



Clayton State University Chorale
Wednesday, February 20, 2019

6TH - 12TH GRADES

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The Clayton State University Chorale is a voice group that performs beautiful choral melodies in a variety of musical styles. The dynamic ensemble's extensive repertoire ranges from moving works by Renaissance masters to original arrangements of current pop hits.

Directed by Professor of Music and Director of Choral Activities Dr. William Harris Ipock who has previously served as Resident Conductor of the Harvard Glee Club at Harvard University and Visiting Choral Artist at Shenandoah Conservatory in Virginia. He also conducted undergraduate ensembles at Boston University, as well as several community and church choirs in North Carolina and New York. An active professional chorister, Mr. Ipock performs regularly with the Santa Fe Desert Chorale, the Yale Choral Artists, and Conspirare. During the 2018-2019 academic year, Professor Ipock conducts both the Clayton State Chorale and the Masterworks Chorus at Spivey Hall, and he will teach classes in aural skills, conducting, choral methods, and music appreciation. Harris holds undergraduate degrees in Voice Performance and Economics from the University of North Carolina, the Master of Music in Choral Conducting from East Carolina University, and recently completed doctoral studies in conducting at Eastman School of Music.

[READ more about Clayton State University](#)



Special Topic: History of Choral Music

CHORALE: a choir or chorus, a body of singers who perform together as a group.

A conductor or choirmaster often leads choirs. Most often choirs consist of four sections intended to sing in four-part **harmony**, but there is no limit to the number of possible parts as long as there is a singer available to sing the part.

Choirs can sing with or without instrumental accompaniment. Singing without accompaniment is called **a cappella** (literal translation is 'as in the chapel') singing though much unaccompanied music today is secular). Accompanying instruments vary widely, from only one to a full orchestra.

Mixed choirs (with male and female voices) usually consist of soprano, alto, tenor, and bass voices (SATB). Male choirs can have the same SATB voicing as mixed choirs, but with boys singing the upper part (often-called **trebles** or boy sopranos) and men singing alto (in **falsetto**). Female choirs usually consist of soprano and alto voices. Children's choirs or Treble choirs are often two-part SA or three-part SSA, sometimes more voices.

Choirs as we know them began in church. Originally, monks sang Latin religious texts in unison. To vary the monotony, composers (often not credited) wrote faster, more interesting melodies above the original line to create **polyphony** (literally, 'many sounds'). The choral sound suited the cathedral acoustics.

'Women should keep silent in churches'; St Paul is quoted as saying in his Letter to the Corinthians. Having only men's voices to play with was problematic for composers, who needed singers for the higher parts they were writing. So from the 12th-century, boys

(trebles) were trained for the top lines. Men divided into basses (low), tenors (high) and altos (very high) while composers exploited the range with thrilling effect.

The Catholic Church forbade women to sing in choirs from A.D. 500 into the 20th Century. It was not until 1958 that Pope Pius XII cautiously sanctioned female choristers.

In the 16th century, choirs discovered that music does not have to be complex to be emotional. This affected **secular** (non-religious) choral music too. Composers of **madrigals** created music that served the poetry. Even when the text was not up to much, it still ruled the music. If the words said 'weep', 'hush', or 'fall', so did the music. This was called word painting.

Choirs continued to grow in size. Handel wrote choral works for the English public, who responded by forming choirs, or choral societies, with hundreds of members. Swing and syncopation emerge in choirs through Gospel music, which came from the same African-American spirit that generated Blues and Jazz. Technology has taken choirs beyond the merely human. The legacy lies in a choral industry now that is the healthiest, busiest, broadest and richest in history.

The uniformity impresses. Togetherness is essential to those who would sway to one beat and tune to one note.

ABOUT THE MUSIC

Tu pauperum refugium by Josquin des Prez



Josquin des Prez (1450 – 27 August 1521), was named as one of the greatest composers of Renaissance Europe. Prez's compositions typically fall into three categories: motets, masses, and chansons. He has had 17 printed masses into three sets by Ottaviano Petrucci. Martin Luther expressed great admiration for Prez's music, calling him a "master of the notes, which must do as he wishes; other composers must do as the notes wish." His music stood at the summit of the Renaissance and blended tradition with innovation that later became the standard.

[READ MORE](#) about Josquin des Prez

English translation *Tu pauperum refugium*

Thou art the refuge of the poor,
remedy for afflictions, hope of exiles,
strength of those who labor,
way for the wandering, truth and life.
And now, Redeemer, Lord,
in thee alone I take refuge;
thee, true God, I adore, in thee I hope,
in thee I confide, my salvation, O Jesus Christ.
Help me, lest my soul
ever sleep in death.

Translation by St Ann choir

[LISTEN](#) to *Tu pauperum refugium*

Wie der Hirsch schreit, Op. 42/1 arranged by Felix Mendelssohn



Felix Mendelssohn, (3 Feb 1809 – 4 Nov 1847) is German composer, pianist, musical conductor, and teacher. He is one of the most celebrated figures during the Romantic period. He was the grandson of the philosopher Moses Mendelssohn.

[READ more about Felix Mendelssohn](#)

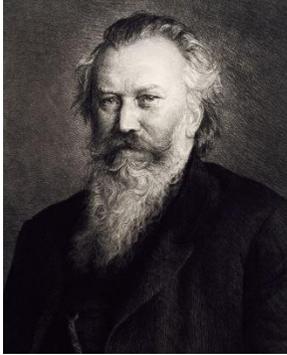
Wie der Hirsch schreit **English Translation (Chorus)**

Why do you trouble yourself, my soul,
and are so restless in me?
Wait for God!
for I will yet thank him,
since he brings me aid with his countenance.

[Click here for full English translation](#)

[LISTEN to for the *Wie der Hirsch schreit*](#)

Lass dich nur nichts nicht dauren by Johannes Brahms



Johannes Brahms (7 May 1833 – 3 April 1897) was a German composer and pianist during the Romantic period. He wrote symphonies, chamber music, piano works, choral compositions, and more than 200 songs. He is viewed as a large contributor to Classical music along with Mozart, Beethoven and Joseph Haydn.

[Read more about Johannes Brahms](#)

Lass dich nur nichts nicht dauren **English Translation**

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.

What do you want to worry about from day to day?
There is One who stands above all
who gives you, too, what is yours.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

[LISTEN to *Lass dich nur nichts nicht dauren*](#)

Eternal Light by Leo Sowerby

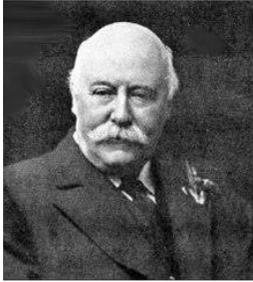


Leo Sowerby (1 May 1895 – 7 July 1968) was an American composer, organist, and teacher. Sowerby's work intertwined fine melodic talent and modern harmonies. His choral and organ works provide a transition between 19th and 20th century American church-music styles.

[READ more about Leo Sowerby](#)

[LISTEN to *Eternal Light*](#)

My Soul, There is a Country by C. Hubert H. Parry



Sir **Charles Hubert Hastings Parry** (27 February 1848 – 7 October 1918) was an English composer, teacher, and historian. He is best known for the choral song “Jerusalem”, “I was glad”, and “Repton”. He wrote several books on music and music history. Some even label him as the finest English composer since Henry Purcell.

[READ more about C. Hubert H. Parry](#)

[LISTEN to C. Hubert H. Parry](#)

Johnny, I Hardly Knew Ye by Alice Parker & Robert Shaw



Alice Parker is an internationally renowned composer, conductor, and teacher. She has written over 500 of compositions including including operas, cantatas, and choral suites.

Robert Shaw was a renowned choral conductor known as a great spirit of American music performance. He acted as the music director

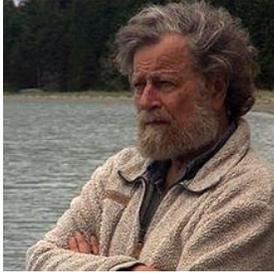
Atlanta Symphony for 21 years. The many Parker/Shaw settings of America folksongs, hymns and spirituals from that period form an enduring repertoire for choruses all around the world.

[READ more about Alice Parker](#)

[READ more about Robert Shaw](#)

[LISTEN to Johnny, I Hardly Knew Ye](#)

Sure on This Shining Night by Morten Lauridsen



Morten Lauridsen is an American composer in residence of the Los Angeles Master Chorale as well as a professor of composition at the University Of Southern California Thornton School Of Music for more than 40 years. He has a collection of awards for his work including the National Medal of Arts and the American Choral Master award. His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations.

READ more about Morten Lauridsen

LISTEN to *Sure on This Shining Night*

CURRICULUM STANDARDS

	Standard	Explanation
	MMSMA.9 MHSMA.9	Understanding music in relation to history and culture a. Identify and explain a particular music example's historical and cultural significance. b. Compare and evaluate the roles of musicians throughout history. c. Recognize music's role in today's culture. d. Identify sources of American music genres, trace their evolution, and identify musicians associated with them.
Program Focus		
	MMSMA.6 MHSMA.6	Listening to, analyzing, and describing music a. Identify and describe simple forms of music. b. Use music terminology to describe tempo, dynamics, and texture. c. Analyze the uses of elements of music in representing diverse genres and cultures. d. Explain characteristics that distinguish musical styles
	MMSMA.7 MHSMA.7	Evaluating music and music performances a. Identify and examine criteria for evaluating music performances. b. Identify various uses of music in daily experiences. c. Apply specific criteria to evaluate the quality of their own performance. d. Offer constructive suggestions for improvement of classroom performances.

	<p>MMSMA.8</p> <p>MHSMA.9</p>	<p>Understanding relationships between music, the other arts, and disciplines outside the arts</p> <p>a. Describe ways in which other disciplines taught in the school are interrelated with those of music. b. Identify and describe common terminology used in music and another fine art. c. Discover and research persons who have achieved professional or commercial success in more than one fine art discipline. d. Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.</p>
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