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An Analysis of and Conductor's Guide to Eleanor Daley's Requiem

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AN ANALYSIS OF AND CONDUCTOR'S GUIDE TO
ELEANOR DALEY'S *REQUIEM*

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Conducting

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To my mom, dad and big brother.

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I am extremely grateful to God for a very blessed life and career. I thank my parents, Kim and Billie Robinette, and my brother Chris Robinette, for their constant love and support. They were also my first musical models and music teachers. I thank my grandparents, living and deceased; Turner and Faye Robinette, William and Frances Blankenship, and Strader and Edith Smythers. My extended family is too large to name, but my love and appreciation of them, must be expressed. Education and educators are a rich part of my family, and I am very proud to be among them.

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Eleanor Daley has been gracious beyond measure. Meeting with her in Toronto and singing under her direction made this document infinitely more rewarding. She is an excellent musician, and her *Requiem* was an absolute joy to study. I am thrilled to have not only met her, but to have befriended her as well.

Finally, I have the most amazing friends on earth, and their love and laughter make all things better. Sometimes I still can't believe that I wave my arms and people make music. Can you even imagine a more blessed existence?

ABSTRACT

This study provides a thorough analysis of and conductor's guide to Eleanor Daley's *Requiem*. It includes a theoretical analysis, a textual analysis, an analysis of performance and conducting considerations, a list of compositions by the composer, and a discography. Additionally, it includes score corrections, the composer's biography, a brief history of the Requiem Mass and Christian funeral music, and historical connections to other Requiems, including a chapter dedicated to the *Requiem* of Herbert Howells.

The study was informed by numerous correspondences and multiple interviews with the composer, as well as singing under her direction. It is the author's hope that this study will encourage and equip future conductors to program this exceptional composition, and encourage greater exploration of other accessible modern works.

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Concert Choir of the University of South Carolina
University Chorus of the University of South Carolina
Summer Chorus of the University of South Carolina
WARIGOM Ensemble, Columbia, South Carolina

CHAPTER I: INTRODUCTION

Introduction

This study provides a detailed analysis of Eleanor Daley's *Requiem*. It includes a theoretical analysis, a textual analysis, an analysis of historical connections to other Requiems (particularly Herbert Howells), an analysis of performance and conducting issues, a list of compositions by the composer, and a discography. Additionally it includes score corrections, the composer's biography, and a brief history of the Requiem Mass and Christian funeral music. This study was informed by numerous correspondences and multiple interviews with the composer.

Biography

Eleanor Daley was born on April 21, 1955 in Parry Sound, Ontario.¹ She received her Bachelor of Music Degree in Organ Performance from Queen's University in Kingston, Ontario, and holds diplomas in piano and organ from the Royal Conservatory of Music, Toronto and Trinity College, England. She has been the Director of Music at Fairlawn Avenue United Church (formerly Fairlawn Heights) in Toronto, Ontario since 1982, where she leads a large choral program.

¹ Charlette Lucille Moe, "Women's Choral Music: The Compositional Styles and Significance of Four Contemporary Female Composers" (D.M.A. diss., North Dakota State University, 2008), 2.

Daley, recipient of numerous commissions, has published over one hundred choral compositions. Her works are published by eleven publishing houses in Canada, the United States and Great Britain, including Oxford University Press (US and UK), Alliance Music Publications Inc., Hinshaw Music, Rhythmic Trident Publishing, the Royal Canadian College of Organists, Santa Barbara Music Publishing Inc., Treble Clef Press and Walton Music. Her unpublished choral works include dozens of anthems, twelve Missae Breves, three pageants, and hundreds of descants, introits, and psalm settings. Her compositions have been widely performed, recorded, and aired throughout North America, Great Britain, Europe, South Africa, and the Far East.

Daley's awards include the Association of Canadian Choral Conductors' 1994 and 2004 National Choral Award for Outstanding Choral Composition of the Year, as well as three first place awards in the Amadeus Choir Carol Competition. She is the first Canadian composer to be commissioned by the American Choral Director's Association Regional Conventions (2008), and her works have been featured on award winning recordings.²

Need for Study

This study will focus on Eleanor Daley's *Requiem*, which premiered in 1993 and was published in 1995. *Requiem* was awarded the National Choral Award for Outstanding Choral Composition of the Year in May of 1994 by the Association of Canadian Choral Conductors.³ The fourth movement, "In Remembrance," has been

² Alliance Music Publications Incorporated, <http://www.alliancemusic.com/people/details.cfm?iPeopleID=4> (accessed April 28, 2012).

³ Eleanor Daley, *Requiem*, (Toronto: Gordon V. Thompson Music, 1995), preface.

excerpted and recorded on thirteen professional recordings,⁴ and the entire work has been recorded at least four times.⁵ The Amadeus Choir of Toronto won the Association of Canadian Choral Conductors, National Choral Award for Outstanding Recording in 2000 with their recording, *Songs of the Spirit*, which included Daley's *Requiem*.

An additional reason for this study, is that western art music has historically not given due attention to female composers, and contemporary composers are often ignored at the concert hall. It is the belief of this author that many conductors aversion to modern works is a perception that they are overly dissonant, difficult to prepare and will not be received well by audiences. This study illustrates that *Requiem* is a tonal composition that is approachable from a performance perspective. Similarly, its' critical acclaim and popularity illustrate that it has been received well by the general public. It is the hope that the conductor's guide and analysis will encourage and equip future conductors to program this exceptional composition, and encourage greater exploration of accessible modern works.

Methodology and Organization

Chapter two, "A Brief History of the Requiem and Funeral Music," will largely consist of historical research. In order to give context and historical perspective to Daley's *Requiem*, a brief history of the Requiem Mass, as well as Lutheran and Anglican funeral music will be presented. It will include discussion on the service for the "Burial

⁴ Hillary Apfelshtadt, "An Interview with Composer Eleanor Daley," *Choral Journal* 51, no. 11 (June/July 2011): 22–29.

⁵ Details can be found in Appendix C.

of the Dead” from the *Book of Common Prayer* and comparisons to other Requiems that do not follow the standard Catholic liturgy.

Score analysis, text analysis, historical research and interviews will all be used in chapters three and four. Chapter three will contain an overview of style and theoretical analysis of Daley’s *Requiem*. Chapter four will focus on a textual analysis. A portion of chapter four will be dedicated to comparing Daley’s use of text in *Requiem* with that of other composers. Chapter five will compare Daley’s Requiem to that of Herbert Howells. The emphasis on Howells’s *Requiem* is due to its’ influence on Daley’s *Requiem*.⁶ In addition to the theoretical analysis, it will explore the texts that were selected by each composer. Chapter five will include both historical research and theoretical analysis. Chapter six will be based on interviews and observations compiled from previous research, and from the author’s own experiences preparing the piece for performance.

Throughout the paper, interviews with Eleanor Daley, Scot Denton, and Rebecca Whelan-Martin will be used. Denton was instrumental in providing sources for the libretto and in helping Daley edit the piece.⁷ Whelan-Martin has worked with Daley for the past two decades.⁸ She sang the Toronto premiere in 1993 and has since become the only soprano soloist with whom Daley will perform.⁹ These interviews will inform the

⁶ Eleanor Daley, e-mail message to author, March 21, 2012. Daley mentioned the Howell’s *Requiem* as a major influence in her *Requiem*.

⁷ Daley makes it a point to thank Scot Denton in the opening of the *Requiem* score.

⁸ Whalen-Martin sings at Fairlawn United Church as a regular soprano soloist and section leader.

⁹ Eleanor Daley, e-mail message to author, February 16, 2013. Daley personally coached Whelan-Martin on the solos and describes her as “THE soprano [for *Requiem*].”

paper as a whole, and the history and personal account of the composition will serve as a significant resource to future performers.

Literature Review—Overview

The primary sources for this document are the interviews described above and musical scores. There is limited scholarship regarding Eleanor Daley and almost none regarding her *Requiem*. Her biography appears on a few websites: the two that are officially connected with her, the websites of the Alliance Music Publishing Incorporated¹⁰ and Fairlawn United Church,¹¹ have almost the same biography and neither lists an author.

Daley's compositional style was explored by Charlette Lucille Moe in her 2008 disquisition, "Women's Choral Music: The Compositional Styles and Significance of Four Contemporary Female Composers." This promises to be helpful in the score analysis section and overview of style. "An Interview with Composer Eleanor Daley," by Hillary Apfelstadt, was published in the *Choral Journal* and includes an excellent discography and publications list. The interview offers insight into Daley's focus on text, a large element of this study.¹²

The comparison to Herbert Howells's *Requiem* will be primarily based on text and score analysis. Sources regarding Howells are much more common. Authors Paul

¹⁰ Alliance Music Publications Incorporated, <http://www.alliancemusic.com/people/details.cfm?iPeopleID=4> (accessed August 27, 2012).

¹¹ Fairlawn Avenue United Methodist Church, http://www.fairlawnavenueunited.ca/eleanor_daley.htm (accessed August 27, 2012).

¹² Apfelshtadt, "Interview," 20.

Spicer and Christopher Palmer are two of the foremost Howells scholars with over half a dozen books on Howells between them. Numerous dissertations and scholarly publications are available as well. In addition, Howells scholar Alicia Walker will be interviewed. The exploration will be limited in scope to a comparison with Daley's *Requiem* and the extent of the influence.

Comparisons to other Requiems will focus on text variations. The establishment of modern text variation as a practice is necessary for this study. Sources for Daley's additional texts, as well as the Anglican influence in modern Requiems, must be understood to fully appreciate the work. Her use of traditional texts from the Latin Mass and Book of Common Prayer ties her to a long-standing musical heritage. Her use of humanist poetry is a far more unusual and modern trend. Daley's combination of text sources creates a very special *Requiem*.

"A Brief History of the Requiem and Funeral Music" serves as a context for the study. It is purposefully narrow in scope. The primary focus of the Requiem history is to show how old the tradition is, and how much it has evolved from early compositions. The variations apparent in Daley's *Requiem* only resonate if the original structure is understood.

The history of Anglican funeral music will have emphasis on the service for the "Burial of the Dead" from the *Book of Common Prayer*, which will be explored in greater detail in chapter four. A number of modern Requiems are the combination of Catholic liturgy and Anglican tradition, including the settings of Eleanor Daley and Herbert Howells.

CHAPTER II: A BRIEF HISTORY OF THE REQUIEM AND FUNERAL MUSIC

Celebration of the Eucharist to honor the dead is mentioned as early as the 2nd century in both the *Acta Johannis* and *Martyrium Polycarpi*. The roots of the practice are likely to be even older.¹³ Examples of the earliest sources for the chants date back to the 10th century. From the 10th century through the 14th century there was great expansion of the repertory. Of the 105 known chants in the Gregorian repertoire, 58 are specific to the Mass for the Dead.¹⁴ These facts illustrate that the Requiem Mass has ancient roots, and that it has always been important to the church.

Throughout history there have been many variations of the Requiem's elements. The chant melodies that were chosen for the texts varied due to regional differences, and there were multiple formularies for the mass. The level of variance is quite extreme. Approximately 300 different formularies are known.¹⁵

In addition to variance in chant tunes, the text has also fluctuated. In the pre-Tridentine period of the Catholic Church, there were text variations pertaining to the Gradual and the tract. Some of the differences were subtle changes such as “*ne cadant in obscura tenebrarum loca*” as opposed to Ockegham's setting “*obscura tenebrarum.*”

¹³ Theodore Karp, “Requiem Mass.” *Grove Music Online*.
http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/43221?q=Requiem&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&hbutton_search.x=0&hbutton_search.y=0&pos=5&_start=1#firsthit (accessed August 27, 2012).

¹⁴ Ibid.

¹⁵ Ibid.

Some of the changes were more significant, such as choosing between *Requiem Aeternam* or *Si Ambulem*.¹⁶

The Requiem text and traditions that are considered standard today developed over many centuries. For instance, the *Dies Irae* was not written until the 13th century, almost a thousand years after the roots of the Requiem are first mentioned.¹⁷ The variance that was prominent early in the history of the Requiem gradually faded as the content and accepted usage became more regulated by the Church. The restrictions became far more pronounced at the Council of Trent.

After the Reformation, newly formed Protestant churches were forced to find their own identity. Especially early in its history, the Lutheran Church was still tied to many of the customs of the Catholic Church. This included many musical ideas such as the Lutheran Missa Brevis tradition of setting the “Kyrie” and “Gloria” texts for services. As the Lutheran Church developed there was a need for new musical traditions, including new funeral music.

One of the most significant examples of early Lutheran funeral music is Henrich Schütz’ *Musicalische Exequien*. The piece compiles numerous texts including scripture, and scripturally-based poetry. The original texts’ inclusion can be likened to the Sequence text of the Requiem. Prince Heinrich Posthumus von Reuss for whom the work was composed, selected the texts to be set and determined many other details of his

¹⁶ Fabrice Fitch, “Requiem Mass.” *Grove Music Online*.
http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/43221?q=Requiem&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&hbutton_search.x=0&hbutton_search.y=0&pos=5&_start=1#firsthit (accessed August 27, 2012).

¹⁷ Ron Jeffers, *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*. (Corvallis, Oregon: Earthsongs, 1988), 61.

own funeral service.¹⁸ Schütz's masterpiece, which would later help shape Brahms's *Ein deutsches Requiem*, was both new and yet still connected to Catholic tradition. The details of the piece's duality are described well by Jeffrey Thomas and Elisabeth Le Guin:

The first, and by far the longest, section of the *Exequien*, the *Concert in the Form of a German Burial Mass*, manages to be, at one and the same time, a sacred concerto of the Italian/German type that Schütz essentially invented single-handedly, and a marvelous simulacrum of a Latin Mass, right down to the textural and mood changes typical of the various sections. The quasi-chant incipits set the Latinate tone. There is a reduction from full choir to solo voices at the words "Christus ist mein Leben;" the resemblance to a typical transition from a *Kyrie* to a *Christe* is heightened by the textual parallel.¹⁹

The cantata's prominence in the Lutheran church insured its continued place in Lutheran funeral services. Bach's cantatas 106, 118, 157 and 198 are all funeral texts. The same mixture of scripture and scripture-based prose found in the Catholic tradition is found in Lutheran practices. Cantatas 106 and 157 combine scripture with sacred poetry. Conversely, cantatas 118 and 198 do not directly quote scripture, but rely solely on composed sacred prose. This contrast is mirrored in the two surviving Bach Passions. *Matthäus-Passion* combines direct quotes of scripture, while *Johannes-Passion* includes only scripturally-based poetry.

At the time of the Lutheran Church's development, the Anglican Church was also forming. In 1550, the *Book of Common Prayer* was published because of the need for new liturgy. It was quickly revised to have fewer Catholic elements in 1552.²⁰ Since its

¹⁸ Jeffrey Thomas and Elisabeth Le Guin, Program Notes for *Musikalische Exequien*, performed by the University of California Davis University Chamber Singers, 2002.

¹⁹ Ibid.

²⁰ Ann Bond, "Common Prayer, Book of," *Oxford Companion to Music Online*, http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/opr/t114/e1520?q=Book+of+Common+Prayer&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&hbutton_search.x=0&hbutton_search.y=0&pos=2&_start=1#firsthit (accessed August 29, 2012).

inception it has contained a service for “Burial of the Dead.” Suggested texts from this service have been combined with Requiem texts in several modern Requiems. The Book of Common Prayer has a prominent role in the Requiems of Herbert Howells, John Rutter and Eleanor Daley.

The addition of humanist elements is primarily a 20th-century invention. It could be argued however, that Brahms’s *Ein deutsches Requiem* is the beginning of this idea. While Brahms stayed within the Luther Bible for his text, he chose scriptures that were personal to him, and that primarily focused on the living. Additionally, Brahms wrote in the vernacular language. His focus, his refusal to include Christian dogma, and his expressed desire to name the piece “Ein menschliches Requiem” (A human Requiem), all foreshadow the humanist mindset that becomes more prominent in later Requiems.

Since Brahms, numerous composers have varied from the standard Latin text. Some have maintained the Catholic liturgy in their alterations. Alfred Schnittke keeps the vast majority of the standard Requiem text, but also includes the “Credo” from the Mass Ordinary.²¹ The importance of the “Credo” in the Mass, the fact that it is a statement of belief, and the fact that it is in first person are all significant. Its inclusion in the *Requiem* implies that the piece is personal for Schnittke. It offers insight into the depth of his sincerity.

In contrast, Gabriel Fauré makes a statement by excluding the “Dies Irae” of the Sequence from his Requiem, giving the whole work a greater feeling of comfort and

²¹ Alfred Schnittke, *Requiem*, (Frankfurt/M: C.F. Peters, 1977), 33.

peace. He compared the musical intent of his *Requiem* to his own personality. “It is as gentle as I am myself.”²²

In both compositions the alterations are noteworthy. The “Credo” is not supposed to be there so one must ask why it is. On the contrary, the “Dies Irae” is supposed to be there and it is not, begging the same question. In both cases the change is significant and personal.

Adding non-liturgical texts has been another trend in modern Requiems. The addition of sacred poetry has been an accepted practice that dates back to the 13th-century inclusion of the “Dies Irae.” However, the addition of humanist poetry has been essentially unseen until the 20th-century.

Prior to Daley, there were a few other examples of humanist poetry being added to Requiems. The most famous is Britten’s juxtaposition of Wilfred Owen’s writings in his 1962 masterpiece *War Requiem*. However, Britten was not the first to use modern poetry, nor the first to write a war-inspired Requiem. In 1914 Frederick Delius set the poetry of Heinrich Simons in his *Requiem* and dedicated it “To the memory of all young Artists fallen in the war.” Delius’s text is so non-religious it is actually described as Pagan. In both of these examples, the additional texts are the largest part of each composition’s identity.

To summarize, modern compositions such as Daley’s *Requiem* may seem like a departure from tradition; however, they are in fact a continuation of tradition. Much like the evolution of musical style, the expansion of text was inevitable and historically

²² Robert J. Summer, *Choral Masterworks from Bach to Britten: Reflections of a Conductor* (Lanham, Maryland: The Scarecrow Press, Incorporated, 2007), 120.

consistent. The evolution of the Requiem is a reflection of both the evolution of society, and the Christian church.

CHAPTER III: MUSICAL ANALYSIS

An Overview of Style

Eleanor Daley began composing as a result of practical need. “I fell into composing quite by accident. [I] was sick and tired of the one book of introits that Fairlawn had for the church choir, and so [I] began writing my own.”²³ As she did not intend to compose, her formal study is limited to one required class during her time at university.²⁴ Daley found that she greatly enjoyed writing for her choir, and decided to write a new introit every week.²⁵ This evolved into the composition of descants, psalm settings and pieces for full choir.²⁶ Despite several awards and over 100 pieces in print, she humbly describes herself as self-taught and still learning.²⁷

Herbert Howells, Healey Willan, Morten Lauridsen, and Felix Mendelssohn are composers who have influenced Daley’s writing.²⁸ Their sweeping lines, rich sonorities and ability to write well for voices are traits that Daley greatly admires, and emulates.²⁹ She cites Willan in regards to his church compositions for their “brevity, clarity, [and]

²³ Moe, “Women’s Choral,” 21.

²⁴ Ibid., 17.

²⁵ Apfelshtadt, “Interview,” 19.

²⁶ Ibid.

²⁷ Moe, “Women’s Choral,” 17.

²⁸ Ibid., 17, 22.

²⁹ Ibid., 17.

logical but rewarding vocal lines that can be learned...in a relatively short time.”³⁰

Daley’s music possesses the same characteristics. *Os Justi* is a 36 measure composition that exemplifies brevity and tonal clarity.³¹

The pragmatism that led Daley to begin composing is still evident in her music.

As far as Fairlawn [Avenue United Church] is concerned, I write for the forces that I have at any given time. For Example, for a number of years, I had a couple of basses who had incredible low Cs: so low Cs often appeared in pieces I composed. When a shortage of altos occurred for a while, I always wrote for divisi SSA. When I had a goodly number of men, I would write divisi TTBB (as is the case now). Because I know the sound of the choir, I am able to write what (hopefully) works best for them. And, if something that I write doesn’t work, or it bothers me for some reason, then I just change it! What a luxury!”³²

Her writing is tonal, at times modal, with logical voice leading and sensitivity to singers ranges. It is not uncommon for her to use ternary and strophic forms as well as imitative passages.³³ Her tonal writing and her use of repetition allow for faster learning.

The foundation of Daley’s compositional language is the interconnectedness of music and text. She writes almost exclusively for the choral genre, describing herself as “compelled to do so.”³⁴ Although she has written a few pieces for organ, piano, and brass (with choir), her “heart just (wasn’t) in it the same way.”³⁵ “To my mind, the text is

³⁰ Ibid., 22.

³¹ Ibid., 24.

³² Apfelshtadt, “Interview,” 19.

³³ Moe, “Women’s Choral,” 23.

³⁴ Apfelshtadt, “Interview,” 20.

³⁵ Ibid.

the beginning point, and from there, the music must serve the text.”³⁶ Form, rhythm, meter, texture, melodic motives and harmonic color are all dictated by this principle.

When asked about her compositional process Daley responded thus: “Text (comes) first. Sorry, you will be sick of hearing me say that by the end of this interview, but once the text is decided upon, the first thing would be a structural plan and hopefully, the germ of a melody, by which the rest of the work will evolve.”³⁷

Her mindset is found in her accompaniments as well as her vocal lines. Her accompaniments are always designed to support the mood of the text and often have instances of word painting. “I feel that the accompaniment is...an integral part of the composition. [I] have NO patience for oom-pah type accompaniments that have nothing whatsoever to do with the text.”³⁸

Rebecca Whalen-Martin described Daley’s writing with these words. “Eleanor has an amazing way of getting to the heart of every song she writes. The flow, the rhythm, the line, the chordal structures, they all lend a beautifully sensitive voice to the poetry. Like an extension of the poetry itself.”³⁹

Daley’s writing is known for being harmonically rich.⁴⁰ She uses her progressions and added note chords to great effect. “Through added note chords and frequent mediant-related harmonic progressions her works are evocative and colorful.”⁴¹

³⁶ Ibid.

³⁷ Ibid.

³⁸ Moe, “Women’s Choral,” 22.

³⁹ Rebecca Whalen-Martin, e-mail message to author, February 18, 2013.

⁴⁰ Apfelshtadt, “Interview,” 17.

In summary, Eleanor Daley's vocal compositions are text driven. She takes great care in choosing texts that speak to her and then writes to "enhance the text as fully as possible."⁴² Her forms, textures, harmonies, and melodic content are all informed by the text she is setting. She is a tonal composer who writes in various modes, and is known for rich harmonies, text illustrations, and vocal lines that are rewarding to sing. She is practically minded and sensitive to singers' needs, ranges, and enjoyment.

Origins

Requiem was commissioned by Jake Neely in August/September of 1992 and completed in May of 1993.⁴³ At the time of the commissioning, Neely was a member of the 20-voice professional ensemble the Elmer Iseler Singers. The parameters of the commission were not specific, except for the amount of money Daley would be paid. Daley remembers, "he gave me *carte blanche*."⁴⁴

At the time Neely, who was a friend to Daley, was nursing a terminally ill loved one. This was one of the primary reasons Daley chose to write a Requiem. Her original working title was *Requiem for a Friend*.⁴⁵ She was also heavily influenced by a performance of the Howells *Requiem* by the Elmer Iseler Singers that she heard on

⁴¹ Moe, "Women's Choral," 23.

⁴² Apfelshtadt, "Interview," 20.

⁴³ Eleanor Daley, e-mail message to author, February 18, 2013.

⁴⁴ Eleanor Daley, in discussion with the author, Toronto, ON, February 16, 2013.

⁴⁵ Eleanor Daley, e-mail message to author, February 18, 2013.

November 20, 1992.⁴⁶ It was the first time she had heard the piece and it had a profound effect on her.⁴⁷

Requiem was Daley's first SATB commission and remains her most substantial piece today.⁴⁸ The premiere performance took place at the Festival of the Sound, in Parry Sound. It was July 17, 1993 with the Elmer Iseler Singers conducted by Dr. Elmer Iseler. The Toronto premiere came later that year on November 19, 1993, again with the Elmer Iseler Singers and Rebecca Whelan, soprano soloist.⁴⁹ The work was first published in 1995 by Gordon V. Thompson Music, which is a division of Warner/Chappell Music Canada.

Theoretical Analysis

Daley's *Requiem* is consistent within her established compositional style. Almost every element that is associated with her writing is utilized throughout the piece. The following summary categorizes and explains her techniques and compositional approach. While some musical examples are provided, some excerpts are only described in prose, and therefore the use of a reference score is advised.⁵⁰

⁴⁶ Ibid.

⁴⁷ In regards to the degree of influence, see p. 43.

⁴⁸ Around the same time, she had been commissioned by Elaine Quilichini to write two treble pieces for the Mount Royal Children's Choir.

⁴⁹ Eleanor Daley, e-mail message to author, February 18, 2013.

⁵⁰ Thank you to Alfred Publishing Co. Inc. for granting permission for the use of musical examples.

Text

Daley's emphasis on portraying the meaning of the text and sensitivity to text stress are prominent in her *Requiem*. For example the meter and rhythms consistently reflect syllabic and word stress. "And God Shall Wipe Away All Tears" is representative of this as the emphasized words and syllables regularly line up with the down beats. In contrast, many of the non-stressed words and syllables fall on weak beats. Movement 7, "Requiem aeternam II," also illustrates this point. The stressed syllables of the Latin fall perfectly with the downbeats of each bar. Daley is so attentive to syllabic stress that when the choir changes languages between mm. 299 and 300, she changes the meter to 5/4 for one measure. This allows her to complete the stress pattern that is appropriate for the Latin and to begin the proper stress pattern for the English.

Example 3.1. Daley, *Requiem*, mm. 299–300.

The musical score for Example 3.1, Daley's *Requiem*, mm. 299–300, is presented in two systems. The left system shows the choir part, and the right system shows the soloist part. The choir part is in 5/4 time and features the Latin text "Do - mi - ne, the" repeated five times. The soloist part is in 3/2 time and features the English text "dark" repeated five times. The score includes a key signature change from B-flat to B-natural at the start of measure 300.

300

Sop. Solo

Do - mi - ne, the

Do - mi - ne, the

Do - mi - ne, the

Do - mi - ne, the

Do - mi - ne, the

dark

dark

dark

dark

dark

Clarity of the text is prioritized throughout. The primarily homophonic texture allows the listener to easily focus on the prose. When the texture is not strictly homophonic, or when two texts are present, there is a dominant text. When both texts are in English, such as movement 2 mm. 68–74, Daley uses long rhythmic values in one text to allow the other to be the point of attention. Example 3-2 illustrates this technique.

Example 3.2. Daley, *Requiem*, mm. 86–89.

The musical score for Example 3.2, Daley's *Requiem*, measures 86–89, is presented below. The score includes a Baritone Solo, four vocal parts (Soprano, Alto, Tenor, Bass), and Piano accompaniment. The tempo is marked *tempo meno mosso*. The Baritone Solo part begins with a 3-measure rest, followed by a melodic line with triplets and a 5/4 time signature change. The vocal parts enter with a 3-measure rest, followed by a melodic line with triplets and a 5/4 time signature change. The piano accompaniment features a 3-measure rest, followed by a melodic line with triplets and a 5/4 time signature change. The lyrics are: "Out of the deep have I called un-to Thee, O Lord. Lord, hear my voice." The score includes dynamic markings such as *p*, *mf*, *rit.*, *molto rit.*, *dim.*, and *pp*.

Daley also uses texture and the macaronic nature of the text to guide the listener. In movements 1, 7 and 8 the soloists sing primarily English poetry over the choir's Latin. The soloists, separate from the choral texture, are given more expressive melodic writing and a vernacular text, drawing attention to the solo. In contrast, the chorus has repetition in both text and musical material and does not have expressive melodic material, essentially functioning as accompaniment.

In mm. 309–323, Daley brings attention to the Latin of the sopranos and altos. Here, she defies the natural tendency of the listener to follow the vernacular. While the men's text is English, the music is repetitive and functions as accompaniment. The writing for the soprano and alto parts is much more interesting melodically, and set in unison.

Example 3.3. Daley, *Requiem*, mm. 309–312.

The musical score for Example 3.3, Daley's *Requiem*, measures 309–312, is presented below. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The Soprano and Alto parts sing Latin text in unison, while the Tenor and Bass parts sing English text. The piano accompaniment provides harmonic support.

Measures 309–312:

- Soprano (S) and Alto (A):** Sing Latin text in unison. The melody is expressive, with a mix of eighth and quarter notes. The dynamic marking is *mf* (mezzo-forte).
- Tenor (T) and Bass (B):** Sing English text. The melody is more repetitive, consisting of a series of chords. The dynamic marking is *mf* (mezzo-forte).
- Piano (Pno.):** Provides harmonic support with chords and moving lines. The dynamic marking is *mf* (mezzo-forte).

Lyrics:

- Soprano and Alto:** In pa - ra - di - sum de - du - cant an - ge - li,
- Tenor and Bass:** jour - ney, jour - ney from this world, Go forth, O Chris - tian

Daley's fondness of text painting is also present throughout the piece.⁵¹ A quintal-type harmony is found in m. 295 to paint the word "Domine." The rising arpeggiation in the soprano and alto parts beginning in m. 164 on the text "I am the sunlight" mirrors a sunrise. Additionally, in m. 93 of the third movement, Daley shifts from d minor to D Major to color the word "God."

While these examples are rudimentary, Daley's setting reveals the work of a mature composer who is deliberate in her use of every musical element. She uses texture, harmonic color, harmonic rhythm, modality, tempo, and key to express the text and her concept of death. For example, the opening chord is rich and somber, but also consonant and beautiful, immediately creating a complicated mood. The slow harmonic rhythms of "Requiem aeternam" and "Requiem aeternam II" help depict eternal rest. The texture and dominance of consonant harmonies evoke a sense of peace, unity, and hopefulness. The first movement is in G Aeolian and the final movement is primarily in G Major but ends on an A Major chord. While Daley portrays the somber texts such as Psalm 130 in an appropriately somber manner, numerous elements show her assuredness of the resurrection and the ascension of the dead.

Daley also offers guidance for the interpretation of complex passages. The best example is found at the end of movement 2. The movement, which has a tonal center of "D" throughout, ends on a D dominant 7th chord. The harmony is non-functional and does not resolve. The lack of resolution implies something unfinished. "Out of the deep have I called unto Thee, Lord hear my voice," is set as an unanswered question. The D dominant 7 implies that the voice calling out is still waiting for an answer, still uncertain

⁵¹ Apfelshtadt, "Interview," 20.

in the depths. This one chord encapsulates Daley's interpretation of the text, and the emotional mood for the entire movement.

Modes, Modal Mixture, and Cross Relations

Like many modern composers, Daley employs modality in her composition. Movements 1 and 7, "Requiem aeternam" and "Requiem aeternam II," are both in G Aeolian. There are no chromatic alterations, including the absence of a leading tone. The lack of a strong tonic/dominant relationship gives the two movements a different feeling than the other movements. Her use of the Dorian minor key signature is further indication that she is thinking modally, as opposed to the natural variant of G minor.⁵² Daley's well-documented emphasis on text is matched in her use of the ancient church modes. There usage implies homage to the history of the Catholic Church and the roots of the Latin portion of the macaronic text.

While movements 1 and 7 do not vary from the Aeolian mode, the other six movements are replete with modal mixture. Daley explores this in several different ways. Movement 2, "Out of the Deep," maintains a tonal center of "D." However, the movement utilizes all three variants of the minor scale as well as the D major scale. Although the opening theme is in d natural minor, the tenors and sopranos response is a fifth higher. Additionally, Daley incorporates the leading tone. Both of these elements support a strong tonic/dominant relationship that she uses effectively. The use of the leading tone, as well as the use of a traditional d minor key signature, suggests traditional major and minor keys.

⁵² The Dorian minor key signature was commonly used in the Baroque era prior to the standardization of the current key signatures. In movements 1 and 7, Bb appears in the key signature, but Eb is always present in the piece. One less flat or one additional sharp is indicative of this key signature.

Example 3.4. Daley, *Requiem*, mm. 39–45.

The musical score for Example 3.4, Daley's *Requiem*, measures 39–45, is presented in a multi-staff format. The top section (measures 39–44) features the Alto and Bass vocal parts, with lyrics: "Out of the deep have I called un-to Thee, O Lord:". The piano accompaniment (measures 39–44) is marked "Piano (for rehearsal only)" and features a triplet pattern. The bottom section (measures 41–45) features the Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts, with lyrics: "Lord: hear my voice. Out of the deep have I". The piano accompaniment (measures 41–45) is marked "Piano" and features a triplet pattern. The score is in 4/4 time with a tempo marking of ca. 72.

In multiple movements, Daley uses different modes simultaneously, as well as modal mixture, to facilitate modulation. Movement 3, “And God Shall Wipe Away All Tears,” is a prime example of both. The tonal center is “D” and the movement begins in minor, but arrives at a D major chord by the fourth measure. In m. 132, Daley provides a new key signature of two sharps indicating a clear shift to D major. However, she immediately writes a D Dorian melody in the tenor line against a D Major triad in the upper voices.

Example 3.5. Daley, *Requiem*, mm. 130–135.

130 *rit.* *pp* *a tempo*
Do - mi - ne.
Do - mi - ne.
Do - mi - ne. *mf* I am the re - sur - rec - tion and the —
Do - mi - ne.
rit. *pp* *a tempo* *mf*

134 *mf*
saith the
saith the *dim.*
life, saith the Lord: *dim.*
saith the Lord: *mf* *dim.*

In m. 141, the piece convincingly arrives in E Major, but Daley introduces an abrupt c minor triad in m. 143, an example of double mixture.⁵³ She quickly works back to a final plagal cadence, A major to E major, in order to set up the key of the fourth movement.

⁵³ In E major, a C major triad would result from mixture with the parallel key, e minor. In the case of double mixture, the C major triad is then transformed into a c minor triad via access to its own parallel key.

Example 3.6. Daley, *Requiem*, mm. 142–143.

142

meno mosso

and who-so-ev-er liv-eth and be -

and who-so-ev-er liv-eth and be -

and who-so-ev-er liv-eth and be -

live: liv-eth and be -

meno mosso

In other movements, Daley sets the choir in one mode and the soloists in a contrasting mode. Movement 2 begins with a d natural minor melody that recurs in the baritone solo during the last three measures. By the end of the movement, D Major has been firmly established and the d minor baritone solo is over a D Major triad. Similarly in movement 7, the soprano and baritone soloists join the choir in m. 279 in another split-third mode. In movement 8, the soprano enters at m. 327. The choir is in G Major, but the soprano solo borrows F natural and Eb from g minor. The B remains natural.

Extended Tertian Harmonies and Added Tone Chords

Requiem is replete with extended tertian harmonies and added tone chords. Daley utilizes *divisi* in the choral writing to attain complex chords that she uses both functionally and non-functionally. As discussed in the modal section above some movements, such as Movement 2, maintain a strong relationship between tonic and dominant. Movement 4, “In Remembrance,” is perhaps the best example of functional harmony. Throughout the movement there is a strong sense of traditional harmonic progression.

There are numerous examples of non-functional harmonies as well. “And God Shall Wipe Away All Tears” uses parallel chord planing in mm. 135–140. (See Example 3.5.) Although brief, there are moments when Daley abandons tertian writing completely. In m. 245 she briefly uses tone clusters to create tension.

Tone color is clearly important to Daley, and she uses harmonic variance to great effect. In several movements slow harmonic rhythms are enhanced by harmonic variance. The opening four measures all function in g minor. However, the change between g minor 9 and a g minor triad prevent the music from feeling stagnant.

Example 3.7. Daley, *Requiem*, mm. 1–4.

Soprano Solo

Sustained (♩ = ca. 54)

Soprano Alto

pp

Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam,

Tenor

pp

Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam,

Bass

pp

Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam,

Piano (for rehearsal only)

Sustained (♩ = ca. 54)

pp

In movement 8, Daley similarly creates interest by changing inversions. “In paradisum” begins with eight measures of G Major 7. The restful nature of the slow harmonic rhythm does not devolve into monotony however, because changes of inversion create a sense of motion.

Example 3.8. Daley, *Requiem*, mm. 305–312.

305 Gently rocking ($\text{♩} = \text{ca. } 54$)

Soprano Solo

em.

Soprano *p*

Alto *p*

Tenor *pp*

Bass *pp*

Piano (for rehearsal only) *pp*

Go forth u - pon Thy jour - ney, forth u - pon Thy

Go forth u - pon Thy jour - ney, forth u - pon Thy

Gently rocking ($\text{♩} = \text{ca. } 54$)

309 *mf*

S *mf*

A *mf*

T *mf*

B *mf*

Pno. *mf*

In pa - ra - di - sum de - du - cant an - ge - li,

In pa - ra - di - sum de - du - cant an - ge - li,

jour - ney, jour - ney from this world, Go forth, O Chris - tian

jour - ney, jour - ney from this world, Go forth, O Chris - tian

There are a few ways Daley controls harmonic tension. One of the primary ways is the spacing of the harmonies. As an example, Daley uses open fifths and fourths in the men's parts regularly.⁵⁴ In numerous other places, including m. 41, she presents the harmonies in an open voicing that lessens the tension. The e diminished 7 that the tenors and sopranos create would cause greater tension if the voicing was more closed. (See Example 3.4.)

In the absence of functional harmony, pedal points serve to anchor the pitch material. Movements 1 and 7 are dominated by long periods of a pedal "G" that grounds the tonality regardless of the harmonies above. In the second movement, the sustained "A" in m. 41 in the bass and alto voices implies a dominant harmony, despite the e diminished seventh chord in the tenor and soprano parts. The diminished seventh chord provides a color and adds tension.

Linear Writing

Daley strives to write music that is interesting for all of the voice parts.⁵⁵ Because of this, her writing has strong linear qualities. Even within the horizontal constructs, logical voice leading is always present. "In Remembrance" illustrates this attention to each part. All of the vocal lines have strong melodic content, and the voice leading facilitates reading and phrasing.

"Out of the Deep" features Daley's melodic writing. The opening, unison theme is in stark contrast to the g minor ninth chord that opens the first movement. As the movement continues, the piece becomes more homophonic, but the parts maintain a sense

⁵⁴ See the previous example.

⁵⁵ Apfelshtadt, "Interview," 21.

of individuality and forward motion. In m. 68 there is a clear change to horizontal construction. Here, the baritone solo continues the linear motion and becomes the primary point of emphasis.

Cadences

The movements conclude with a variety of final cadences. While movement 4 ends with a consonant triad, many of the movements do not. The dominant seventh chord that ends the second movement is a striking example.⁵⁶ There is a recurring cadential gesture that Daley uses in movements 1, 7 and 8. In each of the movements it is altered, but it is always an ascending, non-functional progression.⁵⁷

Movement 7 ends with the simplest form of the cadence. Beginning in m. 302, the music progresses from an E-flat major seventh chord to an F major ninth, ending with the unison “G” in the *attaca* to movement 8. The first movement ends with an almost identical gesture with the exception of m. 34. In m. 34, the basses sustain “F” as the harmony returns to E flat major before all voices resolve to g minor in the penultimate bar.

⁵⁶ This is discussed at length in chapter four.

⁵⁷ It is non-functional from the traditional perspective of a tonic/dominant relationship, but it could be argued that the cadence is an example of “modal harmony,” meaning it emphasizes the pitch center in a modal paradigm.

Movement 7 Final Cadence

Example 3.9. Daley, *Requiem*, mm. 302–306.

The musical score for Movement 7 Final Cadence, Example 3.9, is presented in two systems. The first system shows the vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) and the Piano part. The lyrics are: "e - is sem - pi - ter - nam re - qui - night with - out night with - out night with - out". The second system shows the vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) and the Piano part. The lyrics are: "em. song song Go forth u - pon Thy Go forth u - pon Thy Gently rocking (♩ = ca. 54)". The piano part includes a rehearsal mark at measure 305 with the tempo "Gently rocking (♩ = ca. 54)" and dynamics "pp".

In movement 8, the gesture recurs but is expanded. Beginning in m. 350, there is an E flat major seventh chord, followed by an F major ninth in m. 353 and a G major add 9 in m. 354.⁵⁸ In this final cadence, Daley adds one additional step to an A major harmony, which concludes the entire piece.

⁵⁸ Daley adds the 9th to the E flat Major 7 in bar 351.

Movement 8 Final Cadence

Example 3.10. Daley, *Requiem*, mm. 349–357.

349 *Molto tranquillo*

Sop. Solo
Do - na e - is sem-pi - ter - nam re -

S
re - qui - em, ha - be - as re -

A
re - qui - em, ha - be - as re -

T
re - qui - em, ha - be - as re -

B
re - qui - em, ha - be - as re -

Pno.
Molto tranquillo

354 *dim.*
qui - em.

dim. *pp* niente
qui - em.

dim. *pp* niente
qui - em.

(h) *dim.* *pp* niente
qui re - qui - em.

dim. *pp* niente
qui - em.

dim. *pp* niente
qui re - qui - em.

(h) *dim.* *pp* niente
qui re - qui - em.

Primary Tonal Centers

A few points become apparent when analyzing the primary tonal centers of *Requiem*. First, the primary tonal center for the piece is G. Secondly, despite the modality of *Requiem*, the key relationships show a strong tonic/dominant relationship. With the exception of the final three measures, where the piece ascends from G Major to A Major, the tonic, dominant and submediant areas dominate the piece. The final point is that the logical relationships of the key areas help facilitate performance for the choir.

Table 3.1. Daley, *Requiem*, Primary Tonal Centers.

Movement	Beginning Pitch Center	Ending Pitch Center	Relationship to Original Pitch
Movement 1	G Aeolian	G Aeolian	i
Movement 2	d minor	D dom. 7	v(V7)
Movement 3	d minor	E Major	v-VI
Movement 4	E Major	E Major	VI
Movement 5	E Mixolydian	d minor	VI-v
Movement 6	d minor	d minor	v
Movement 7	G Aeolian	G Aeolian	i
Movement 8	G Major	A Major	I-II

Harmonic Function

Requiem utilizes both functional and non-functional harmonies. However, regarding movement 1 and 7, the term non-functional is perhaps too vague. Daley writes

both movements in a harmonic structure that “functions” within the modal construct. It is more accurate to say that the piece utilizes functional harmony, non-functional harmony, and modal harmony.

CHAPTER IV: TEXT ANALYSIS

Daley's libretto is unique. She compiled it from several sources, both common and uncommon. The *Missa pro defunctis*, *Book of Common Prayer*, and Psalms are all found in numerous other Requiems. Although Revelation 21 and the Russian Benediction that Daley uses are not commonly included in Requiems, they are both logical additions. Revelation 21 is a popular funeral scripture and the incorporation of sacred prayers and poetry in large works is a time-honored practice.⁵⁹ Far more uncommon is the incorporation of humanist poetry. The writings of Carolyn Smart and Mary Elizabeth Frye make the text unique.

Common Sources: Catholic Influence

Daley's use of the *Missa pro defunctis* is significant in multiple ways. First, it connects Daley and her *Requiem* to the great Catholic tradition. Secondly, the double Requiem form connects Daley's *Requiem* with that of Herbert Howells and to Walford Davies' *A Short Requiem*. Additional significance is found in her choice of portions of the Mass. Movements 1, 3, 7, and 8 contain portions of the traditional Latin. Despite the fact that half of the movements incorporate text from the Mass, the amount of the original Requiem text is relatively small and compiled from different sections. Movement 1 uses only the first line of the "Introit." Similarly, movement 3 uses the opening line of the

⁵⁹ J.S. Bach's use of Christian Friedrich Henrici's writing in *Matthäuspassion* BWV 244 is an example.

“Communion.” Movement 7 and 8 use the first line of the “Introit”⁶⁰ and the final line of the “Agnus Dei.” Movement 8 also uses several lines from “In Paradisum.”

Latin Text Compilation

Movement 1

Requiem aeternam dona eis, Domine.

Grant them rest eternal, Lord our God, we pray to Thee.

Movement 3

Lux aeterna luceat eis, Domine.

Light eternal shine upon them Lord.

Movement 7 & 8

*Requiem aeternam dona eis, Domine, dona eis sempiternam requiem.*⁶¹

Grant them eternal rest, Lord our God, we pray to Thee, grant them everlasting rest.

Movement 8

In paradisum deducant angeli, in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem, Chorus angelorum te suscipiat, et cum Lazaro quondam pauper, aeternam habeas requiem.

May the angels receive Thee in paradise. At Thy coming may the martyrs receive Thee and bring Thee into the Holy city Jerusalem. May the choir of angels receive Thee and with Lazarus, once a beggar, may Thou have eternal rest.⁶²

⁶⁰ The same text begins the “Responsory.”

⁶¹ Daley switches the order of words from “*requiem sempiternam*” to “*sempiternam requiem*.”

After examining the Latin portions, two important points become evident. The first is that Daley chose her text carefully and deliberately. The portions of the Mass she selected are from several different sections. This attention to detail is indicative of her text-based compositional style. The second observation is that the texts are similar in character. They are peaceful, comforting, and hopeful. This is the dominant character of Daley's *Requiem*. Although some of the texts express contrasting emotions, the placement of Latin in the first and final movements allows their message to be more prominent. The overall consonance and mood of the piece also make the peaceful message of the Latin more pronounced.

The perspective of the Latin is also important to the arc of the piece. In movements 1, 3, and 7, the texts are told from the perspective of the mourner praying to God. In movement 8, the lines in common with 7 hold this character, but the "In paradisum" text directly addresses the deceased. This change in perspective is significant. It can be interpreted as further proof of coming to peace. The mourner is no longer petitioning God on behalf of the deceased, but is now offering comfort to the departed soul, indicating that the mourner is now at peace as well.

Anglican Influence

Anglican influence is significant in Daley's *Requiem*. *The Book of Common Prayer* is featured more prominently than any other source. The texts of movements 5 and 6 are taken from the 1662 edition of the "Burial Service of the Dead." In addition, a portion of the 3rd movement's text is also from that Burial Service, and Psalm 130, used

⁶²Translations are located in the score.

for the 2nd movement, is a suggested scripture in the modern edition of the service.

Daley's Anglican texts tie her to similar Requiems by Walford Davies, Herbert Howells, and John Rutter. The strong historical connection between the United and Anglican Churches, as well as Daley's long career in the United Church of Canada, surely contributed to the appeal of the sources.

Additional Scripture and Prayers

Use of the Book of Revelation dates back to Brahms's *Ein deutsches Requiem*. While Revelation 21 is not common to Requiems as stated earlier, it is a popular funeral scripture and commonly read on Remembrance Day. The first half of "And God Shall Wipe Away All Tears," measures 90–119 was the only pre-existing material that Daley used in *Requiem*. She had written it for her own church choir years earlier.⁶³

Daley's discovery of the Russian Benediction used in movement 8 came through her friend Scot Denton. Denton also introduced her to the poetry of Carolyn Smart and helped edit *Requiem*. In the summer of 1992, Denton's father, a minister, passed away. While going through his father's desk, Scot found a copy of the Russian Benediction and later gave it to Daley, who incorporated it.

Uncommon Sources

The poetry of Carolyn Smart and Mary Elizabeth Frye are the most unusual and personal additions to the libretto. Daley uses the poetry in different ways. Her approach in movement 4 with Frye's writing is straight forward. She uses the poem in its entirety

⁶³ Eleanor Daley, in discussion with the author, Toronto, ON, February 17, 2013. Daley believed it was written in 1986 for Remembrance Day.

and it is the only text of the movement. In addition, movement 4 uses more functional harmony than any of the other movements of the piece. The stable tonal language contributes to the sincerity of the setting. “In Remembrance” is the most recorded and performed excerpt from *Requiem*.⁶⁴

Daley had discovered the poem several years prior when she was shopping. The poem immediately grabbed her attention and she wrote it down and stuck it in her purse, but later forgot about it. Years later, when she was cleaning out the purse, she found it and was reminded how much she loved the poem. She set the poem, and quickly realized it would work in her *Requiem*. While she briefly questioned the fact that the text wasn’t sacred, she was already committed to the idea of using Smart’s poetry, which was also secular. Daley originally envisioned the movement in a different place. Scot Denton suggested making the movement the center piece of the composition.⁶⁵

Despite significant popularity, the author of “Do Not Stand at My Grave and Weep” was unknown at the time of *Requiem*’s publication. Three years after *Requiem* was published, Mary Elizabeth Frye was revealed as the author by newspaper columnist Abigail Van Buren in her column “Dear Abby.”⁶⁶ Information on Frye is sparse, and she is not credited with any other poems. What is known is that the author was born as Mary Elizabeth Clark in 1905 and was tragically orphaned at age 3. In 1927 she married Claud Frye and wrote the poem five years later in 1932.⁶⁷ Frye spent most of her life in Baltimore, MD and passed away in 2004.

⁶⁴ See Appendix C.

⁶⁵ Eleanor Daley, interview with the author, Toronto, ON, February 16, 2013.

⁶⁶ <http://www.killeenimmanuel.com/pastor.htm> (accessed 11/28/12.)

After her identity was discovered Daley was at first excited and then alarmed at the fact that she had unknowingly been using Frye's poetry without giving her proper credit. Daley contacted Frye.

It was amazing. I spoke with her (Mary) before she died, because when I found out, well number one, it was amazing, but then I thought 'Oh no here I am (using someone's poetry!)' I spoke with her and her daughter. Anyway, I have a letter at home that she wrote to me, giving me permission, because there is no proof positive (that she wrote it) but every road leads to her...she sent me the original type print. It isn't exactly what (it has become) but it is definitely the same poem. I have that safely at home. My recollection is that she worked in a printing factory and someone saw her poem.⁶⁸

The poetry of Carolyn Smart clearly made a profound impact on Daley. She makes it a point to thank Scot Denton for introducing her to Smart's writing in a note in the score. Denton had been close to Smart during their time at the University of Toronto. He gave Daley a copy of her book, *The Way to Come Home*.⁶⁹ The book contains the poem, "The Sound of the Birds," which Smart wrote while she was nursing Bronwen Wallace, a close friend and mentor.⁷⁰ Smart's circumstances were somewhat similar to Jake Neely who had commissioned the piece. It is also worth mentioning that *The Way to Come Home* was published in the 1992, the same year *Requiem* was commissioned.

Daley's usage of Smart's writing is far more complex than her usage of "Do Not Stand at My Grave and Weep." First, she carefully chose lines from *The Sound of the Birds* in a similar fashion to her treatment of the *Missa pro defunctis*. The length of the poem is prohibitive to setting it in its entirety, but this gave freedom to Daley to set the

⁶⁷ <http://www.poemhunter.com/mary-elizabeth-frye/biography/> (accessed 11/28/12).

⁶⁸ Eleanor Daley, in discussion with the author, February 16, 2013.

⁶⁹ Scot Denton, in discussion with the author, February 17, 2013.

⁷⁰ Eleanor Daley, in discussion with the author, February 16, 2013.

lines she identified with the most. Secondly, Daley's usage of the text is more complicated. Unlike the straight forward setting in movement 4, Daley juxtaposes Smart's poetry with a contrasting text in movements 1 and 7.

Movement 1⁷¹

From *The Sound of the Birds*

Each night I listened for your call,
When your call stopped
I held my breath, suspended,
I'd grow accustomed to a dialogue with silence,
Then wait for the sounds of night
You, dying,
And I but witness to the end.

From *Missa pro defunctis*

Requiem aeternam dona eis, Domine
*Grant them rest eternal, Lord our
God, we pray to Thee.*

Movement 7

From *The Sound of the Birds*

The stillness is a room I've moved into,
And you are not here,
You are gone
The dark heart of a night without song

From *Missa pro defunctis*

Requiem aeternam dona eis, Domine
Dona eis sempiternam requiem.
*Grant them eternal rest, Lord our
God, we pray to Thee, grant them
Everlasting rest*

This juxtaposition of texts is one of the most interesting elements of the *Requiem*. In movement 1 the melancholy and helpless feeling of Smart's writing is in contrast to the comfort of the Latin text. Daley maximizes the contrasts through texture. The soprano soloist sings the Smart poetry and represents the temporal, human perspective of loss. The choir's Latin text provides the comfort of the eternal, divine perspective. Fittingly, the soloist sings alone expressing loss, and the comfort being offered her is in a different language that she does not speak.

⁷¹ The English translation is in italics.

The contrast is also enhanced by the age of the text sources. The poetry that represents the temporal perspective is contemporary. Conversely, the eternal perspective is represented by ancient Latin. It is significant that the poetry is by a female, Canadian poet and sung by a soprano soloist. This greatly contributes to an autobiographical and personal feeling.

Movement 7 continues the juxtaposition but there is a significant change. Smart's poetry still represents human loss and the Latin is still intended as divine comfort. The change is at the end of the movement when the soloist and choir exchanges texts. The effect is twofold. The soprano soloist singing the Latin is hopeful. It represents the mourner receiving the comfort of the faith perspective. The other effect of the language exchange is to highlight the final line sung by the choir, "the dark heart of a night without song." It is the only line of Smart's poetry that the choir sings, indicating the significance of the line to Daley.⁷²

Biography of Carolyn Smart

Carolyn Smart was born in England and moved with her family to Ottawa where she grew up in the diplomatic community of Rockcliffe Park. Smart was sent to boarding school on the coast of Sussex, England, at the age of 11. There, she began writing short stories to escape the loneliness and dislocation she experienced. During her early writing, she found she was truly happy when involved in the creation of fictional lives. After returning to Canada, she moved to Toronto for high school and began writing poetry when she discovered the poetry of Leonard Cohen and e.e. cummings.

⁷² The interpretation regarding this being the point of comfort was confirmed in an interview with the author.

Smart's first poem was published when she was 17 in an anthology called *Vibrations*.⁷³ The anthology was edited by Gage Publishing and intended for study in schools. She continued to publish throughout her years at the University of Toronto where she majored in English Literature and Far Eastern Religion.

After graduation, Smart worked in publishing at Doubleday Canada and then at Macmillan's of Canada. At Macmillan's she worked with Gwendolyn MacEwen, Don Coles and Tom Wayman on their collections of poetry, and with Hugh MacLennan and Dennis Lee as a publicist.

Smart lived in Winnipeg for two years where she worked with the provincial government editing the Manitoba Budget Address and organizing interprovincial conferences for the Office of the Premier.

After moving back to Toronto, she continued studying poetry with Joe Rosenblatt and Pier Giorgio di Cicco. She gave her first public reading in 1977. Smart worked at various part-time jobs including selling clothes at the Eaton Centre and freelance copy-editing. In 1979, she was awarded her first Canada Council grant, which enabled her to begin writing full-time. Her first collection of poetry was published in 1981. Currently, Smart continues to write and teaches both on-line for Writers In Electronic Residence, and, since 1989, as director of Creative Writing at Queen's University.⁷⁴

⁷³ <http://www.library.utoronto.ca/canpoetry/smart/index.htm> (accessed 11/28/12).

⁷⁴ Ibid.

Comparisons to Other Requiems

In addition to the Herbert Howells comparisons that will be made in Chapter 4, there are other Requiem librettos with common elements. For example, there are two important commonalities in Daley's *Requiem* and Benjamin Britten's *War Requiem*. The primary one is the inclusion of humanist poetry. Historically, this is quite rare. In both pieces, the poetry is vital to their identities. Both composers use the macaronic nature of their librettos to offer contrast. Daley's juxtaposition in movements 1 and 7 is similar to Britten's juxtaposition of Wilfred Owen's writing. In both pieces the vernacular poetry is typically sung by the soloist and the Latin is sung by the choir. This contributes to a first voice feeling from the composer as well as an easier connection for the audience.

The second similarity between the two Requiems is the care given to the natural stress and rhythms of the text. Britten is often celebrated for his masterful settings of English. Daley's use of meter and rhythm to facilitate text stress is reminiscent of Britten's writing. The care given by both composers allows for easier comprehension for the audience as well as easier performance.

Daley's *Requiem* also has similarities to John Rutter's. Rutter's libretto is compiled from a combination of the service for "Burial of the Dead," from the 1662 edition of the *Book of Common Prayer* and the *Missa pro defunctis*.⁷⁵ The composers are similar in their treatment of the *Book of Common Prayer*, but vary greatly in their treatment of the Mass. This comparison is best exemplified by the Latin portions of their respective opening movements.

⁷⁵ Psalm 23 and Psalm 130 are both suggested scriptures in the modern Burial Service of the *Book of Common Prayer*.

Rutter

*Requiem aeternam dona eis Domine:
Et lux perpetua luceat eis.
Tedeset hymnus, Deus in Sion:
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
Ad te omnis caro venit.
Kyrie eleison. Christe eleison. Kyrie eleison.*

Daley

Requiem aeternam dona eis, Domine:

Whereas Daley chose individual lines to weave into her libretto, Rutter uses much larger sections of the Mass. Although he does not repeat lines 1 and 2, he sets the entire text of the “Introit” and “Kyrie.” He also uses the entire “Sanctus” and all but one word, ‘sempiternam,’ of the “Agnus Dei.” Similarly, he sets all but the final line of the “Communion.” Rutter uses only the final line of the “Dies Irae” as the text for movement 3, “Pie Jesu.” However, this is less like Daley’s use of the first line of the “Introit,” and more like Fauré, Duruflé, and several other composers who set the “Pie Jesu” as a separate movement.

Daley and Rutter use some of the same excerpts from *The Book of Common Prayer*. Both composers set the complete text of Psalm 130 and place it as the second movement.⁷⁶ In other examples however, the placement of the material varies. The following text, “I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die,” is found in movement 3 of Daley’s *Requiem* and in movement 5 of Rutter’s.

⁷⁶ Eleanor Daley, in discussion with the author, Toronto ON, February 16, 2013. Rutter’s setting of Psalm 130 influenced Daley’s setting.

“I heard a voice from heaven saying unto me, ‘Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the spirit,” is found in movement 5 of the Daley’s work and movement 7 of Rutter’s.

In summary, Rutter uses larger portions of the Mass and stays true to the order of it. In his selections from the *Book of Common Prayer*, he takes more liberties with the order and uses smaller sections than Daley does.

CHAPTER V: COMPARISON TO THE HERBERT HOWELLS *REQUIEM*

As established in previous chapters, Daley's *Requiem* has roots in the Catholic liturgy and Anglican tradition, as well as parallels with the Requiems of Brahms and Rutter and *War Requiem* by Britten. The work that is most similar and influential, however, is the *Requiem* of Herbert Howells:

I heard the Howells for the first time, shortly after I had decided to write a Requiem myself. I became quite obsessed by it - to the point of listening to it on 'repeat', for many nights on end! It is a most glorious work, and it was certainly influential to me.⁷⁷

Origins of the Howells *Requiem*

Confusion regarding the origins of the Howells *Requiem* was clarified in 1992 when Christopher Palmer published *Herbert Howells, a Centenary Celebration*. In the book, Palmer cited a letter that Howells wrote to Diana Oldridge, on October 13, 1932.

Dinna! I've added a complete new short work to my holiday list — a brief sort of "Requiem" (on the Walford Davies model, but more extended). I began flirting with the idea on Sunday. I finished it yesterday and am copying it out. It's done especially for King's College, Cambridge — otherwise I might not have dreamed of it. There are in it settings of "Salvator mundi"; "23rd Psalm" "Requiem aeternam" (I); 'Requiem aeternam' (II): finally, 'I heard a voice from Heaven'. It's all simple Double-Choir stuff: all unaccompanied. I may or may not publish it — depends. But at the moment I like it — and I *didn't* write it on my technique!⁷⁸

⁷⁷ Eleanor Daley, e-mail message to the author, March 21, 2012.

⁷⁸ Christopher Palmer, *Herbert Howells: A Centenary Celebration* (London: Thames, 1992), 98.

The letter disproved the commonly held belief that Howells had written the *Requiem* in direct response to his son Michael's unexpected death in September 1935.⁷⁹ This myth had partly been propelled by the publisher Novello, who incorrectly listed the composition date as 1936 when the work was finally published in 1980. More important to this study is the reference to Walford Davies' composition as a model. Davies had been Howells's choral professor and wrote *A Short Requiem* in 1915.⁸⁰

The Model

In both text selection and structure, Davies' influence is immediately evident. Despite the Latin titles, both Howells's and Davies' pieces are macaronic, and Davies' movements are in English except for the "Requiem aeternam (1)" and "Requiem aeternam (2)."

Herbert Howells

1. Salvator mundi
2. Psalm 23
(The Lord is my shepherd)
3. Requiem aeternam (1)
4. Psalm 121
(I will lift up mine eyes)
5. Requiem aeternam (2)
6. I heard a voice from heaven

Walford Davies

1. Salvator mundi
2. De profundis clamavi
(Psalm 130 - Out of the deep)
3. Requiem aeternam (1)
4. Levavi oculos
(I will lift up mine eyes)
5. Requiem aeternam (2)
6. Audi vocem
(I heard a voice from heaven)
7. Hymn: Mors ultra non erit
8. Gloria Patri
9. Vox Ultima Crucis

⁷⁹ David Brian Gardner, "Herbert Howells' Requiem: A Guide to Preparation and Performance" (D.M.A. diss., University of Arizona, 2003), 25.

⁸⁰ Ibid., 30.

In addition to the obvious text parallels, there are several musical similarities as well. *A Short Requiem* is primarily in D major, which is the same pitch center as Howells's *Requiem*. Davies' Psalm setting is based on the Anglican chant tradition while Howells's Psalm settings are free in meter and chant like.⁸¹

Interestingly, some of the differences between *A Short Requiem* and Howells's *Requiem* are actually similarities with Daley's *Requiem*. For instance, Daley and Davies both set Psalm 130 as the second movement. Whereas Howells's *Requiem* is primarily polyphonic, both Davies and Daley use a primarily homophonic structure.⁸² Finally, the Requiems by Daley and Davies have nearly the same number of movements.

Walford Davies

1. Salvator mundi
2. De profundis clamavi
(Psalm 130 - Out of the deep)
3. Requiem aeternam (1)
4. Levavi oculos
(I will lift up mine eyes)
5. Requiem aeternam (2)
6. Audi vocem
(I heard a voice from heaven)
7. Hymn: Mors ultra non erit
8. Gloria Patri
9. Vox Ultima Crucis

Eleanor Daley

1. Requiem aeternam I
2. Out of the Deep
(Psalm 130)
3. And God Shall Wipe Away All Tears
4. In Remembrance
5. I Heard a Voice From Heaven
6. Thou Knowest, Lord
7. Requiem aeternam II
8. In Paradisum

Compositional Language

The similarities and differences in the two Requiems directly relate to the composers' approaches and influences. Both Daley and Howells are known for paying great attention to text and their Requiems reflect this. As discussed in chapter three, text

⁸¹ Ibid., 31.

⁸² Ibid.

is Daley's foremost consideration in her compositions. Conversely, while Howells is mindful of text and a gifted text setter, it is not his primary concern. Howells's emphasis was on the creation of sonorities. He expressed his compositional goals thus: "I love music as a man can love a woman...I have composed out of sheer loving of trying to make nice sounds. I have written really, to put it simply, the music I would like to write and for no other reason."⁸³

Permeating Howells's writing is the influence of Tudor music. In an interview with Christopher Palmer, Howells expressed the full extent of his affection for the period. "All through my life I've had this strange feeling that I belonged somehow to the Tudor period-not only musically but in every way."⁸⁴

Like the Tudor composers, Howells composed with a specific acoustical space in mind. This was even more important to him than the theology of the texts he set.⁸⁵ In the same letter that clarified the date of composition, Howells revealed that the *Requiem* was written for Kings College in Cambridge.⁸⁶ The acoustical space for which Howells wrote offers insight into his compositional decisions. It also offers a stark contrast to Daley's compositional ideas.

Although his emphases on sound and space were greater, Howells still took great care in his text setting. The Tudor composers that inspired him were all adept at setting text in their vernacular, and Howells was as well. In addition to the Tudor influences,

⁸³ Robert Michael Istad, "Herbert Howells' Requiem and Hymnus Paradisi: Works of Interconnected Genesis and Development"(D.M.A. diss., University of Southern California, 2006), 31.

⁸⁴ Christopher Palmer, *Herbert Howells: A Study*, (England: Novello),1978, 11.

⁸⁵ Istad, "Interconnected Genesis," 31.

⁸⁶ Gardner, "Preparation," 26.

Howells was also influenced by plainsong, which is the genre most sensitive to text.⁸⁷

This influence is best heard in movements II and IV of his *Requiem* which are unmetred.

Despite different approaches to composition, there are numerous similarities between the two Requiems. Howells's influence on Daley is not limited to his *Requiem*: he is one of her compositional models in general.⁸⁸ Much the same way the Tudors inspired Howells, Howells inspired Daley.

Comparisons

Upon first glance there are several commonalities. The a cappella eight voice writing, use of soloists, and marked dynamic contrasts are immediate similarities. (Howells allowed for minimal organ accompaniment "if absolutely necessary" in movements I, III, V and VI but preferred the work to be unaccompanied.)⁸⁹ Both pieces are similar in length and structure, and they are macaronic. Both composers combine the Catholic liturgy, additional biblical texts, and text from *The Book of Common Prayer*.

Harmonic Language

Harmonic color is important to the identity of both pieces. While there are differences in their harmonic language, added-tone chords are prominent throughout both Requiems. The similarity is enhanced by the fact that both composers tend towards the same added tones. Howells uses the diatonic and chromatic alterations of the second,

⁸⁷ Arthur LaPierre, "Herbert Howells' *Requiem* for Unaccompanied Voices as a Manifestation of the New English Musical Renaissance Compositional Style," (D.A. Diss, University of Northern Colorado, 1996), 33.

⁸⁸ Apfelshtadt, "Interview," 20.

⁸⁹ Herbert Howells, *Requiem*, (Suffolk/Novello & Company, 1981), Front cover.

fourth, ninth, eleventh and sixth tones.⁹⁰ Daley regularly employs the second, fourth, ninth and eleventh tones also in diatonic and chromatic form.⁹¹

Example 5.1. Daley, *Requiem*, mm. 5–9 (Compare to Howells, *Requiem*, III, mm. 32–33).

5

Soprano Solo

mf Solo

Each

S

A

T

B

Piano

re - qui - em ae - ter - nam, re - qui - em ae - ter - nam,

re - qui - em ae - ter - nam, re - qui - em ae - ter - nam,

re - qui - em ae - ter - nam, re - qui - em ae - ter - nam,

mf

Additionally, both composers regularly incorporate various seventh chords and inversions. In his final movement, Howells prominently features minor seventh and dominant seventh chords in third inversion.⁹² He also uses diminished seventh chords in

⁹⁰ LaPierre, "Manifestation," 37.

⁹¹ Permission to use excerpts from Herbert Howells's *Requiem* was not granted by the publisher.

⁹² Ibid.

first inversion, typically built on the super-tonic.⁹³ Similarly, Daley regularly uses minor seventh (and ninth) chords in her *Requiem*. It is a prominent color throughout the piece. Although not to the extent that Howells does, she uses dominant and diminished sevenths as well as major seventh chords to great effect.

Similar placement of inverted chords invites greater comparison. Within the first few bars of his final movement, Howells places a series of inverted b minor seventh chords. Similarly, Daley opens her final movement with a series of inverted G major seventh chords.

⁹³ Ibid.

Example 5.2. Daley, *Requiem*, mm. 305–312(Compare to Howells, *Requiem*, VI, mm. 3–4).

305 Gently rocking ($\text{♩} = \text{ca. } 54$)

Soprano Solo

em.

Soprano *p*

Alto *p*

Tenor *pp*

Bass *pp*

Go forth u - pon Thy jour - ney, forth u - pon Thy

Go forth u - pon Thy jour - ney, forth u - pon Thy

Gently rocking ($\text{♩} = \text{ca. } 54$)

Piano (for rehearsal only) *pp*

309 *mf*

S In pa - ra - di - sum de - du - cant an - ge - li,

A In pa - ra - di - sum de - du - cant an - ge - li,

T jour - ney, jour - ney from this world, Go forth, O Chris - tian

B jour - ney, jour - ney from this world, Go forth, O Chris - tian

Pno. *mf*

In addition to the added-tone chords and extended tertian writing, Howells also incorporates polychords and occasional tone clusters.⁹⁴ While Daley did use cluster writing in one instance it is not a typical device in her *Requiem*, and she does not incorporate polychords. This difference in harmonic language reflects a greater contrast in the two pieces regarding tonal clarity. The polychords greatly contribute to an opaque quality present in Howells's *Requiem*, and absent in Daley's.

Harmonic Usage and Modal Implications

Another similarity in the two pieces is a mixture of functional, non-functional, and modal harmony. The non-functional elements found in Howells's score include the use of clusters and polychords, as well as parallel harmonies. Daley also shows impressionistic influences with her use of parallel harmonies, and other non-functional devices.⁹⁵

Functional harmony is present in both pieces, but to a lesser degree in Howells's. Like other composers from the New English Musical Renaissance, Howells's musical language was overwhelmingly modal. This greatly affected the harmonic progressions.

Howells's *Requiem* has a pitch center of D, but his usage of modal writing deemphasizes the tonic/dominant relationship. This is illustrated by an examination of the cadences, which reveal that only five of the forty-four cadences progress from a dominant chord to a tonic chord.⁹⁶ The lack of a strong tonic/dominant relationship could be classified as simply non-functional, but this description is imprecise. It is more

⁹⁴ Ibid.

⁹⁵ This is detailed in chapter three.

⁹⁶ LaPierre, "Manifestation," 60.

accurate to say that Howells's harmonic language functions within a modal paradigm. The eleven Phrygian cadences in the piece support this idea.⁹⁷ Despite the lack of a strong tonic/dominant relationship, the pitch center of D is propelled by the harmonies.

Daley's *Requiem* exhibits a much greater reliance on a traditional tonic/dominant relationship.⁹⁸ However, movements 1 and 7 are solely written in G Aeolian. With the absence of the leading tone, Daley is allowed to explore modal harmony in a manner similar to Howells. In Daley's *Requiem* the pitch center is unambiguous and the harmonic language propels it.

Additional Modal Implications

The modal presence in both pieces is not limited to harmonic implications. The melodic content is greatly enhanced by the variety of modes. Both composers use modal mixture and polymodality. As a result, cross relations are found in both pieces. These cross relations are commonly found in the inner voices of the Howells.⁹⁹ In Daley's work it is more common for the cross relations to exist between soloist and choir.

While the presence of cross relations is common in both works, the composers employ them to different ends. Consistent with her compositional emphasis, Daley tends to use the cross relations to portray textual meaning. This is well illustrated in bar 87, at the end of movement 2. The minor second created between the choir's F sharp and the soloist's F natural enhances the despair of the text.

⁹⁷ Ibid

⁹⁸ Detailed in chapter three.

⁹⁹ LaPierre, "Manifestation," 55.

Example 5.3. Daley, *Requiem*, mm. 86–89.

86 *tempo meno mosso*

Baritone Solo

S *p* Out of the deep have I called un-to Thee, O Lord, hear my voice. *dim. pp*

A *p* sins. Lord, hear my voice. *dim. pp*

T *p* sins. Lord, hear my voice. *dim. pp*

B *p* sins. Lord, hear my voice. *dim. pp*

Pno. *p* *mf* *3* *3* *3* *rit.* *3* *molto rit.* *dim. pp*

tempo meno mosso

Howells's use of cross relations is also related to his compositional emphases. He often chose sonorities for their acontextual sound,¹⁰⁰ and he loved the musical language of the Tudor period, where cross relations (or false relations) were common among composers such as Byrd and Gibbons.¹⁰¹ Employing modes, as well as cross relations were integral parts of Howells's musical vocabulary. The fact that cross relations were

¹⁰⁰ Alicia Walker, in discussion with the author, April 12, 2012.

¹⁰¹ Ibid., 54.

integral to Howells's vocabulary does not mean his use of them was unintentional. Rather, it was an additional method of creating the opaque quality addressed previously.

Tonal Clarity

Tonal clarity is a point of significant contrast between the two pieces. While both pieces have a defined pitch center, Daley's setting employs clear tonic/dominant relationships that Howells's score often lacks. She utilizes functional harmony more frequently than Howells does, and her key relationships are also tonal. (See Table 3.1.) Additionally, Daley uses a pedal point to ground the tonality of the piece. This is especially effective in movements 1 and 7 where it offsets the modal harmony and absence of a leading tone. Another important contrast is that Daley does not vary from the G Aeolian mode in movements 1 and 7, which also helps maintain the pitch center.

Conversely, the opaque quality that is inherent in Howells's *Requiem* is attained through numerous compositional devices. The modal nature of the piece is one of the most significant. Not only does Howells limit the use of leading tone and functional harmony, he uses multiple modes throughout the work. The *Requiem* contains the Locrian, Phrygian, Aeolian, Dorian, Mixolydian, Ionian, and Lydian modes.¹⁰² The previously mentioned use of polychords, clusters, inversions, and cross relations are also important factors. What is clear is that Howells intentionally created an opaque quality.

Despite the difference in tonal clarity, both composers use several of the same devices. Howells uses pedal points and Daley uses cross relations. The contrast in mood results from the combination, and employment of these devices. While Daley

¹⁰² Ibid., 37.

incorporates numerous inverted chords, overall she uses more root position writing than Howells, has a much stronger tonic/dominant relationships, and composes in a more straight-forward homophonic texture. Conversely, Howells purposefully explores the tonic/dominant relationships minimally, uses a greater number of modes, and uses a polyphonic texture that is more intricate and complicated.

Texture

Upon first glance both pieces appear to be similar in texture, but further study reveals texture to be another point of contrast. Howells's *Requiem* is primarily polyphonic, with 5 to 6 voices moving in a homorhythmic style.¹⁰³ In movements I and III, Howells writes for double choir that is at times set antiphonally.

Daley's *Requiem* is primarily homophonic with sections of polyphony. Movements 2 and 5 are more vertically conceived, similar to the interweaving of vocal lines found in Howells's. Although Daley requires *divisi* in every part, she does not write for double choir. However, for the majority of movement 8, Daley essentially divides the ensemble into women's choir and men's choir.

Both composers use soloists in a similar manner. Howells's setting of Psalm 121 and Daley's setting of Psalm 130 are particularly similar. Both movements use a baritone soloist that tends to sing antiphonally with the choir over sustained long notes.

¹⁰³ Ibid., 38.

7).

Baritone Solo

begins with four alto soloists leading to a *tutti* entrance. Additionally, the final

movements of both works prominently feature a soloist, particularly in the closing measures.

Homage to the past

Both composers pay homage to much earlier music. In addition to the Tudor elements discussed, Howells also shows the influence of plainchant by removing the time signature in both Psalm settings. Similarly, Daley shows respect to the Baroque era by using the Dorian minor key signature in both “Requiem aeternam” movements. Though Daley’s work does not reflect the influence of chant in the same way that Howells does, there are instances in her *Requiem* that do. For example, the final three measures of movement 5 are written in unison, in Aeolian mode, and with a *ritard*. The effect is reminiscent of chant.

Treatment of text

Both composers are excellent at matching text stress with musical stress. Daley utilizes meter changes and rhythm to match text inflection. Howells also uses several meter changes during the piece to adhere to natural inflections of the language.¹⁰⁴ When Howells is free in meter in the Psalm settings, the number of beats in consecutive bars is rarely the same.¹⁰⁵ In these movements, Howells shows not only adherence to text stress, but a mastery of setting it as well.

¹⁰⁴ Ibid., 45.

¹⁰⁵ Ibid.

Text Comparisons

Howells compiles several sources to form his libretto. Similar to Daley, *The Book of Common Prayer*, Psalms, and *Missa pro defunctis* are the primary sources.

Additionally Howells uses an English translation of the Sarum Gradual text of invocation, “Salvator Mundi.” The English translation was specific to Salisbury Cathedral where Howells briefly worked as an assistant organist in 1917.¹⁰⁶ There are two small textual divergences from the *Book of Common Prayer* which were made for musical considerations.¹⁰⁷ Although Psalms 23 and 121 are not originally part of the 1662 edition of the “Burial Service for the Dead,” they are found in the modern edition of the service as part of a list of “appropriate” psalms.

Comparing the titles of movements immediately confirms the influence of Howells’s *Requiem* on Daley’s choice of texts. Text selection, as well as the unusual structure of the double *Requiem aeternam*, are significant parallels. Additionally, both composers use a Psalm as the second movement.

Herbert Howells

1. Salvator mundi
2. Psalm 23
3. Requiem aeternam (1)
4. Psalm 121
5. Requiem aeternam (2)
6. I Heard a Voice from Heaven

Eleanor Daley

1. Requiem aeternam I
2. Out of the Deep (Psalm 130)
3. And God Shall Wipe Away All Tears
4. In Remembrance
5. I Heard a Voice from Heaven
6. Thou Knowest, Lord
7. Requiem aeternam II
8. In Paradisum

¹⁰⁶ Istad, “Interconnected Genesis,” 42.

¹⁰⁷ Herbert Howells, *Requiem* (Suffolk/Novello & Company, 1981), Front cover.

Common sources and common titles only reveal so much. A more in depth comparison is needed to understand the level of influence and parallel between the librettos. The double usage of the “Requiem aeternam” is distinct.

“Requiem aeternam” (Latin Portions)

Howells

“Requiem aeternam” (1) and (2)
Requiem aeternam dona eis,
Et lux perpetua luceat eis,
Requiem aeternam dona eis, Domine

Daley

“Requiem aeternam I”
Requiem aeternam dona eis,
Domine.

“Requiem aeternam II”
Requiem aeternam dona eis,
Domine, dona eis sempiternam

Howells creates his text using only the first two lines of the “Introit.” Unlike Daley, he does not vary the text when the “Requiem aeternam” recurs. The primary difference is that Daley mixes the poetry of Carolyn Smart in both of her “Requiem aeternam” movements. The result is a completely different textual emphasis.

“Requiem aeternam 1” (Complete text)

Howells

Requiem aeternam dona eis,
Et lux perpetua, luceat eis,
Requiem aeternam dona eis, Domine

Daley

Requiem aeternam dona eis, Domine
Each night I listened for your call,
When your call stopped
I held my breath, suspended,
I’d grow accustomed to a dialogue
with silence,
then wait for the sounds of night
you, dying,
and I but witness to the end

Daley uses more of the *Missa pro defunctis* than Howells. In addition to the two “Requiem aeternam” movements, Daley also uses text from the Mass in movements 3 and 8. While Daley carefully crafted the Latin portion of her libretto from numerous sources in the Mass, Howells limits his usage to the first two lines of the “Introit.”

Source Comparison: *Missa pro defunctis*

Howells

Requiem aeternam dona eis,
Et lux perpetua, luceat eis
Requiem aeternam dona eis, Domine

Daley

Requiem aeternam dona eis,
Domine.
Lux aeterna luceat eis, Domine.
Requiem aeternam dona eis,
Domine, dona eis sempiternam
requiem.
In paradisum deducant angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.
chorus angelorum te suscipiat,
et cum Lazaro quondam pauper,
aeternam habeas requiem.

Comparing the respective “I Heard a Voice from Heaven” movements reveals very little discrepancy. Daley’s text is a more modern English version.

“I Heard a Voice from Heaven”

Howells

I heard a voice from Heav’n,
Saying unto me,
Write from henceforth
Blessed are the dead which die
in the Lord,
Even so saith the Spirit,
For they rest, they rest from
their labours

Daley

I heard a voice from heaven
saying unto me,
“Blessed are the dead who die
in the Lord,
for they rest from their labours;
even so saith the spirit.”

In much the same way Daley used more of the *Missa pro defunctis*, she also uses more of *The Book of Common Prayer*. Movement 6 of the Daley is also taken from the service for “Burial of the Dead.”

Daley Movement 6

In the midst of life we are in death.
Thou knowest, Lord, the secrets of our hearts;
Shut not Thy merciful ears to our prayer;
but spare us, Lord most holy, O God most mighty,
O holy and merciful Saviour,
Thou most worthy Judge Eternal, suffer us not,
at our last hour, for any pains of death to fall from Thee.

Text Comparison Conclusions

Daley’s libretto is longer than is Howells’s and she uses the common sources more fully. Her text also seems to be more personal.¹⁰⁸ While both composers used another work as their model, Daley takes more liberties in crafting her libretto. There are more similarities in the structure of the two works than in their libretti. One key difference is Daley’s exploration of the macaronic nature of the libretto. Mixing both languages in the same movements is an expressive and effective tool. It allows her to say more with the libretto itself.

Howells’s libretto seems less personal due to the numerous similarities to Walford Davies’ *Requiem*. Even though the English translation of “Salvator Mundi” is specific to Salisbury Cathedral where Howells worked, his use of this text appears less personal when one considers that Davies also used “Salvator Mundi” as his first movement. This

¹⁰⁸ More details of Daley’s libretto can be found in chapter three.

is not to say that Howells's approach is not personal at all, nor to assume that the libretto did not speak to him. It is to say that more of Howells's "voice" is found in the music than in the text.

In summary, the analysis of both composers' Requiems reveals the authors to be true to their compositional emphases. Daley has given greater attention to the text than Howells, and Howells crafted a more complex sonority.

CHAPTER VI: CONDUCTING CONSIDERATIONS AND CONCLUSION

Score Corrections

There are five mistakes in the score of Daley's *Requiem*. Four of the errors are correct in the score reduction, but one of them is incorrect in both the reduction and the individual part. In m. 74 the alto II part is written as a D and should be an E. Measure 82 is missing the baritone F on the downbeat, and it should be carried over like the other parts. This measure is correct in the closed score. In m. 115 on beat two, the sopranos have a B natural repeated in two eighth notes, but it should be a B natural followed by an A natural. The alto in m. 213, beat 4 (on the word "they") should be a B flat, not an A flat. The closed score is correct. Finally, in m. 277, the first E in the alto II part, which is written as an E natural, should be an E flat. This example is also correct in the reduction.

Text

Daley's emphasis on text when she composes is best matched with text emphasis in each performance. Phrasing and breath markings should be made with text as the primary guide. Lifts and even full caesuras should be used as tools for clarity. For example, Daley encourages the use of a full break in m. 198 at the comma before the final "I did not die." She also encourages a lift in m. 40 and m. 88 at the comma.¹⁰⁹

¹⁰⁹ Eleanor Daley, In discussion with the author, February 16, 2013.

Clarity of diction must also be given great care. The libretto is the essence of the piece and it must be understood to be communicated. Rebecca Whelan-Martin, soloist for the Toronto premiere notes of her coachings with Daley:

What made my experience with learning Eleanor's *Requiem* so rewarding was definitely the coaching she gave me from the get go. I felt as if I had a real bird's eye view into her vision of the piece and what she wanted out of the solo and why. She was definitely very adamant about the diction (consonants, consonants, consonants!) the glottals before the word I and End, and inflection on certain words like Dying, but more importantly delivering the message of the sender; the angst, the sadness, and in the end, the "why".¹¹⁰

Cross Relations and a Cappella Challenges

Cross relations are the most difficult element of the piece. Daley's attention to voice leading and creating a musical line in each part helps, but the challenges remain. Isolating the spots in rehearsal may be necessary. Throughout the piece there are two types of cross relations. The more difficult are the simultaneous cross relations. Below is a catalog of the simultaneous cross relations by movement.

Simultaneous Cross Relations

Movement 2

m. 69 and m. 87 the tenor F sharp against the baritone solo F natural

Movement 3

m. 133 the soprano II F sharp against the tenor F natural

Movement 5

m. 207 the soprano G sharp against the bass G natural

¹¹⁰ Rebecca Whalen-Martin, e-mail message to author, February 18, 2013.

Movement 6

m. 280 the tenor F sharp against the soprano and baritone solo F natural

Movement 8

mm. 327–328 the baritone F sharps against the soprano solo F naturals

In addition to the simultaneous cross relations Daley uses numerous proximity cross relations.¹¹¹

Proximity Cross Relations

Movement 2

m. 54: the alto E flat and tenor E natural
mm. 63–65: the tenor F sharp to the bass F natural to the soprano F sharp
m. 70: the tenor F sharp and the alto F natural
mm. 77–78: the alto A flat and bass A natural
mm. 82–83: the bass F sharp and alto F natural

Movement 3

m. 113: the tenor C sharp and alto C natural
mm. 120–122: the soprano I C sharp to Soprano II C natural to Soprano I C sharp
mm. 140–141: the alto G natural and soprano II G sharp
mm. 142–143: the alto G sharp and tenor E natural to the tenor and soprano II G natural and alto E flat (See example 6.1.)

Movement 4

mm. 160–161: the alto G sharp and bass G natural
mm. 162–163: the soprano D natural to the alto D sharp
mm. 177–178: the soprano I G natural and tenor G sharp

Movement 5

mm. 202–204: the tenor F sharp and C sharp to the soprano I F natural and C natural and alto F natural
mm. 215–216: the alto G natural to bass G flat to tenor G natural
the bass A flat to soprano and alto A natural

Movement 6

m. 262: the alto B flat and tenor B natural
mm. 263–264: the alto B natural and tenor and soprano B flat

¹¹¹ Proximity Cross Relations happen very close to each other, but not at the same time.

Movement 8

mm. 349–350: the tenor F sharp and soprano soloist F natural

Example 6.1. Daley, *Requiem*, mm. 142–143.

142

meno mosso

and who-so-ev-er liv-eth and be -

and who-so-ev-er liv-eth and be -

and who-so-ev-er liv-eth and be -

live: liv-eth and be -

meno mosso

The typical challenges that are associated with a cappella singing of a multi-movement work are all present. Intonation and transitions from movement to movement must be given due diligence. The challenges are lessened by good voice leading, but the cross relations and modal mixture add difficulty. In movements 1 and 7, the pedal “G” found in the bass line ground the tonality, but in sustaining a G2 for 24 measures, the bases could go flat. A forward placement of the voice and brightening the vowels may help this issue.

Key Signature

Daley's use of the Dorian minor key signature in movements 1 and 7 is significant. When asked about it, she responded that she wanted the singers to see the E flat each time and she didn't want them thinking in g minor.¹¹² This offers insight into how Daley constructed the music, but more importantly guidance to the performers. It allows for accurate and intuitive reading and rehearsing and more importantly, guidance for refined tuning.

Concert and Liturgical Use

Although the piece was originally commissioned as a concert piece for the Elmer Iseler Singers it is also appropriate for worship. Though it is a larger form, Daley writes with the clarity and brevity that is typically associated with her church compositions. The total duration of the work is approximately 22 minutes, with the eight movements ranging between 20 and 58 measures in length. The composer has conducted it in worship at her church on two occasions.¹¹³

Tempo Markings

Daley's tempo markings are intentional and well thought out, but they are not inflexible. Conductors should feel free to use *rubato* when shaping phrase. It is apparent from speaking with Daley, and from singing under her direction, that expressive singing with word emphasis is extremely important to her. The performance space and skill level of the ensemble must also be considered.

¹¹² Eleanor Daley, in discussion with the author, February 16, 2013.

¹¹³ Ibid.

Ensemble Size

Requiem was written for 20 professional voices. Because of the *divisi* requirements it is difficult to perform the work with an ensemble that is much smaller. However, with a very large ensemble there is a risk of loss of nuance.

Additional Considerations

Although the tempo marking of quarter note equals 108 for “In Remembrance” is not intended to be unyielding, it should serve as a reminder that the text is meant to be uplifting. “It is not a dirge!”¹¹⁴ While the text has a very thoughtful quality about it that might tempt singers to slow down, conductors should remember that the intent of the text is to comfort the mourner.

The soprano and alto parts in mm. 210–211 often prove difficult in an initial read through.¹¹⁵ The G sharp on beat 4 of m. 210 followed by the A flat on the down beat of m. 211 often make singers want to continue to the A natural. Even beyond the initial reading, the enharmonic change accompanied by the system change presents a challenge. Marking and isolating this spot in rehearsal is recommended. In regards to interpretation, Daley describes the modulation from m. 210 to m. 211 as “the sun peeking out from the clouds.”

In movement 6, “Thou Knowest, Lord,” the metronome marking is related to the half-note pulse, and yet the first three measures are written with quarter-note meters.

¹¹⁴ Ibid.

¹¹⁵ Eleanor Daley, e-mail message to author, February 18, 2013. Daley expressed that she had never seen an initial read-through where this wasn’t an issue.

When asked if she had a preference regarding the conductors pulse, Daley responded that she did not.

Daley's personal preference is for a tenor soloist to be used on the alto II part in mm. 91–119. Additionally, her personal preference is not a “white” (straight) sound, but a warmer sound with a proper amount of vibrato that does not adversely affect the tuning.¹¹⁶

¹¹⁶ Eleanor Daley, in discussion with the author, February 17, 2013.

Conclusion

The genesis of Daley's *Requiem* illustrates its necessity. Jake Neely, who commissioned the work, was losing a loved one. Carolyn Smart, whose poetry is essential to the work, wrote "The Sound of the Birds" when she was losing a loved one. Scot Denton, who helped Daley construct the piece, had just lost his father, and Rebecca Whelan (Martin) who remains the premiere soprano soloist of the piece, had just lost her aunt.

Loss is part of the human condition. So too is the want for comfort. What Daley's *Requiem* does so beautifully is to honestly explore the dichotomy between the comfort of the faith based perspective, and the pain of the humanistic perspective. Her willingness to express both is what makes her composition so effective. When this author first experienced the *Requiem*, he could only say, "It's beautiful, and I love it." Now, with a much deeper understanding, this simple truth remains. "It's beautiful, and I love it."

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APPENDIX A: INTERVIEW WITH ELEANOR DALEY

In addition to numerous emails, this author spent several hours with Eleanor Daley February 16-17, 2013 in Toronto, ON. The time included hours of conversation, lunch, a more formal interview, and singing a rehearsal and worship service under Daley's direction at Fairlawn United Church. Below is an edited transcription of the formal interview from February 16.

AR What were the conditions that led you to write a Requiem?

ED I was commissioned by my friend Jake Neely who was at that time a member of the Elmer Iseler singers and he wanted me to write a piece for them. That was in 1992 and I was just starting to write for choirs other than my own church choir.

AR So it was an early commission? What was your first commission?

ED I think it [the *Requiem*] might be. (looks through files on her shelf)

AR So your first commission was one of the largest forms, a Requiem?

ED What was I thinking?! Well I'm pretty sure that those two works that I just looked up were written for Elaine Quilichini in Alberta or somewhere, I should check that, but yeah oh my gosh, I'm learning things too!**

AR But you said earlier in the restaurant that you chose a Requiem, did they request a Requiem specifically?

ED No, Jake [Neely], he just gave me *carte blanche*.

AR Did he say length?

ED No. He did say price and if I'd only known how long it was going to be!
(smiling). Of which I can't even remember what I was paid. It wasn't very much money, but that is fine.

AR It certainly led to wonderful things.

ED Exactly.

AR You mentioned something in an email, did you choose a Requiem because it was personally a hard time?

ED It was a difficult time in my life, but also, Jake, who commissioned the piece, was at that time nursing a friend who was dying.

AR Was your compositional process different in it, than it was in other works?

ED I would say not, except that, the only other pieces I had written before *Requiem* were all pieces unto themselves. I have since then written three and four movement works such as *Rose Trilogy* and *Seasons of Love*, respectively, but it was not the same process as trying to tie a Requiem together.

AR Were any of the movements, or was any of the material, preexisting?

ED Yes, it's this much [mm. 90–119 women's parts] in the third movement.

AR I wondered about that because I had read that you had four women you liked to write for.

ED I'm trying to think if it was for four women or if there was a tenor on the bottom line. Anyway, it was in the 80s for Remembrance Day or something.

AR Do you prefer a tenor on the bottom line? [In reference to the Alto II line of the opening of the third movement.]

ED I personally do. I just love that color. I often put tenors on the alto line.

AR So up until the men's entrance, that had been pre-composed. I wondered about the movement that is excerpted all the time.

ED "In Remembrance?" (After looking through her files.) [I wrote that in] October of 1992. I think I wrote it and then realized it would work as a movement for the *Requiem*.

AR Many conductors will excerpt movements of various pieces. What is your opinion in regarding excerpting from this work?

ED Well obviously "In Remembrance" is published separately. [A decision made by her publisher.] I've done [movement 2] and other movements separately. It doesn't matter to me.

AR One of the most original and personal elements of your *Requiem* is the text selection. Please describe your thought process and the decision making in that regard.

ED I knew that I was going to use the "And God Shall Wipe Away All Tears." I didn't know what I was going to add to it. It was actually my friend Scot [Denton], who helped me with what goes where. I had a different idea. I know that the last thing I wrote was the last movement. This text [The Russian Benediction] Scot found. Scot's father was a minister and his father died in the summer of 1992. And when they were clearing out his desk they found this benediction and Scot gave it to me.

AR What was the process like picking from the Mass and the Book of Common Prayer?

ED Well number 3 was a no brainer because I already had it, and I wanted to use the Requiem text. Years ago I was asked about the process. I remember sitting at the piano. I would think a lot about it, but when I go to write it, I sit at the piano and usually do it all, usually from beginning to end. I might get up for a cup of tea or something, but I try to [do it in one sitting.] I have some recollections. I remember specifically writing this piece ["In Remembrance."] My church office at the time was downstairs and on the real clunker piano I can see myself writing it. I can see myself at home writing this [Out of the Deep] and certainly remember hearing the Rutter *Requiem* in my head. But as to why I chose all these texts, they just spoke to me.

AR Were there other texts that you almost chose? If you were to do it again would you choose the same texts?

ED I don't think I would take anything out.

AR Do you feel particularly connected to Carolyn Smart? She is also Canadian and a successful artistic woman.

ED I think she and I lived very different lives, but this poetry, Scot [Denton] gave me the book. Thank God she didn't mind that I [excerpted lines.] I believe that she was nursing Bronwen [Wallace, a friend and mentor to Smart] at the time. (Looks at the copyright) Oh, so it was the same year [1992.]

(Looking through the marked book.)

As you can see I [marked it] One [Requiem I] and two [Requiem II.] (Gestures to a marked line.) Obviously I looked at that, and that, then decided [to not use

them.] I remember looking at that ["I watched you die"] and deciding I couldn't use it.

AR The text for "In Remembrance" was anonymous until 1998. I wondered if when she [Mary Elizabeth Frye] was discovered, if you might feel even more connection with the poem.

ED It was amazing. I spoke with her [Mary] before she died, because when I found out, well number one it was amazing, but then I thought, "Oh no here I am" [using someone's poetry.] I spoke with her and her daughter. Anyway I have a letter at home that she wrote to me, giving me permission, because there is no proof positive [that she wrote it] but every road leads to her...She sent me the original type print. It isn't exactly what [it has become] but it is definitely the same poem. I have that safely at home. My recollection is that she worked in a printing factory and someone saw her poem. Do you know the story of why she wrote the poem?

AR No.

ED She had a boarder, a young girl, who was living with her from Germany, and her mother died, but the girl was unable to go back to Germany [for the funeral.] So Mary said that she tried to comfort the girl as best she could. The girl was in her teens, and one day they went out shopping, and she picked up a can of soup or something that set the young girl off reminding her of her mom and set the girl into tears. Mary said that she came home and wrote this poem out on a shopping bag, brown paper. I mean, she had no reason to make this story up. Anyway, that is what she told me.

AR I had not thought about how alarming it could be from your perspective [to be using someone else's poetry and unknowingly not giving proper credit.]

ED It was very alarming!

AR In subsequent printings has that been changed? From anonymous to credited?

ED What does it say in yours?

AR This one says anonymous.

ED I must get that rectified with the publisher of the music!

AR How do you want conductors to approach your tempo markings?

ED To the space you're in and to the ability of the choir. I generally, as a rule, have heard "In Remembrance" done too slowly for my taste. It is not a dirge!

AR Conductors often view themselves as the composers advocate. What would you tell conductors and choirs as they approach your Requiem?

ED Well, first of all pay attention to the text. When attending an Iseler Singers rehearsal of *Requiem* before the premiere, I was astonished at how Elmer [Iseler] brought things to it that I didn't even know were there. I also remember he started one movement so slowly from what I had envisioned [Thou Knowest, Lord] and it was hard to say, "Elmer, that's too slow!" [Elmer Iseler was one of the most revered choral conductors in Canada and Daley respected him immensely.]

AR I have a question about the key signature in movements one and seven. You used the Dorian minor key signature. Was it to show it was modal?

ED I wanted the Eb to be seen. It was intuitive. For whatever reason, I felt this is what needed to be done.

AR Any additional things you would tell conductors and choirs as they approach your piece?

ED Well, certainly, movement four ["In Remembrance"] that is a positive piece. It is not sad. I get letters from people who tell me it makes them weep, but it is a sweet weep... I can't remember what the running order was before Scot [Denton] got his hands on it, but I have a fair recollection that Scot felt that should be the center piece. That he knew. But I do remember thinking at one point, well, this is not a sacred text, but neither is Carolyn's poetry. I've only once been questioned as to if that piece should be allowed to be sung in church. .. I just said 'Some pieces are for some people on one day and it is going to speak to them.'

AR How have your feelings and thoughts on the work evolved since you composed the piece?

ED I think there is one thing that I would change. This was early in my writing...I usually write something, go away from it, play it again. If something bothers me, I try and fix it, go away, come back...but I don't agonize over things. At some point you have to decide that this is as good as it can be, and let it go. But every time I hear this piece [movement 8] right here [m. 347], I've asked for this big crescendo, but it is really hard to do that. If I had been thinking I would have [written the parts in a higher register.] Every time I hear it, I think it is [too difficult] for the choir to do what the dynamic indication asks of them. Lesson learned!

AR Did you go to 8/4 to show that you want that fermata to take a lot of time?

ED That's right. Also, if it was 4/4 to visually see a bar line would [compromise the connection.]

AR Is there a particular recording that has an interpretation that you favor?

ED Yes. It is on the recording *Songs of the Spirit* by the Amadeus Choir, with Lydia Adams conducting.

AR When you envisioned the work what was the size you imagined?

ED It was written for 20 voices, but they were professional. So, 20+ but not too big...if it is too big it is hard to get the nuances.

AR In addition to the Howells, what other Requiems influenced yours?

ED Well that was the [main one.] I would say that and the Rutter.

AR The Revelation text that you used, was that a favorite funeral reading?

ED "And God Shall Wipe Away All Tears?" Yes. I have actually set that for solo voice as well.

AR Were you aware of the Walford Davies piece? [A *Short Requiem* that Howells used for his model.]

ED No, but I sure am glad to have it!

AR Did you consider an orchestrated Requiem?

ED No. Number one, I love a cappella singing. Number two, I knew the Iseler Singers would do it well. I don't think I even once considered anything but a cappella.

AR Is the work a personal statement of faith.

ED Yes, I would say it is.

** Daley emailed Elaine Quilichini and Jake Neely to determine the dates of the commissions in question. She sent me this correction in an email on February 21, 2013:

Andrew, I heard back from Elaine, she commissioned me to write two TREBLE pieces for her choir in August/September of 1992. No word from Jake, but as I often joked, and mentioned to you, writing the Requiem took me nine months, and I looked up the date of completion for the 8th movement (May, 1993) so would say that Requiem was my first SATB commission, and received it around the same time as Elaine's treble voice commission for the Mount Royal Children's Choir.

APPENDIX B: THE PUBLISHED WORKS OF ELEANOR DALEY

Alliance Music Publications Inc.

All This Night - SATB / Organ
(The) Angels Will Guide You Home - SSA / Piano
Angelus Ad Virginem - SATB a cap
Ave Maria - SSAA a cap
Ave Verum Corpus - SSAA a cap
Balulalow - SATB a cap
Bethlehem's Star - SATB a cap
Birds are Singing - S, optional descant / Piano
(The) Bridge Builder - SATB / Piano
By the Waters of Babylon - SATB a cap
Canticle to the Spirit - SA / Piano
(A) Celtic Blessing of Light - SSA / Piano
Chantez a Dieu - SSA / Piano
Child with the Starry Crayon - SSA / Piano
Christ Whose Glory Fills the Skies - SATB a cap
Christmas Morn - SSAA / Organ
Christus Factus Est - SATB a cap
(The) Cloths of Heaven - SSA / Piano
Come and Walk With Me - SATB a cap
(The) Crown of Roses - SATB a cap
(The) Dream-Ship - SSA / Piano
Echo - SSAA / Piano
Fill Us, Lord - SATB / Organ
For the Fallen - SATB / Trumpet
Gabriel's Message - SATB a cap
Gentle Nature - SSA / Piano
Gloria in Excelsis Deo - SATB / Optional Brass
Here, O My Lord - SATB / Organ
Hosanna, Loud Hosanna - SATB / Percussion
How the Flowers Came - SSA / Piano
(A) Hymn for St. Cecilia - SSA / Piano
I Sing of a Maiden - SSAA a cap
I Was Glad - SATB / Organ
I'll Give My Love an Apple - SSA / Piano
If Ye Love Me - SSAA a cap
(An) Irish Blessing - SA / Piano

Kneel Always - SSA / Piano
 Leisure - SSA / Piano
 Life's Mirror - SATB / Piano / Oboe
 Light Looked Down - SATB / Organ
 Like as the Hart - Unison / Organ
 Listen to the Sunrise - SATB and Children's Choir a cap
 Lullaby Carol - SSA/ Piano or Harp
 Missa Brevis - SSAA - a cap
 Missa Brevis No. 4 - SATB a cap
 My Master From a Garden Rose - SATB a cap
 O How Amiable - SATB / Organ
 O Nata Lux - SSAA a cap
 O Sons and Daughters - SATB a cap
 Os Justi - SSAA a cap
 Psalm 100 - SATB / Organ or Brass
 (A) Psalm of Praise - SSAA a cap
 Rise Up, My Love - SSAA a cap
 (The) Rose and the Gardener - SSA/Piano
 Salutation of the Dawn - SATB and treble chorus
 Set Me as a Seal - SATB a cap
 She's Like the Swallow - SSAA / Piano
 (The) Song of the Music Makers – SSA / Piano
 (The) Star Spangled Banner - SSAA, SATB, TTBB a cap
 Strange Places (Christmas Pageant) - SATB / Treble Voices/ Soloists /Narrator/ Piano
 (The) Sugar-Plum Tree - Unison / Piano (optional 2 part)
 Sunny Bank - SSAA / Piano, Flute and optional Glockenspiel
 Surely He Hath Borne Our Griefs - SATB a cap
 There is No Rose - SSAA a cap
 This Blessed Christmas Night - SATB a cap
 This Sanctuary of my Soul - SSAA a cap
 Tristis Est Anima mea - SATB a cap
 Un Canadien Errant - SSA / Piano
 What Sweeter Music - SSA / Piano or Harp
 When Jesus Wept - SATB / Organ
 While Christ Lay Dead - SATB a cap
 (The) World's Desire - SATB a cap

Warner Chappell (Alfred)

(The) Birds - Unison / Piano
 (The) Blooming Bright Star of Belle Isle - SSAA / Piano
 In Flanders Fields - SATB a cap
 In Remembrance - SATB a cap (from Requiem)
 In Remembrance - SSAA a cap (from Requiem)
 O My Dear Heart - SSAA a cap

O Risen Lord - SATB / Brass
Rejoice and Sing This Christmas Morn - SATB a cap
Requiem - SATB / Sop. And Bar. Solo a cap

Oxford University Press

Ave Maris Stella - SATB a cap
Christ Hath a Garden - SATB a cap
Christ the Lord is Ris'n Today - SATB / Brass quartet and timpani
Erosion - SAB/ Piano (Published in the Anthology *An American Journey 2*)
Four Canticles of Praise :
 # 1. Make Our Church One Joyful Choir - SATB a cap
 # 2. Angels Visit When We Sing - SATB a cap
 # 3. The Hidden Stream - SATB a cap
 # 4. Direct Us, Lord, Through Darkness SATB / Organ (Available separately)
Hymn to God - SATB a cap
(The) Huron Carol - SATB a cap (Published in the anthology *World Carols for Choirs* - SATB version)
(The) Huron Carol - SATB a cap (also published as a separate octavo)
(The) Huron Carol - SSAA a cap (Published in the anthology *World Carols for Choirs* - SSAA version)
(The) Lake Isle of Innisfree - SSA / Piano
Let All the World in Every Corner Sing:
 #1. King of Glory, King of Peace - SATB / Organ
 # 2. The Call – SATB / Baritone or Mezzo solo - a cap
 # 3. Antiphon – SATB / Organ
Love Never Ends – SATB / soprano solo - a cap
My Soul is Exceeding Sorrowful - SATB a cap
O Come, Let Us Sing Unto the Lord - SATB / Organ
Upon Your Heart - SATB a cap
Veni Creator Spiritus - SATB a cap

Rhythmic Trident Music Publishing

In Flanders Fields - SSAA a cap
In Flanders Fields - TTBB a cap
In Remembrance - TTBB a cap (from Requiem)
Let Me Fish Off Cape St. Mary's - SATB a cap
Love Came Down at Christmas - TTBB a cap
Paradise – A Song of Georgian Bay - SATB / Piano
The Stars are with the Voyager - SATB, SSAA, TTBB, SA / Piano
When Christ was Born of Mary Free - SATB, SSAA, TTBB / Piano

Canadian International Music

Drop, Drop, Slow Tears - SATB a cap
Once, As I Remember - SATB a cap

Hinshaw Music Publications Inc.

And God Shall Wipe Away All Tears - Unison / Piano
Christmastide - SATB a cap **
Dormi, Jesu - SATB and Soprano solo or Treble voices a cap
It Couldn't Be Done - SATB a cap
Jesus Christ the Apple Tree - SATB a cap
Open Thou Mine Eyes – SATB a cap
Prayer For Peace - 3 part Gallery Choir and SAB Choir, optional Baritone solo / Organ
Sweet Was the Song - Unison / Harp or Piano
Te Deum - SSAATTBB / Organ
Vestigia - SSAA / Piano

Treble Clef Music Press

Herself a Rose, Who Bore the Rose - SSAA a cap

Rose Trilogy :

- # 1. A Red, Red Rose
- # 2. The White Rose
- # 3. The Lost Rose - all SSA / Piano (Available separately)

Ubi Caritas - SSAA a cap

Seasons of Love :

- # 1. Spring
- # 2. Summer
- # 3. Autumn
- # 4. Winter - all SSAA a cap (Available separately)

Santa Barbara Music Publishing Inc.

grandmother moon - SATB - a cap

Kelman Hall Music Publishing

A Celtic Prayer - SSAA a cap (arrangement of Barry Peters' SATB publication)

Each Child - SSA / Piano

Missa Brevis No. 8 - SATB a cap

O Be Joyful in the Lord - SATB / Organ

O Lord, Support Us - SATB a cap

Harold Flammer / Shawnee Press

We Worship in Song (Introits for the church year)

I - General

II - Advent/Epiphany

III - Lent/ Trinity

Walton Music

(The) Gate of the Year - SSAA / Soprano solo or soli / a cap

(The) Size of Your Heart - SATB a cap

Royal Canadian College of Organists

Come to My Heart - SATB / Organ

trinitas - Organ Solo

** In process of publication

Updated February, 2013

*List provided by Eleanor Daley in an email February 18, 2013.

APPENDIX C: DISCOGRAPHY OF ELEANOR DALEY'S *REQUIEM*.

Complete Recordings of *Requiem*:¹¹⁷

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Amadeus Choir: Lydia Adams	Songs of the Spirit: <i>Requiem</i>	Toronto, ON: 2002
Bell'Arte Singers: Lee Willingham	Awake, My Heart!: <i>Requiem</i>	Toronto, ON: 1997
26 Da Camera Singers: John Brough	Eulogies: <i>Requiem</i>	Edmonton, AB: 2009
Master Chorale of Tampa Bay: Richard Zielinski	Cathedral Classics: <i>Requiem</i>	Tampa Bay, FL: 2003

Recordings of Movements from *Requiem*:

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Atlanta Sacred Chorale: (unknown)	How Can I Keep From Singing? <i>In Remembrance</i>	Atlanta, GA: Date Unknown

¹¹⁷ The primary resource for Appendix C and D was Apfelstadt, "An Interview with Composer Eleanor Daley." When asked, Daley was not aware of additional recordings. With the regularity that recordings are made, it is impossible to declare this a complete discography however it is as comprehensive as is currently possible. Special thanks to Dr. Apfelstadt.

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Choir of St. John's, Elora: Noel Edison	Hear My Prayer: <i>In Remembrance</i>	Elora, ON: Date Unknown
Conrad Grebel Chapel Choir: Leonard Enns	Touched by Grace: <i>Requiem Aeternam I; In Remembrance</i>	Waterloo, ON: 2000
Fairlawn Avenue United Church Choir: Eleanor Daley	Canticle of the Spirit: <i>And God Shall Wipe Away All Tears; In Remembrance</i>	Toronto, ON: 2000
Kokopelli: Scott Leithead	Freedom: <i>In Remembrance</i>	Edmonton, AB: 1998
Lakeside Singers: Robert Bowker	Kaleidoscope: <i>In Remembrance</i>	Evanston, IL: 2004
Lawrence Park Community Church Choir: Mark Toews	Awake, my soul, & sing: <i>In Remembrance</i>	Toronto, ON: 2004
London Oriana Choir: D. Drummond	(unknown): <i>In Remembrance</i>	Essex, England: Date Unknown
Metropolitan United Church Choir: Patricia Philips	Touch the Hem of His Garment: <i>In Remembrance</i>	Toronto, ON: 1999
Quinessential: Susan Quinn	Ave Maria Stella: <i>In Remembrance</i>	St. John's NFLD: Date Unknown
Richard Zielinski Singers: Richard Zielinski	American Voices 2: <i>In Remembrance</i>	Florida: Date Unknown
Rosthern Junior College Choir: Richard Janzen	Cantate Domino: <i>In Remembrance</i>	Rosthern, SK: 2003

Choir: Conductor

University of Southern Maine:
Robert Russell

Album Title: Works

(unknown) *In Remembrance*

Location: Date

Gorham, ME: 2007

APPENDIX D: DISCOGRAPHY OF ELEANOR DALEY’S COMPOSITIONS

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Amadeus Choir: Lydia Adams	Songs of the Spirit: <i>Requiem</i>	Toronto, ON: 2002
Amadeus Choir: Lydia Adams	Ring-a the News: <i>O My Dear Heart; I Sing of a Maiden</i>	Toronto, ON: 1994
25 Alliance World Festival of Women’s Singing: Eleanor Daley	Grand Festival Concert: <i>Gate of the Year</i>	Salt Lake City, UT: 2004
Amabile Chamber Choir: John Barron, Carol Beynon, Ken Fleet, Brenda Zadorsky	Wrapped in Song: <i>My Master from a Garden Rose</i>	London, ON: 2002
Junior Amabile Singers: Jennifer Moir, Jacquelyn Norman	Canadian Portraits: <i>The Birds; And God Shall Wipe Away All Tears;</i> ¹¹⁸ <i>The Blooming Bright Star of Belle Isle</i>	London, ON: 1998
Atlanta Boy Choir: David White	Garden of Beauty: <i>My Master From a Garden Rose</i>	Atlanta, GA: 2005
Atlanta Sacred Chorale: (unknown)	How Can I Keep From Singing? <i>In Remembrance</i>	Atlanta, GA: Date Unknown

¹¹⁸ Daley has set the text “And God Shall Wipe Away All Tears,” multiple times, this is not the setting that occurs in *Requiem*.

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Bach Children's Chorus: Linda Beaupre	Go Where You Will: <i>The Cloths of Heaven</i> ; <i>O Be Joyful in the Lord; My Master from a Garden Rose</i> ; <i>The Angels Will Guide You Home</i>	Scarborough, ON: 2004
Bach Children's Chorus: Linda Beaupre	Look to This Day: <i>And God Shall Wipe Away All Tears</i> ; <i>Kneel Always; She's Like the Swallow</i> ; <i>The Angels Will Guide You Home</i>	Scarborough, ON: 2006
Bach Children's Chorus: Linda Beaupre	Outside the Snow is Falling: <i>What Sweeter Music</i>	Scarborough, ON: 2001
Bach Children's Chorus: Linda Beaupre	Here's to Song: <i>And God Shall Wipe Away All Tears</i> ; <i>Each Child</i>	Scarborough, ON: 1995
Baltimore Choral Arts: Tom Hall	Christmas at America's First Cathedral: <i>Gabriel's Message</i>	Baltimore, MD: 2010
Bell'Arte Singers: Lee Willingham	Awake, My Heart!: <i>Requiem</i>	Toronto, ON: 1997
Brigham Young University Women's Chorus: Jean Applonie	Wondrous Love: <i>The Cloths of Heaven</i>	Utah: Date Unknown
Calgary Girls Choir: Elaine Quilichini	Christmas Creche: <i>O My Dear Heart</i>	Calgary, AB: Date Unknown
Calgary Girls Choir: Elaine Quilichini	Collection: <i>Os Justi, Rise Up, My Love</i> ; <i>And God Shall Wipe Away All Tears; The Blooming</i> <i>Bright Star of Belle Isle; She's Like the Swallow</i>	Calgary, AB: Date Unknown
Canadian Mennonite University Ensembles: Janet Brenneman	On Earth as in Heaven: <i>If Ye Love Me</i>	Winnipeg, Manitoba: 2004

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Cantabile Chorale: Robert Richardson	Songs from the Heart: <i>Rejoice and Sing This Christmas Morn</i>	York Region, ON: Date Unknown
Cantabile Singers of Kingston: Mark Sirett	in the distant sky: <i>The Blooming Bright Star of Belle Isle</i>	Kingston, ON: 1998
The Cellar Singers: Albert Greer	Candlelight Carols: <i>Jesus Christ the Apple Tree</i>	Orillia, ON: 2004
Central Bucks H.S.-West Choirs: Joseph Ohrt	West Choirs Spring Concert: <i>The Lake Isle of Innisfree;</i> <i>grandmother moon</i>	Doylestown, PA: 2006
Choir of St. John's, Elora: Noel Edison	Hear My Prayer: <i>In Remembrance</i>	Elora, ON: Date Unknown
Cantata Singers of Ottawa: Laurence Ewashko	Songs of Inspiration: <i>Veni; Creator Spiritus</i>	Ottawa, ON: 2004
Chicago a cappella: (unknown)	Christmas a cappella: <i>The Huron Carol</i>	Chicago, IL: Date Unknown
Choral Arts Ensemble: Rick Kvam	Joy to the World: <i>The Huron Carol</i>	Rochester, MN: 2009
Clerestory: (unknown)	Night Draws Near: <i>In Flanders Fields</i>	San Francisco, CA: Date Unknown
Cois Cladaigh: Brendan O'Connor	Puer Natus: <i>Rejoice and Sing This Christmas Morn;</i> <i>Gabriel's Message</i>	Galway, Ireland: Date Unknown
Conrad Grebel Chapel Choir: Leonard Enns	Touched by Grace: <i>Psalm 100; O My Dear Heart;</i> <i>Requiem Aeternam I; In Remembrance</i>	Waterloo, ON: 2000
Da Camera Singers: John Brough	Eulogies: <i>Requiem</i>	Edmonton, AB: 2009

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Deer Park United Church Choir: William Wright	Shout the Glad Tidings: <i>Gabriel's Message</i>	Toronto, ON: 1997
Durham Philharmonic Choir: Robert Phillips	Glad Tidings: <i>Rejoice and Sing This Christmas Morn</i>	Oshawa, ON: 2001
Elektra Women's Choir: Diane Loomer, Morna Edmundson	Child of Grace: <i>O My Dear Heart; What Sweeter Music; I Sing of a Maiden</i>	Vancouver, BC: Date Unknown
Elektra Women's Choir: Diane Loomer, Morna Edmundson	Sacred Places: <i>Os Justi</i>	Vancouver, BC: Date Unknown
Elektra Women's Choir: Diane Loomer, Morna Edmundson	Elektra's Garden: <i>The Lake Isle of Innisfree</i>	Vancouver, BC: Date Unknown
Elmer Iseler Singers: Lydia Adams	Puer Natus in Bethlehem, Alleluia: <i>Ave Maris Stella; The Huron Carol</i>	Toronto, ON: 2003
Fairlawn Avenue United Church Choir: Eleanor Daley	Canticle of the Spirit: <i>Rise Up, My Love; The Crown of Roses; Canticle to the Spirit; Hosanna, Loud Hosanna; My Soul is Exceeding Sorrowful; All My Friends Have Forsaken Me; Drop, Drop, Slow; Surely He Hath Borne Our Grievs; My Master from a Garden Rose; While Christ Lay Dead; Love Bade Me Welcome; Os Justi; The Birds; In Flanders Fields; For the Fallen; Missa Brevis No. 4; And God Shall Wipe Away All Tears; Hymn to God; Here O My Lord; In Remembrance; O Lord, Support Us; Birds are Singing; O Be Joyful in the Lord</i>	Toronto, ON: 2000

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Fairlawn Avenue United Church Choir: Eleanor Daley	What Sweeter Music: <i>Jesus Christ the Apple Tree; Once, as I Remember; Angelus ad Virginem; Gloria in Excelsis Deo (II); I Sing of a Maiden; Sweet was the Song; O My Dear Heart; Bethlehem's Star; Ave Maris Stella; What Sweeter Music; The Huron Carol; Gloria in Excelsis Deo; There is No Rose; Gabriel's Message; Each Child; Bahulalow; This Blessed Christmas Night; Dormi, Jesu!; Strange Places; The Size of Your Heart; Rejoice and Sing This Christmas Morn</i>	Toronto, ON: 2003
First Baptist Girls' Choir: Jeff Joudrey	Feelin' Good: <i>I Sing of a Maiden</i>	Turo, NS: 1997
Fort Wayne Children's Choir: Fred Meads	(In Process) <i>The Lake Isle of Innisfree; Canticle to the Spirit; What Sweeter Music</i>	Fort Wayne, IN Date Unknown
Gerald Fagan Singers: Gerald Fagan	A Trillium Christmas: <i>Rejoice and Sing This Christmas Morn</i>	London, ON: 2000
Guelph Youth Singers: Linda Beaupre	Bird in the Nest: <i>The Blooming Bright Star of Belle Isle</i>	Guelph, ON: 1998
Guelph Youth Singers: Linda Beaupre	The Wind in our Sails: <i>The False Young Man; Rise Up; My Love Canticle to the Spirit</i>	Guelph, ON: 2002
Halifax Camerata Singers: Jeff Joudrey	Songs of the Stable: <i>The World's Desire; Dormi, Jesu!</i>	Halifax, NS, 2006
Halifax Camerata Singers: Jeff Joudrey	Solace: <i>For the Fallen</i>	Halifax, NS, 2010
Hillsborough Girls' Choir: Ruth Boswell Schiller	Children of the Tides: <i>The Blooming Bright Star of Belle Isle</i>	Sackville, NB: 2002
Inter-Mennonite Children's Choir: J. Bean and C. Neumann	Joyful Celebration: <i>An Irish Blessing</i>	Kitchener, ON: 2007

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Kokopelli: Scott Leithead	Freedom: <i>In Remembrance</i>	Edmonton, AB: 1998
Lakeside Singers: Robert Bowker	Kaleidoscope: <i>In Remembrance</i>	Evanston, IL: 2004
Lawrence Park Community Church Choir: Mark Toews	Awake, my soul, & sing: <i>In Remembrance</i>	Toronto, ON: 2004
Les Choristes: Jennifer Moir	Echo: <i>Echo</i>	London, ON: 2004
London Oriana Choir: D. Drummond	(unknown): <i>In Remembrance</i>	Essex, England: Date Unknown
Master Chorale of Tampa Bay: Richard Zielinski	Cathedral Classics: <i>Requiem; Listen to the Sunrise</i>	Tampa Bay, Florida: 2003
Metropolitan United Church Choir: Patricia Philips	On Christmas Night: <i>Rejoice and Sing This Christmas Morn</i>	Toronto, ON: 1996
Metropolitan United Church Choir: Patricia Philips	Touch the Hem of His Garment: <i>In Remembrance</i>	Toronto, ON: 1999
Minnesota Boy Choir: Mark Johnson	Look to This Day <i>The Lake Isle of Innisfree</i>	St. Paul, MN: 2006
Mount Royal Children's Choir: Elaine Quilichini	Debut: <i>Blooming Bright Star of Belle Isle;</i> <i>The False Young Man</i>	Calgary, AB: Date Unknown
Nova Singers: Laura Lane	There is no Rose: <i>Angelus ad Virginem</i>	Galesburg, IL: Date Unknown

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Oakville Children's Choir: Glenda Crawford	Celebrating 10 Years: <i>She's Like the Swallow;</i> <i>Canticle to the Spirit</i>	Oakville, ON: 2004
Ohio State University Women's Glee Club: Hilary Apfelstadt	Here's to Song: <i>Rise Up, My Love</i>	Columbus, OH: 2000
Ohio State University Women's Glee Club: Hilary Apfelstadt	(Chicago Central Division ACDA Conference) <i>O Nata Lux; What Sweeter Music</i>	Columbus, OH: 2006
ORIANA Women's Choir: William Brown	Child with the Starry Crayon: <i>Child with the Starry Crayon; Rose Trilogy</i>	Toronto, ON: 2004
ORIANA Women's Choir: William Brown	Comfort and Joy: <i>What Sweeter Music</i>	Toronto, ON: 2005
Pacific Lutheran University: Richard Nance, Richard Sparks	Rejoice and Sing: <i>Rejoice and Sing This Christmas Morn</i>	Tacoma, WA: 1999
Palmer Memorial Episcopal Church Choir: Brady Knapp	Nearer my God to Thee: <i>Here, O My Lord;</i> <i>Canticle to the Spirit</i>	Houston, TX: 2001
Pembina Trails Voices: (unknown)	Twilight Live: <i>The Sugar-Plum Tree</i>	Winnipeg: Date Unknown
Quinessential: Susan Quinn	Ave Maria Stella: <i>In Remembrance</i>	St. John's NFLD: Date Unknown
Richmond Hill United Church Choir: Barry Peters	Music from the Heart: <i>O How Amiable</i>	Richmond Hill, ON: 2001
Richard Zielinski Singers: Richard Zielinski	American Voices 2: <i>In Remembrance</i>	Florida: Date Unknown

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Rosthern Junior College Choir: Richard Janzen	Cantate Domino: <i>In Remembrance, O Lord Support Us</i>	Rosthern, SK: 2003
Saint Mary's College Women's Choir: Nancy Menk	Amazing Day!: <i>The Lake Isle of Innisfree</i>	Notre Dame, IN: 2002
St. Marys Children's Choir: Eileen Baldwin	Winter Walk: <i>Rejoice and Sing This Christmas Morn</i>	St. Marys, ON: 2005
St. Marys Children's Choir: Eileen Baldwin	The Music in Us: <i>Rise Up My Love; Canticle to the Spirit; Lake Isle of Innisfree</i>	St. Marys, ON: 2003
St. Marys Children's Choir: Eileen Baldwin	Heart of Courage: <i>The Birds</i>	St. Marys, ON: 1998
St. Marys Children's Choir: Eileen Baldwin	Sing for Joy!: <i>And God Shall Wipe Away All Tears</i>	St. Marys, ON: 1995
San Francisco Girls Chorus: Susan McMane	Christmas: <i>What Sweeter Music</i>	San Francisco, CA: Date Unknown
Seattle Children's Choir: Kris Mason	Seasons of Song: <i>Sunny Bank</i>	Seattle, WA: 2006/7
Seattle Children's Choir: Kris Mason	A Young Poet Sings: <i>Rise Up, My Love</i>	Seattle, WA: 2002
South Bend Singers: Nancy Menk	The World's Desire: <i>The World's Desire</i>	Notre Dame, IN: 2010
Spivey Hall Children's Choir: Martha Hall	(unknown): <i>The Angels Will Guide You Home</i>	Morrow, GA: 2008
Toronto Children's Chorus: Jean Ashworth Bartle	How Sweet the Sound: <i>A Psalm of Praise</i>	Toronto, ON: 2006

<u>Choir: Conductor</u>	<u>Album Title: Works</u>	<u>Location: Date</u>
Toronto Children's Chorus: Jean Ashworth Bartle	A Song for all Seasons: <i>The Birds</i>	Toronto, ON: Date Unknown
Toronto Children's Chorus: Jean Ashworth Bartle	My Heart Soars: My Heart Soars 1996 <i>The Blooming Bright Star of Belle Isle</i>	Toronto, ON: 1996
Toronto Mendelssohn Choir: Elmer Iseler	Christmas in Roy Thomson Hall: <i>Rejoice and Sing This Christmas Morn</i>	Toronto, ON: 1992
Turtle Creek Chorale: Timothy Seelig	Celestial: <i>The Stars are with the Voyager</i>	Dallas, TX: 2003
University of Alberta Madrigal Singers: Leonard Ratzlaff	Balulalow: <i>Gabriel's Message</i>	Edmonton, AB: 1999
University of Southern Maine: Robert Russell	(unknown) <i>In Remembrance</i>	Gorham, ME: 2007
Vancouver Men's Chorus: Willi Zwozdesky	Elements: <i>The Stars are with the Voyager</i>	Vancouver, BC: 2002
Victoria Scholars: Jerzy Cichocki	Christmas with the Victoria Scholars: <i>O My Dear Heart</i>	Toronto, ON: 1996
Wellesley College Choir: Lisa Graham	Myth and Memory: <i>Ubi Caritas</i>	Wellesley, MA: 2006
Western New York Children's Chorus: John Fleischman	If Angels Could Sing: <i>The Birds</i>	Buffalo, NY: 2003

APPENDIX E: PROGRAMS



presents

ANDREW ROBINETTE, conductor

in

Graduate Recital

University of South Carolina Concert Choir
Nathan Doman, *piano*

Tuesday, April 19, 2011 • 2:15 PM • Choral Room 006

Non nobis, Domine	Rosephayne Powell
Exsultate justi in Domino	Lodovico da Viadana (c. 1560-1627)
Crucifixus	Antonio Lotti (1667-1740)
Ave Maria	Tomas Luis de Victoria (1548-1611)
Requiem	Alfred Schnittke (1934-1998)
Requiem	
Kyrie	
Dies irae	
Tuba mirum	
Rex tremendae	
Recordare	
Lacrimosa	
Domine Jesu	
Hostias	
Sanctus	
Benedictus	
Agnus Dei	
Credo	
Requiem	

*Mr. Robinette is a student of Larry Wyatt.
This recital is given in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Conducting.*

Alfred Schnittke (1934-1998) was a celebrated and award winning Russian composer. He studied privately in Vienna and then at the Choirmasters' Department at the October Revolution Music College in Moscow and the Moscow Conservatoryⁱ. Schnittke had a complicated relationship with the Soviet regime and at different times in his life was both heralded and condemned.

He composed his *Requiem* in 1974 and 1975. The piece illustrates his diverse education and 'polystylism.' Schnittke mixes influences and compositional techniques to show a very detailed and pained expression. He was known for trying to depict the "moral and spiritual struggles of contemporary man in [great] depth and detail."ⁱⁱ

Schnittke's unique orchestration can also be traced to his diverse background. He composed the scores for 66 films and taught instrumentation at the Moscow Conservatory from 1962 to 1972. He was known for mixing 'light' and serious music which explains the use of Jazz and Popular music instruments.

The *Requiem* is both intimate and grand, but always personal. His composition is deep rooted in the Liturgical Catholic tradition but does not stay true to the requiem's standard text. The most intimate moment is the Recordare. Schnittke chooses to set only the first two verses of the text and beautifully captures the troubled plea. Just as there are exclusions, there are also significant additions to the text. The thirteenth movement is the Credo, the most important movement from the mass ordinary. This statement of "I Believe" is both the climax of the piece emotionally and musically. Schnittke then follows it with a repeat of the opening movement which speaks of "eternal rest and perpetual light" shining on the deceased. These additions are the most telling of Schnittke's personal faith statement. The pain illustrated by the dissonance is bearable because he believes. Eternal rest and perpetual light are waiting because he believes.

Andrew J. Robinette

ⁱ Moody, Ivan. *Grove Music*

ⁱⁱ Moody, Ivan. *Grove Music*



ANDREW J. ROBINETTE, *conductor*

in

Doctoral Recital

University Chorus

Christopher Jacobson, *organ*

Vicente Della Tonia, Jr., *piano*

Wednesday, November 2, 2011 • 4:15 PM • St. Andrews Baptist Church

Sing a Mighty Song

Daniel E. Gawthrop
(b. 1949)

O quam gloriosum

Tomas Luis Victoria
(1548-1611)

Vesperae Solemnes de Confessore K 339
"Laudate Dominum"

Wolfgang Amadeus Mozart
(1756-1791)

Richte mich, Gott

Felix Mendelssohn-Bartholdy
(1809-1847)

Jubilate

Herbert Howells
(1892-1983)

Chichester Psalms

Leonard Bernstein
(1918-1990)

John Neely Gaston, *countertenor*
Solomon Encina, *percussion*

Loch Lomond

arr. Jonathan Quick
(b. 1970)

O Whistle and I'll Come to Ye

arr. Mack Wilberg
(b. 1955)

Earth Song

Frank Ticheli
(b. 1958)

Tshotsholoza

arr. Jeffery L. Ames
(b. 1969)

Mr. Robinette is a candidate for the Doctor of Musical Arts degree in Choral Conducting. This recital was coached by Alicia Walker and is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.



UNIVERSITY OF
SOUTH CAROLINA
School of Music

Summer I Chorus

Larry Wyatt and Andrew Robinette, *conductors*
Rosemarie Suniga, *pianist*

Tina Milhorn Stallard, soprano, as *Gabriel*
Walter Cuttino, tenor, as *Uriel*
Daniel Cole, bass, as *Raphael*

THE CREATION

by

Joseph Haydn

USC School of Music Recital Hall
Sunday, June 24, 2012, 4:00 PM
Tuesday, June 26, 2012, 7:30 PM



UNIVERSITY OF
SOUTH CAROLINA
School of Music

ANDREW J. ROBINETTE, *conductor*
in
DOCTORAL LECTURE-RECITAL

Understanding the *Requiem* of Eleanor Daley

Saturday, March 23, 2013
6:00 PM • Grace United Methodist Church

Requiem

Eleanor Daley
(b. 1955)

“Requiem aeternam I”
“Out of the Deep”
“And God Shall Wipe Away All Tears”
“In Remembrance”
“I Heard A Voice From Heaven”
“Thou Knowest, Lord”
“Requiem aeternam II”
“In paradisum”

Assisted by the Warigom Ensemble

*Mr. Robinette is a student of Dr. Larry Wyatt.
This recital is given in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Conducting.*