



## Westminster Virtual Concert Hall Remote Instruction Lesson Plans

**Title of Unit/Concert Title:** “Expression through Compositional Choices”/An Evening of Choral Evensong For the Feast of All Saints with Westminster Kantorei

**Description of Unit:** This unit will explore the different means by which composers manipulate the elements of music to express the meaning of the text. Music is an important medium for expressing thoughts, feelings, and ideas. By understanding the various ways composers share their ideas, we can garner a deeper understanding of the music, the story being shared, and its impact on us, the listeners.

**Description of Ensemble:** Westminster Kantorei is an auditioned chamber choir specializing in early music. Composed of graduate and undergraduate students, the ensemble has performed with some of America’s leading specialists in early music, including the Dark Horse Consort, Julliard 415 and others. It was awarded First Place in the 2018–2019 American Prize in Choral Performance, College and University Division.

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**Grade Level(s):** 10–12

Lesson 1
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**Lesson Description:** This lesson provides a brief overview to chant, chant notation, and the importance of word stress in music.

**Musical Selection:** “Gaudeamus Omnes in Domino” (Gregorian plainsong), “Preces and Responses” continued (Thomas Tomkins)

**Timestamp:** 00:01:10, 00:30:25

### National Standards:

- **MU:Re8.1.E.Ia** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
- **MU:Cn10.o.E.Ia** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU:Cn11.o.E.Ia** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- **MU:Cr2.1.E.8a** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

**Objectives:**

1. Students will listen to and aurally analyze chant music.
2. Students will identify the characteristics of chant in their own words.
3. Students will apply their knowledge of chant to compose their own melody based on a poem of their choosing.

**Essential Questions:** What are the characteristics of Gregorian chant? How can understanding Gregorian chant help us construct a meaningful melodic line?

**Assessment Strategies:**

1. Students will discuss virtually in small groups the characteristics of chant music and chant notation.
2. Students will create their own chant-style compositions.

**Procedures:**

1. Students will listen to Westminster Kantorei perform “Gaudeamus Omnes in Domino” while following along with the PDF score (the performance stops after the word “collaudatio”).
2. Students will answer the following questions in small groups or individually:
  - a. Did you enjoy the experience of following along with an unfamiliar notation style?
  - b. What could be the benefits of this type of notation over modern notation for chant singers?  
Answers may include:
    - i. The absence of bar lines and the fluidity of notation aids in the production of an organic, well-shaped phrase by the singer(s).
    - ii. The absence of dynamic markings and accents allows the singer(s) to take their own creative liberty in doing justice to the presented text.
  - c. Which words in the chant received the longest notes or most ornamented passages? Why do you think the composer chose to do this?
3. Go back and listen again, this time marking which words received stress through long notes or ornamentation.
4. With a small group or individually, use Google Translate to translate this chant, or find a translation on the internet. It is important to complete a word-by-word translation as opposed to a phrase-by-phrase translation so that the translation is most accurate. Is there a correlation between the important words in English to the ones stressed in the chant?
5. Though created primarily up to the Medieval era, chant music is in many ways the backbone of all Western music that exists even today. Listen to the way Kantorei uses chant as a form of prayer starting at 30:25. Note the heavy emphasis on the words over the music.

6. Keeping in mind that the purpose of chant is to emphasize the text, select a poem and compose your own chant for the first phrase or stanza of the poem.
  - a. Start by underlining the important words. These will need to be elongated or ornamented in your chant melody.
  - b. Choose a resting tone. Be sure that your chant starts and ends on the same note.
  - c. After completing the assignment, submit an audio recording of your composition.

Lesson 2
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**Lesson Description:** This lesson focuses on how composers make harmonic decisions to bring out certain phrases of text to the audience. This lesson is written for students who do not necessarily have music theory skills, but can be adapted for classes with a higher skill set. This lesson plan suggests video discussion amongst students, but can either be adapted for written discussion amongst students, or into an assignment that can be completed individually.

**Musical Selection:** “Glory to thee my God, this night” by Thomas Tallis (1505-1585), harmonized by T. Ravenscroft

**Timestamp:** 00:09:00

**National Standards:**

- **MU:Re7.1.E.IIa** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- **MU:Re7.2.C.IIa** Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
- **MU:Cn10.0.E.IIa** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**Objectives:**

1. Students will consider how harmony affects the feeling conveyed by a piece of music.
2. Students will listen to a musical selection by Thomas Tallis and follow a musical score in homophonic texture.
3. Students will informally analyze Tallis’s and Ravenscroft’s compositional choices.

**Essential Question:** How do composers use harmony to create musical ideas?

**Assessment Strategy:**

1. Students will talk in small groups about things that stood out to them while listening to this piece.
2. Students will hand in an annotated PDF or photo of their analyzed copy of “Glory to thee my God this night” along with a written reflection justifying their choices.

**Materials:** Students will need access to a device in which they can stream the internet, and a way to either annotate a PDF digitally, or physically print music to mark up and submit a photo.

**Procedures:**

1. Students will download a PDF of the score to their personal electronic device or print it out. Ask students to familiarize themselves with the basic setup of the music, and to be aware that verse 2 is on the bottom of the first page, verse 4 is on the second page, and that verses 1, 3, and 5 are all written below the same music.
2. Students will join the virtual video meeting. Each student will be asked to mute their microphone and listen to Westminster Kantorei perform “Glory to thee my God this night” while following along to their PDF.
3. As they listen, students will mark on the score (circle, highlight, star, etc.) the parts of the score that stand out to them as particularly interesting. Consider lyrics, notation (ex. V4 is in chant notation), accidentals, etc. Stress that there are no wrong answers.
4. Students will now listen again and this time indicate on their score when singers are in polyphony, in harmony, or singing in canon. Students will also be prompted to pay attention to how verses 2 and 4 are different from the verses 1, 3, and 5.
5. In small groups of 2-4, students will talk about what they found interesting about the piece. Students may wish to discuss the following:
  - a. This piece says that T. Ravenscroft re-harmonized verse 2 in 1621. Who has the melody in verse 2? Why might verse 2 be different, with verses 1, 3, and 5 all in the same in style/harmony?
  - b. Ravenscroft made an interesting choice when he added chromatic notes to the phrase “Forgive me, Lord, for thy dear Son, the ill that I this day have done.” Why do you think he added chromatic tones on these lyrics and not on any others? What effect do these chromatic notes have on the listener? What could they symbolize?
  - c. Why do you think this piece lacks dynamics and tempo markings?
  - d. Take a close look at how verse 4 is notated. Why do you think Tallis decided to add harmony to this piece at all if it was originally a chant?
  - e. What might a reason be for verse 4 being in canon?
  - f. Do you think that the feeling of this piece would be different if it had been performed entirely as a chant without harmony?
6. Students will rejoin with their entire class and each group will be asked to share something from their discussion to the entire class. Teacher will lead the students through further discussion questions relating to performance:
  - a. Do you feel that the choir did a good job of taking pauses where appropriate, to make this piece feel like a conversation/chant?
  - b. The ensemble made performance choices that the composer did not notate such as dynamic contrast. Do you think it is necessarily good or bad that the composer did not provide this information? Did the ensemble make appropriate choices?

7. After class, students will hand in their marked PDF score, along with a short written reflection on the piece and the topics discussed with the class.

### Lesson 3

**Lesson Description:** Psalm 121 features imagery of lifting one's eyes and holding fast to hope. This lesson explores the unique means by which the composers of "Levavi Oculos" and "Total Praise" illustrate this imagery in their music. After exploring the musical tools utilized by the composer to create an emotional impact on the listener, students will have the opportunity to explore music's ability to lift our own eyes and hearts during times of difficulty.

**Musical Selection:** "Levavi Oculos" by H. Walford-Davies (1869-1941), "Total Praise" by Richard Smallwood

**Timestamp:** 00:13:22

**National Standards:**

1. **MU:Cn1.0.T.8a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
2. **MU:Re7.2.E.8a** Describe how understanding context and the way the elements of music are manipulated inform the response to music.

**Objectives:**

1. Students will consider how the poetic themes from "Levavi Oculos" and "Total Praise" interact with their own lives and experiences with music.
2. Students will compare and contrast two different text settings of Psalm 121, explaining how mood and imagery are utilized by the composers in unique ways.
3. Students will realize how listening to music affects their emotional health and unites people during times of trouble.

**Essential Questions:** How can a composer effectively convey the mood and imagery of the text? How can music be used during times of difficulty to lift our eyes and our hearts?

**Assessment Strategy:**

1. Students will engage in a virtual class discussion.
2. Students will complete and submit a short written assignment.

**Procedures:**

1. Students will first read the text upon which "Levavi Oculos" is based.

I will lift up mine eyes unto the hills:  
From whence cometh my help.

My help cometh from the Lord:  
Who hath made heaven and earth.

He will not suffer thy foot to be moved:  
and he said keepeth thee will not sleep.

Behold, he that keepeth Israel:  
shall neither slumber nor sleep.

The Lord himself is thy keeper:  
the Lord is thy defence upon thy right hand;

So that the sun shall not burn thee by day:  
neither the moon by night.

The Lord shall preserve thee from all evil:  
Yea, it is even he that shall keepeth thy soul.

— Psalm 121

2. Paying particular attention to the first stanza, students will consider the following question: What kind of mood does this text elicit? What specific images are used to convey the mood or meaning?
3. Students listen to Westminster Kantorei perform “Levavi Oculos” and discuss the following question: How is the mood and imagery of the text supported by the music? Consider the following in your responses:
  - a. the instruments used
  - b. the style of singing
  - c. the texture
  - d. the dynamic range
  - e. the rhythm/tempo
4. The students will then listen to Richard Smallwood’s “Total Praise.” (Recording of “Total Praise:” <https://youtu.be/jCjaUwEsMdQ>). This piece is based upon Psalm 121 as well, focusing primarily on the first stanza.

Does the music of “Total Praise” convey a different mood and imagery than “Levavi Oculos?” If so, how? Again, consider the following:

- a. the instruments used
- b. the style of singing
- c. the texture
- d. the dynamic range
- e. the rhythm/tempo

Students will then discuss the unique strengths that both “Levavi Oculos” and “Total Praise” exhibit in conveying the mood and imagery of the text, creating a chart or graphic organizer to show how the pieces are similar and different.

5. Finally, students consider the following question: How does the story conveyed by the two pieces relate to your current situation? How can music be used during times of

difficulty to lift our eyes and our hearts? What are other songs that have been used during times of great difficulty in the past? Create a playlist of songs to share with the class.

## Lesson 4

**Lesson Description:** This lesson explores the impact instrumentation, voicing, and texture on the emotional impact of the message being conveyed by a composer. Students will analyze the instrumentation, voicing, and texture in Batten’s “Magnificat from the Fourth Evening Service.” The students will then compose their own instrumentation that either complements or reinvents the instrumentation of their chosen song using preexisting loops from Soundtrap.

**Musical Selection:** “Magnificat from the Fourth Evening Service” by Adrian Batten (1591-1637)

**Timestamp:** 00:17:45

### National Standards:

- **MU:Re7.2.E.8a** Describe how understanding context and the way the elements of music are manipulated inform the response to music.
- **MU:Re8.1.E.1a** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
- **MU:Cr2.1.E.8a** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- **MU:Cn11.O.T.8a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Objectives:

1. Students will identify and describe instruments from the Renaissance era.
2. Students will evaluate the appropriateness of a song’s instrumentation and voicing.
3. Students will experiment with a digital audio workstation.

**Essential Question:** How do composers make decisions in regards to instrumentation, voicing, and texture?

### Assessment Strategy:

1. Students will participate in a virtual online discussion.
2. Students will complete and submit a written follow-up assignment.
3. Students will complete an 8-16 bar instrumental composition using preexisting loops from Soundtrap.

### Procedures:

1. Prior to coming to class, have students research the following questions, and bring their answers to class to share:
  - a. The piece we will be studying today was composed in the Renaissance era. What are some of the musical instruments that were used in the Renaissance era? Be

- prepared to share a picture and a recording of at least one instrument with the class.
- b. What is a positive (or positif) organ?
  - c. What types of composition might include a positive organ?
2. Students listen to “Magnificat from the Fourth Evening Service” by Adrian Batten as performed by Westminster Kantorei. The teacher shares that the text from the Gospel of Luke expresses absolute joy and tells of many of the wonderful things that God has done.
  3. What effect does the use of the positive organ have on the emotional impact of the piece? Why do you think the composer chose to use the positive organ? Consider both the emotional impact of the instrument as well as the historical context.
  4. Examine the score together. Consider the use of different textures and voicings.
    - a. What different effects do the monophonic, homophonic, and polyphonic textures have on the conveying the message of the piece?
    - b. Does there seem to be a correlation between the text and the texture/voicing?
    - c. Which texture provides the greatest emphasis to the words? (An argument can be provided for each texture.)
    - d. Why might a composer want the presence of many textures in his or her work?
  5. As a follow-up assignment, students will select one song of their choosing from any style of music, and write a paragraph that either (1) defends the composer’s choice of instrumentation and voicing as being the most appropriate for the message being conveyed, or (2) suggests a different use of instrumentation and voicing for that song to better enhance the emotional impact of the message being conveyed.
  6. Students will then create a 8–16 bar instrumental composition using pre-existing loops on Soundtrap that either complements or reinvents the instrumentation of their chosen song while maintaining the same overall message. Students will defend their choices in a short paragraph.

Lesson 5
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**Lesson Description:** The “Ave Maria” text dates to the 1st century A.D. It has been set by countless composers in a multitude of musical styles. This lesson questions how different settings of the text impact an audience and how the message of the text changes dependent on its musical setting. In addition, this lesson emphasizes the importance of a concert’s final piece of music.

**Musical Selection:** “Ave Maria” by Robert Parsons (1535–1572)

**Timestamp:** 00:39:28

**National Standards:**



- **MU:Re8.1.E.Ia** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
- **MU:Cn10.o.E.Ia** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU:Cn11.o.E.Ia** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Objectives:**

1. Students will compare and contrast several musical settings of the “Ave Maria” text.
2. Students will reflect on the impact that a choir and conductor can have on an audience’s perspective.
3. Students will form their own opinions on how to close a concert.

**Essential Question:** How does the music you make make you feel? How do you want the music you make to make others feel?

### **Assessment Strategy:**

1. Students will hand in the answers to the teacher’s questions at the end of the lesson.

### **Procedures:**

1. Students will watch the Westminster Kantorei concert video from the start of the Parsons “Ave Maria” until the end of the recording. Encourage students to try and listen to all five vocal lines. You may need to listen to the recording more than just one time. Draw attention to how the audience reacts (or doesn’t react) to the final piece of the program.
2. Have students write down their answers to the following questions:
  - a. Is listening to this something you enjoyed?
  - b. Why or why not?
  - c. What is the mood or message conveyed by the performance?
  - d. What do you think of the audience’s reaction at the end of the concert?
3. Now listen to the popular setting of “Ave Maria” by Franz Schubert: <https://youtu.be/hsBtoyZDslA>. Then, listen to a setting of “Ave Maria,” in the style of Gregorian Chant: <https://youtu.be/LUPZSZfPZvg>.
  - a. What makes the each of these settings of the text unique?
  - b. What mood, emotion, or message do each of the settings convey to you as a listener?
  - c. How is it that composers can provide such different musical experiences for the audience using the same text?
4. The closing song of a concert is the conductor and choir’s final chance to connect with the audience. At the beginning of the concert, the conductor asked the audience if they would refrain from clapping and allow the choir to exit in silence.
  - a. If you were attending this concert, is this choice something you would have had a positive, neutral, or negative opinion of? Why do you feel this way?

- b. Research the term “Choral Evensong.” Do you think a departure in silence is appropriate for this concert presentation?
- c. Try and remember your last choir concert. What song did you end with? What impact did it have on the audience?
- d. If you were a high school choir director, what is a piece that you would consider for the end of a program? What feeling, mood, or message would you want your audience to leave with?



Intr.  
1.

G

Aude- ámus \* ómnes in Dó- mi- no, dí- em fé-

stum ce-le-bránte sub honó- re Sanctórum ómni- um :

de quórum sol-emni-tá- te gáudent An-ge- li, et

colláu- dant Fí- li- um Dé- i. *Ps.* Exsultá-te jústi in

Dómi- no : \* réctos dé- cet collaudá- ti- o. Gló- ri- a Pátri.

E u o u a e.

## **Gaudeamus omnes for All Saints**

Gaudeamus omnes in Domino diem  
festum celebrantes  
...sub honore Sanctorum omnium:  
de quorum solemnitate gaudent angeli,  
et collaudant Filium Dei.

Let us all be joyful in the Lord and  
celebrate the feast day  
...in honor of all the holy ones,  
With whom the angels solemnly rejoice  
And while the archangels praise the Son  
of God.

Ps. Exsultate iusti in Domino: rectos decet  
collaudatio.

Ps. Sing to the Lord, Holy ones: rightly  
faithful hearts to give praise.

Gloria Patri et Filii  
et Spiritui Sancto;  
Sicut erat in principio et nunc et semper  
secula saeculorum. Amen

Glory be to the Father, and to the Son,  
and to the Holy Ghost;  
As it was in the beginning, is now, and  
ever shall be forever and ever. Amen

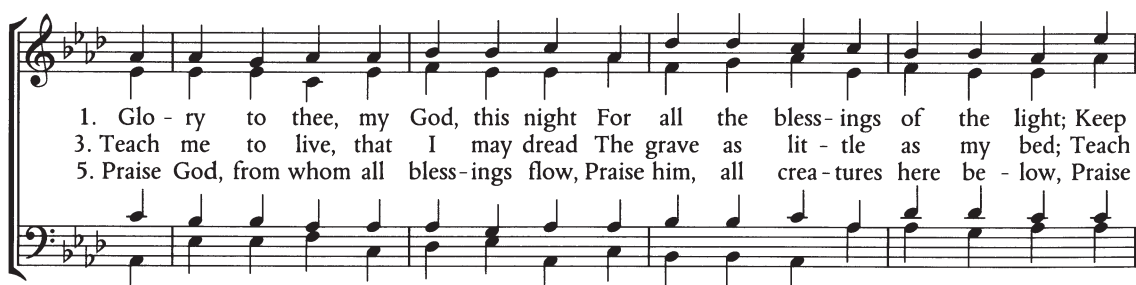
# GLORY TO THEE, MY GOD, THIS NIGHT

Words by Thomas Ken (1637–1711)

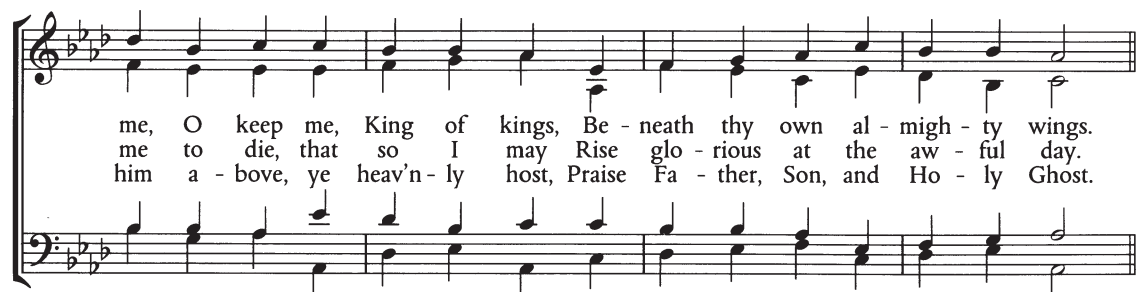
*Tallis' Canon*

THOMAS TALLIS (1505–85)

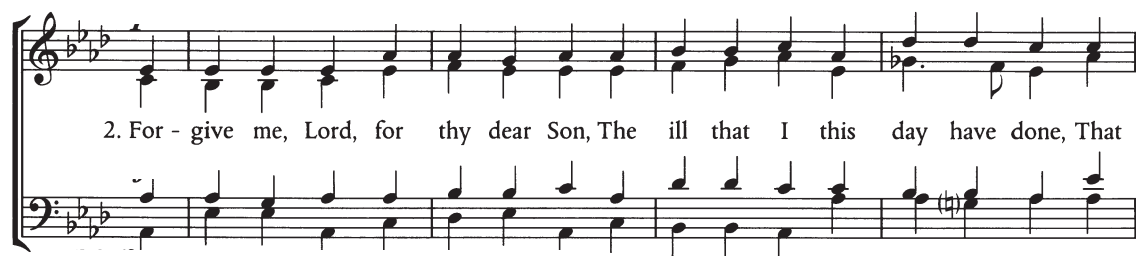
Verse 2 harm. T. Ravenscroft (1621)



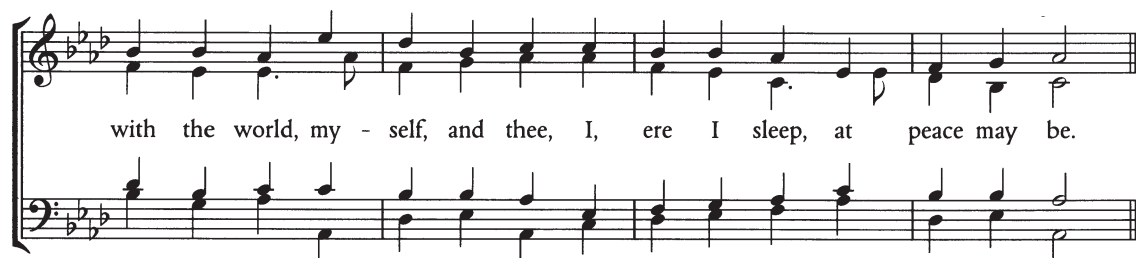
1. Glo - ry to thee, my God, this night For all the bless - ings of the light; Keep  
3. Teach me to live, that I may dread The grave as lit - tle as my bed; Teach  
5. Praise God, from whom all bless - ings flow, Praise him, all crea - tures here be - low, Praise



me, O keep me, King of kings, Be - neath thy own al - migh - ty wings.  
me to die, that so I may Rise glo - rious at the aw - ful day.  
him a - bove, ye heav'n - ly host, Praise Fa - ther, Son, and Ho - ly Ghost.



2. For - give me, Lord, for thy dear Son, The ill that I this day have done, That



with the world, my - self, and thee, I, ere I sleep, at peace may be.



In Canon (Bass, Soprano, Tenor, Alto)

4. O may my soul on thee repose,  
and with sweet sleep mine eyelids close;  
sleep that shall me more vigorous make  
to serve my God when I awake.

# ANCIENT GROOVE MUSIC

## Fourth Evening Service

Edited by  
Ben Byram-Wigfield

ADRIAN BATTEN  
(1591 - 1637)

### Magnificat

Medius Decani

Medius Cantoris

Contratenor

Tenor

Bass

Verse (Decani)

My soul \_\_\_\_\_ doth mag - ni -

Organ

6

Verse (Decani)

For \_\_\_ he hath re -

Verse (Cantoris)

For \_\_\_ he hath re -

Verse (Cantoris)

For \_\_\_ he hath re -

Verse (Decani)

For \_\_\_ he hath re -

- fy the Lord, and my spirit re - joic - eth in God my Sa - vi - our.

12

-gard - ed the low - li - ness of his hand - maid - en, the low - li - ness of his hand - maid - en.

- gard - ed the low - li - ness of his hand - maid - en, the low - li - ness of his hand - maid - en.

- gard - ed the low - li - ness of his hand - maid - en, the low - li - ness of his hand - maid - en.

-gard - ed the low - li - ness of his hand - maid - en, the low - li - ness of his hand - maid - en.

-gard - ed the low - li - ness of his hand - maid - en, the low - li - ness of his hand - maid - en.

17 **Tutti**

For be - hold, from hence - forth all ge - ne - ra - ti - ons shall call me bless - ed.

**Tutti**  
For be - hold, from hence - forth all ge - ne - ra - ti - ons shall call me bless - ed.

**Tutti**  
For be - hold, from hence - forth all ge - ne - ra - ti - ons shall call me bless - ed.

**Tutti**  
For be - hold, from hence - forth all ge - ne - ra - ti - ons shall call me bless - ed.



23

Verse (*Cantoris*)

For he that is might - - ty hath mag - ni - fi - ed me, and

28

**Tutti**

And \_\_\_ his mer - cy is on them that \_\_\_ fear him tho - rough -

**Tutti**

ho - ly is his name. And \_\_\_ his mer - cy is on them that fear him tho - rough -

**Tutti**

And \_\_\_ his mer - cy is on them that fear him tho - rough -

**Tutti**

And \_\_\_ his mer - cy is on them that fear him tho - rough -

33

- out all ge - ne - ra - ti - ons. He hath shew - ed strength with his \_\_\_\_\_ arm, he \_\_\_\_\_  
 - out all ge - ne - ra - ti - ons. He hath shew - ed strength with his \_\_\_\_\_ arm, \_\_\_\_\_  
 - out all ge - ne - ra - ti - ons. He hath shew - ed strength with his \_\_\_\_\_ arm, \_\_\_\_\_  
 - out all ge - ne - ra - ti - ons. He \_\_\_\_\_ hath shew - ed strength with his \_\_\_\_\_ arm, \_\_\_\_\_

38

\_\_\_\_\_ hath scat - ter - ed the proud, the proud in the i - ma - gi - na - ti - on of their hearts.  
 \_\_\_\_\_ he hath scat - ter - ed the proud in the i - ma - gi - na - ti - on of \_\_\_\_\_ their hearts.  
 \_\_\_\_\_ he hath scat - ter - ed the proud in the i - ma - gi - na - ti - on of their \_\_\_\_\_ hearts.  
 \_\_\_\_\_ he hath scat - ter - ed the proud in the i - ma - gi - na - ti - on of their hearts.

43

*Verse (Decani)*

He hath put down the

*Verse (Decani)*

He hath put down the migh - ty from their seat, the

*Verse (Decani)*

He hath put down the migh - ty from their

48

migh - ty from their seat, and hath ex - alt - ed the hum - ble and meek, the hum - ble and

migh - ty from their seat. and hath ex - alt - ed the hum - ble and

seat, their seat and hath ex - alt - ed the hum - ble and meek, the hum - ble and

53

Tutti

meek, the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the rich \_\_\_\_\_

Tutti

meek, the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the

Tutti

He hath fill - ed the hun - gry with good things, and the

Tutti

meek, the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the

58

he hath sent emp - ty a - way. He \_\_\_\_\_ re - mem - b'ring his mer - - - - cy

rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy

rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - cy

rich he hath sent emp - ty a - way. He re - mem - b'ring his mer - - - cy

63

hath hol - pen his ser - vant Is - ra - el, his ser - - - vant Is - - - ra - el.

hath hol - pen his ser - vant Is - ra - el, his ser - vant \_\_\_\_\_ Is - ra - - - el.

hath hol - pen his ser - vant Is ra - el, his ser - vant Is - ra - el.

hath hol - pen his ser - vant Is - ra - el, his ser - vant Is - - - - ra - el.

68

*Verse (Cantoris)*

As he pro - mi - sed to \_\_\_\_\_ our fore - fa - thers, A - - - bra - ham

72

and his seed for ev - er.

*Verse (Decani)*  
and to the

*Verse (Decani)*  
Glo - ry be to the Fa - ther,

77

the Ho - ly Ghost;

*Verse (Cantoris)*  
and to the Ho - ly Ghost, the Ho - ly Ghost;

Son, the Ho - ly Ghost;

the Ho - ly Ghost;

82 **Tutti**

As it was in the be - gin - ning, and is now, and ev - er shall be, world

**Tutti**

As it was in the be - gin - ning, and is now, and ev - er shall

**Tutti**

As it was in the be - gin - ning, and is now, and ev - er shall

**Tutti**

As it was in the be - gin - ning, and is now, and ev - er shall

86

with - out end, world with - out end. A - - - men, A - - - - - men.

be, world with - out end. A - - - - - men.

be, world with - out end. A - - men, A - - - - - men.

be, world with - out end. A - men, A - - - - - men.

# EDITORIAL NOTES

## Sources:

Cambridge, Peterhouse: MS 35 (TD); MS 36 (BC); MS 37 (BD); MS 42 (CtD); MS 43 (TC); MS 44 (MD); MS 45 (MC)

Durham Cathedral: MS A 6 (O); MS C 1 (MC); MS C 13 (TD); MS E 10 (TC); MS E 11 (BC); MS E 11a (1CtC); MS E 4 (MD); MS E 5 (MC); MS E 6 (2CtD); MS E 7 (1CtC); MS E 8 (2CtC); MS E 9 (TD)

The music has been presented in original note values, transposed up a tone. Barring is editorial, though double barlines are as found in the sources. Bracketed accidentals are editorial. Crossed voices in the keyboard part have been 'uncrossed' to improve reading. Minor variations in underlay have been resolved without comment.

## MAGNIFICAT

39: Peterhouse Contratenor parts are missing the first two minims.

43: Originally Cantoris verse for Contratenor.

85: Some parts have a held note over the rest; others have the rest, which has been applied to the other parts in keeping with a stylistic pattern of the period.

## NUNC DIMITTIS

10: C# added to final chord. (Lower note of right hand was E.)

39: Peterhouse sources have Cantoris Medius as the higher part.

This edition is part of a series of Batten's surviving Evening Service settings.

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Ben Byram-Wigfield  
London, 2019



WESTMINSTER COLLEGE OF THE ARTS OF RIDER UNIVERSITY

# Westminster Choir College

PRESENTS

## **An Evening of Choral Evensong** *For the Feast of All Saints*

Westminster Kantorei  
Jay Carter, *conductor*



Friday, November 1, 2019  
7:30 p.m.  
Bristol Chapel  
Westminster Choir College  
Princeton, N.J.

**Prelude: Gaudeamus Omnes in Domino**

Gregorian plainsong

Let all rejoice in the Lord, celebrating a feast  
 in honor of all the saints,  
 in whom angels rejoice, and Archangels praise the Son of God.  
 Sing for joy to the Lord, holy ones; for it is fitting.

**Introit: Gaudeamus Omnes in Domino**

**William Byrd**  
 (1539 – 1623)

**Processional: Glory to thee my God, this night**

**Thomas Tallis**  
 (1505 – 1585)  
 harmonized by **Thomas Ravenscroft**

**The Preces**

**Thomas Tomkins**  
 (1572 – 1656)

Cantor: O Lord, open thou our lips.  
 Choir: And our mouth shall show forth thy praise.

Cantor: O God, make speed to save us.  
 Choir: O Lord, make haste to help us.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now,  
 and ever shall be, world without end. Amen.  
 Praise ye the Lord. The Lord's Name be praised.

**Levavi Oculos**

**H. Walford-Davies**  
 (1869 – 1941)

I will lift up mine eyes unto the hills:  
 from whence cometh my help.

My help cometh even from the Lord:  
 who hath made heaven and earth.

He will not suffer thy foot to be moved:  
 and he that keepeth thee will not sleep.

Behold, he that keepeth Israel:  
 shall neither slumber nor sleep.

The Lord himself is thy keeper:  
 the Lord is thy defence upon thy right hand;

So that the sun shall not burn thee by day:  
 neither the moon by night.

The Lord shall preserve thee from all evil:  
 yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out, and thy coming in:  
from this time forth for evermore.

Glory be to the Father, and to the Son, and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be world without end, Amen

— *Psalm 121*

**THE FIRST LESSON** Daniel 7:1–3, 15–18

**Magnificat from the Fourth Evening Service**

**Adrian Batten**  
(1591 – 1637)

MY SOUL doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever. Glory be to the Father... Amen.

— *Luke 1:46-55*

**THE GOSPEL LESSON** Luke 6:20-31

**Nunc dimittis**

**Batten**

LORD, now lettest thou thy servant depart in peace, according to thy word; For mine eyes have seen thy salvation, which thou hast prepared before the face of all people, To be a light to lighten the Gentiles, and to be the glory of thy people Israel. Glory be to the Father... Amen.

— *Luke 2:29-32*

**The Responses**

**Tomkins**

Cantor: The Lord be with you.  
Choir: And with thy spirit

Cantor: Let us pray,  
Choir: Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

**The Lord's Prayer**

**John Farmer**  
(1570 – 1605)

Cantor: O Lord, show thy mercy upon us;  
Choir: And grant us thy salvation.

Cantor: O Lord, save the Queen;  
Choir: And mercifully hear us when we call upon thee.

Cantor: Endue thy ministers with righteousness;  
Choir: And make thy chosen people joyful.

Cantor: O Lord, save thy people;  
Choir: And bless thine inheritance.

Cantor: Give peace in our time, O Lord;  
Choir: Because there is none other that fighteth for us, but only thou, O God.

Cantor: O God, make clean our hearts within us;  
Choir: And take not thy Holy Spirit from us.

### The Collects

O ALMIGHTY God, who hast knit together thine elect in one communion and fellowship, in the mystical body of thy Son Christ our Lord: Grant us grace so to follow thy blessed Saints in all virtuous and godly living, that we may come to those unspeakable joys, which thou hast prepared for them that unfeignedly love thee; through Jesus Christ our Lord. Amen.

O GOD, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give, that our hearts may be set to obey thy commandments, and also that by thee, we, being defended from the fear of our enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Savior. Amen.

LIGHTEN our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Savior Jesus Christ. Amen.

### Justorum animae in manu Dei sunt

Byrd

The souls of the Righteous are in the hand of God, and there shall no torment touch them. In the sight of the foolish they seem to die, but they are at peace.

— *Wisdom of Solomon 3:1-3*

### Office Hymn: Te lucis ante terminum (Festal tone)

Tallis

To thee, Creator, before the day's ending,  
we pray that with your mercy and clemency  
that you be our guard and keeper.

Defend us from bad dreams, ill visions, terrors and fears:  
Restrain phantoms from us  
that we may not pollute our bodies.

We pray this, Father, through our Lord Jesus Christ,  
who reigns eternally  
with thee and the Holy Ghost. Amen

— *8th-century Latin Hymn*

### Marian Motet: Ave Maria

Robert Parsons  
(1535 – 1572)

Hail Mary, full of grace, the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb. Amen

— *pre-Tridentine Marian prayer*

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Evensong and its sister service for the morning, Mattins, are two of the principal liturgies of the Anglican/Episcopal tradition. As a unique service, Evensong represents a blend of the monastic services of Vespers and Compline, no communion is given. Instituted in 1549 when the Book of Common Prayer was first authorized for the Church of England, Evensong is sung regularly in parishes, cathedrals, and collegiate choirs throughout the world. Like these ensembles, Kantorei's membership represents a wide variety of faith traditions and backgrounds, and the concern with exploring issues related to placing early music into historically-informed contexts and practices leads to our exploration of Anglican Choral Evensong. This service is identical to ones being sung on a daily basis by professional choirs throughout the world, but with a few notable exceptions. With no member of the clergy participating, those parts are being sung by a cantor from among our ranks, and we have also opted to eliminate the corporate recitation of the Apostles' creed. In a nod to the roots of Evensong in the monastic service of Compline we are concluding with the office hymn *Te lucis ante terminum* and an *Ave Maria* setting.

The music for this Evensong is rooted in the formative and turbulent years when the liturgy was under significant development. After Henry VIII established himself as the supreme head of the Anglican Church, the music and liturgy underwent significant change under the subsequent reigns of his three progeny. During Edward's short Puritan-influenced reign (1547 – 1553), English-language works setting a single syllable per note replaced Latin polyphony. Upon his death thoroughly florid polyphony made a return under the helm of his half-Spanish and fully Catholic sister Mary (1553 – 1558). Elizabeth's reign was to last nearly fifty years, and despite constant fear of Catholic invasion and insurrection, Elizabeth attempted to find a *via media*. In spite of austere and simple liturgies favored by provincial congregations, some wealthy parishes and private chapels were allowed to present services almost identical to the pre-split Catholic liturgy in Latin, though anyone refusing to acknowledge Elizabeth as head of the church was destined for the executioner's axe.

William Byrd (1539 – 1623) and Thomas Tallis (1505 – 1585) are heavily featured in this program, and they were dominant musical influences throughout the Tudor period. Both composers held prominent appointments in the Chapels Royal of the Tudor monarchs. Byrd's *Gradualia* was a two-volume compilation of florid Latin motets published in the years following Elizabeth's death in 1603. Perhaps in hopes of a return to a re-established Catholic church in England, the collection contains all the necessary musical material for a liturgical year and in the florid polyphonic style that was closely identified with Catholicism. The works we sing today by Byrd are taken from *Gradualia*, and are specified for the liturgies celebrating All Saints. Tallis is represented in two very different works. The first, *Glory to thee, My God, this night* is a simple hymn in the Puritan style, though what the work lacks in variety it makes up in sonority. The various treatments of the tune represent the practice of the time: two different harmonizations and a four-voice canon. The second of Tallis' works, *Te lucis ante terminum*, takes an existing plainsong hymn for Compline and harmonizes the interior verse in a rich mixture of chordal harmonies.

Thomas Tomkins (1572 – 1656) is a representative of the later years of the Tudor era, and he lived to see both the rise of Stuart dynasty and its fall in the Civil Wars of the 1640's. As a student of Byrd he carried the harmonic language of the older generations ahead into the Jacobean. It is replete with the pungent cross-relations that are sometimes jarring to modern ears. Like most Establishment composers, he wrote prolifically for both sacred and secular audiences. His setting of the *Preces and Responses* that structurally anchor evensong remain in popular use today and likely survived to the modern period thanks to the work of Adrian Batten (1631 – 1637). Batten held posts at Westminster Abbey, St. Paul's Cathedral, and Winchester Cathedral and supplemented his income by copying works by Tallis and Tomkins. His *Fourth Evening Service* is one of his better known settings of the evening canticles, and is in the verse anthem style that dominated 17th century English music.

Robert Parsons (1535 – 1571) was a contemporary of Byrd, and as both men lived near one another in Lincolnshire it is thought that the slightly elder Parsons served as a mentor to Byrd. A lamentably small amount of Parsons' output has survived, though what remains is exquisite and makes one wonder if the power duo of Tallis and Byrd might have become a trio if he had lived.

**JAY CARTER** has gained a reputation as one of the nation's finest countertenors. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of late Baroque repertoire and has been lauded for his luminous tone, stylish interpretations, and clarion delivery. Though a specialist in the earlier repertoire, Carter has premiered modern works by John Tavener, Augusta Read Thomas, Chester Alwes, and Anthony Maglione. As an avid recitalist he presents works from outside the standard countertenor repertory including works by Schumann, Poulenc, Wolf, and Howells.

In recent seasons he has routinely appeared with acclaimed conductors Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of the recent seasons include his Lincoln Center debut with Maasaki Suzuki and the Bach Collegium Japan in Bach's *Weinachtsoratorium*, Vivaldi opera arias and *Gloria* with Nicholas McGegan and the Saint Louis Symphony, and Bach's *Johannespassion* with Daniel Hyde and the Choir of Men and Boys at St. Thomas Church. In addition to concert appearances he has also served as a primary soloist with the Portland-based Bach Virtuosi Festival alongside faculty artists from Juilliard, Eastman, and Yale.

As a scholar and clinician, Carter frequently presents masterclasses and lecture recitals for colleges, universities, and presenting organizations throughout the United States. He has a decade of experience in higher education, focusing intently on student-centered and career-centered studio work that is applicable to solo and ensemble application. He holds graduate degrees from the University of Missouri-Kansas City Conservatory of Music and the Yale School of Music and Institute of Sacred Music where he was a pupil of Simon Carrington, Judith Malafrente, and James Taylor. He received his undergraduate degree from William Jewell College where he studied voice with Arnold Epley.

**WESTMINSTER KANTOREI** is an auditioned chamber choir specializing in early and contemporary

music. Composed of graduate and undergraduate students, the ensemble has performed with some of America's leading specialists in early music, including the Dark Horse Consort, Juilliard 415 and others. It was awarded First Place in the 2018 – 2019 American Prize in Choral Performance, College and University Division.

The ensemble's 2019 – 2020 season includes performances on the Westminster Choir College campus in Princeton. The choir's previous seasons have included the release of its first solo recording, *Lumina*, hailed by *infodad.com* as a recording "sung with great beauty of sound and excellent articulation ... a CD to cherish" and by National Medal of Arts recipient Morten Lauridsen as "superb, a splendid recording, highly recommended." In addition to concerts in Princeton, the ensemble performed at the American Choral Directors Association's Eastern Division Conference in Pittsburgh, where it was selected to premiere the Raymond Brock Memorial Commission by composer Tarik O'Regan.

Recent seasons have included performances at the 2017 Boston Early Music Festival and the American Handel Festival, as well as a series of performances of Bach's *St. Matthew Passion* with the Westminster Choir and the New York Philharmonic, conducted by Kurt Masur. Additionally, as part of a 2016 concert tour in France and England, Westminster Kantorei performed at the Festival en L'Île in Paris, and in Windsor Castle's Saint George's Chapel. The ensemble has also served as the demonstration choir for a master class with Eric Whitacre for at the Choir College, and it has collaborated with Princeton University Libraries in bringing to life newly acquired editions of works by Lassus and Wert.

Westminster Kantorei has premiered works by a number of contemporary composers, including Christian Carey, Daniel Elder, Doug Helvering, Blake Hensen, and the internationally acclaimed Swedish composer Sven-David Sandström.

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**Westminster Kantorei**

Jay Carter, *conductor*

Eunbae Jeon, *graduate assistant conductor*

**SOPRANO**

Laura Albrecht, *San Jose, CA*  
Christina Han, *Bayside, NY*  
Shannon Lally, *Haddonfield, NJ*

Lindsey Wildman, *Santa Cruz, CA*  
Rachel Woody, *Greeneville, TN*  
Yiran Zhao, *Beijing, China*

**ALTO**

Wendy Darr, *Little Rock, AR*  
Bethany Sims, *Champaign, IL*

Casey Wichman, *Herndon, VA*  
Kelly Zuzic, *Waretown, NJ*

**TENOR**

Scott AuCoin, *Baltimore, MD*  
Jonathan Hartwell, *Middletown, DE*  
Joshua Lisner, *Bridgewater, NJ*  
Michael Martin, *Cooper City, FL*

Timothy Morrow, *Basking Ridge, NJ*  
Guillermo Pasarin, *Factoryville, PA*  
Kevin Schneider, *South Windsor, CT*

**BASS**

Chris Clark, *Staten Island, NY* Thaddeus  
Franzén, *Westminster, MD*  
Eunbae Jeon, *Seoul, South Korea*

Jason Steiner, *Maplewood, NJ*  
Kyle St. Sauveur, *Simsbury, CT*  
Sam Scheibe, *Moorestown, NJ*

*Roster approved 9/30/2019*

Rider University's **WESTMINSTER COLLEGE OF THE ARTS** inspires and empowers innovative artists and leaders to transform their communities through the arts. With world-class programs in art, dance, music, music theatre and theatre, and based in Princeton and Lawrenceville, New Jersey, the College consists of three divisions: **Westminster Choir College**, **The School of Fine and Performing Arts**, and **Westminster Conservatory of Music**, a music school

for pre-college students. **RIDER UNIVERSITY** is a private co-educational, student-centered university that emphasizes purposeful connections between academic study and real world learning experience. Rider prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good and contribute meaningfully to the changing world in which they live and work.

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