

## Sacred Vocal Music - Summaries

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Piece	O Wilhelme, Pastor Bone
Composer	John Taverner 1495-1545
Historical Context	Text taken from the pre-Reformation Liturgy of York. Taverner was an English composer, but is believed by some to have renounced composition in 1530 to work for Thomas Cromwell in destroying the monasteries.
Genre	Antiphon - a plainsong setting of sacred words sung before and after the psalm during the mass. Written for 5-part unaccompanied choir.
Musical elements of note	<ul style="list-style-type: none"> <li>♣ Antiphony</li> <li>♣ False Relations</li> <li>♣ Homophony</li> <li>♣ Syllabic setting of text</li> <li>♣ Bare intervals</li> <li>♣ Wide spacing between parts</li> </ul>

Piece	In Ecclesiis
Composer	Giovanni Gabrielli 1557-1612
Historical Context	The Gabriellis were two of the most important composers working in Venice in the early Baroque. They exploited the polychoral possibilities of the building in full - there were galleries on opposite sides of the church.
Genre	Motet, in the concertato style where a group of solo singers contrast with the full choir.
Musical elements of note	<ul style="list-style-type: none"> <li>♣ Rondo structure</li> <li>♣ Surprising harmonic changes</li> <li>♣ Monodic style (solo + accompaniment)</li> <li>♣ Much variety of texture</li> </ul>

Piece	Cantata 48, Ich Elender Mensch (Movements 1-4)
Composer	JS Bach 1685-1750
Historical Context	Bach was a giant of the late Baroque, writing huge volumes of music. Cantata 48 written while as Musical Director at St Thomas Church, Leipzig. Bach's job was to provide a vivid interpretation of the scriptures through music, and services used to last for up to 5 hours. Bach often wrote one cantata a week.
Genre	Cantata - setting of a religious text with chorus and orchestra. Contrasting sections.
Musical elements of note	<p>1st Movement</p> <ul style="list-style-type: none"> <li>♣ Ritornello - repeated tune played by strings</li> <li>♣ Cantus firmus- pre-existing tune, played by wind</li> <li>♣ Canon</li> <li>♣ Dense, dark texture</li> </ul> <p>2nd Movement</p> <ul style="list-style-type: none"> <li>♣ Recitativo accompagnato - expressive and accompanied by instruments</li> <li>♣ Angular, tortuous melody</li> <li>♣ Chromatic harmony</li> </ul> <p>4th Movement</p> <ul style="list-style-type: none"> <li>♣ Obligato aria (indispensable)</li> </ul>

(Group B)

Piece	Quoniam Tu Solus from The Nelson Mass
Composer	Joseph Hadyn 1732-1809
Historical Context	Written for the Esterhazy family, intended to be performed during the church service. The music, like much orchestral compositions of the early 18 <sup>th</sup> Century is influenced by the Italian opera overture (3 mvts), and this piece owes a lot to the symphony, for which Hadyn was a master. His mature style features much variation of texture and importance placed in the orchestra.
Genre	Mass – SATB + Orchestra
Musical elements of note	<ul style="list-style-type: none"> <li>♣ Diatonic – firm tonal centre, clear cadence points</li> <li>♣ Homophonic texture initially</li> <li>♣ Instruments double voices</li> <li>♣ Fugue, from bar 19</li> <li>♣ No brass – voices remain to the fore</li> </ul>

Piece	Locus Iste
Composer	Anton Bruckner 1824-1896
Historical Context	The piece was written to be performed during a church service, while the composer was employed as an organist at Linz. His professional musical career only commenced when he was 32. Bruckner was a devout Catholic; his compositions were influenced by the Cecilian Movement, which sought to restore the unaccompanied style of Palestrina; the exclusion of the orchestra from devotional music, and restraint.
Genre	Unaccompanied SATB
Musical elements of note	<ul style="list-style-type: none"> <li>♣ ABA Coda form</li> <li>♣ Tonal framework, but some chromaticism</li> <li>♣ Suspensions</li> <li>♣ Wide range of parts</li> <li>♣ Mainly homophonic, with some antiphony + imitation</li> </ul>

Piece	Symphony of Psalms
Composer	Igor Stravinsky 1882-1971
Historical Context	The piece was not intended to be performed during a church service, due to the instrumental forces required and its length. It was conceived as a concert piece, written during the composers neo-classical period, in which he made references to the styles of earlier composers, seen though his own imagination. The Symphony of Psalms is deeply felt; “the emotions find expression in a highly stylised and formalised music.”
Genre	SATB, Large orchestra (minus high strings, clarinets)
Musical elements of note	<ul style="list-style-type: none"> <li>♣ Avoids word painting</li> <li>♣ Bitonality – much dissonance</li> <li>♣ Motifs – and their rhythmic displacement (Lau-da-te Dom-i-num)</li> <li>♣ Repetitive melody – hypnotic effect</li> <li>♣ ABA structure, with return of original idea at the end</li> <li>♣ Quiet alleluias - reverence and humility</li> </ul>

Piece	The Lamb
Composer	John Tavener 1944-
Historical Context	Tavener was born in 1944. Interest in Greek Orthodox church, with a bias towards religious subjects in his compositions. Highly individual style, perhaps influenced by Stravinsky and Messiaen. Text for The Lamb taken from a poem by William Blake.
Genre	SATB, unaccompanied.
Musical elements of note	<ul style="list-style-type: none"> <li>♣ Serialism - Inversion, Retrograde, Retrograde inversion of a melody</li> <li>♣ Syllabic and homophonic</li> <li>♣ Atonality and Dissonance</li> <li>♣ Suspensions</li> </ul>

(Group B)