

Identification of Music

Part One

Frames

- 1 - 2 J.S. Bach (1685-1750), *Mass in B minor* (Kyrie)
- 3 - 16 J.S. Bach, *Mass in B minor* (Sanctus)
- 25 - 31 *Resurrexi* (Gregorian chant)
- 32 - 39 Palestrina (1525-1594), *Mass "Veni sponsa Christi"* (Agnus Dei)
- 45 - 48 Lasso (1532-1594), *Heroum soboles*
- 48 - 51 G. Gabrieli (1554-1612), *Plaudite*
- 52 - 55 Monteverdi (1567-1643), *Orfeo* (Recitative and Chorus)
- 56 - 60 Vivaldi (1678-1741), *Gloria*
- 61 - 62 J.S. Bach, *Mass in B minor* (Kyrie)
- 63 - 65 Handel (1685-1759), *Messiah* (Hallelujah)
- 67 - 69 Haydn (1732-1809), *Lord Nelson Mass* (Kyrie)
- 69 - 71 Mozart (1756-1791), *Vesperae Solemnnes de Confessore*, K. 339
- 73 - 78 Beethoven (1770-1827), *Symphony No. 9* (Finale)
- 80 Mendelssohn (1809-1847), *Elijah*
- 81 Berlioz (1803-1869), *Requiem*
- 82 Fauré (1845-1924), *Requiem*
- 83 Verdi (1813-1901), *Aida*
- 84 Brahms (1833-1897), *A German Requiem*
- 85 Elgar (1857-1934), *The Dream of Gerontius*
- 86 - end Mahler (1860-1911), *Symphony No. 2, "Resurrection"* (Finale)

Part Two

Frames

- 1 - 4 Stravinsky (1882-1971), *Symphony of Psalms* (First Movement)
- 5 Orff (1895-), *Carmina Burana*
- 6 Honegger (1892-1955), *Christmas Cantata*
- 7 Shostakovich (1906-1975), *The Execution of Stepan Razin*
- 8 Vaughan Williams (1872-1958), *Dona Nobis Pacem*
- 9 Penderecki (1933-), *St. Luke Passion*
- 10 - 11 Stravinsky, *Symphony of Psalms* (Third Movement)
- 12 - 13 "Sleep"
- 14 - 16 "Dem Bones"
- 17 - 18 "Oklahoma!"
- 19 - 20 "The Creation"
- 22 - 23 "Blessings Sent by God"
- 24 - 26 "Sky Ride" (Madisonians Vocal Jazz Choir)
- 28 - 33 A. Rosner (1945-), *Missa "L'Homme Arme"* (Agnus Dei)
- 34 Lasso, *Oh la, o che bon eco*
- 35 G. Ránki (1907-), *Nyelvtörökánon*
- 36 Britten (1913-1976), *Missa Brevis* (Gloria)
- 38 - 39 Handel, *Zadok the Priest*
- 48 - 53 Bloch (1880-1959), *Sacred Service*
- 54 - 61 R. Thompson (1899-), *Frostiana* (Choose Something like a Star)
- 62 - 78 "May Day Carol" (rehearsal)
- 79 - end N. Flagello (1928-), *Te Deum for All Mankind*

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TEACHER'S NOTES

The Chorus: A Union of Voices

THE CHORUS: A UNION OF VOICES is a general introduction that documents the evolution of choral music from medieval times to the present and that considers various practical matters related to choral participation today. This sound filmstrip set also features commentaries by two leading figures from the world of choral music who offer perspectives based on their own experiences.

Part One presents the history of choral music, tracing its roots in Gregorian chant and following its evolution through the masters of Renaissance polyphony, the sonic innovations of Giovanni Gabrieli, the choral role in early opera, and the glorious works of the Baroque masters. The development of choral music is followed through the compositions of Haydn, Mozart, and Beethoven, culminating in its powerful expressive voice in the works of the great Romantic composers.

Part Two continues this historical overview, demonstrating the enormous variety of influences that twentieth-century composers have infused into the continuing choral tradition. This is followed by an excursion into the world of popular choral music; a discussion of some of the many forms of choral organization: the children's choir, boys' choir, and others; and a look at the choral score itself. Hugh Ross, one of the world's most respected choral conductors, comments on the growth of choral participation in the United States that he has witnessed. Finally, conductor John Motley is seen rehearsing a specially selected chorus of young people. He notes the chief criteria for choral membership and the goals toward which his students strive, and comments on some of the benefits later in life of choral participation. The set concludes as Motley and Ross describe the role of the choral conductor in building successful programs, setting a personal example for students, and inspiring both participants and audiences with an appreciation of the finest works of choral music.

Instructions for use

Each cassette in this set has the same material on both sides: an "automatic" side with inaudible frame change signals and a "manual" side with audible signals.

For Automatic Equipment:

Load the filmstrip projector and advance to the frame that indicates when to start the accompanying cassette. Use the side marked "automatic." Inaudible signals will advance the filmstrip automatically.

For Manual Equipment:

Load the filmstrip projector and advance to the frame that indicates when to start the accompanying cassette. Use the side marked "manual." Starting as the filmstrip instructs, advance one frame at each audible signal.

88. *(student voices)*

The chorus really helped me out a lot both vocally and mentally also. It helps me toward auditioning for colleges.

89.

He teaches us so much.

Like the proper way to breathe, the proper way to sing, sight-singing.

I get to work my voice, be with people.

90.

I believe that this chorus is going to make my future for me. I want to make a career of singing and composing.

91.

Everybody loves to be here; we're like a big family. We love music and our goal is to be the best choral group.

The End

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Text of the Narration

77. *Motley:* Yes. Quite a few of them decide to become musicians. You also find that those that go into other professions have had a certain fulfillment.
78. This carries over into any profession that you go into. That togetherness, working with a group, knowing how to work together, causes one to be a better doctor.

79. What about the musical preferences of today's youngsters?

Motley: One would think that today they go in for all the new music. Yes, they do, but if you had a Handel or a Bach number on the program, . . .

80. . . . I find that the great masters are the choice of these youngsters, and I have seen this for the past fifteen years.
81. *Ross:* Definitely. They come back again and again to work with these things as they do not to anything else.
82. *Motley:* I think this music says something to the young soul. It is all-inclusive of their emotions.
83. Building a concert program has its own challenges.
- Motley:* We have to compete with recordings and, most of all, television. Therefore, when we put together a program, we think in terms of pleasing as much of the population as we possibly can.
84. I think there should be something on there for everybody.

But there is more to the role of choral conductor than selecting programs.

85. *Motley:* A conductor has to be a complete person from a standpoint of learning, of life situations—plus a fine musician.
86. You have to be the perfect model for a young person. You have to set the standards for the way they act. Building character, musicianship, respect for the art.
87. *Ross:* The prime function of a choral conductor is bringing the great works of art to the consciousness of the civilization where he lives. And of course to increase the understanding of that public in their heritage.

Credits

scripts
Ronald Kenetchy

picture research
Ronald Kenetchy

visual director
Beatrice Fuhring

art director
Kathleen Talbot

graphics
David Prebenna

supervisory editor
Walter Simmons

music editors
Walter Simmons
Ronald Kenetchy

photography
Kathleen Talbot
Joel Cipes

audio engineer
Howard Lawrence

narrator
Jenna Whidden

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Sandra Cryder, director
James Madison University:
Harrisonburg, Va.

Church of Jesus Christ of Latter-
Day Saints
Salt Lake City, Utah

New York All-City Chorus
John Motley, director

Hugh Ross

Yale Glee Club
Fenno Heath, conductor

63. . . . and by watching and listening to the director.
64. (*rehearsal sounds*)
65. " "
66. You are watching a Saturday morning rehearsal of the New York All-City Chorus. The director is John Motley. We asked him how he selects people for his group.
67. *Motley:* We take youngsters in the chorus who have potential good voices—ahid most of all, a good attitude— . . .
68. . . . willingness to work, to take criticism, to be on time, to have a commitment to what you do, . . .
69. . . . to get along with your fellow singers, and aid in choral chores and things like that.

The choral experience can begin at a young age.

70. *Motley:* I think with the proper teacher, youngsters can begin at six, seven, and eight years. Usually at the age of six they can't carry pitch.
71. But it's a matter of training them in group participation. These are your formative years when students should be taught the good habits of singing, . . .
72. . . . the beginning of how to sight-read, and how to listen.
73. One must have good posture because it helps the whole vocal mechanism; breathing correctly, because breath is really where the singing is.
74. And then you have to do a job on voice development and apprise them of what happens with the human body.
75. And how to make a phrase artistic, and be very expressive. The human value of people working together—enjoying and experiencing something that's so wonderful.
76. Choral membership also opens the door to many related activities.
- Motley:* You have the all-state choruses, you have inner-city choruses. In many school systems, they bring together different choral groups from different school districts. Then you have music camps.

Does choral singing often lead to a career in music?

49. Texas and Ohio and certain other states were beginning to establish splendid educational programs in choral music.

It was only a matter of decades before these programs made significant impact.

50. *Ross*: There is no question at all that the choral performance and activity in this country is far ahead of everywhere else in the world.
51. It has always been my theory that those nations that have the highest musical development have also historically been the leading nations of the world: . . .
52. . . . ancient Palestine, Greece, Italy in the days before the Renaissance, Germany in the great Romantic era, and so on. And America has reaped the results of all of this in the last fifty years.
53. (*music*)
54. Chorus members read their parts from a printed score, which specifies the title of the piece, the type of chorus needed, and whether it is to be performed a cappella or accompanied.
55. The score also tells the name of the composer and the author of the words.
56. The choral score contains all the parts to be sung, arranged vertically from soprano to bass.
57. Below that, a keyboard accompaniment is shown.
58. Both the soprano and alto parts are written on the treble or G clef.
59. Tenors also read from the treble clef for convenience, but they sing their parts an octave lower.
60. The bass part is written on the bass or F clef.
61. In addition to the notes and lyrics, the score also contains various words, letters, and symbols indicating speed, loudness, and the general character of the music that help the singer interpret the piece according to the composer's intentions.
62. Not only do good choral singers follow the information in the score, but they are also guided by listening to each other . . .

The Chorus: A Union of Voices **Part One—19:32**

1. (*music*)
2. (")
3. (")
4. (")
5. (")
6. (")
7. (")
8. (")
9. (")
10. (")
11. Choral singing is the most widespread form of organized music-making in the world.
12. It attracts people of all ages and backgrounds; . . .
13. . . . it plays a central role in religious services, . . .
14. . . . seasonal activities, patriotic events; . . .
15. . . . and it's heard in concert halls as well.
16. Today choruses are found all over the world—from Europe and the Americas to the Orient.
17. Choral music originated near the North Sea, during the fifteenth century, . . .
18. . . . in northeast France and the adjacent lowlands now called the Netherlands. Here, in the year 1426, . . .
19. . . . a composer named Guillaume Legrant set portions of the Catholic Mass to music.
20. Following the style of the time, Legrant's music was polyphonic—that is, it contained several different voice parts sung simultaneously.

21. But he specified that each part was to be sung by several singers—not just one. That was new, and it defined the beginning of choral music.
22. Choral music evolved before opera, chamber music, or symphonic music.
23. Until printing presses came into widespread use, singers gathered around a single, large, handmade score perched high so that all could see.
24. During its long history, choral music has attracted countless composers, especially in providing music for the church.
25. (*music*)
26. Although choral music began in the fifteenth century, its roots lie deep in the Roman Empire and in early Christian melodies that had in turn evolved from the centuries-old musical tradition of the Jewish synagogue.
27. In the catacombs beneath the city of Rome, persecuted Christian worshipers gathered secretly before dawn to chant their unison melodies.
28. When Emperor Constantine legalized Christianity in the fourth century, the liturgy came above ground. In succeeding centuries it soared toward heaven in majestic churches and cathedrals throughout Europe.
29. By the seventh century, Pope Gregory I had organized many of these melodies into a unified, systematic liturgy for general use. These melodies became known as Gregorian chants.
30. The Gregorian chants set a high standard for liturgical music and established patterns that are followed even today, notably in the Catholic Mass.
31. The pleasing contours of these beautiful melodies and their sensitive relationship to the text shaped the development of choral music. Throughout the centuries, many composers have borrowed these very melodies for use in new pieces.
32. Choral music spread from Italy to the rest of Europe on the gentle breezes of humanism that permeated the life and art of the Renaissance.

37. Choruses have varied in size throughout history. Most today contain fifty to one hundred singers, although some have as few as twelve.
38. Occasionally choruses of several hundred singers are organized. Their sound can be quite overwhelming, as the Mormon Tabernacle Choir demonstrates.
39. (*music*)
40. Whatever the size of a chorus, the singers of each part are usually grouped together. The groups may be arranged in several ways. Here the sopranos are on the far left, the altos left of center, the tenors right of center, and the basses on the far right.
41. Other arrangements are possible, depending on balance, blend, tone, and tuning.
42. Choral membership in the United States—and most countries—is derived from four main sources. One is the school or college. Most people first participate in choruses during their student years.
43. Second, there is the choir drawn from a church or synagogue.
44. The community or municipal chorus draws its membership from a town or city.
45. And finally, there is the professional chorus with salaried, trained musicians.
46. Widespread choral participation in the United States is, however, a relatively recent phenomenon. Until the end of the First World War, outstanding choruses were singular exceptions.
47. Hugh Ross, born in England in 1898, has been acclaimed as one of the deans of American choral music.
48. In 1927, he came to New York City where he founded the New York Schola Cantorum, which became one of America's great professional choruses.
Ross: Interest in choral music all over the country was already beginning in those years.

23. Aretha Franklin, Marvin Gaye, Dionne Warwick, and Gladys Knight are just a few of the stars who began singing in gospel choirs and still retain this influence in their music.
24. Student groups contribute another element of excitement and innovation to the popular choral scene. Fully staged performances, . . .
25. . . . with costumes, scenery, . . .
26. . . . and choreography, often achieve professional levels of competence.
27. Today the number of choruses and choirs in this country approaches two hundred thousand, with nearly ten million people participating.
28. While some are professional choruses, most are amateur. Some consist of women only; others only of men.
29. Of the many different types of choral organizations, the most popular is the mixed chorus—men and women singing together.
30. When unaccompanied, choral singing is called a *cappella*—an Italian term meaning "for the choir of a chapel." More often, however, choruses today sing with some form of accompaniment.
31. Music for mixed chorus is divided into four different parts performed simultaneously. From highest to lowest, the parts are soprano, alto, tenor, and bass.
32. Often these parts are identified by their first letters only. Hence a mixed chorus may be described as S,A,T,B.
33. Although four-part music is the standard for the mixed chorus, other combinations do occur. For example, the sopranos might be subdivided into two parts, or there might be two bass parts instead of one.
34. There is even music for double chorus which calls for a full mixed chorus to the conductor's left and another to his right, creating a particularly stunning effect.
35. The children's choir produces a unique sound, . . .
36. . . . as does the boys' choir, a favorite of composers for centuries.

33. Among the leading figures in this flowering of creativity were the Flemish composer Josquin des Prés . . .
34. . . . and the Italian Giovanni Palestrina. Many others from all over Western Europe contributed to the thriving art form.
35. Choral music of the Renaissance offered a warm, homogeneous sound often based on the smooth interaction of four equally important vocal lines without instrumental accompaniment.
36. With themes sometimes drawn from the Gregorian chants, these rich choral webs created a sense of serene spiritual beauty.
37. (*music*)
38. Historians call this period the golden age of choral polyphony. The composers developed a concept of pure choral writing that is still unsurpassed and influences musical thinking to this day.
39. The celestial beauty of this music contrasted sharply with life outside the walls of St. Peter's Cathedral in Rome.
40. Overseas exploration revealed a whole new world, previously only imagined.
41. A lively curiosity about the nature of the physical world stimulated scientific investigation.
42. Advances in technology, especially the printing press, made it possible to introduce ideas to a much wider audience.
43. All Europe experienced the shock waves of the Protestant Reformation. New Christian sects arose, attracting fervent converts.
44. Spiritual leaders established different forms of religious worship—including services in the language of the common people—altering church music in the process.
45. All these changes gradually affected attitudes toward life itself. Instead of concentrating solely on the hereafter, artists began to address more worldly subjects.

46. Renaissance sculptor Michelangelo reflected humanity's growing self-esteem in his stone carvings of the human form.
47. And Pico della Mirandola, the Renaissance philosopher, proclaimed: "God has endowed man with the seeds of every possibility. He is capable of having whatever he chooses, of being whatever he wills."
48. An ancient world was fading as new discoveries, new ideas, and new values challenged long-held assumptions. In Venice—city of canals and gateway to the East—a new concept of music was born.
49. Here the contrasting colors of choral and instrumental sounds in the energetic music of Giovanni Gabrieli reverberated through the cavernous halls of St. Mark's Cathedral.
50. *(music)*
51. Elsewhere in Italy, Claudio Monteverdi was involved with an even more dramatic musical revolution— . . .
52. . . . the expressive power of words set to a new kind of music. "Tu sei morta, mia vita—Thou art perished, my beloved," to which the chorus responds:
53. Ah, bitter sorrows,
 Ah, fate cruel and impious,
 Ah, stars of ill-designing,
 Ah, heav'n voracious.
54. This was the beginning of opera—Monteverdi's setting of the legend of Orpheus and Eurydice. The year was 1607.
55. Opera meant recitatives, arias, choruses—all accompanied by an orchestra; stage action; and scenery assembled in newly built opera houses throughout Italy and, later, throughout all of Europe. The chorus found a home in the opera houses of Europe, where it achieved unprecedented expressive effects.
56. Even settings of the mass began to reflect this dramatic conception of music.
57. This was the Baroque Age, a time when all the arts glorified human passions. Among the many outstanding composers were . . .
58. . . . Antonio Vivaldi in Italy, . . .

12. Fred Waring, who led a dance band called the Pennsylvanians shortly after World War I, was first to popularize the chorus as a medium for light entertainment.
13. As part of an evening's performance, the Pennsylvanians would stand and sing as a group with a precision unprecedented in popular music. Their success in live performance later extended to movies, records, and television.
14. *(music)*
15. Waring pioneered in developing arrangements that gave choruses throughout the country access to the varied world of popular music—including folk songs, show tunes, and jazz melodies.
16. In 1980, the American Choral Directors Association honored Waring as "the man who taught America how to sing."
17. In fact, Robert Shaw, one of the world's leading choral conductors, began his career under Waring. Before turning to the classics, Shaw brought popular choral singing to a level of refinement associated with the great European masterpieces.
18. *(music)*
19. The world of popular choral music has evolved parallel to popular musical trends in general. Norman Luboff is one of the many arrangers who have demonstrated how effectively the chorus can capture the freshness of current styles.
20. *(music)*
21. Popular choral music includes more than just arrangements of recent tunes. America's rich heritage of folk and ethnic music gives added breadth to the choral repertoire.
22. The gospel choir has roots deep in America's black culture. Not only has it contributed to the diversity of choral singing, but it has exerted an overwhelming impact on popular music in general.

Text of the Narration

The Chorus: A Union of Voices Part Two—20:01

1. The range of musical activity in the twentieth century is unprecedented. With the spread of public education matched by rapid technological advances in recording, . . .
2. . . . more people are participating in music, and more different types of music coexist than ever before.
3. This great diversity of styles is evident in the field of choral music.
4. Composers all over the world draw from every conceivable source. Some explore non-Western musical styles. Others reach into the past, reviving techniques that originated before the Renaissance.
5. For example, in *Carmina Burana*, German composer Carl Orff used driving rhythms to suggest primitive emotions.
6. In contrast, the Swiss composer Arthur Honegger supported surging melody with rich harmonic colors, . . .
7. . . . while the Russian Dmitri Shostakovich evoked the savage spirit of ancient Slavic folk heroes.
8. Ralph Vaughan Williams revived a long English choral tradition, infusing the natural vitality of folk music with his own rough-hewn grandeur.
9. Other composers have abandoned tradition in a search for refreshing new sounds. Polish composer Krzysztof Penderecki used the chorus to achieve unusual, startling effects in his *St. Luke Passion*.
10. During his long career, Igor Stravinsky demonstrated the enormous variety of effects that can be achieved by combining past and present influences.
11. In the United States, choruses perform not only the masterpieces of choral music but also many arrangements drawn from popular music.
59. . . . Henry Purcell in England, . . .
60. . . . and Heinrich Schütz in Germany. By the mid-eighteenth century, two other composers of immense creative power brought the Baroque Age to its fulfillment, achieving tremendous emotional impact in their choral works: . . .
61. . . . Johann Sebastian Bach of Germany, who composed oratorios, cantatas, motets, and Masses, . . .
62. (*music*)
63. . . . and George Frederick Handel, a German composer who lived in England and wrote operas, oratorios, and anthems.
64. (*music*)
65. The names of Handel and Bach are almost synonymous with great choral music in the minds of thousands of people to this day.
66. As the eighteenth century advanced, the city of Vienna became a flourishing center of musical creativity, in what was later called the Classical Age.
67. Through his music, Franz Joseph Haydn helped to further the evolution of the modern symphony orchestra, which soon became a new and dynamic partner for the chorus.
68. (*music*)
69. It was an age and an art of sharp contrast. In the music of Mozart, a warm and human lyricism can be heard, offsetting passages of liveliness and clarity.
70. This was music that ordinary people could understand and enjoy. The aristocratic doors of culture were opening to the common folk.
71. Art began to reflect the spirit of democracy—Liberty, Equality, and Fraternity—an ideal of political revolutionaries in Europe as well as in America.
72. The chorus, along with other large musical groups, began to appear in concerts attended by the middle class.

73. Rarely has a work made as forceful an impact on the general public as did the choral finale of Beethoven's Ninth Symphony. The chorus sings the words of Schiller's poem "Ode to Joy."
74. (*music*)
75. (")
76. (")
77. (")
78. The central ideas of this choral symphony are universal joy and the kinship of all humanity—a prophetic vision in 1823, embraced passionately by Beethoven's successors, . . .
79. . . . the Romantic composers of the nineteenth century. Their music spoke directly from the emotions to the emotions, running the gamut . . .
80. . . . from the natural elegance of Felix Mendelssohn, . . .
81. . . . the impetuous extremes of Hector Berlioz, . . .
82. . . . the gentle sensuality of Gabriel Fauré, . . .
83. . . . the operatic passion of Giuseppe Verdi, . . .
84. . . . and the sustained introspection of Johannes Brahms . . .
85. . . . to the dignified nobility of Sir Edward Elgar.
86. The Romantics believed in filtering the world through their own personalities. Subjectivity dominated their lives and their art.
87. This glorification of emotion was embodied in music through long expressive melodies, rich textures, and structures that culminated in huge climaxes, as in this choral symphony by Gustav Mahler.
88. The Romantics cultivated originality and uniqueness. The philosopher Rousseau said, "I am different from all the men I have ever seen."

89. The Romantic composer placed himself above his own culture, reaching for a world beyond. E.T.A. Hoffmann expressed it:

Music is the most romantic of all the arts, for its sole subject is the infinite.

90. Music discloses to man an unknown realm, a realm in which he leaves behind him all definite feelings to surrender himself to inexpressible longing.

End of Part One