost exactly. This will also need some special attention to ensure that intonation is maintained throughout. In measure 17, the voices double from the top down meaning that rehearsal is actually only needed on three different parts. The section is challenging dynamically as well. The entire first section never gets louder than piano and decrescendos to pianissimo in measure 24. The pitch range is not significantly high in any voice, so at least in that aspect, the dynamics should not have too much of an effect.

When the B section begins, the key immediately switches to the parallel F-sharp minor. This rather sudden change of tonality is determined almost exclusively by the soprano 2 and the A-natural that begins to sound in measure 25. The B-sharp found in the soprano 1 part reflects what Vimr calls a “gypsy-like mode (see example 24).” As many western (particularly American) choirs are unfamiliar with modal singing, it may be best to approach this pitch simply as an accidental. Choirs that might independently study modes or those that have enough time in their rehearsals may be informed of a “new” type of scale. Pitch and motivic repetition are again something of which to be

52 Vimr, notes/email.
mindful. When the male voices enter in measure 32, they proceed in perfect fifths. This interval, though consonant, can be rather difficult to maintain. The treble voices begin a gradated entrance on a repetition of the text. Each new entrance has a new dynamic marker and the urgency of the text should be brought out all the way to the forte at measure 39. The measures that follow are once again homorhythmic, but this time have a higher range and a louder dynamic. There is also, once again, a considerable amount of doubling, so conductors will need to plan rehearsals accordingly and also make sure that intonation is one of the greatest demands of the choir.

A’ begins in measure 49 and is an exact quotation of measures 13-24. When the coda begins near the end of measure 60, there is a great dynamic contrast as the choir moves from piano to forte. There is, once again, a doubling of parts between the soprano 1 and the tenor. Meanwhile, in the other voices, the ever popular idea of repeated pitches is once again employed. The decrescendo that begins in measure 66 will continue through the end of the piece. This type of long, gradual decrease in volume is a challenge for most singers and will need attention during rehearsal. Along with repeating pitches, the lower four voices also begin a set of half notes that give the illusion of slowing of tempo despite no ritard being present. Vimr does note, however, that the tempo should slow at the end significantly. He also suggests that the final five measures should be sung without a breath breaking the phrase. The plagal cadence at the end fits the stereotypical idea of the Amen chords.
CHAPTER FIVE - CONCLUSIONS

The music of Zdeněk Lukáš’s *Requiem* is both challenging and rewarding. One of the greatest challenges is that the entire work was intended to be a cappella. Singing without instrumental accompaniment is inherently more difficult and requires more attention from both singers and conductors. Though it is a twentieth century composition, the music often harkens back to older practices and will require much of the same level of rehearsal as music that is several hundred years older.

One issue mentioned in nearly every part of the conductor’s guide is intonation. Even Vimr’s choirs have struggled to keep certain movements in tune. Solid intonation is challenged by many factors including repetition, parallel motion, challenging intervals both melodically and harmonically, and the use of modes and an “exotic” scale. The majority of the tonality shifts in the music are to closely related keys, but any key change in a cappella singing could negatively influence the overall pitch center.

Singers and conductors will see a wide variety of articulations and dynamic in the *Requiem*. This may not initially seem like too hard of a challenge, but many of the contrasts in the work happen very quickly. All of the articulation and dynamic markings will need to be closely observed in order to present the piece in its full conception. Harmonically, there are not many chords that would be considered unfamiliar to most musicians. However, with so much parallel motion and repeated harmonies, choirs will need to focus on singing all of the chords as in tune as possible.

Though the genesis of the *Requiem* has origins in a significantly different piece of music, most who are familiar with the work would likely agree that the final product is a quality example of the genre. It is this author’s hope that those unfamiliar with this
music will take the opportunity to become acquainted with it. This study has set forth many of the highlights of the *Requiem* along with bringing out many of the spots that may be most challenging. It is hoped that this information will encourage seasoned conductors to add it to their repertoire and embolden younger conductors to possibly attempt a larger composition or to do one in a slightly different style than they may be accustomed. New music is being written and published every day, and while conductors seldom come across genius such as Mozart among it, there is a great deal of exciting, beautiful, challenging, and teachable music to be sung.
PART II

PROGRAM NOTES

*Ehre sei Gott in der Höhe* – Christian Gregor

The “Renewed United Brethren,” better known as the Moravians, is a Christian denomination officially founded in 1727, but with roots going back as far as the 15th century. From their inception, Moravians have believed congregational singing in the vernacular to be a meaningful way to worship. Moravian services such as the *Singstunde*, Holy Communion, and Christmas Eve vigil were almost exclusively made of congregational singing. Because they were written for people with jobs and duties outside of the church, Moravian hymn settings were often much simpler than other composers and arrangers of the same time.

Christian Gregor was born in Silesia (Eastern Europe) in 1723 where he was musically educated and joined the Moravians at the age of 17. Having served on the general administrative board of the world-wide Unity, he was given opportunities to see the faith spread around the world and made visits to the American churches from 1770 to 1772. His greatest contributions to the Moravian Church include his development of the Moravian liturgy, which is still partially used today. He also introduced concerted anthems into worship services. He composed numerous anthems and chorales but may be best known for developing a numbering system for hymnals. He is credited with composing several hundred works, most of which were brought to and widely used in America and can now be found in multiple Moravian collections in the U.S.

*Ehre sei Gott* was included in the 1779 hymnal and was brought to America by the Moravians who settled in North Carolina, Pennsylvania, and Ohio. Congregations in
those areas continued the German singing tradition for many generations. Like many of Gregor’s other tunes, *Ehre sei Gott* is mostly homorhythmic with only imitative counterpoint occurring in sequenced voice pairings. The instrumental parts, originally composed only for organ, were written in a manner that would be interesting, but never virtuosic. The music of the Moravian Church was never written to display individual accomplishments of the musicians, but was written to enhance the worship experience. The text, which is presented in both German and English, is one that has been set by composers from Mendelssohn to Britten and many others in its various forms.

*A Red, Red Rose* – James Mulholland

James Quitman Mulholland is a Mississippi native and was born in 1935. He grew up as the only child in the house and was very involved in his parents’ artistic lifestyle. His first musical influence came from his parents as he learned folk songs and hymns from his mother’s singing. He began musical instruction at age six. During these piano lessons, he frustrated his teacher by playing the music as he wanted it rather than just playing the notes on the page. By the time he was ten, he had been studying various instruments in the school band as well as studying organ, voice, and composition. He also held a paid position in a local choir. During his teen years, his musical influence broadened through multiple trips to New Orleans for various concerts. It was also during this time that he began directing a local church choir which allowed him to compose and arrange music that would be performed almost immediately.

He began college at age 16 and holds degrees from LSU, where he received full scholarships for both bachelors and masters degrees. During his early years at LSU, his
arranging and composing volume increased and he gained a reputation as a composer. His major influences during college were his theory and composition teacher Frank Crawford Page and the choral director Dallas Draper. After studying at LSU, he attended Indiana University where he completed all but the dissertation for a DMA in Performance and Literature.

He began his teaching career at Southwest Missouri State as Director of Choral Activities but soon made the move to Butler University where he is still employed as a Professor of Composition. He has built his teaching schedule around composing and is able to spend about four hours of each day on writing.

*A Red, Red Rose* is Mulholland’s most popular work and at one time may have been the highest selling choral octavo in the United States. The piece is one of a set of four that is based on the poetry of Robert Burns. He wrote the set of ballads in the late 1960s and they were originally published in 1980. In addition to the SATB setting, there are two TTBB arrangements.

The overall form of the song is ABA’ with a coda. Each of the large sections can be divided into smaller sections which each last four measures. The piano accompaniment changes frequently, often aligning to the smaller four measures phrases. The changes help emphasize the drama of the text. The melody, found in the soprano throughout the song, is marked by melodic phrases with subtle tempo changes and melodic leaps that reflect normal speech inflections. It has been described as both simple and elegant.

Harmonically, the piece makes use of diatonic material from the key of D major. There are sections of relative minor, but the music makes its way back to D major. The
harmonic rhythm is constant throughout as the harmonic change of each measure takes place on beat three. To avoid being too predictable, the composer often used suspensions going into beat three to create forward motion. During the return of the A section, the composer wrote a thinner harmonic texture which helped emphasize the drama of the final stanza.

_Saints Bound for Heaven_ – arr. Alice Parker and Robert Shaw

Alice Parker was born in Boston in 1925. She began studying piano at age five and went on to earn her undergraduate degree in composition from Smith College. After graduation, she first sang with Robert Shaw at the Berkshire Music Festival. She then went on to study at Juilliard where Shaw was the Director of Choral Activities. While at Juilliard, she also studied with Julius Herford. After graduating with her master’s degree, she was recruited by Shaw to assist him in the creation of the now famous Parker/Shaw series.

The series began when RCA requested recordings of music other than master works from the Robert Shaw Chorale in order to fully fund their recording of those larger works. Shaw believed that producing albums of folk music would be appealing to both singers and listeners. He also wanted to only work with tunes and texts in the public domain to avoid paying royalties and to write for a cappella choirs to reduce instrumental costs. As the partnership progressed, Parker became more aware of Shaw’s demands and he gradually yielded to her when it came to choice of music and arranging for the chorale. Shaw’s move to Atlanta coincided with the rise of rock and roll and the decline
of popular folk music in America. It also saw the end of the Robert Shaw Chorale and the partnership between Parker and Shaw.

When Shaw originally began working with Parker, there was no intent to create a series. Rather, they simply wanted to create a set of music for that particular recording session. However, they created over 200 arrangements that mostly remain as standard repertoire. These arrangements were featured on 17 recordings made by the Robert Shaw Chorale and have appeared on countless other recordings. The series is marked by the following characteristics: almost all a cappella, no extreme ranges, phrases are within the capacity of the breath, texts are always clear, a wide variety of dynamics and articulations, frequent use of imitation, arrangements are more melodic oriented than harmonic.

Saints Bound for Heaven is one of the many American folk hymn arrangements from the series of Parker/Shaw tunes. While the original hymns were from the shape note tradition and had no original harmonies, the arrangements are praised for retaining the character of the hymn and church leaders have expressed appreciation at the conservative treatment. Shaw was noted as saying that the popularity and staying power of these hymns comes not from the arrangement, but the depth of the original tune and text as an arrangement can only be as good as the original material.

Amor de Mi Alma – Z. Randall Stroope

Z. Randall Stroope was born in 1953 in New Mexico. He completed a Master of Voice Performance degree at the University of Colorado and a Doctor of Musical Arts degree from Arizona State. He previously served as Director of Choral Activities at the
University of Nebraska and Rowan University but is currently the Director of Choral and Vocal Studies at Oklahoma State University. His composition instructors were Cecil Effinger and Normand Lockwood who were both students of Nadia Boulanger.

Dr. Stroope is in demand as a conductor and clinician worldwide. He currently oversees multiple international summer choral festivals and has conducted all-state choirs in 41 states. His choral compositions number greater than 80 and are characterized by his use of diatonic harmonies. His most famous works have collectively sold over three million copies. His music has been recorded by countless prestigious ensembles and he himself has overseen the production of numerous YouTube and social media recordings.

*Amor de Mi Alma* was written as part of the choral cycle “Four Sonnets of Garcilaso” and is based on the poetry of Spanish poet Garcilaso de la Vega who called the poem “Soneto V.” The poet was considered by Stroope to be a Renaissance man as he was talented in music, arms, literature and was known to be a ladies’ man. He did not write much, but what he did write is considered great quality. Vega died at 33 from wounds he received in combat. The song can be performed with or without the accompaniment based on the needs of the ensemble and the acoustics of the performance space. The writing style includes a melody that travels between the two treble parts and an accompaniment of homorhythmic harmonies. The text is always presented very clearly and is never clouded by any unneeded counterpoint. The second section is a drone note in the lower parts below a moving melody in the treble. The return of the first section includes a climactic *fortissimo* before fading away to end the song. It has become one of Dr. Stroope’s most performed works. Its popularity has led to the composer creating a version for male chorus and even a wind band arrangement.
Ain’t Got Time to Die – Hall Johnson

Hall Johnson was born in Athens, GA in 1888. He was from a family that was considered by many to be part of the African American Southern Elite. His father had a doctorate and was an AME minister. His mother, who was born a slave, was also able to obtain a college education in Atlanta. He began piano lessons in elementary school and taught himself violin at age fifteen. He began college at Atlanta University, but transferred to Allen University in South Carolina where his father was president. He attended graduate school at the University of Pennsylvania and obtained a degree in theory and composition. He and his wife later settled in Harlem where he made a living as a musician and private instructor.

Johnson grew up hearing spirituals sung by his grandmother, who had also been a slave. Johnson believed that hearing the spirituals along with the stories his grandmother told him gave him enough personal experience on how spirituals were actually sung. He began writing these songs down by age eight and later went on to obtain a music degree. While spending the majority of his career as a performer in New York, he heard spirituals being performed in barbershop style. In his arrangements, he sought to portray a more accurate African American musical legacy. He formed a choir in 1925 which quickly gained fame and toured the country in performance and to be featured in films. He died in 1970 and was given a eulogy by one of his most famous students, Marian Anderson.

Missa brevis St. Joannis de Deo - Franz Joseph Haydn

Franz Joseph Haydn (1732-1809) was born in a small town of Austria to amateur musician parents. He was one of twelve children and his younger brother, Michael, also
became of composer of some fame. He began his musical training at age six and was a member of the choir at St Stephen’s Cathedral in Vienna until he was 18 when his voice changed. He then went on to make a living by teaching and performing until he accepted a position in the court of Count Morzin. The very next year, he was appointed Kapellmeister for Prince Nikolaus Esterhazy at his court in Eisenstadt, Hungary where he would serve for the rest of his life. During his tenure at this court, he saw the rise, fall, and rise of music in the court as the different monarchs placed music in differing places of importance.

During the reign of the first Nikolaus, Haydn spent most of his time in Eisenstadt composing operas, symphonies, and chamber music. The successor, Anton, decreased the musical presence and Haydn was able to travel. It was during this time that he made his first trip to London where he heard many Handel pieces and began the planning process of writing an oratorio. The second Nikolaus desired Haydn to return to court and gave him the task of writing a new mass each year to celebrate Princess Maria. While completing this task, he also completed The Creation which was followed by his second oratorio, The Seasons. Both works were the most frequently perform classical oratorios in the 19th century.

The aforementioned masses total 14 in number, though only 12 are extant. They can be divided into two periods – the first six between 1749-1782 and the others between 1796-1802. The time between the periods was occupied mostly by instrumental writing as Haydn had little reason to write sacred music because of reforms knowns as Josephinism. These reforms included a ban on instruments with masses except on feast
days. It also stated that text must be clear which meant that the tradition of telescoping (overlapping texts) and text omissions would be eliminated.

The *Missa brevis St. Joannis de Deo* is from the early period and is a short mass, hence the *brevis* part of the name. The *brevis* masses are characterized by smaller orchestrations and shorter durations. The Gloria and Credo movements are typically telescoped and often have textual omissions. Written around 1775, the mass is scored for soprano solo, SATB choir, two violins and organ. It was composed for the Brothers of Mercy in Eisenstadt whose patron saint was John of God, then name that lent itself to the title of the work. The second name, *Little Organ Mass*, is from the organ solo in the Benedictus. The entire work is choral with the exception of the soprano solo in the Benedictus. The Gloria is one of the shortest mass movements he wrote and is only 31 measures. Haydn himself played to organ at the premiere in the hospital chapel in Eisenstadt. Though the original is most common, other versions were also scored. Haydn later added trumpets, timpani, and clarinets. His brother, Michael, expanded the Gloria to 118 measures to make the work “acceptable” for performance in Salzburg, but very few modern performances include the expansion.

*Mata del anima sola* – Antonio Estevez

*Mata del anima sola* (Tree of the lonely soul) is a work inspired by the poetry of Alberto Arvelo Torrealba. It was written in two sections: the first portrays the mystery of *llanos*, the high plains in Venezuela and slow and meditative. The tenor solo is based on the *llanero*, the man of the plains, who sings improvised tunes. The second section is characteristic of the dance call *joropo* and includes a combination of 3/4 and 6/8 time. In
this section, the voices portray the instruments that are traditional to the dance. The alto and tenor have the rhythm of a *cuatro* (a small, four stringed guitar). The sopranos imitate a diatonic harp and the basses sing a part called the *bordones*.

The composer, Antonio Estevez, was born in 1916, in Caracas, Venezuela. He received his initial music and composition training in Venezuela, but did extensive musical study internationally. After he completed his studies abroad, he returned to his home to write music and received many national prizes and much acclaim. He was a choral and orchestral conductor and his most famous piece is the *Cantata Criolla* which again uses the text of Torrealba and tells the story of the man of the plains and his struggles with the devil. He was the founder of the University Choir of the Central University of Venezuela which began in 1943.

*The Water is Wide* – arr. Rene Clausen

Rene Clausen has been the conductor of The Concordia Choir at Concordia College since 1986. At Concordia, he is the artistic director of the Emmy winning Concordia Christmas Concerts, which are featured yearly on PBS. He was born in 1953 and raised in California and Iowa. He attended college at St. Olaf College and the University of Illinois at Urbana-Champaign where he completed the Doctor of Musical Arts degree in choral conducting. Before his appointment at Concordia, he was Director of Choral Activities at West Texas State University and was assistant professor of choral music at Wichita State University.

Clausen was first exposed to music as a young boy while observing and hearing his father play the organ. As a teenager, he excelled at multiple instruments and played
in and arranged for the school marching band. At St. Olaf, he fell in love with choral music under the teachings of Kenneth Jennings. It was also during this time that he developed a relationship with one of first publishers, Mark Foster Music.

Dr. Clausen has written many commissions, but considers his first major one to have come from the North Central Regional ACDA. He has also been commissioned to write for the Mormon Tabernacle Choir and The Kings Singers. One of his largest and most recent commissions was for the ACDA to commemorate the events of September 11th and was performed at the national convention in New York City.

As a conductor, he is only the third director of the Concordia Singers since 1920. He is in demand as a clinician and has directed choirs at both nationally and internationally acclaimed venues.

*The Water is Wide* was first published in 1991 and was written for SATB chorus with piano and solo cello, horn, and clarinet. It was written for the Concordia Choir and is based on the folk song *Waly, Waly*. The basic tune is repeated four times, but in each repetition, the tune is presented differently. The unique combinations of instrumental accompaniment are a compliment to the vocal lines. The first verse is presented by the treble voices only followed by the second verse being presented by the tenor and bass. The third verse is sung by unison choir before the final verse final presents the entire choir at the same time. Also during this final verse, the choir begins a cappella which is the first time the instruments have all been silent at the same time. A cappella is employed again as the choir “fades away” and moves towards the end of the piece.
Moses Hogan was born in 1957 in New Orleans. His parents instilled a love for music in all of their children and most of his family was involved with music in some way at their local church. Moses was an accomplished piano player by age nine and was a student at the Xavier University Junior School of Music. During high school, he enrolled in the New Orleans Center for Creative Arts High School and was part of the first graduating class in 1975. He was awarded a full scholarship to the Oberlin Conservatory of Music and graduated in 1979 with a Bachelor of Music degree in piano performance. He immediately began graduate work at Juilliard and continued studying in Vienna. He was offered the chance to pursue a doctorate at LSU, but decided not to pursue the degree. Unfortunately, after a battle with a brain tumor, the choral world lost Moses Hogan in 2003.

Hogan first began working in choral music in 1980 and began arranging music regularly as part of his daily routine. In 1993, he found the 40 voice Moses Hogan Chorale. The choir was based in New Orleans and was formed to preserve and perform African American Spirituals. The Chorale was one of two American choirs invited to perform at the 1996 World Choral Symposium in Australia and was the first African American choir to perform there. They toured the US and Europe for several years before Hogan disbanded the group in 1999 with a desire to pursue other projects. Meanwhile, the Moses Hogan Singers made their debut in 1998 in New York. The choir continues to carry the tradition of the Chorale while still celebrating the heritage of African American music.
Hogan’s music can generally be placed into one of three categories: traditional, solo versus choir, and choral layering. *I Can Tell the World* falls into the third category which is named such because Hogan built the arrangement from the bottom up. There is a rhythmic pattern established in the lower parts with melodic material layered on top. The tenor and bass parts serve as an ostinato with the treble parts singing a melody that is based on the original tune. As in other pieces that can fit this category, Hogan placed emphasis on rhythm, particularly in the lower parts. He also emphasized the text and wanted the meaning of the original song to be paramount to most other aspects.
BIBLIOGRAPHY


VITA

Samuel Miller was born in Augusta, GA. He holds a bachelor’s degree in music education from Valdosta State University, a master’s degree in music education from the University of Georgia, and a master’s degree in choral conducting from Mercer University.

Miller has served as the choral director and fine arts chair at Woodland High School in Stockbridge, GA. He was previously a choral director at Houston County High School in Warner Robins, GA while also being employed as the Director of Music at Macon’s Lutheran Church of the Redeemer and the associate conductor of the Choral Society of Middle Georgia.

Mr. Miller was the recipient of a full fellowship in choral and church music at Mercer University. Upon completion of his degree, he was awarded a full teaching assistantship at the University of Kentucky. He was named as the Woodland High School teacher of the year for the 2014-2015 school year.