

THE INFLUENCE OF FREDRIK MELIUS CHRISTIANSEN ON
SIX MINNESOTA CONDUCTOR-COMPOSERS

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Thesis Prepared for the Degree of
MASTER OF MUSIC

UNIVERSITY OF NORTH TEXAS

May 2006

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Armendarez, Christina Marie. *The Influence of Fredrik Melius Christiansen on Six Minnesota Conductor-Composers*. Master of Music (Music Theory), May 2006, 130 pp., 29 figures, references, 41 titles.

F. Melius Christiansen was very influential in the a cappella choral tradition. He started his career in Norway and brought his expertise to the American Midwest. Christiansen established a name for himself while working at St. Olaf Lutheran College as the head of the music department. It was the blended choral sound and precision he was able to achieve and display with his new choir in 1912 that caught everyone's ear. He continued to succeed with national and international tours, allowing him to spread his new "St. Olaf" choral sound through his music, compositions, and conducting school. This study explores the influence of F. Melius Christiansen (1871-1955) and the Minnesota choral tradition on six subsequent conductor-composers' compositions and conducting styles, including: Olaf Christiansen (1901-1984), Paul J. Christiansen (1914-1997), Kenneth Jennings (b. 1925), Robert Scholz (b. 1940), René Clausen (b. 1953), and Kenneth Hodgson (b. 1939) using Schenkerian analysis.

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CHAPTER 1

INTRODUCTION

Background

Minnesota possesses a strong tradition of highly blended a cappella choral singing often associated with Minnesota liberal arts collegiate choirs since the twentieth century.¹ In addition to the choral sound, the collegiate choirs' performance repertoire reflects a tradition of religious and a cappella choral literature.² The conductors of Minnesota choirs composed much of this literature resulting in a history of accomplished choral conductor-composers within the Minnesota choral tradition.

Problem Statement

The premier Minnesota choral conductor-composer Fredrik Melius Christiansen founded the St. Olaf College Choir in Northfield, Minnesota, and subsequently the world-renowned Minnesota choral tradition. As the object of research studies, the topic of choral journal articles, and the subject of dissertations, scholars have observed the correlation between other choral conductor-composers in the Minnesota choral tradition and F. Melius Christiansen. However, no definitive evidence exists to prove that this lineage is evident in their compositions.

¹ Howard Swan, "The Development of a Choral Instrument," *Choral Conducting: A Symposium*, ed. Harold A. Decker, (New York: Appleton Century Crafts, 1973) 4-9.

² "The Concordia Choir Repertoire History," *Music of Concordia College*, 10/31/04.
<http://www.cord.edu/dept/music/ensemble/chrcomp.html>

Need for Research

Upon interviewing some Minnesota choral conductor-composers, each mentioned that his previous exposure to the highly blended a cappella singing of the St. Olaf College Choir influenced his compositions. As a result of exposure to the Minnesota choral tradition, when the composer chose the genre and instrument for which to compose, the a cappella choir seemed to be a natural, almost subconscious decision. In addition, the compositional style in which each choral conductor-composer chose to write possessed a similar harmony, sonority, and melodic motion. This made the compositions conducive to the highly blended sound produced by the choirs they conduct. Thus, as a result of analogous inspiration and influence, a similarity in harmony and voicing should be traceable throughout a lineage of Minnesota choral conductor-composers. The study's objective is to outline resemblances among six Minnesota conductor-composers' compositions that result from their common influences using Schenkerian analysis.

Survey of the Literature

The career of F. Melius Christiansen and his profound influence on the Minnesota choral tradition has been the subject of many writings which describe the man, his experiences, and his effect on others. This impact is shown in the current landscape of Minnesota concert repertoire, musical compositions, and musical concepts. The following is a brief description of the most applicable writings to the topic:

Written by a former student of F. Melius Christiansen, *Music Master of the Middle West* by Leola Bergmann (1944) traces his life and documents his thoughts and experiences from his boyhood in Norway to his death as a world-famous choral

conductor.² Also focusing on the life of Christiansen, “A Tribute to F. Melius Christiansen” by Richard D. Hanson (1972) documents the history of his forty years at St. Olaf College.³ This article includes the history and background of Christiansen and his compositions. It also begins to explore the method, style, tonality, and rhythm of Christiansen’s compositions. *The St. Olaf Choir: a Narrative* by Joseph Shaw (1997) represents additional details concerning Christiansen’s St. Olaf career.⁴ This book provides a historical look at the St. Olaf Choir, including pictures and information about past tours, concerts, and important aspects in the choir. It illustrates the evolution of the choir to the world-famous St. Olaf Choir we hear today. In addition to the insights of Hanson on Christiansen’s compositions, Christiansen’s protégé René Clausen provides further detail on his compositional style. “The Compositional Style of F. Melius Christiansen” (1996) by Clausen analyzes the forms of Christiansen’s pieces and the periods in his life in which he composed them.⁵ The author briefly maps the connection between the stages of Christiansen’s choral composition development and the level of his choir’s proficiency. In *Choral Experience: Literature, Materials, and Methods* by Ray Robinson and Allen Winold (1976), the authors demonstrates the crucial nature of the St. Olaf Choir member composition and placement under Christiansen in achieving the

² Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944).

³ Richard D. Hanson , “A Tribute to F. Melius Christiansen,” *Choral Journal 12* (March 1972): 12.

⁴ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997).

⁵ René Clausen, “The Compositional Style of F. Melius Christiansen,” *The Choral Journal* (November 1996): 19.

desired blend.⁶ One may review further analysis of Christiansen's techniques in Howard Swan's "Development of a Choral Instrument," *Choral Conducting: A Symposium* (1973).⁷ In his article Swan examined the quality of tone produced by a choral ensemble. The author lists several techniques a conductor can use to change the overall effect of the choir's diction and compares and contrasts the styles of some famous choral conductors. Also concentrating on the tradition of choral blend begun by Christiansen, David Giardiniere in "Voice Matching" (1991) analyzes the choral blend created by F. Melius Christiansen and the St. Olaf Choir using techniques such as voice placement.⁸ He then compares and contrasts the changes in the sound made by another conductor following in the tradition, Weston Noble of Luther College, Decorah, Iowa. The traits of F. Melius Christiansen displayed by Weston Nobel in choral concepts, conducting techniques, rehearsal techniques, and concepts of choral organization are among the most highly regarded by high school and collegiate directors in the Midwest, according to Robert Dwight Berglund, author of "The Music Values and Related Concepts of Two Selected Choral Conductors who Influence Choral Music in Minnesota and Iowa" (1965).⁹ Additional information on schools of choral singing in America is available from Harold A. Decker and Julius Herford in *Choral Conducting: A Symposium* (1973); this material

⁶ Ray Robinson and Allen Winold, *The Choral Experience: Literature, Materials, and Methods* (New York: Harper & Row, Publishers, Inc., 1976).

⁷ Howard Swan, "The Development of a Choral Instrument," *Choral Conducting: A Symposium*. ed. Harold A. Decker (New York: New York, 1973): 4-9.

⁸ David Giardiniere, "Voice matching: An investigation of vocal matches, their effect on choral sound, and procedures of inquiry conducted by Weston Noble." (Ph.D. diss., New York University, 1991).

⁹ Robert Dwight Berglund, "The Music Values and Related Concepts of Two Selected Choral Conductors who Influence Choral Music in Minnesota and Iowa." (Ed.D. thesis, Colorado State College, 1965).

includes references to F. Melius Christiansen and the St. Olaf Choir.¹⁰ However, for further details on the conducting and rehearsal technique legacy of Christiansen, see Gregory Aune's "The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues" (1996) which covers the choral tone produced by F. Melius Christiansen and his rehearsal technique.¹¹ Also included in the article is Christiansen's touring and programming philosophy and how his legacy is transformed throughout the Minnesota choral tradition. In "The Musical Legacy of F. Melius Christiansen" (1996) Anton Armstrong described the great St. Olaf Choir touring tradition.¹² Armstrong explores Christiansen's historical background, including his influence on touring, his articles dealing with his musical ideas, and the choral tone he established with his choir. Christiansen's repertoire is also included. Paul Neve mentioned further details on the special characteristics of the tradition in "The Contribution of the Lutheran College Choirs to the Music in America" (1968).¹³ This dissertation outlines the history of the Lutheran Church and Lutheran Educational Institutions in America. It also covers Lutheran choral traditions, including F. Melius Christiansen and the St. Olaf Choir and St. Olaf Lutheran College graduates at other Lutheran colleges. Further specifics on the lineage of F. Melius Christiansen and his two sons Paul J. and Olaf is available in "The

¹⁰ Harold A. Decker and Julius Herford, *Choral Conducting: A Symposium* (New York: Meredith Corporation, 1973).

¹¹ Gregory Aune, "The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues," *Choral Journal* 37, no. 4 (November 1996): 15.

¹² Anton Armstrong, "The Musical Legacy of F. Melius Christiansen," *The Choral Journal* (November 1996): 12.

¹³ Paul Neve, "The Contribution of the Lutheran College Choirs to the Music in America," (DMA, diss., Union Theological Seminary, 1968).

Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” by Albert Johnson (1973).¹⁴ Johnson provides biographical information on the three Christiansens, including their artistic, musical, and conducting ideology.

PROCEDURE OF ANALYSIS AND RESEARCH

Objective of Study

This study explores the influence of F. Melius Christiansen (1871-1955)¹⁵ and the Minnesota choral tradition on six subsequent conductor-composers’ compositions and conducting styles, including: Olaf Christiansen (1901-1984)¹⁶, Paul J. Christiansen (1914-1997)¹⁷, Kenneth Jennings (b. 1925)¹⁸, Robert Scholz (b. 1940)¹⁹, René Clausen (b. 1953)²⁰, and Kenneth Hodgson (b. 1939)²¹. The background and current status of these six successful Minnesota choral conductor-composers exhibits the exposure and influence of F. Melius Christiansen on their works. Not only have all of these conductor-composers attended St. Olaf College, but they have also all been employed as conductors at St. Olaf College or Concordia Lutheran College, Moorhead, Minnesota.

¹⁴ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973).

¹⁵ “A St. Olaf Christmas in Norway,” *Twin Cities Public Television*, 12/11/2005
http://www.tpt.org/stolaf/about_music.html

¹⁶ Ibid.

¹⁷ “Paul J. Christiansen,” *Concordia College Moorhead Minnesota*, 12/11/2005
<http://www.cord.edu/dept/music/departme/pauljchr.html>

¹⁸ Interview with Kenneth Jennings, December, 2003.

¹⁹ Interview with Robert Scholz, December, 2003.

²⁰ Interview with René Clausen, March, 2003.

²¹ Interview with Kenneth Hodgson, June, 2004.

Procedure

I conducted interviews with the four living choral conductor-composers in the study: Kenneth Jennings, Robert Scholz, René Clausen, and Kenneth Hodgson. Information collected from the interviews included the following: where the conductor-composers received their education, their view of the Minnesota choral tradition, their interpretation of the Minnesota choral tradition's influence on their composing and conducting, and their view of F. Melius Christiansen's legacy in the Minnesota choral tradition. I analyzed one a cappella composition from each composer using Schenkerian. The music was examined for a wide range of direct and indirect influences of F. Melius Christiansen and the Minnesota a cappella choral tradition on the melodic line, structure, and voice leading of the six subsequent conductor-composers. Each piece was then graphed.

Treatment

The harmonies and melodies used to construct the choral conductor-composers' compositions were examined. In addition an analysis of the basic contrapuntal design, background, and foreground was performed. To represent the similarity between the composers, not only the chord grammar was analyzed, but also the significance of those chords within the whole of the music. Considering that the composers being studied are also conductors with a meticulous understanding of phrasing and the pushing forward and pulling back of the music, it is appropriate that this music be examined both horizontally as well as vertically, as is done in Schenkerian analysis.

Although there is a substantial amount of information about F. Melius Christiansen and the St. Olaf College Choir, information about the music of the continued tradition

remains unresearched. This thesis will allow us to better understand the contributing factors to the Minnesota choral sound and facilitate other insight into the heritage of the music. The collection and recording of this information will be important not only to the continuation of the strong Minnesota choral tradition, but also to the retention of an important part of Minnesota music history.

CHAPTER 2

THE TRADITION OF F. MELIUS CHRISTIANSEN

History

Anders Christiansen's courtship of Oleana Braaten turned a glass-blower into an accomplished cornetist and bass viol player and, quite possibly, led to the Minnesota choral tradition. A seemingly peculiar requirement of elder Braaten for his daughter's suitors was their ability to play a musical instrument. Thus, Anders, smitten by Oleana, began musical study so as to qualify to marry her.²² Born to Oleana and Anders Christiansen on April 1, 1871, in Berger, Norway, a small town outside of Eidsvold, F. Melius Christiansen was their second son. In 1879, Anders relocated his family to Larvik where he began work at a glass factory.²³ Anders promptly joined the Larvik Glassworks' band under the direction of Oscar Hansen. The musical Christiansens quite impressed Hansen, including F. Melius who was already studying violin, piano, and cornet.²⁴ F. Melius, his brother Karl, and Anders began to perform with Hansen's band, and F. Melius began to take piano lessons from him. Bergmann stated, "To Oscar Hansen must go the credit for initiating Christiansen into the classical tradition of music."²⁵ But, to F. Melius' younger brother Kristian goes the credit for his organist skills, for he allowed F. Melius to practice into the night. Christiansen said, "I had to buy for my younger brother 15-ore [Norwegian sub currency] liverwurst to get him to pump

²² Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 4-6.

²³ *Ibid.*, 6.

²⁴ *Ibid.*, 10.

²⁵ *Ibid.*, 11.

the organ for me. We remained there until it got dark, and it happened none to seldom that I heard crying in the organ. It was my brother, who had become scared. So I became scared, then we both ran out of the church as fast as we could.”²⁶

Although F. Melius found a home in Hansen’s band and orchestra, he soon realized what little opportunity existed for a musician in Larvik. Thus, in 1888, at the young age of seventeen, he immigrated to the United States of America following his brother Karl who had gone there in 1887.²⁷ Although he arrived in New York, F. Melius departed immediately for San Francisco. In California, his uncle helped him find a job running a shoe-polishing machine in a factory. Christiansen bounced to a couple other non-musical jobs, but he could not find a home in his newfound world. Feeling depressed in his occupation and after receiving letters from Karl, a band director in Wisconsin, he began to long for his musical roots. After learning of his brother’s emotional state, Karl sent \$60 for a train ride to Wisconsin. Upon receipt, F. Melius departed for his final home in the Midwest.²⁸ In Washburn, he learned English, and with his new found confidence, he ventured out to continue his dreams of success as a musician. While in Wisconsin, “happy go lucky” F. Melius’ first musical job offer was for a musician in a circus, but Karl convinced him not to take it. He continued his pursuit of music, and after

²⁶ Eugene E. Simpson, *A History of St. Olaf Choir* (Minneapolis: Augsburg Publishing House, 1921), 107.

²⁷ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 22.

²⁸ *Ibid.*, 27-28.

advertising his services in papers as a Scandinavian band director, he accepted a job offer in Marinette, Wisconsin, at the age of nineteen.²⁹

Years of Discovery

In 1892, Christiansen moved to Minneapolis, Minnesota, to matriculate at Augsburg College.³⁰ His lifelong desire was to become a concert violinist. To that end, during 1893-1894 he studied at the Northwestern Conservatory of Music in Minneapolis. As a prominent musician, F. Melius was invited to replace a singer in the Augsburg Quartet. His time in 1894 with the quartet spent touring the Midwest, including Minnesota, Iowa, and South Dakota, foreshadowed the forthcoming touring legacy that is part of the Minnesota choral tradition.³¹ In addition to his Minnesota education, in 1897, Christiansen traveled to Leipzig, Germany, to study at the Leipzig Conservatory of Music.³² His new bride, Edith, and his brother Karl accompanied him on his trip to Leipzig. Edith and F. Melius had married on July 14, 1897, with a small ceremony in Marinette. While in Leipzig, F. Melius focused his attention on the violin, but received a well-rounded education. This expansive education included studies of choral techniques

²⁹ Ibid., 33-36.

³⁰ Anton Armstrong, "The Musical Legacy of F. Melius Christiansen," *The Choral Journal* (November 1996): 9.

³¹ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 52-60.

³² Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 44-59.

with masters such as Gustav Schreck.³³ After he completed his degree in only two years, F. Melius left Germany to return to Minneapolis and Augsburg College in 1903.³⁴

Route to Saint Olaf

On August 21, 1903, F. Melius received a postcard from John Nathan Kildahl, president of St. Olaf, inviting him to become the part-time music director for the college on a trial basis. Paul Gerhard Schmidt (P. G.), a new instructor at St. Olaf, had performed under the direction of F. Melius in the Kjerulf Club in Minneapolis. P. G., who greatly admired F. Melius, recommended him to Kildahl upon hearing of Kildahl's intentions to hire a music director. F. Melius accepted the offer to become the director of the music department at St. Olaf College.³⁵ A new college established just thirteen years prior, St. Olaf was attended primarily by students of Scandinavian descent. In his role as department chair, Christiansen was responsible for the development of the St. Olaf music department which led to his emergence as the premier conductor-composer remembered today.³⁶

³³ Anton Armstrong, "The Musical Legacy of F. Melius Christiansen," *The Choral Journal* (November 1996): 9.

³⁴ Ibid.

³⁵ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 94-96.

³⁶ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 86.

CHAPTER 3

THE INFLUENCES ON F. MELIUS CHRISTIANSEN

Institutional Influences

Christiansen began his collegiate study at Augsburg and continued at the Northwestern Conservatory, but it was his trips to Leipzig in 1897-1899 and 1906-1907 which were the strongest influence in his formal education. On his first trip to Leipzig, Christiansen focused his study on violin, as he had done at the conservatory. However, his education also included counterpoint and compositional study under Gustav Schreck.³⁷ His studies in Leipzig exposed Christiansen to the choral sounds later represented in the tonal concepts of the St. Olaf Choir.³⁸ According to Bergmann, during Christiansen's second trip to Leipzig, "[he] made a thorough study of folk music and its influence on church music, and reharmonized into contrapuntal style about seventy of the most familiar chorales."³⁹ On this second trip, Christiansen also paid special attention to the performance techniques of Schreck.⁴⁰

Individual Influences

While Christiansen only made two trips to Leipzig, the influence of that prominent institution remained with him. While in Leipzig, he formed long-lasting friendships with Grace and Verna Golden, Carlyle Scott, and James Davies. Verna, who

³⁷ Richard D. Hanson, "A Tribute to F. Melius Christiansen," *The Choral Journal* (March 1972): 12.

³⁸ Anton Armstrong, "The Musical Legacy of F. Melius Christiansen," *The Choral Journal* (November 1996): 9.

³⁹ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 105.

⁴⁰ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 118.

married Carlyle, later became the manager of the Minneapolis Symphony. Carlyle's training in Leipzig was on piano, but he later served as the head of the University of Minnesota music department. Grace Golden, who studied violin at Leipzig, married James Davies. Although Davies attended Leipzig to study German, he later became an influential music critic.⁴¹

It was Christiansen's connection to Leipzig which is undoubtedly the most important influence on his career; however, the making of the man began much earlier. F. Melius' later compositions reflect the influence of Norwegian folksong. Also, his goal throughout his early career was to become a professional violinist; this desire may be attributed to his maternal grandfather, who was a violinist.⁴² Christiansen's grandfather would certainly have been aware of the violin playing of folk violinist Ole Bull and would have shared this music with his grandson, F. Melius. Bull, commemorated with a statue in Loring Park in Minneapolis, Minnesota, was known for his performances of popular Norwegian folksongs.⁴³ However, Bull was not F. Melius' only connection to folksong. Oscar Hansen, F. Melius' first instructor at the Larvik Glassworks, was also connected to folksong through his education at Christiania (Oslo) University. At Oslo, Hansen encountered L. M. Lindemann, a most important figure in the church music at

⁴¹ Ibid., 116-117.

⁴² Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 4.

⁴³ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 190.

Oslo. Lindemann was a collector of Norwegian folksongs and in 1871 created the first Norwegian hymnal, which included religious folksongs.⁴⁴

Internal Influences

At the age of three, F. Melius received a three-keyed clarinet. Two years later he received a music book which included Norwegian folksongs. The book demonstrated that the high-pitched clarinet was used as a melodic instrument.⁴⁵ Thus, instilled in Christiansen's opinions at an early age were views on strong melodies.

Many years after first practicing his three-keyed clarinet, Christiansen had a profound personal experience. During his tenure at St. Olaf, a choral group from the University of Christiania (Oslo) visited St. Olaf. As band director, Christiansen prepared a number of Norwegian favorites for the band to play. During the Oslo singers' tour, Norway declared its independence from Sweden, and consequently, the potential consequences concerned the visitors and St. Olaf students and faculty. The impression of this experience was so profound that the community soon found themselves supporting a trip for the St. Olaf Band to Norway. Harry Randall, their tour manager, organized the trip along with Olaf Searle, a prominent Minneapolis businessman.⁴⁶ Thus, the deep connection of F. Melius to Norway was a great influence upon him.

⁴⁴ Ibid., 190-191.

⁴⁵ Ibid., 52.

⁴⁶ Ibid., 107-108.

CHAPTER 4

THE CONDUCTING OF F. MELIUS CHRISTIANSEN

Objectives

Christiansen had great plans for his choirs, and this was clear from the onset. Unlike his counterparts at the time (glee clubs), his choir's member composition was deliberate. Once Christiansen formed the choir, if he discovered a personnel mistake or found a non-conforming member, he had no qualms about correcting the error. Christiansen believed, according to Johnson, that "it was not realistic, honest, or fair to the individual to string them along for the sake of their favor."⁴⁷ For once in the choir, it was the member's primary responsibility to conform to the choir's tone and rhythm.⁴⁸ The conductor's primary responsibility was to develop and prepare an appropriate repertoire. Christiansen believed that the most difficult task of a conductor was to find the appropriate music for his choir. Christiansen said, "A choir director must be an untiring hunter after real good music for his choir."⁴⁹

Style

The ensemble singing which he revived and perfected resulted in the artistic expression that Christiansen developed. This was accomplished by dispensing with

⁴⁷ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 161.

⁴⁸ Harold A. Decker and Julius Herford, *Choral Conducting: A Symposium*. (New York: Meredith Corporation, 1973), 9.

⁴⁹ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 215.

vibrato and singing straight tones.⁵⁰ Christiansen further achieved his sound by teaching the vocalists to sing through the consonants and release in unison. He stated, “They must be like the end of a sawed-off log! Clean!”⁵¹

Christiansen practiced another technique, the delayed attack. His action was “[a] stopped gesture where rebound should begin, destroying the clue of timing that is part of the function of the preparatory beat,” according to Johnson.⁵² The pause, a result of the delayed attack, heard by the audience preceding the choir’s entrance, increased the dramatic effect. The choir members would enter when his baton was “at the third button of his dress coat,” Kenneth Jennings explained.⁵³ Christiansen had maintained his European and instrumental influence by using a baton while conducting the choir. He followed the beating pattern and used grand motions. Johnson stated, “There was nothing superfluous in his gestures, and every movement was significant.”⁵⁴ Furthermore, Christiansen utilized his understanding of theory and composition to enhance the musical statement produced as a result of his conducting. Johnson explained, “He was cognizant of form, concerned for beauty in structure, and wished no distortion of the structure.”⁵⁵

⁵⁰ Joseph M. Shaw, “F. Melius Christiansen 1871-1955,” *Called to Serve* (Northfield: Colwell Press, 1999), 85.

⁵¹ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 154-160.

⁵² Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 25-26.

⁵³ Interview with Kenneth Jennings, December, 2003.

⁵⁴ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 252.

Rehearsal

Christiansen's results were a product of his inputs. From the commencement of a choir, he focused his attention on results. Christiansen said, "We work! And again we work!"⁵⁶ Christiansen demonstrated this with his establishment of sectionals at the inception of the choir.⁵⁷ Today, we consider this a requirement for a successful choir, but at the time it was not commonplace. This action and his continuous drive instilled discipline and attention to detail, which yielded the refined unaccompanied sound associated with the choir.⁵⁸ Choir member Willis Miller attested, "He wielded his baton with authority; discipline was the key word of the organization."⁵⁹ Christiansen's rehearsals were down to business immediately, recalled Kenneth Jennings: "He used to come in, hit a middle C, and say 'Wake Awake.'"⁶⁰ The relentless strive for perfection is a family trait, as displayed by the successes of Christiansen's children, including Olaf and Paul Jay. Hanson represented this when he said, "Challenge was at the heart of the Christiansen spirit."⁶¹

⁵⁵ Ibid., 283.

⁵⁶ Joseph M. Shaw, "F. Melius Christiansen 1871-1955," *Called to Serve* (Northfield: Colwell Press, 1999), 86.

⁵⁷ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 152.

⁵⁸ Gregory Aune, "The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues," *The Choral Journal* (November 1996): 16.

⁵⁹ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 208.

⁶⁰ Interview with Kenneth Jennings, December, 2003.

⁶¹ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 166.

CHAPTER 5

THE COMPOSITIONS OF F. MELIUS CHRISTIANSEN

Objectives

It is widely believed that the lack of acceptable literature for his choir forced Christiansen into composing. That is likely true for most of the arrangements he produced, but his desire to express his musical creativity likely drove his original compositions. Christiansen's compositions typically began as a tune or idea that he wrote down in one of his many musical motive books. Then, sometimes years later, when he found a poem or text he wished to use, he would begin by going through the motive books to find an appropriate motive for the text. Thus, the motive books were the bread and butter of his compositions, according to his son Olaf.⁶² Further, Christiansen's composing began long before his quest for choir music. At the age of twelve, he wrote his first two compositions in his clarinet book: a mazurka and a waltz.⁶³

Still, Christiansen's conducting goals were the catalyst for his composing and arranging. As the director of the St. John's Church Choir, which became the St. Olaf College Choir, he began arranging due to a "deplorable lack of acceptable music," according to Bergmann.⁶⁴ Many of the available pieces were one part hymn arrangements by the Lindemans; moreover F. Melius believed that the four-voice mix was practically non-existent. Without new arrangements, Christiansen feared the art of a

⁶² Richard D. Hanson, "A Tribute to F. Melius Christiansen," *The Choral Journal* (March 1972): 13.

⁶³ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 58.

⁶⁴ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 100.

cappella choral singing would fall into disuse. Consequently, Christiansen was driven in 1906 to make his second trip to Leipzig; he stayed there for ten months.⁶⁵ In Leipzig, Christiansen arranged seventy chorales into contrapuntal style.⁶⁶ This period of study also deepened Christiansen's interest in the Lutheran Church.⁶⁷

Style

Upon listening to a Christiansen composition, one is immediately taken by the tonal quality and emphasis on text painting. This overwhelming characteristic of a Christiansen composition is profound, yet subtle, as described by Armstrong when he stated: "He is very obvious without knocking you over the head."⁶⁸ This style can be attributed to Christiansen's strong influence from his studies in Leipzig, as indicated by Scholz: "His sound ideal is the European one, which was that you have clear boys' sounds on the top and then a little richer alto, then men in the more mature sound."⁶⁹ Armstrong concurred, "He was a fine student of composition. So he had a clear and very solid common knowledge of common practice writing. [Although] he is very romantic in nature, [his music] reflected his love for especially the music of Bach [by using] neo-baroque traits within his romantic form."⁷⁰

⁶⁵ Ibid., 104.

⁶⁶ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 113.

⁶⁷ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 106.

⁶⁸ Interview with Anton Armstrong, December, 2003.

⁶⁹ Interview with Robert Scholz, December, 2003.

⁷⁰ Interview with Anton Armstrong, December, 2003.

Christiansen has deviated some from his strong European influence out of necessity, due to his choir makeup. For example, “Beautiful Savior” was written in four parts for both men and women; traditionally, choirs would have had boys for the upper parts and no women at all. According to Clausen, “Christiansen’s choral compositions comprise three primary types: 1) simple arrangements of hymns, folk songs, and original melodies, primarily in a homophonic style with the melody in the top voice, 2) extended chorale fantasias, and 3) choral tone poems.”⁷¹ However, within the variations, Christiansen’s staples of purity of tone, choral blend, and text painting are consistent. These characteristics plus the beauty of line and tone have contributed to the fact that a broad variety of choirs have performed Christiansen’s compositions for nearly 90 years.

Sample Analysis

“Love in Grief” by F. Melius Christiansen is a soprano alto tenor bass (SATB) *divisi* piece that is part of the work *From Grief to Glory*. The text for this piece is by Oscar R. Overby. Although the text is not biblical, it uses symbolism that alludes to certain biblical verses.

The piece begins with a statement of “O love so brief” in the women’s voices beginning with a tonic chord and prolonging the tonic with a II_3^4 and ending with a *fermata* on a $\text{vii}^{7\flat}$ in m. 2. The altos enter in m. 3 with the melody on the text “O love so brief, so brief appearing within a summer day as rapture in a temple whose colonnades, whose colonnades are clay.” This melody is supported by a chromatic ascending line in the bass. The alto melody is an ascending line, but is also an *arpeggiation* of the D-flat

⁷¹ René Clausen, “The Compositional Style of F. Melius Christiansen,” *The Choral Journal* (November 1996): 19.

chord. Beginning in m. 1, D-flat is presented. In m. 3 the head tone, $\hat{3}$, is an F-natural. An A-flat ends the passage in m. 9, completing the *arpeggiation*. The text refers to the transformation into a spiritual state that happens during rapture. The temple is referencing Jesus and the pillars of clay are referencing the Christians that makeup the church, alluding to the passage in Jeremiah 18:6-7 “Like clay in the hand of the potter, so are you in my hand, O hand of Israel.”⁷² I believe that the ascending line and upward arpeggiation depicts the idea of transcendence and rapture, and the text “love so brief appearing within a summer’s day” is referring to the short time that Jesus came down to earth to live amidst man.

The sopranos take over the melody in m. 9 with a descending third idea on the text “O love and loved in sorrow, lie fallow and forlorn while God prepares the morrow.” “O love and loved in sorrow” is reference to Jesus, alluding to Hebrew 5:8 “Although he was a son, he learned obedience from what he suffered.”⁷³ Agriculture concepts were often used to teach and illustrate ideas. One use of “fallow” in the bible is Jeremiah 4:3: “Break up your unplowed ground and do not sow among thorns.”⁷⁴ These texts are saying that Jesus came down to the earth and suffered while God prepared his resurrection and ascension. The word “God” is the high point of the phrase and Christiansen accentuates this by setting it at the top of a rising line. It is also $\hat{3}$, restating the head tone. “God” also starts a prolongation of the IV⁷ in the bass in m. 11. A

⁷² “Jeremiah 18:6-7,” *Bible*, St. Joseph edition (New York: Catholic Book Publishing, 1992), 914.

⁷³ “Hebrew 5:8,” *Bible*, St. Joseph edition (New York: Catholic Book Publishing, 1992), 343.

⁷⁴ “Jeremiah 4:3,” *Bible*, St. Joseph edition (New York: Catholic Book Publishing, 1992), 897.

crescendo leads into the next part of the phrase beginning in m. 13 “the endless wedding morn, the endless wedding morn,” which is sung *fortissimo*. In the bible, there are references stating that the church is the bride of Christ. “Husbands love your wives, just as Christ loved the church and gave himself up for her.... After all, no one ever hated his own body, but he feeds and cares for it, just as Christ does the church for we are members of his body.”⁷⁵ Other biblical references talk about preparing for the wedding of the Lamb which is referring to the church, “Let us rejoice and be glad and give him glory! For the wedding of the Lamb has come, and his bride has made herself ready.”⁷⁶ The text here is alluding to these ideas in the bible, and I feel that Christiansen depicts the idea of Christ giving himself up for the church in his music with ascending chromatic lines. He also sets the word “endless” four times, each time ascending with a crescendo and building tension that can be associated with the idea of infinity. The word “wedding” in m. 17 restates the head tone. Finally, the tension is released when the IV⁷ chord prolongation ends in m. 17 and moves to a second inversion super tonic seventh chord that moves to a vii^{7♭} chord supporting an apparent $\hat{2}$ in the tenors on the text “morn,” marked *fortissimo*. The ending creates a feeling of interruption and makes the repeat to the beginning of the piece feel natural and necessary.

Christiansen voices mm. 21-27 only for the altos and the men. He marks the ending *tranquillo* and *legato*. The tonic chord is prolonged from mm. 21-24. The dynamic in m. 21 is *piano* and it moves to *mezzo forte* in m. 24 on the text “summer,” which marks

⁷⁵ “Ephesians 5:25, 29-30,” *Bible*, St. Joseph edition (New York: Catholic Book Publishing, 1992), 298.

⁷⁶ “Revelations 19:7-8,” *Bible*, St. Joseph edition (New York: Catholic Book Publishing, 1992), 405.

the beginning of the final descent with the restatement of the head tone. In m. 24 the melody from m. 3 returns, but is offset by three beats symbolizing the briefness and fleeting idea of the text “O love, so brief, so brief appearing, within a summer day, O love so brief.” This also shows that the text has a slightly different meaning from mm. 1-6. The dynamic diminishes to *pianissimo* in m. 26, and in m. 27 a final *molto diminuendo* and *ritardando* illustrates the short-lived appearance of love or the short time that Jesus is on the earth with us. The harmony is much less chromatic in mm. 21-27, and the tonic chord is prolonged from mm. 21-24, where it moves to a IV⁷ chord and then to the V chord in m. 25 supporting $\hat{2}$. Finally the tonic chord in m.26-27 with a 4-3 suspension supporting $\hat{1}$ completes the descent. This final more peaceful statement is alluding to what is to come in the next verse “Spring Returns” of the work *From Grief to Glory*. It gives a more calm feeling because it foretells that we will be saved as a result of Jesus coming to live amidst us, no matter how brief.

Christiansen sets the melodic line over held chords in the lower parts. The longer held notes are perfect for the blend created by the Minnesota choirs. They create a rich undercoating from which the melodic line rises. The melodic line is composed in a manner that the conductor can use a kind of *rubato* or push and pull the music to create an intimate and emotional portrayal of the text. This shows that Christiansen’s knowledge of conducting has influenced his compositional technique.⁷⁷

⁷⁷ F. Melius Christiansen, “Verse II-Love in Grief,” *From Grief to Glory*, Minneapolis: Augsburg Publishing House (1936): 129-132.

CHAPTER 6

CHOIR PRESENTATION UNDER F. MELIUS CHRISTIANSEN

Sound Quality

Following his second trip to Leipzig, Christiansen began his song-service tradition of unaccompanied choral music.⁷⁸ His experience in Leipzig and tradition of Norwegian folk music were subconscious contributors to his decision to perform unaccompanied choral music with his choirs, but Christiansen also made conscious decisions. Reasons for the decision included a lack of skilled instrumentalists at St. Olaf, no assurance of available keyboard instruments at tour sites, the immature voices of collegiate singers which could not carry over large instrumental accompaniments, and the ability the use of a cappella singing has to develop technique in young singers.⁷⁹ Further, Christiansen believed unaccompanied singing was more refined than its counterpart.⁸⁰ He also felt accompanied singers become dependent on their accompaniment, which leads to bad choral singing habits.⁸¹

The sound ideal resulting from Christiansen's choirs was also no coincidence. The signature of his sound was beauty of tone, blend and balance, uniform timbre, intonation, disciplined singing, attention to textual nuance, and flexibility with emphasis on soft and

⁷⁸ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 137.

⁷⁹ Anton Armstrong, "The Musical Legacy of F. Melius Christiansen," *The Choral Journal* (November 1996): 11.

⁸⁰ *Ibid.*, 12.

⁸¹ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 138.

legato singing.⁸² Christiansen believed that “even in a solo singer is tremolo undesirable,” according to Bergmann. Furthermore, he feels that a voice must have “uniform color throughout its range, smoothness of tone, and flexibility.”⁸³ Properly performed, the sounds of a choir are like the “sounds of a symphony – cello, flute-like.”⁸⁴

Visual Aspects

Christiansen was as particular about the visual aspects of a performance as he was about the audible ones. He wanted nothing to distract the audience from the music. For example, Christiansen did not allow the audience to hear the members of the choir find their pitch. The St. Olaf Choir started songs without an audible tonicization; while thought to be miraculous, it was merely a trick in which a member would sound a pitch pipe during the previous applause.⁸⁵ However, this small detail also allowed the program to flow more easily. Another visual characteristic associated with the St. Olaf Choir was its rich purple velvet gowns, which created conformity of appearance paralleling that of sound.⁸⁶ Finally, Christiansen did not want the distraction of the singers holding music to interrupt the communication between the audience and the choir. A decision he made prior to the first St. Olaf Choir tour, was to require the program to be sung completely

⁸² Anton Armstrong, “The Musical Legacy of F. Melius Christiansen,” *The Choral Journal* (November 1996): 11.

⁸³ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 146-148.

⁸⁴ *Ibid.*, 186.

⁸⁵ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 25.

⁸⁶ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 2.

from memory.⁸⁷ Later, these aspects (except the purple robes) became prominent characteristics of the Minnesota choral tradition.

Emotional Aspects

Christiansen said, “The sound is only the means by which thought and feelings are transported, and if the thought and feeling are not closely associated with the sound, what then is the use of sound?”⁸⁸ Additionally, Christiansen believed “that the union between poetry and music was more evident when the text could emerge naturally,” according to Armstrong.⁸⁹ A way that Christiansen depicted text was through “variations of texture as fundamental building blocks, using the entire range of possible choral timbres to express the text,” according to Clausen.⁹⁰ For example, Christiansen achieved text painting in many of pieces when he alternated between full voicing, such as the contrapuntal SATB *divisi* Hallelujah section of “Wake Awake” beginning in m. 65, to a more subtle voicing, such as just the sopranos and altos singing the text “by thy pearly gates in wonder” in m. 54.⁹¹

⁸⁷ “The Legacy of the Saint Olaf Choir,” *Saint Paul Sunday*, 3/28/2002
http://sunday.mpr.org/featured_artists/stolafhistory.html

⁸⁸ F. Melius Christiansen, “The Necessity of Concentration in Choir Singing,” *Lutheran Church Herald*, XIV/44 (November 4, 1930): 1548.

⁸⁹ Anton Armstrong, “The Musical Legacy of F. Melius Christiansen,” *The Choral Journal* (November 1996): 12.

⁹⁰ René Clausen, “The Compositional Style of F. Melius Christiansen,” *The Choral Journal* (November 1996): 19.

⁹¹ F. Melius Christiansen, “Wake, Awake,” *St. Olaf Choir Series*, vol. VI, no. 102. Minneapolis: Augsburg Publishing House (1936): 53-63.

Ambition

Emotion motivated Christiansen to achieve perfection and to drive those around him as best he could. According to Johnson, “Christiansen was basically an amiable person, but when he encountered mediocrity in art he would become quite severe.”⁹²

Christiansen himself stated, “If you want to build a locomotive, make every part of it as perfect as you can. Then put the parts together correctly, but remember, you cannot make that locomotive move before you have built a fire under it [sic].”⁹³ While Christiansen set out to light the fires, he was also known to pass on a nobler calling. A choir member recalls, “The attitude he sought to instill was one of humble service. He challenged the choir members with lofty ideals to which he felt all could attain.”⁹⁴

⁹² Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 168.

⁹³ F. Melius Christiansen, “To Choir Directors,” *Lutheran Church Herald*, XXIII/1 (January 3, 1939): 361.

⁹⁴ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 225.

CHAPTER 7

CHOIR TOURING UNDER F. MELIUS CHRISTIANSEN

Objective

There are many different views about why the St. Olaf Choir toured, but the overall theme is always the same: they toured to share art, God's word, and artistic expression, but they never sought personal gain. A Pittsburg reviewer commented, "Yet for all the choir's concert touring it seeks not prestige nor profit, but to serve an artistic ideal that it is fulfilling in a noble manner."⁹⁵ One Minneapolis paper wrote, "The prime motive of the college in sending the choir on concert tours has been and always will be to promote interest in choral singing."⁹⁶ However, the St. Olaf Choir was slightly more specific in its goal "to develop a thorough appreciation for Lutheran Church music," and a tour expanded upon the idea by impacting a broader audience as stated by the *Lutheran Church Herald*.⁹⁷ On the contrary, F. Melius did not limit his repertoire to Lutheran music; he expanded it to include musical art from other traditions. He stated, "Art itself is above nationality and above sect and denominational considerations."⁹⁸ P. G. Schmidt, manager of the choir, stated the purpose of tours was "To stimulate the members of the organization to do their best, and to permit the organization to obtain some means of adequate expression."⁹⁹

⁹⁵ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 13.

⁹⁶ *Ibid.*, 9.

⁹⁷ *Ibid.*, 7.

⁹⁸ *Ibid.*, 8.

Another aspect of the tour less often remembered is the students' emotional experiences. The sidelight of the tour is the bonds developed among the students on the tour, Nobel explained. He recalls on one of his early tours overhearing a student talking about how she and her friends stayed up talking all night. He thought, "How dare they." Then, on a later tour, he witnessed a girl pour out a very dramatic experience she had previously in her life. The experience had left her feeling that even Christ could not love her. She explained how her choir members had been her support and now her personal outlook was now very different. Noble then realized that the impact on the emotional psyche at such a young age was also extremely important.¹⁰⁰

Literature

The significance of the early St. Olaf Choir is in part due to the literature performed by the choir. Most touring at the time was done by glee clubs, who sang drinking songs and secular love songs, light-weight music.¹⁰¹ Christiansen, however, performed great selections such as Bach's motets, works by Heinrich Isaac, Gustav Schreck, Mendelssohn, Schumann, and other great composers, including himself. Performances were divided in three parts: heavy, medium, and light-intensity.¹⁰²

Tours

The touring tradition at St. Olaf began at the end of Christiansen's first year with a band tour to southern Minnesota. President Kildahl was so pleased with the

⁹⁹ Ibid.

¹⁰⁰ Interview with Weston Nobel, August, 2004.

¹⁰¹ Interview with Robert Scholz, December, 2003.

¹⁰² Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 150-152.

advertisement for the school that he ensured that it became an annual tradition. This act proved to be the start of the famous St. Olaf touring tradition. In addition to the Midwest tours, of which the band was accustomed, in 1905 St. Olaf made a trip to Norway following a choral trip of a Norway group to St. Olaf.¹⁰³ This tour was the first for an American collegiate group of its kind.¹⁰⁴

In 1912, F. Melius Christiansen founded the St. Olaf Lutheran College Choir; it originated from the St. John's Church Choir. Since 1907, Christiansen had conducted the St. John's Church Choir, which was primarily comprised of St. Olaf students and faculty. The new choir was a result of Christiansen changing the name of the church choir to the St. Olaf College Choir when a pastor in Wisconsin invited Christiansen and his choir to come to Wisconsin and perform. It on this first tour that Christiansen decided the program would be sung completely a cappella and from memory. This tour, one of the first bringing Minnesota choirs to other areas, started the tradition of Minnesota choirs touring in the United States and internationally. In 1913, Christiansen returned to Norway, this time with the choir.¹⁰⁵ Haarklou, a Norwegian critic, gave a grand review: "We do not secure such choirs here in Norway, for materialism, politics, socialism, and agitation on every possible topic distract us."¹⁰⁶ During the 1922 East coast tour, the choir received positive reviews from the *New York Times* and *World*, which helped

¹⁰³ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 95-96.

¹⁰⁴ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 109.

¹⁰⁵ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 120.

¹⁰⁶ *Ibid.*, 11.

establish the touring tradition represented by many choirs today.¹⁰⁷ During the tenure of F. Melius Christiansen and his accomplished successors, the choir continued to tour vigorously nationally and internationally.

¹⁰⁷ Ibid., 118.

CHAPTER 8
THE LEGACY OF F. MELIUS CHRISTIANSEN
Conductor Symposiums

During interviews of conductors and composers whose work falls in the F. Melius Christiansen legacy, each was asked how this legacy influenced the Minnesota choral tradition. Their responses were rooted in a common theme represented by the following: Anton Armstrong replied, “He established the model by which a cappella choral music truly had its resurrection. Re-birth.”¹⁰⁸ Kenneth Jennings stated, “Profoundly, he brought the European tradition to the U.S.”¹⁰⁹ Responses from other Minnesota conductors and composers in the tradition were similar.

In 1935, F. Melius founded the Christiansen Choral School, (abbreviated C. C. S.), with his two sons Paul J. and Olaf. The choral school was a two-week workshop which allowed him to teach the St. Olaf sound to collegiate, high school, and church choir directors.¹¹⁰ Instruction included Christiansen’s methods of training an a cappella choir. The information was designed to accommodate the three types of directors in attendance. When teaching at the C. C. S., F. Melius Christiansen offered a course in choir rehearsal by running a choir and explaining everything he did for the participants. Subjects included voice selection, matching, and balance and were demonstrated by choosing a thirty-five voice workshop choir which was used throughout the two weeks to demonstrate the fine points of conducting a choir. These points included: intonation,

¹⁰⁸ Interview with Anton Armstrong, December, 2003.

¹⁰⁹ Interview with Kenneth Jennings, December, 2003.

¹¹⁰ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 118.

attack, release, and chord balance. The schedule of the school consisted of a four-hour conducting session in the morning, including choir rehearsal taught by F. Melius, high school voice and ensemble taught by various instructors, and church choir taught by Olaf. A high school forum to discuss problems followed lunch, then an hour session lead by F. Melius using a demonstration choir for analysis and interpretation. The afternoon was devoted to recreation; however, the evening was dedicated to voice building sessions and madrigal singing.¹¹¹

Due to the popularity of the St. Olaf College Choir and F. Melius Christiansen, the choral school was well attended. Directors from throughout the United States, Canada, and Korea attended the conducting schools in the years 1935-1937. The school was predominantly attended by high school directors numbering 506, but also included 343 church choir directors and 132 collegiate choir directors. The majority of the conductors were from the United States Midwest, mainly Pennsylvania, Ohio, Minnesota, Wisconsin, Iowa, Illinois, Indiana, and Michigan.¹¹² During the time in which F. Melius was on the faculty of the workshop, thousand of students attended.¹¹³ The C. C. S. allowed many conductors who had not been schooled at St. Olaf to learn and propagate the F. Melius Christiansen legacy. Neil Kjos, manager of the C. C. S., received many

¹¹¹ Ibid., 176-179.

¹¹² Paul Neve, "The Contribution of the Lutheran College Choirs to Music in America," (Ph.D. diss., University of Michigan, 1967), 130.

¹¹³ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 177.

letters praising Christiansen from the choir directors who attended the workshop. They explained how he had influenced their conducting and their view of choir.¹¹⁴

Choral Union

When asked how F. Melius influenced the Minnesota choral tradition, Scholz's first response concerned F. Melius' legacy and the Choral Union. The Choral Union was a choir of considerable size, comprising many church and collegiate choirs. In addition to the Choral Symposiums, F. Melius Christiansen also had direct contact with numerous choir directors through his efforts with the Choral Union. Christiansen became director of the Choral Union and instituted within it the structure he was using at St. Olaf. A Choral Union choir member noted, "Members of the Choral Union declare that it is essentially a labor organization."¹¹⁵ This response certainly represents F. Melius' philosophy of work, which was instilled in the members.

Protégé

The strongest figures in F. Melius Christiansen's legacy were his own sons Olaf and Paul J. Christiansen; however, they were only the beginning. In addition to his conducting school and his sons, every student who was ever in one of his choirs was directly influenced by him and the St. Olaf sound, a legacy which has been passed on to succeeding generations. Many members of his choirs became choral conductors themselves who in turn taught using the same techniques and literature they learned at St. Olaf. In addition, the high school directors often spoke of their collegiate choir

¹¹⁴ Ibid., 180.

¹¹⁵ Ibid., 98.

experiences and encouraged their students to attend their alma mater and participate in the choir, once again starting a circle of influence.

Compositions

The extended legacy of F. Melius is related to his compositional legacy. From a parish in the small town of Battle Lake, Minnesota, where a local amateur adult men's chorus performed a Christiansen composition this spring, to nationally recognized college and university programs, Christiansen's music has reached many audiences and geographical regions. The following examples demonstrate the broad range of nationally recognized programs following in the St. Olaf tradition due to Christiansen's compositional legacy. John Philly Williamson, a Christiansen pupil, established the Westminster Choir in Princeton, New Jersey.¹¹⁶ The recently retired conductor, Milburn Price of Samford University in Birmingham, Alabama, has undertaken a project to record F. Melius Christiansen's music.¹¹⁷ Furthermore, Christiansen's pieces were so popular that Norwegian versions of the music were published to reach a much broader audience with text accommodations for the differences between the languages.¹¹⁸

The popularity of F. Melius Christiansen's music was further demonstrated when, while searching for new repertoire, Olaf Christiansen found himself in a music store out East. In a story retold by Kenneth Jennings, Olaf was searching through music, and not finding anything he liked. After asking the owner if he had anything new, the owner

¹¹⁶ "History and Mission," *Westminster Choir College of Rider University*, 10/26/2003
<http://www.rider.edu/westminster/main/history.html>

¹¹⁷ Interview with Anton Armstrong, December, 2003.

¹¹⁸ Interview with Kenneth Jennings, December, 2003.

recommended to him a F. Melius Christiansen piece. Olaf promptly exclaimed, “I’m not into that!”¹¹⁹

Saint Olaf Christmas Festival

Originating from a small Christmas program on a Tuesday evening, the Choral Festival has emerged into an annual internationally televised event. When F. Melius planned the first Christmas program in Hoyme Memorial Chapel in 1912 for the university community, he could not have foreseen the tradition which would evolve from it. Although in the beginning the performers only included the St. Olaf Choral Union (the union was undoubtedly composed of members from the St. Olaf Choir), the St. Olaf Choir in its entirety began appearing on the program in 1914. F. Melius did not use a theme for the program during his years as conductor (an element added by his son Olaf); however, the basic structure, audience participation, and dramatic readings have been the staples upon which others have expanded.

Also, F. Melius could never have imagined the vast audience which would be reached through the St. Olaf Choral Festivals. The festival has been nationally acclaimed by the *New York Times* as “one of the ten Christmas events in the United States not to be missed” and internationally recognized by the *Los Angeles Times* as “among the world’s 30 top events and festivals in December.” The first televised festival occurred in 1975 under the direction of Kenneth Jennings, and by 1994 the festivals were being aired on over 500 radio stations; televised in forty states, the District of Columbia, Australia, Norway, and other countries; and broadcast over Armed Forces Radio and Television.

¹¹⁹ Ibid.

Another prestigious acclaim came from none other than President Richard Nixon in a letter sent to the president of St. Olaf stating the performance he viewed on TV was “superb.”¹²⁰ Similar Christmas Festivals presented by other colleges and institutions, started by former members of the St. Olaf Choir, have touched additional audiences.

The Everlasting Moment

On April 13, 1951, a concert was held at Northrop Auditorium, University of Minnesota, in honor of F. Melius’ eightieth birthday by the St. Olaf Choir. The concert received an outstanding reception and concluded with F. Melius directing “Beautiful Savior.” John K. Sherman wrote, “The occasion was an affecting and memorable one.”¹²¹ F. Melius Christiansen died in 1955, leaving no doubt of his influence on Minnesota choral music.

¹²⁰ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 592-607.

¹²¹ Joseph M. Shaw, “F. Melius Christiansen 1871-1955,” *Called to Serve* (Northfield: Colwell Press, 1999), 87.

CHAPTER 9

OLAF CHRISTIANSEN, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

The second son of F. Melius Christiansen, Olaf, was only three when F. Melius moved the family to Northfield, Minnesota, to become the full-time music director at St. Olaf. While growing up in Northfield, Olaf and his older brother Jacob (Jake) were both athletic and musical. Olaf began playing the e-flat clarinet, like his father, at a young age.¹²² Then, in high school, he began to play with the St. Olaf Band under his father's direction.¹²³ As Olaf proceeded in college at St. Olaf, he was unsure as to what his profession should be; he was quite involved in music, athletics, and art. Then Olaf took a brief sabbatical at Mayville Normal Teachers College in Mayville, North Dakota (later renamed Mayville State University). At Mayville Normal, Olaf served as the basketball coach and band director. His tenure at Mayville Normal allowed Olaf to confirm his calling in music, and consequently, he returned to St. Olaf in the fall of 1921 to study music seriously.¹²⁴

Influences

As one would expect, the principal influence on Olaf was his father, F. Melius. As a boy, Olaf would attend many concerts with his father in Minneapolis and St. Paul.¹²⁵

¹²² Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 286.

¹²³ Ibid., 287-288.

¹²⁴ Ibid., 289-293.

¹²⁵ Ibid., 295.

While at St. Olaf, Olaf sang for his father in the choir all four years. In addition to singing, Olaf had his first conducting experience while at St. Olaf. On tour in Marinette, Wisconsin, F. Melius stayed behind to visit family and friends in his hometown; then, when F. Melius got caught in a snow storm and failed to reach Green Bay, Olaf had to conduct in place of his father.¹²⁶

Upon graduation from St. Olaf, Olaf was forced to decide between taking a teaching position or continuing his education. He decided on the latter, and traveled to New York to study opera. In New York, he studied with the professional baritone Paul Parks, who helped Olaf refine his diction and pure vowels, skills which are constants in Olaf's choirs.¹²⁷ After a year in New York, Olaf realized he needed to begin making additional income to support his young family and began directing and teaching music in various schools. In 1929, Olaf founded the a cappella choir at Oberlin Conservatory in Oberlin, Ohio. At Oberlin, Olaf acquired a vast amount of experience teaching voice, choral conducting, choral singing and conducting a choral union, the Elizabethan Madrigal society, an oratorio society, and the First Church of Oberlin choir.¹²⁸ While Olaf considered a move from Oberlin to another Midwest school, F. Melius learned of the matter and began the process of making Olaf his successor; F. Melius wrote St. Olaf's President Boe saying, "I wish you would make arrangements with Olaf to become my

¹²⁶ Ibid., 296.

¹²⁷ Ibid., 297-298.

¹²⁸ Joseph M. Shaw, *The St. Olaf Choir: a Narrative* (Northfield: St. Olaf College, 1997), 240-243.

assistant for next year.”¹²⁹ The transition at St. Olaf called for an interim two years, where F. Melius was officially the Division Chair, but Olaf fulfilled his duties. During this period, F. Melius continued as choir director and taught classes in advanced theory, counterpoint, and composition.¹³⁰ This period, differing from prior experiences with his father, would have been of great significance for Olaf because now he was able to bring his varied experiences to the table and work and learn from his father as a colleague.

Professional Aspirations

Olaf’s vocal pedagogy represented his three vocational aspirations. First, his dedication to sport and the physical regimen required to excel in it. Olaf believed vocalists require vocal exercises or warm-ups to begin rehearsals, as one would warm up the muscles before exercise.¹³¹ Therefore, Olaf’s rehearsals would begin with 10-15 minutes of vocal training and warm-ups.¹³² Also, one should not just sing once a week, but instead must exercise regularly. Second, his accomplishments as an artist are representative of the importance he placed on timbre.¹³³ It is with the proper color of vowels that one can create text painting. Olaf’s focus was on having a tidy choir, quite disciplined; he emphasized timing.¹³⁴

¹²⁹ Leola Bergmann, *Music Master of the Middle West* (Minneapolis: Colwell Press, 1944), 194-195.

¹³⁰ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 311-312.

¹³¹ *Ibid.*, 317-318.

¹³² Interview with Kenneth Jennings, December, 2003.

¹³³ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 317-318.

¹³⁴ Interview with Kenneth Jennings, December, 2003.

Olaf's strong belief in the value of individual vocal skills, differing somewhat from his father, led to a more stringent member selection process. Therefore, he replaced the three to four week fall selection process F. Melius instituted with a spring audition period. However, the selection process was much more than an audition. Olaf decided to require a year of private vocal lessons by freshman prior to their auditioning for the choir therefore encouraging this change. Thus, in the spring of the year, students (freshman and returning choir members alike) would be recommended for the choir by their vocal instructors or the director of the choir in which they participated. Subsequently, the audition would be conducted to evaluate the students on such topics as general appearance, drive, commitment, academics, and physical and psychological stability (campus academic and medical records assisted in the last three elements). The test itself included memory, intonation, breath control, and musicianship.¹³⁵

When considering the choir's ability to communicate, Olaf felt that the selections should be based on text rather than music. This strong emphasis on text meant there was much highly regarded music Olaf would not perform. Further, Olaf was predisposed to music of the Romantic period, like his father. However, unlike his father, he was also inclined to perform contemporary music, provided the music was tonal or at least modal. When determining his programming, Olaf felt that organization should be historical or topical, but not seasonal. Thus, he was opposed to a chronological program.¹³⁶ The exception to this was sacred music. Hodgson, pupil of Olaf Christiansen, explains, "Olaf

¹³⁵ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 361-372.

¹³⁶ *Ibid.*, 355-360.

was a theologian. He always put [sacred] music together so there's a theological sequence.”¹³⁷

Sample Analysis

“Son of Man, Be Free” by Olaf C. Christiansen is an SATB *divisi* a cappella piece. This piece is written as a declaration of spiritual independence. It is a prophecy of what will happen to our souls if we accept Jesus into our hearts. The piece begins with a strong assertion sung by all four parts on the text “Son of man, Be thou free!” Beginning with octave Ds, the voices move to a F7 chord in m. 2 followed by a D7 chord in m. 3 moving to an a minor chord in m. 4. The motive presented on the text “Son of man” throughout the piece is a descending major second followed by a descending minor third typically using the notes D, C, and A. “Be thou free” is consistently voiced with a D7 chord, making it a condensed version of the D, C, A motive being that C and D are presented together and the motive is completed with A, then E.

Beginning in m. 8 this motive D, C, A and “Son of man” text is sung as an echo a perfect fourth lower by the altos and the men following the original declaration. A solo in the tenor voice follows beginning in m. 8 beat three. Christiansen wrote a note in the score saying this is to be sung “as a chant.” The chant melody is centered on A and is supported in the bass by the prolonged minor chord. The chant text is “In freedom did I conceive thee, in freedom did I purpose thee, In living freedom created thy soul.” Here the chant text is telling us that God gives us free will to choose our destiny through acceptance of God, Jesus, and the Holy Spirit. Jesus’ purpose is to free us for eternity

¹³⁷ Interview with Kenneth Hodgson, June, 2004.

from ourselves and our human failings. Christiansen strengthens this meaning in the text by juxtaposing the text “Live in me, Live in me, keep thy soul” in the bass and baritone voices in mm. 9-15. In mm. 16-17 the choir sings the statement “Be thou free!” in response to the “Son of Man” echo in mm. 7-8. In mm. 20-21 the basses ascend a third from an A to a C. Then, starting in m. 21, the basses descend chromatically from C to G. The descent is fitting for the text of this portion, which speaks of not falling beneath the tyranny of man and not carrying the restrictive burden of one’s disobedient and uncontrollable thoughts and behavior. Following this descent, all four voices sing D to the text “Son” then a dissonance between C and D sets “of” in m. 25. Finally, the downward parallel fifths and major seventh chords complete the phrase to the text “keep thy soul” in mm. 27-28.

In m. 29 a C major chord is presented while the text tells of liberation: “Free thyself, through thoughts that lead to burning truths, through deeds that liberate in power, through loves that lift to higher realms of worth.” I believe that Christiansen depicts this liberation in the music through a chromatic ascent and the appearance of F-sharp in m. 34 that is prolonged through m. 40 as the head tone or $\hat{3}$ arrival in D. The choice of $\hat{3}$ as the head tone reaffirms Christiansen belief that the fifth should never be stronger than the third.¹³⁸ Throughout the piece the text “Jesus” has been presented on the note D; it can be inferred that Christiansen represents Jesus with the note D. In m. 41 the text “live thy life creatively” in the sopranos is juxtaposed against the alto’s text “Live thy life in Me creatively.” The capitalization of the “M” in m. 43 connects Me to God which is always

¹³⁸ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 380.

capitalized. A small scale descent is started in the alto in m. 44 when E appears as $\hat{2}$ and D as $\hat{1}$.

The lower three voices then continue in mm. 45-52 with the text “Live thy life creatively and thou shalt find me living in thee, living through thee” all singing the melody in unison moving from $\hat{1}$ in m. 45 to $\hat{2}$ in m 52. I believe that the joining of all the parts together singing in unison and at the octave represents the union of man and God through eternal life. This is a result of man’s acceptance of God in the earthly life and Jesus coming down to live with us on earth. In this passage the C presented by the altos in m. 41 is changed into a C-sharp. C-Sharp is at times referenced in Christian symbolism. The German word Kreuz means both sharp and cross. The result of the word “cross” and “sharp” sharing the same word was the occasional use of sharps as a symbol of Christ or the cross. Bach periodically used sharps as cross symbols for example Verse V of *Christ lag in Todesbanden*.¹³⁹ Thus, one interpretation of m. 41 is that this transformation represents the transcendence of man (C) that is experienced when living life for and through God (C-sharp).

In m. 59, a C-sharp is enharmonically transformed to D-flat. The use of a flat in music containing a Christian program may depict the idea of the fallen man or unredeemed man.¹⁴⁰ In this case, this flatward transformation represents Jesus (D), descending to earth (D-flat). Jesus lives amidst humanity and “falls” for us though his

¹³⁹ Carl Schachter, “The Submerged Urline: The Prelude from Bach’s Suite No. 4 for Violoncello Solo,” *Current Musicology*, (Vol. 56, 1994): 70.

¹⁴⁰ Timothy Jackson, “The Enharmonics of Faith: Enharmonic Symbolism in Bruckner’s Christus Factus Est (1884),” *Bruckner-Jahrbuch*, (1987): 7.

crucifixion. The F or $\hat{3}$ is placed on top in m. 65 in the soprano and m. 67 in the soprano II is associated with D-flat. In m. 68 the text “Live in Me” is stated in the altos and the tenors, and Christiansen marks “calmly” over the phrase, as if to say that, no matter what you have done, if you live in Jesus, all will be well. Similar Judeo-Christian enharmonic programming utilizing the enharmonic transformation of C-sharp/D-flat can be read in Mozart’s “Qui Tollis” from *Missa C moll*, Brahms’ sixth movement, *Den wir haben hie keine bleibende statt*, from *Ein bleibende Statt*, and Bruckner’s *Christus Factus est* despite the fact that the works are not written in the same key.¹⁴¹ Olaf Christiansen was extremely diligent in his score studies. He wrote letters to composers about discrepancies between accentuation of text and music. Furthermore, he made adjustments to works for performance and arranged music by Bach and Grieg.¹⁴² As a result, it is probable that Olaf was aware of the Christian enharmonic program utilized by many composers which he would have studied. Therefore, one could argue that the enharmonic program traced throughout this piece is not merely a theoretical observation but a conscious decision by the composer.¹⁴³

In m. 70 Christiansen reprises the original motive and text “Son of Man” bringing back D, meaning that Jesus has prevailed through resurrection and ascension into heaven. To accentuate this idea the phrase finishes with “Live in Joy” instead of “Be thou free.” This change in text occurs because the prophecy of Jesus coming to earth to save us is

¹⁴¹ Ibid., 8-9.

¹⁴² Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 383-318.

¹⁴³ Ibid., 402-403.

fulfilled. Christiansen reestablishes the F-sharp head tone in m. 73 reaffirming the D that was presented in the “Son of Man” motive. Jesus has prevailed and if man takes the advice of the last phrase “Live in Me” we shall rise above our earthly lives to eternal freedom. The sharp $\hat{3}$ in m. 73 in the alto II and tenor I begins the final descent which leads to E-flat as flat $\hat{2}$ in the tenor supported by the dominant chord in the bass and leading to $\hat{1}$ in m. 77 in the tenor and bass voices. The very last chord of the piece is a D major chord symbolizing man’s celestial transcendence.

Olaf Christiansen’s brilliant text painting is connected with the Lutheran tradition that is, in turn, part of the Minnesota Choral tradition in F. Melius Christiansen’s legacy. The idea of spreading God’s word and the message of redemption is an integral part of the Lutheran denomination and the Christian faith. The horizontal lines superbly tell the story, and the conductor can use *rubato* or push forward and pull back these melodies to accentuate the text. Furthermore, the blended sound created by Minnesota choirs is perfect to accentuate the sonorities such as parallel fifths, unisons, and octave doubling used in this piece.¹⁴⁴

¹⁴⁴ Olaf C. Christiansen, “Son of Man, Be Free!” Minneapolis: Augsburg Publishing House (1954): 1-8.

CHAPTER 10

JENNINGS, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

A member of the greatest generation (i.e. soldiers who fought in WWII and rebuilt Europe and Asia after the war), Kenneth Jennings provided spiritual leadership to his fellow troops. In each of the army camps where he was stationed, Jennings would ask to be the organist at the chapel. On one occasion, while stationed at a camp in Austria, Jennings' offer to be the chapel organist was accepted with great excitement. Their organist, a St. Olaf alumnus, was substandard, and they were desperate to replace him. However, while at St. Olaf, the organist had studied under F. Melius Christiansen; thus, meeting him was Jennings' first encounter with the St. Olaf tradition.

Together, the two men formed a choir for the chapel service, which soon became the pride of their commander. Their commander encouraged them to perform for many groups. Eventually they became international ambassadors once they started performing for external audiences including the Russians; they even performed once for General Patton and a Clark Gable stand-in. After the war, allied commanders did not permit soldiers to fraternize with the Germans, Jennings remembers: "But, we did sing for Germans a number of times, but they could not believe this Christian choir singing all these Christiansen songs."¹⁴⁵ They also performed in the first post-war Salzburg festival. This choir that sang Christiansen's music (Jennings had a songbook that Olaf and F. Melius Christiansen had put together during the war) performed all over the world.

¹⁴⁵ Interview with Kenneth Jennings, December, 2003.

Jennings' exposure to the St. Olaf tradition while in the military drew him to St. Olaf to begin his civilian career under the direction of Olaf Christiansen. If his military connection to a Christiansen student and his formal education by F. Melius' son Olaf were not enough, Jennings made the connection familial by marrying the daughter of a F. Melius Christiansen trained vocalist.

Influences

When asked about influences on his compositions, Jennings' first response was "my long history at St. Olaf in this situation."¹⁴⁶ Jennings absorbed the St. Olaf tradition from Olaf, but he was also influenced by F. Melius who, although retired, was still an omniscient presence in the halls of St. Olaf. His immersion in the tradition through two strong influences gave Jennings a unique opportunity to learn from both. Olaf, a trained vocalist, focused on the vocal aspect of the choir. Jennings recalls that under Olaf choir rehearsals would begin with ten or fifteen minutes of vocal warm-ups, different from F. Melius who never performed warm-ups. Jennings was the section leader for the tenors, so he would conduct the sectionals for them. Jennings recalls walking to the basement for sectionals one day, "We were relegated to the basement classrooms and the basses had sectionals upstairs." (Olaf was a bass). Suddenly, F. Melius walked in (typically, he only attended rehearsals, not sectionals) and asked Jennings disapprovingly: "Do you like the EEE?" (alluding to Olaf); he was fond of a mellow "OOO."¹⁴⁷

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

The Christiansen legacy was important, but Jennings also had his own inspiration. Jennings' experience as a conductor combined with his formal education as a composer (Jennings has a masters degree in composition) have been essential to his understanding of the importance of proper integration of sound. Jennings feels, "you almost always [can] tell the composers that are not conducting a choir. ... They write instrumentally."¹⁴⁸ Jennings has also been influenced by those who commissioned his work, including Weston Nobel of Luther College. Nobel would provide texts for Jennings' compositions. Then, after Jennings presented the music to Nobel, Nobel would ask for revisions which led Jennings to believe "it turned out to be more of his imagination than mine."¹⁴⁹

Professional Aspirations

When Jennings took over at St. Olaf from Olaf Christiansen, who had followed F. Melius Christiansen, to say he had big shoes to fill is an understatement. He had (in Minnesota terms) "to fill chest-high fishing waders," but Jennings was up to the challenge. One of the first hurdles was to relax his new choir. Jennings recalls, "Olaf was awfully rigid; I tried to get them to sing." He continues, "I felt that singers at that day were lyric singers not dramatic singers."¹⁵⁰ The transition began with the choir's composition. Jennings said, "I would look for those [sopranos] that had an easy lyric approach in the high voices then heavier [voices] as I moved down, and I looked for low basses, those who could make music out of a pattern." With this transition Jennings

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

“gave them the chance to be their singing selves;” however, this proved permanent. “I uncorked the bottle my first year and couldn’t get it back in,” Jennings explained.¹⁵¹

Along with selecting and training vocalists to fit his choir, he also enlarged it to 66-68 members, and changed the member makeup of the choir, subtracting 1-2 members from the soprano section, increasing the tenors to 12-14 members, and evening the first sopranos with the second basses.

Not only did Jennings convert the choir from Olaf’s to his own, he also found that his compositional style made a similar transition. Jennings explained, “I think in my early years the kinds of things that Olaf wrote were the types of compositions I did. I have found that as I have gotten older, I [write] less contemporary.”¹⁵² He also began composing for chamber groups in addition to full choirs. These compositions were tailored to reflect the unique skills of his singers.

To be an accomplished composer was not Jennings’ primary goal. Instead, he set out to “write something beautiful and simpler [something] not only that people will enjoy but singers will enjoy.”¹⁵³ Jennings says that his repertoire includes songs that audiences enjoy, but if the singers do not feel good about it, he does not take pleasure in performing it. Jennings’ wife, an accomplished pianist, has also written some of the music he has performed. “She writes wonderful lines for the altos, a lot like church choir. I just love

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Ibid.

to sing it.”¹⁵⁴ In the concert hall of his alma mater, a place he loves, Jennings concludes his storybook journey by directing his and his wife’s compositions, a journey which began in a foxhole in Austria with a Christiansen songbook in his pocket.

Sample Analysis

“The Call” by Kenneth Jennings is an SATB a cappella piece. It is the eighth piece of the larger work “Spiritual Songs”. George Herbert wrote the poem. His poem opens with an invitation formed out of Jesus’ statement, “I am the way the truth, and the life.”¹⁵⁵ This poem consists of three stanzas. Each stanza in the poem begins with three requests followed by three short lines designated to one of each of the three requests. Jennings uses interruptions within two structural levels to create forward motion throughout the piece. One of the factors that create the special sonority of this piece is the use of the consonant tonic $\frac{5}{4}$ chord. Composers of this tradition are especially fond of consonant $\frac{5}{4}$ chords.

A five bar phrase that is broken into a hypermeter of three bars and then two bars is presented in the beginning. However from that point forward a hypermeter of two bars continues with the second of the two bars ending with a half note in the melody. This continues until the final three measures of the piece which are presented as a three bar unit balancing out the first three measures of the piece. Throughout the piece Jennings

¹⁵⁴ Ibid.

¹⁵⁵ Kenneth Jennings, “The Call.” *Spiritual Songs*, The Anton Armstrong Choral Series, Carvallis, Oregon: Earth Songs (2000): 5.

harmonizes the half note with rich chords created by moving lines that often times create suspensions.

Jennings begins the melody with a lower neighbor note motive, A-G-A, on the text “Come my way.” This motive is used multiple times throughout the piece and it will be referred to as motive X. Although $\hat{3}$ appears in m. 1 in the altos, the true arrival of the head tone is in m. 4 in the sopranos. Although A is a prominent note throughout this work, especially in the soprano voice, I believe that it is acting as an upper third or cover tone over the F-sharp. In addition, a small-scale descent occurs in m. 5 when the sopranos articulate $\hat{2}$, E, supported by a dominant chord with a 4-3 suspension in the bass creating a small interruption. This descent is heard as a $\hat{3} - \hat{2}$ because the G presented in the soprano’s in mm. 1-2 is not strong enough to be heard as $\hat{4}$ and is part of a neighbor note figure prolonging the covertone A rather than a descent from A to G. Within that structural level, $\hat{3}$ is regained in m. 8 beat one in the alto which leads to $\hat{2}$ on two structural levels in the soprano on the upbeat of beat two, thereby completing a descent from the head tone in m. 4 in the soprano and, on a smaller scale, the descent from the re-established head tone in m.8 also in the soprano. Beginning in m. 1, the tonic chord is prolonged in the bass through m. 9. During this tonic chord prolongation in the bass, an enlargement of the X motive is presented in the bass (A-G-A) when the tonic chord moves to a second inversion chord in m. 6 placing A as the lowest sounding voice below the true bass D; A then ascends to G supporting a subdominant chord in m. 7 (acting as a lower neighbor note that was displaced up an octave), and then returns to A in m. 9.

A second call is issued beginning in m. 10 for “light,” “feast,” and “strength.” $\hat{3}$, presented in the altos, is placed back on top supported by a I_4^6 . Another small-scale descent and interruption occurs in m. 11 supported by a V_4^6 . The bass descends an octave from A in mm. 10 -13 supporting a larger scale interruption which is not supported by V but rather ii_4^6 . In m. 14 $\hat{3}$ is regained until another small scale descent and interruption occurs at m. 15 also supported by a ii_4^6 . A larger scale interruption occurs in m. 17 supported by a V_3^4 chord. $\hat{3}$ regains its position in the sopranos in m. 18. Motive X is again articulated in the bass when A moves to its lower neighbor G in m. 24 as part of a subdominant seventh chord and back to A in m.25 as part of the dominant chord supporting the descent to $\hat{2}$ in the sopranos. The final arrival of $\hat{1}$ occurs in m. 27 and is supported by the tonic chord.

George Herbert presents the text to this piece in three stanzas with three ideas in each stanza. Considering there is a call to Eucharist at hand and Herbert’s use of three ideas in three stanzas, it seems that he was making a reference to the Trinity. Jennings was very successful at creating divisions between the stanzas and accentuating the text while still providing a sense of forward motion by utilizing interruptions at varying structural levels. Throughout the piece Jennings utilizes seventh chords. He creates a continuous sense of motion by passing eighth notes throughout the voices. These eighth notes create suspensions and dissonant passing tones that when resolved create lush harmonies. Furthermore, Jennings writes in his performance notes, “Sing all notes long and unhurried, giving eighth notes their full value in time and tone, especially in measure 22.

Sing expressively with warmth and beautiful tone.”¹⁵⁶ Jennings puts in writing what many Minnesota composers assume because most of the pieces composed by the Minnesota conductor-composers are originally written for their specific choir, and for choirs in Christiansen’s tradition tone and blend are second nature.¹⁵⁷

¹⁵⁶ Ibid.

¹⁵⁷ Kenneth Jennings, “The Call: Come My Way, My Truth, My Life” *Spiritual Songs*, The Anton Armstrong Choral Series. Northfield : St. Olaf (2000): 1-5.

CHAPTER 11

SCHOLZ, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

Robert Scholz's many encounters with the Minnesota choral tradition foreshadowed his immanent emersion. Raised Lutheran, one would assume he was connected to the tradition at a very early age; however, at this time there were two disparate traditions. As a Missouri Synod Lutheran, his experience was in the German orthodox tradition, not the pietistic Norwegian tradition. Even though he did not experience the tradition in the formal church setting, his connection was inevitable.

Although unaware of it at the time, while visiting his Grandparents at an early age he first experienced the St. Olaf tradition listening to 78 RPM recordings of "Beautiful Savior" and "Heaven Above" sung by Richard Ogelby. Later, while working on a high school project, he interviewed his high school music teacher who began discussing F. Melius Christiansen and the St. Olaf tradition. Soon after, the St. Olaf Choir came to Scholz's home-town. Scholz comments on his reaction to a concert he attended after an extra ticket was given to him by his grade school teacher for a seat way up in the gallery: "I was just bowled over by it; I had never heard singing like that."¹⁵⁸ Later, Scholz and a group of high school friends visited St. Olaf. Speaking of his first trip to St. Olaf, Scholz recalled, "[There was] nothing logical about it... I just kind of came up here and loved the place."¹⁵⁹

¹⁵⁸ Interview with Robert Scholz December, 2003.

¹⁵⁹ Ibid.

After high school, Scholz enrolled at St. Olaf. During his second semester at St. Olaf, Scholz joined the Chapel Choir, directed by Kenneth Jennings. Then, during his second year, he was accepted into the St. Olaf Choir and sang for three years under Olaf Christiansen. This proved to be a grand experience for Scholz recalling, “He became a father figure ... an emotional drawing-in as well as musical.”¹⁶⁰ After graduation, Scholz continued his education in graduate school at the University of Illinois. While at the U of I, Scholz ties to St. Olaf remained. He recalls enjoying the discussions he had with other students, alumni and non-alumni alike, about the St. Olaf tradition. After the U of I, Scholz went to North Carolina to teach and complete his doctorate. Scholz taught for two years in North Carolina; then he returned to St. Olaf upon Olaf Christiansen’s retirement.

Influences

When asked if F. Melius, Olaf, and St. Olaf influenced him, Scholz replied, “I don’t sit down and say I want to write like F. Melius, Olaf, or Ken Jennings. I’m sure there is some influence there. I’m more like Olaf than F. Melius.” Regarding his compositional style, Scholz believes he is “more intellectual.”¹⁶¹ Scholz is referring to his strong use of counterpoint, a likeness to that of Olaf. The use of a solo voice over choir is a characterization that Scholz shares with F. Melius, which Scholz confirms by saying a similarity between the two is “solo voice over held chords in the choir.”¹⁶² In addition to his influence on Scholz’s compositional style, Olaf also influenced Scholz’s conducting

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Ibid.

technique. Although Scholz is freer with his gestures, the strong communication through his hands is similar.

The influence of F. Melius and Olaf on Scholz was profound; however, they were not the only contributors. As Scholz stated about his compositional style, “It is such a compilation of everything I have sung and run-up against and heard.”¹⁶³ Scholz also believes he was influenced by Bach and Mozart. According to Scholz, his composition “What Sweeter Music” (analyzed for this project) is influenced by a renaissance motet. Not only does Scholz show evidence of traditional European influence, but he is also influenced by the jazz tradition. This is demonstrated by his use of 7th, 9th, and 11th chords. Scholz was also influenced by Winston Caslor, one of his teachers. Scholz recalls that the value of Caslor’s influence was powerful due to his encouragement of people to be who they are. He got his students excited about music including music which utilized the structure of counterpoint.

Professional Aspirations

The compositional legacy of Scholz is yet to unfold, but his legacy as a conductor is intertwined with that of St. Olaf. Scholz acknowledges this when he said, “people don’t just say this is my choir sound, this is the St. Olaf sound; this is the Westminster sound.”¹⁶⁴ Scholz’ works to live up to this honor. He begins with the selection of his choir members to achieve his desired sound. Once that has been done, he believes that the goal of a conductor is to “try to move everyone in the direction of what the music of

¹⁶³ Ibid.

¹⁶⁴ Ibid.

the text is about.”¹⁶⁵ It is this combination of the tonality of the music and the choir which creates beauty. Scholz comments on his sound ideal when he said he strives for “beauty of tone and memorable melody and well balance choir, well-sung line, beautiful vowels and clean text, so you hear the text.”¹⁶⁶

Scholz acknowledges that his role as a conductor-composer is not only to teach about counterpoint and structure, but also about emotion: emotional connection with the music, connection with the audience, and connection with the choir. Scholz states, “I think that is one of the important elements, along with the other aesthetic things: counterpoint, the balance, the beauty of sound, delivery of the text, clarity, and intonation.”¹⁶⁷

Furthermore, creating passion is of utmost importance for Scholz, but he will not deviate from the fundamentals. He explains, “[The] art has to balance with the discipline and the emotion.”¹⁶⁸ Scholz balances his emotion with structure in his craft, which he acknowledges when he says, “heart is the center of the emotion ... also the mind, so that is your counterpoint and the discipline of the art.”¹⁶⁹

Scholz’s achievements continue, and he has goals yet to set. Only a year from retirement, he says, “I have already gotten to do most of what I wanted to experience in my life.”¹⁷⁰ His achievements include conducting twenty-eight masterworks. Though he

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

would prefer to have done more, he understands that the choir and orchestra only have a limited amount of time. In addition to conducting a St. Olaf choir, he also enjoys conducting a chamber choir which allows him to perform Renaissance literature. As a composer, Scholz has written hymn arrangements, a cappella pieces, and works for orchestra and choir, but he still desires to write a key closure piece. After his retirement, we may hear his best work yet.¹⁷¹

Sample Analysis

“What Sweeter Music” by Robert Scholz is a SATB *divisi* piece. Written in the 1980’s and revised in 2003, Scholz created it for the St. Olaf Christmas Festivals. This piece was influenced by the Renaissance motet genre.¹⁷² When Scholz first composed it, he did not write barlines in the score. Instead, he shaped the music by how the text flowed. However, he was not simply keeping a tactus, as they did in Renaissance times; thus, conducting it proved to be troublesome contrapuntally because “the women did it one way, and the men did it another. It lines up harmonically, of course, but in terms of word accents it doesn’t. Then I put the bar lines in and whose accent would take precedence the women’s or the men’s?”¹⁷³

The piece opens in the basses with an ascending major third from G-flat to B-flat on the text “What sweeter music.” The tenors then enter asking the same question “What Sweeter Music,” but sing the text to a descending minor third from D-flat to B-flat in m. 2. This interaction between the voices is repeated with the alto and the sopranos in mm.

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ Interview with Robert Scholz, December, 2003.

2-4 immediately creating a strong G-flat sound by prolonging the tonic chord. It is interesting to note that the descending and ascending third have the same goal of B-flat, $\hat{3}$, the head tone of the piece which is first established in m. 1. Furthermore, the first syllable “mu” of the text “music” is sung on that B-flat.

The phrase continues with the text “can we bring, than a carol for to sing.” The melody Scholz composed for this text beginning in m. 4 is very simple and built of an arpeggiation filled in with passing tones and upper neighbor notes, which is perfect for depicting a sweet little Christmas carol and sounds very much like a lullaby. He harmonizes the melody with diatonic chords using sevenths and the occasional ninth chord. Scholz uses only the text “What sweeter music can we bring, than a carol for to sing” in mm. 1-22. He creates contrast within the repetition using different meters, passing the melody between the voices and varying the voicing and dynamic levels. A change of text beginning in m. 23 to “The birth of this our heavenly King” is setup with a crescendo to *Forte* beginning in m. 22 and an octave rise in the melody beginning in m. 19 in the soprano which is accentuated even further with a rest following the leading tone making the arrival on G-flat in m. 22 a strong release of tension and a high point. The head tone is restated in m. 24 on the word “King” supported by the mediant chord. A repetition of the text and melody used for “The birth of this our heavenly King” occurs in mm. 23-27; however, this time a small scale decent from $\hat{3}$ to $\hat{1}$ occurs marking the end of the A section of the piece.

The next section opens with the voices mimicking a trumpet call on the text “Awake” as if to call all to arise for the coming of the Lord. Scholz voices “Awake” in *divisi*

resulting in eight voices alternating entries, each one with a declamation to “Awake.” However, unlike a typical trumpet call, Scholz uses seventh and thirteenth chords in the statement. In m. 35 the key changes to D-flat and the text is expanded to “Awake the voice” and a prolongation of the A-flat seventh chord, the dominant in the key of D-flat, begins. Parallel octaves between the alto II and the bass parts and the tenor and alto I parts draw attention to the text “Awake the voice, awake the string,” in mm. 38-39. Also the thirds voiced within the altos, sopranos, and the tenors in mm. 38-41 are consonant and bright sounds that create an angelic blended sound. The “Awake” declamations appear again marked *marcato* in mm. 48-49 leading to m. 50 where Scholz uses imitation to extend the prolongation of the dominant seventh chord in D-flat. The melody used for the imitation is first presented in m. 49-52 by the soprano II part on the text “the while the active finger runs division with the singer.” The melody consists of an ascending fourth leading into an ascending fifth eighth note pattern followed by a descending A-flat arpeggiation followed by a filled in ascending third motion, another downward arpeggiation, a motion upward one step, and finally a downward third. Five entries of the imitation melody occur in the women. The soprano II part starts the imitation in m. 49 beat three, the second entry is soprano I in m. 51 beat three, the third entry is soprano III in m. 52 beat two, the fourth entry is alto I in m. 52 beat three and the fifth entry is soprano II in m. 53 beat two. The effect of the entries is almost continuous running eighths that depict the text “while the active finger runs divisions with the singer.” A descending line mostly in half notes to the text “Awake, Awake, Awake, the singer” is written in the lower voices in mm. 50-58. This is the first time the command “Awake” is

referring to a person rather than the voice or a string. It becomes clear that the singer is Jesus in mm. 58-66 as the text “We see him come and know him ours, Who, with his sunshine and his showers, Turns all the patient ground to flowers.” The chant like melody continues with a soprano solo that is supported in the other voices with tied whole notes on the text “Awake.” The chant-like melody marked *freely and expressively* has a prophecy like text and becomes a descending line from E-flat in m. 59 to D-flat in m. 61 to C-flat in m. 65 with A-flat in m. 65 beat one, transferred into the sopranos for beat two, and finally to the tenor voice for beats three and four. A cover tone is created by the solo on a D-flat in m. 65. The last note in the B section is marked with a *fermata* and supported by a D-flat chord in the lower voices. The last chord, D-flat, functions as a dominant chord in G-flat supporting $\hat{2}$, A-flat, which is beneath the D-flat cover tone that the soprano solo is singing. This creates an interruption in m. 65 leading back into the return of the A section.

A returns as A' in mm. 67–93, and mm. 68-90 lines up almost exactly with mm. 4-26. The text for the return to A is no longer talking about the Emmanuel coming; he has arrived: “The darling of the world is come, And fit it is we find a room, to welcome him, the nobler part of all the house here is the heart, Which we will give him and bequeath this ivy wreath, To do him Honour; Who’s our King and Lord of all this reveling.” The recapitulation of Scholz’s original melody is more of a Christmas carol telling of Christ’s birth rather than the lullaby personification it took in the original statement. The melody is harmonized, almost identically as the original statement using diatonic chords with sevenths and the occasional ninth chord. Just as Scholz composed the measures leading

up to m. 22, the text “To do his Honour” beginning in m. 87 is setup with a crescendo to *forte* and an octave rise in the melody. This is accentuated even further with a rest following the leading tone in m. 86 making the arrival on G-flat in m. 87 a strong release of tension and a high point. The head tone is restated in m. 88 as it was in m. 24 on the word “King” supported by the mediant chord. A voice exchange occurs in m. 88 between the B in the soprano II and the B in the bass in m. 90 and between the G-flat in m. 89 in the bass and the G-flat in m. 90 in the sopranos. This voice exchange along with a crescendo from a *forte* to *fortissimo* helps to build anticipation leading to m. 90 where a first inversion tonic chord leads into a rest that is followed by a root position tonic chord supporting $\hat{3}$ which is restated in m. 92 starting the final descent. $\hat{2}$ appears in the sopranos supported by a second inversion dominant seventh chord and moves to $\hat{1}$ in m. 93 using parallel motion with the basses when they move to the final tonic chord. The final text of this piece is “And Lord of all this reveling.” which is depicted by the grand statement created by the last three measures.

Scholz’s harmonization of “What Sweeter Music” creates a sweet blended sound from the choir which is ideal for choirs within Christiansen’s tradition. His “Awake” section is reminiscent of the declamatory nature of F. Melius Christiansen’s work “Wake, Awake.” Considering that this piece was composed for the St. Olaf Chapel Choir and performed at the St. Olaf Christmas Festival, it is probable that the audience may have noted the perhaps subconscious reference to the popular Christiansen “Wake, Awake” arrangement which also has a Christmas season text. Scholz paints the text in the music through a melodic line, not necessarily word by word. In fact, he paid so much attention

to depicting the text and creating a musical line that he created a challenging piece to conduct in a standard conducting pattern and still achieve the desired chant-like effect. The result of Scholz's intricate use of standard compositional techniques such as imitation, interruption, and voice exchange is a delightful and challenging Christmas work.¹⁷⁴

¹⁷⁴ Robert Scholz, "What Sweeter Music" Northfield: St. Olaf College, 1984.

CHAPTER 12

PAUL J CHRISTIANSEN, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

Like his brother Olaf, Paul Joseph Christiansen was immersed in St. Olaf as the tradition formed; Paul was born in 1914, while his father, F. Melius, was the department chair at St. Olaf. Also like his brothers Olaf and Jake, Paul was both musical and athletic. He began his formal music education at the age of eight, when he began taking piano lessons from St. Olaf instructors. When Paul was only in the seventh grade, he began receiving counterpoint instruction from his father. In high school, Paul excelled in baseball, hockey, and especially tennis. Additionally, Paul took his piano studies much more seriously than his brothers did. In high school, he was known to practice the piano for so many hours each day that at times his parents became concerned about his health. By his junior year in high school, he had begun coursework at St. Olaf, which, in turn, satisfied his final high school requirements. Consequently, he entered St. Olaf a year early at seventeen.¹⁷⁵

Influences

His formal education at such a young age, including his father's counterpoint lessons in the seventh grade and his collegiate piano instruction from age eight, clearly would have influenced him dramatically. Still, like his brother Olaf, Paul's principal influence was his father. Paul recalled his father instructing him in his earliest experiences on the

¹⁷⁵ Albert Johnson, "The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen" (Ph.D. diss., University of Iowa, 1973), 414-417.

piano.¹⁷⁶ According to Kenneth Jennings, “F. Melius paid a lot more attention to his training than any of the other kids, including Olaf.”¹⁷⁷ While at St. Olaf, Paul took conducting classes from F. Melius. In addition to his conducting classes, Paul was able to witness his father’s conducting firsthand when, at his father’s urging, he joined the St. Olaf Choir during his senior year. During his time at St. Olaf, Paul began to compose quite often. One of Paul’s fellow students, Wilbur Swanson (later to teach at Gustavus Adolphus), performed one of his organ compositions at his recital.¹⁷⁸

Paul’s education at St. Olaf profoundly influenced him. Furthermore, his formal education after St. Olaf, including his graduate studies at Oberlin and his Masters in Composition at Eastman, had a profound impact on him as well. While at Oberlin, Paul’s focus, which had been primarily oriented toward becoming a concert pianist, turned to composition. He studied under the direction of Normand Lockwood. Lockwood may be credited for broadening Paul’s horizons, and introducing him to more modern harmonic techniques. After enjoying considerable success at Oberlin, Paul moved to the Eastman School of Music, the place for young composers to be at the time. Paul’s major instructor at Eastman was Bernard Rogers. While at Eastman, the Rochester Philharmonic performed Paul’s “Phantasie in the Form of Variations” at the *Festival of American Music*, an event where the Eastman School of Music contracted the core orchestra to perform selected pieces.

¹⁷⁶ Ibid., 415.

¹⁷⁷ Interview with Kenneth Jennings, December, 2003.

¹⁷⁸ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 417-419.

F. Melius' contacts also played a role in Paul's development. While at St. Olaf, Paul remembers Dimitri Mitropoulos, the director of the Minneapolis Symphony (now the Minnesota Symphony), joining the family for dinner when performing in Northfield. Mitropoulos slowly changed from that of an acquaintance to a mentor over the years. When Paul was teaching at Concordia, Mitropoulos commissioned a work from him. Upon receipt, Mitropoulos was not satisfied and encouraged Paul to be more daring. After Paul revised the piece to his satisfaction, Mitropoulos conducted it with the Minneapolis Symphony. Paul considers Mitropoulos to be his strongest influence in the art of conducting.¹⁷⁹

Professional Aspirations

Paul's strong self-discipline was evident in every aspect of his being. Kenneth Hodgson recalls, "The guy was probably the most disciplined guy I have ever run across."¹⁸⁰ Paul imposed this discipline on himself in his daily life as well as on his choirs. Hodgson continues, "He was unrelenting in getting what he wanted from the choir. At a certain point he would say 'I've got to layoff or they will all go home.'"¹⁸¹ Paul would also study and analyze his score selections for hours prior to working with the choir. As a result, he would already know what the piece should sound like before presenting it to the choir. Sometimes, Paul would cut out a few measures or change a few notes if he felt the piece would work better. Hodgson recalls a time when Paul made alterations to a piece he performed by Jean Berger which he performed in Carnegie Hall.

¹⁷⁹ Ibid., 423-425.

¹⁸⁰ Interview with Kenneth Jennings, December, 2003.

¹⁸¹ Ibid.

Berger was in attendance and after the concert he came down and told Paul, “I liked it better that way.” Hodgson recounted, “But Paul probably spent more time on the piece than Jean Berger did.”¹⁸²

When describing voices, Paul’s extensive vocal training and expertise was evident. Paul characterized the quality of a voice as “color.”¹⁸³ He declared, “It has to be in tune in color. Otherwise it’s going to sound out of tune, no matter if they are on pitch.”¹⁸⁴ To impose conformity among his choirs, Paul had a practice of using peer evaluation. With his choirs, Paul would institute a regular practice of going down the line, singer after singer, each singing a vowel on a certain pitch. Then, when a member strayed from the norm, he would ask the choir which vowel was sung. The choir would nearly always unanimously state a different vowel altogether. Even though most vocalists do not hear the accent in their voice, the member could not ignore the evidence.¹⁸⁵

Paul strengthened his father’s legacy with his continuation of the Christiansen Choral School. Recognizing its routes in the Christiansen Choral School established by his father, Paul extended the tradition with the Paul J. Christiansen Choral School. The Paul J. Christiansen Choral School was separate from his brother’s Olaf Christiansen Choral School, which was a continuation of the school F. Melius started.¹⁸⁶ Paul also brought

¹⁸² Interview with Kenneth Hodgson, June, 2003.

¹⁸³ Albert Johnson, “The Christiansen Choral Tradition: F. Melius Christiansen, Olaf C. Christiansen and Paul J. Christiansen” (Ph.D. diss., University of Iowa, 1973), 432.

¹⁸⁴ *Ibid.*, 447.

¹⁸⁵ *Ibid.*, 452.

¹⁸⁶ *Ibid.*, 428.

the tradition of the St. Olaf Christmas Festival to Concordia College. The two festivals remained similar, though Concordia has become known for its large colorful murals.¹⁸⁷

Sample Analysis

“The Desert Shall Blossom” number two of the work *Four Prophecies* by Paul J. Christiansen is an SATB *divisi* a cappella piece. In this work I believe that Christiansen depicts the text by composing a musical prophecy. Christiansen begins the piece with an understood measure 0, meaning that when the first written notes are sounded the first sonority of the piece is understood rather than heard because it is left over from the ending of no. 1. The piece opens with a strong soli in the tenors and the basses singing the text “Behold the days come, saith the Lord.” Although both the voices begin on a G-sharp, the true top voice note is an understood B with a cover tone E. No. 1, “The Solitary City,” from *Four Prophecies* ends with an E in the soprano. In addition, the bottom voices end on an A after extended alteration between G# and A sounding against E. As a result I believe that the sound of the E from the first movement is retained in the listeners ear when the first G# in the pick-up to m. 1 or m. 0 sounds. This makes the first chord sound as though it has been harmonized as an $E_{(3)}^{-\frac{6}{4}}$ rather than a C-sharp $^{\frac{6}{4}}$ chord. This implied B is part of an important motive consisting of B, C-sharp, and D-sharp that is spun out into a large-scale structural device. This motive will be called motive X. The understood B in m. 0, which proceeds to the C-sharp in m. 1 and D-natural in m. 2, is part of an ascent which can also be considered a chromatic variant of motive X. The ascent proceeds up to E in m. 13 in the tenors, F-sharp in m. 15 in the alto IIs, G-natural in m. 16

¹⁸⁷ Anton Armstrong, “The Musical Legacy of F. Melius Christiansen,” *The Choral Journal* (November 1996): 13.

in the alto IIs, and a G-sharp in m. 17 in the sopranos. In m. 27 in the altos, B occurs as part of motive X moving to a C-sharp in m. 28 and $\hat{3}$, D-sharp, in m. 28. Although this completes the motive X on a small scale, it also completes motive X on a large scale as an initial ascent moving from the understood B in m. 0 in the sopranos to the C-sharp in m. 1 and finally $\hat{3}$, D-sharp, in m. 28. Prolongation of $\hat{3}$ as a Major 7th occurs until m. 40 when it is stated in the alto and soprano line. In m. 45 C-sharp is supported by a displaced F-sharp that appears in the last chord in the bass from m. 51 turning the final tonic chord into a I_4^6 chord. An alternate explanation for support of $\hat{2}$ is the IV as a chord of the added 6th. The final descent to $\hat{1}$ occurs in m. 49.

The ascending line and motive spinning-out of motive X in the top voice is supported by a descending line in the bottom voice. The basses begin on a G-sharp that is prolonged by a chromatic third descent. The G-sharp at a local level moves to F-sharp in m. 2 supporting D in the top voice, F-natural in m. 10, and E in m. 13. In a larger structural sense, the G-sharp that was prolonged by the third motion to F-sharp in m. 15 and E in m. 16 is part of a subdominant seventh chord. This subdominant chord is prolonged until m. 51 when the tonic arrives. The tonic is weakened because it is presented in the second inversion form; however, upon closer examination it should be noticed that the final chord is not really a second inversion chord but rather the F-sharp appearing in the bass is the displaced dominant chord that should support the arrival of $\hat{2}$, C-sharp, in m. 40. This makes the subdominant a neighbor tone to the delayed dominant chord.

The text of this piece from Jeremiah 23:5-6 is a prophesy telling of the days to come according to the Lord.¹⁸⁸ If one views prophesy as a foretold displacement of points over time, then I feel that Christiansen clearly depicts this idea in the structure of the piece creating a brilliant display of text painting. This prophecy is announced through the words and the music and is depicted through a displacement of musical points over time. The arrival of the E in m. 13 is arguably the high point of the piece, but the arrival of that E prepared with the implied E that, if performed as a set, was still resonating from No. 1. This is because the implied E foretells the future, just as many prophets predict what is yet to come. Also the spinning out of motive X can be viewed as something that is present but not obvious until stated on a large scale. Furthermore, all of the occurrences, no matter how subtle, contribute to the overall structure of the piece, similar to the role of God in many lives.

Christiansen starts the piece with a very strong statement “Behold the days come, saith the Lord” with the men singing very strongly in a fanfare type sound. This text painting continues to a high point in m. 13 on the word “Judgment” and tapers into m. 17. The introductory measures, mm. 0-17, contain thicker voicing; on three occasions Christiansen sets the voices with thicker texture than the rest of the piece. The first occurrence is the word “David” in mm. 5-6. In this instance the women split into three voices and sing a very bright sounding D major triad creating a “celestial response” to the strong statement just created by the men. Furthermore, the second occurrence is an echo of the text “a righteous branch” in mm. 8-9 where once again the female voices split into

¹⁸⁸ “Jeremiah 23:5-6” *Bible*, St. Joseph edition.

a D major triad and an F major triad maintaining the same celestial sound. The third occurrence in mm. 10-17 Christiansen assigns to the phrase “and a king shall reign and prosper and shall execute judgment and justice in the earth, in the earth.” Christiansen creates a much thicker texture by splitting the voicing into three and four parts in the tenor and bass using seventh and ninth chords. This phrase really has a feeling of pushing forward which is appropriate for the text and the possible impending doom for those facing judgment.

Christiansen appropriately sets the rest of the text after m. 17 in a unison or soli voicing in an uplifting chant like melody that is passed between the sopranos and altos. The texts set from mm. 17-52 are foretelling of peace, an end to violence, and finally the desert blossoming as a rose. The melody is supported by held tones on the word “peace” in the bass (E and B) creating an open fifth and a B in the top voice not currently singing the melody. The effect of the open sonority is a feeling hope.¹⁸⁹

To create text painting, Christiansen brilliantly weaves and overlays simple compositional devices on different structural levels. The chant-like melody provides a great horizontal line for the conductor to use *rubato* or to push forward and pull back the motion with the choir. The thicker more luscious chords in the beginning and open sonorities in the ending of the piece are both ideal for the blended sound created by the Minnesota choirs in the F. Melius Christiansen tradition.

¹⁸⁹ Paul J. Christiansen, “The Desert Shall Blossom,” *Four Prophecies*, Minneapolis: Augsburg Publishing House (1936): 53-63.

CHAPTER 13

HODGSON, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

Hodgson remembers being a wide-eyed seventeen year-old in Washington when he became fascinated by the sounds of the St. Olaf College Choir after attending a St. Olaf Choir tour concert. He recalls, “I really liked the clarity, the precision, the absolute adherence to intonation, and the purity of sound.”¹⁹⁰ He recollects how the sound was unique. But then the next year he heard the sound of the Concordia Choir, which was similar, yet distinct. When considering which college to attend, he found the commonality between the two choirs made the decision difficult. The St. Olaf sound was developed by Olaf Christiansen and the Concordia sound by Paul J. Christiansen. Hodgson’s preference was for the sound of his first encounter; thus, he proceeded to St. Olaf. The decision later came to haunt him when he was hired by Concordia and told the story to Paul J. Christiansen.

Influences

Hodgson believes his main influences from the St. Olaf tradition are twofold: first, the fantastic experience of creating beautiful music, and consequently, his desire for others to experience the same feeling. Second, that the music should never be the same. Hodgson explained that if you take a musical instrument such as the finest Steinway piano or the finest organ and put a mediocre player on it, it will merely sound commonplace. But if the instrument is played expressively, an expansion of the

¹⁹⁰ Interview with Kenneth Hodgson, June, 2003.

understanding of the exceptional sound created by the instrument occurs. Hodgson also learned that audiences have a tendency to become desensitized by the sounds of a choir. Moreover, he discovered there are some things you cannot control as a singer. For instance, when considering the matching of vowel sounds, the ear can distort the variation in pitch; he adduces popular music as an example. Still, in a choral situation, focus should be applied to “three things: matching the vowel, matching pitch, and matching volume level.”¹⁹¹ Hodgson explains that even though many are critical of F. Melius Christiansen’s pursuit for a pure sound that his principle was correct.

Hodgson considers that his five years at Concordia working under Paul J. Christiansen was instrumental in his development and recalls him as both a mentor and a friend. Hodgson attempted to follow in his footsteps. He remembers their relationship and how if he tried something new and failed, they would acknowledge the error, learn from it and move on. This positive mentoring from Paul J. was just what Hodgson needed. He explained, “It wasn’t sink or swim.... I had some abilities and was not going to have [a] great problem doing the job.” Hodgson recalled the experience as “solid oak growth.”¹⁹²

Hodgson believes that his role as a conductor and singer has influenced his composing. He explains, “a non-singer composing for a choir oftentimes is not as aware of the tessitura of voices, a criticism that can be said for F. Melius, an organist who at

¹⁹¹ Ibid.

¹⁹² Ibid.

times left the sopranos shrieking.”¹⁹³ Like F. Melius, Hodgson did not set out to be a composer, but instead became one out of necessity. Thus, as Hodgson stated, “I haven't been stimulated particularly to compose just for the sake of composing.”¹⁹⁴ Nevertheless, he does have a stockpile of things he would like to get on paper, given time to do so; he said, “I will do more of that as responsibilities in teaching and directing and managing the choir and arranging tours and arranging concerts lessen.”¹⁹⁵

Professional Aspirations

While Hodgson may in future develop into a more accomplished composer, his current focus is on conducting. One of the most challenging things for a conductor is piece selection. In that regard, Hodgson likens being a conductor to being at a smorgasbord. He says, “It's a mile long; you can't even sample everything; you have to pick and choose.”¹⁹⁶ He continues, “You know there is so much music being written, let alone all that has been written, thousands and thousands of wonderful pieces.”¹⁹⁷ Continuing the dining metaphor, Hodgson explains that planning a concert is like preparing a fine meal. The concert should have an appetizer or introduction, followed by a heavier entrée or main section, and then lighten up with some dessert, something not requiring intense listening or singing.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

Hodgson also recalls that directing out of a pattern is something he learned from the Christiansens. He clarifies that one does not want to distract the audience. Some people jump up and down hysterically, which is too bad because it detracts from the music. Hodgson expounds, “You don’t want to be in the way between the choir and the audience. You want to be the facilitator.”¹⁹⁸

High-quality choral sound is a result of a strong synergy between the conductor and composer. Hodgson explains that when composing for a choir, it is important to take the choir’s makeup and ability into account. Within those guidelines, Hodgson also acknowledges that when beginning a composition there is plenty of room for flexibility, and he uses his own ear as his sole measure. Hodgson says, “I think that one of the fun things about composition is that you discover what you like.”¹⁹⁹ Thus, Hodgson explains how after having begun a composition “you discover the kind of sound that you are fond of and then whether they are popular or published or not is immaterial.”²⁰⁰

When asked about his goals as a conductor, Hodgson resoundingly responded, “to get out of the way of the music.”²⁰¹ He further explains that his reward is in the knowledge that the audience enjoyed the concert. The conductor must create an atmosphere to facilitate the communication of the music with the audience:

Now of course at the same time you have to make sure that the instrument you’re conducting is well tuned and defined and that they know the music to the point

¹⁹⁸ Ibid.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ Ibid.

they can be flexible with it. And, they know their job as individuals and contributing to the blend of the section, the blend of the choir, and the musical expression of the choir; with the idea that ultimately, we are all trying to get out of the way of the music and let that speak directly to the listener.²⁰²

In addition to his focus on the listener, Hodgson's other main goal is for the singers to have a positive experience. He clarifies, "I want the kids to have the same experience [that I did.] Because it was life changing to me in that it set me on a career. It also was a significant break in the day from the other stuff, when I felt away from the hustle and bustle outside the choir."²⁰³

Closely tied to Hodgson's conductor goals are his compositional ones: "[to] realize the text and realize the potentials of the text as a musical expression."²⁰⁴ He views sacred music as his vehicle to show glory to God and secular music as a method to transmit text into the "heart of the listener."²⁰⁵

Not surprisingly, Hodgson considers his main accomplishments to be the yearly Christmas Carol Concerts and choir tours. The two exemplify his main goal to bring joy to the audience and the choir. He enjoys the added benefit of seeing the choir come together as a unit on tour. Hodgson says, "It is a moment when we separate ourselves away from the students and teachers and whatnot and go out and do something really worthwhile and fun."²⁰⁶ Furthermore, he believes that when you look back on the tours

²⁰² Ibid.

²⁰³ Ibid.

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

and consider all that you have seen and done, the concerts always remain the most satisfying and significant.²⁰⁷

Sample Analysis

The work “Lord Turn My Soul To Worship Thee” by Kenneth Hodgson is a SATB *divisi* a cappella piece. Hodgson set out to create a piece built on fourths. Set to a text by Herbert Brokering, in this piece Hodgson weaves the perfect fourth into a motive ideal to depict the main idea of the text and coincidentally the title of the piece “Lord Turn My Soul.”

The piece begins with a five-measure introduction that prolongs the tonic chord with four statements of a fanfare-like Alleluia declaration by the basses on a motive X, the turn motive. This motive consists of an ascending perfect fourth from D to G, a descending third or turn back to E, and another ascending perfect fourth or turn toward A. The second statement of motive X by the basses is coupled with the altos in a unison. The third through fifth statements are presented in various four part (SATB) harmonies. The last statement ends with a movement to the V in m. 5 with $\hat{5}$ in the soprano I, tenor, and bass parts. Despite the strength of voices put on the $\hat{5}$ in m. 5, I do not believe that this is the arrival of the headtone. I believe that Hodgson created the strong motion to both the V chord and $\hat{5}$ to give a harmonic thrust into m. 6 where the song really begins. As a result the introduction acts as a huge pickup into the one chord beginning in m. 6.

The melody is presented with two statements of four-bar antecedent and consequent phrases, each beginning with the turning motive, X. The motive X ascends to the arrival

²⁰⁷ Ibid.

of the head tone, B, in the antecedent phrase in m. 6 which is prolonged by movement to its upper neighbor, C, in the third bar of the phrase, m. 8. Although $\hat{3}$ in m. 6 ascends up to D, I do not believe that D is the head tone, but rather the D functions as an upward third linear motion. The C then moves downward through the scale to an F-sharp in m. 9 which acts as a lower neighbor to the tonic. The consequent phrase starts with the X motive in m. 9, beat four, and then ascends to the head tone in m. 10. The head tone is prolonged with a movement to its lower neighbor A in the second bar of the phrase, m. 11, which is supported in the bass with the movement from a II^6 to a V. A strong restatement of the head tone occurs in the fourth measure of the phrase, m. 13, and is supported by a movement back to the I chord which concludes the first verse.

A register shift occurs in m. 14, and the melody is transferred from the men to the women. The tonic chord is prolonged while the antecedent phrase is repeated beginning in m. 14. The arrival of the head tone during the repeat of the consequent phrase marks the beginning of two voice exchanges. The first is between the B in m. 18 in the top voice and the B in m. 19 in the bottom voice, and the D in m. 18 in the bottom voice, with the D in m. 19 in the top voice. The second occurs between the B in m. 18 in the top voice, and the B in m. 21 in the bottom voice, and the G in m. 18 in the bottom voice, with the G in m. 21 in the top voice. These voice exchanges prolong the one chord as it moves to a first inversion tonic chord in m. 21. In m. 22 all four voices, with the sopranos and tenor voices coupled and the altos and basses coupled, enter staggered by two beats singing a four bar Alleluia that prolongs the dominant with a movement to the $\text{V}^{97}_{\frac{6}{4}-\frac{5}{3}}$ chord supporting $\hat{3}$ in m. 24. In m. 24 beat two $\hat{2}$ and $\hat{1}$ on beat three is supported

by a vi chord moving to a V chord on beat two of m. 25 and finally a tonic chord on beat three in m. 25 completing a five-six exchange in the bass and supporting a smaller level descent to $\hat{1}$ in the top voice.

Hodgson uses form to depict the turning toward God theme and the text “renew your mercy” beginning in m. 27 when he sets the melody in canon or round between the men and the women. Within the canon, a voice exchange occurs between the G in the top voices in m. 28 beat four, the G in the bottom voice in m. 29 beat four, the B in the top voice in m. 29 beat four, and the B in the bottom voice in m. 28 beat four. Another voice exchange occurs between the top voices B in m. 31 beat four, the bottom voices B in m. 34 beat three, the top voices G in m. 34 beat three, and the bottom voices G in m. 32 beat one. This verse refers to a renewal both spiritually in the text “lift the soul in grateful mirth” and physically with the text “bless the bounty of the earth” which may be referring to humankind. It is fitting that the idea of renewal or life cycle is depicted with the idea of a canon. Furthermore, the voice exchanges pass notes to one another just as a life cycle is completed through a passing from one point or generation to another.

All voices sing the melody in unison in m. 37-41 when, much like the first presentation of the melody, the voices split but this time into four voices in m.42. The melody is followed by a four-bar Alleluia section where the final descent in the fundamental line occurs. The bass moves to a IV chord in m. 46, similar to m. 22. $\hat{3}$ on beat one descends to $\hat{2}$ on beat two in m. 48 supported by a V^7 chord moving to a VI chord on beat three of m. 48 and a I chord on beat three of m. 49. A coda balancing out the introduction begins in m. 49 with a six-five exchange. This coda set to the text

“Alleluia” rises back up to $\hat{2}$ found in the alto on beat one of m. 51 supported by the V chord and $\hat{3}$ on beat one m. 52 in the alto supported by the true I chord in m. 52.

This work displays intricate text painting of the idea to turn one’s soul to worship God. Throughout the piece Hodgson weaves the fourth turning motive into the melody and harmony. Along with larger voice exchanges in later statements of the melody, he follows the X motive with small voice exchanges between B and D as displayed in mm. 42-43. These voice swaps maintain the idea of turning. At yet another level Hodgson illustrates the “turning idea” through the use of a canon or round. Finally, Hodgson ends the piece with an ascent of the fundamental line in the inner voice, as if turning the music or melodic line up to God in worship.²⁰⁸

Hodgson’s clear voicing and open sonorities help to contribute to the blend that is typical for compositions written in Christiansen’s tradition for Minnesota choirs. Furthermore, his choice to alternate between unison and multi-voice harmonization by starting in a unison and then expanding the voicing at the end of phrases helps to push the horizontal line forward.

²⁰⁸ Kenneth Hodgson, “Lord, Turn My Soul to Worship Thee.”

CHAPTER 14

CLAUSEN, MINNESOTA CONDUCTOR-COMPOSER

Connection to the Tradition

Born in Faribault, Minnesota, two years before F. Melius Christiansen's death, René Clausen embarked on a long journey into the tradition of F. Melius Christiansen and the St. Olaf Choir. Clausen's path to St. Olaf College covered many more miles than the fifteen between Faribault and Northfield, Minnesota. Clausen's father, an elementary school teacher for the Missouri Synod Lutheran Church, who also worked as a church organist, had an incredible impulse to travel. Thus, as a child, Clausen moved to Illinois, Michigan, returned to Minnesota, then moved to California. This allowed him to see and experience a variety of cultures.

Clausen did not begin musical study until he joined the seventh-grade band program in 1964. His instrument of choice was the saxophone, but after he moved to California and became active in the stage band, he began playing the flute, clarinet, trumpet, French horn, and any other instrument the school had available. As he excelled with various instruments, he began to experiment with arranging and eventually with composing. The first piece he arranged was "This Guy's in Love with You." Throughout high school he continued his self-study of theory and orchestration. During this time of discovery, the St. Olaf College Concert Choir traveled to Clausen's area on a performance tour. Not knowing what he was going to experience, he attended the concert at the recommendation of his high school choir director. After attending the first concert, Clausen was so taken by the performance that he traveled to nearby communities Pasadena and Bersfield so he

could hear the same concert two more times. It was no surprise that after high school Clausen began his first formal training in music at St. Olaf College in the fall of 1970.²⁰⁹

Influences

Although F. Melius Christiansen had long since retired and passed away, his tradition of a cappella singing at St. Olaf was still strong under the direction of Kenneth Jennings.²¹⁰ Christiansen's a cappella legacy greatly influenced René Clausen. When asked, "How do you think attending St. Olaf and the Minnesota choral tradition influenced your compositions?" Clausen responded, "When you attend a place like St. Olaf which has a strong history of choral ensemble, especially the unaccompanied choral ensemble, [and where] there is [a] very definite philosophy of choral tonal production, you become a person who has a resonance to sound [sic]."²¹¹ He explains that, as a choir member, he practiced and heard this choral sonority for an hour and a half each day. As a result, he was, in turn, learning this sound through osmosis. It was inevitable that the choral resonance became something with which he was enamored. The sound became internalized and for this reason it was natural, almost second nature, for him to write for the choral genre. In addition, while at St. Olaf, Clausen took a very valuable course in vocal pedagogy. In this course, he became extremely interested in vocal problems and

²⁰⁹ Interview with René Clausen, March, 2003.

²¹⁰ W. Jerald Brabec, "A Study of René Clausen's *A New Creation: A Biography and Brief Analysis*" (Omaha: University of Nebraska Press, 1993), 5-8.

²¹¹ Interview with René Clausen, March, 2003.

the physical limitations of the voice. This knowledge was an important orchestration asset.²¹²

Along with his excellent education and experience at St. Olaf, Clausen has learned a number of lessons from his own experience: “I have had nothing more than junior level theory. ... [I] learned a lot by absorbing. I think in most ways that composers are self-taught.”²¹³ Being a conductor-composer has allowed him the opportunity to consider both sides of a piece. Furthermore, Clausen feels that a conductor-composer is more likely to take liberties with the piece and sometimes it is the composer’s fault for leaving too much room for variation:

I remember as a younger composer I often assumed the conductor would be musical. I assumed they would sense it the way I would, and often times that is not the case. So, I have learned to be a little more specific in terms of tempo [using] largely indicated marks such as *ritardando* or *accelerando* in that I might put 112, an M.M. [metronome marking], rather than an Italian marking.²¹⁴

However, Clausen believes that conductors may see a piece in a different light than the composer and appropriately interpret it differently as long as they may support their interpretation. Clausen explains, “[If] you don’t have a good stylistic reason for making a performance choice, then I would dismiss the interpretation. But, if someone has solid reasons for making a choice that would be different than mine, then I think there is room for interpretation.”²¹⁵ Clausen’s broad interest in instrumental music has also influenced

²¹² W. Jerald Brabec, *A Study of René Clausen’s A New Creation: A Biography and Brief Analysis* (Omaha: University of Nebraska, 1993), 9.

²¹³ Interview with René Clausen, March, 2003.

²¹⁴ Ibid.

²¹⁵ Ibid.

him. As stated earlier, he was trained at a young age in a number of wind instruments. Even now he is learning to play the violin because he feels it is so important to understand the instruments for which you compose.

Professional Aspirations

Clausen remarks, “We spend too much of it tearing down, so I try to spend my life doing [the] other. Well, it’s a reasonable goal anyways.”²¹⁶ More than a goal, Clausen is making it his life’s work; however, he does not begin each composition with such high aspirations in mind:

Its like doing an all day puzzle, one of those 500 piece all day puzzles. You have these 500 pieces in front of you, so you take one and what do you do? You have 499 left. Do you find the one that fits here? No, that’s not the way it works. You look at the picture and you put the red pieces for the barn here and the cloud pieces here.²¹⁷

Clausen used this methodology to create one of his most accomplished works, *Memorial*. Commissioned by the American Choral Directors Association, *Memorial* is a work dedicated to the 9/11 tragedy. Clausen had trouble initially beginning such an important piece. Finally, his inspiration came from his wife, who suggested he begin with prayer; this made all the difference. Clausen explained, “I quit trying to be a mirror and became a lens.”²¹⁸ Once he made this realization, Clausen began work by pinning up a large poster-board on his basement wall. On the poster-board, he pieced together text, icons,

²¹⁶ Ibid.

²¹⁷ Ibid.

²¹⁸ Ibid.

pictures, and shapes. Once he had the road map, he was able to sit down at the piano to compose the piece.

It is clear Clausen is quite proud of the emotional statement he was able to make with *Memorial*. Another such example is “In Pace,” which he wrote after visiting Auschwitz with his choir. “In Pace” is an eight part piece and a technical challenge, which is another aspect of composition Clausen enjoys. Further, he is proud of the double choir piece “O Vos Omnes,” which is bitonal in some sections. Clausen also enjoys simpler pieces like “Set Me as a Seal” (analyzed for this project), part of a larger work *Creation*, which only took about an hour to compose. Clausen explained, “I am very proud of that piece because I think it captured the essence of that text.”²¹⁹ Clausen is very proud of the diverse repertoire he has composed: “I wouldn’t want to be a composer that could be characterized by a certain piece or pieces.”²²⁰ Although Clausen will be known for his breadth, he will mostly be known for his contribution to the Minnesota tradition, but neither is his desire. Clausen elaborates, “I am not worried about posterity. In a way, I’d like to write music to help the world be a more humanitarian place.”²²¹

Sample Analysis

René Clausen’s “Set Me as a Seal” from *A New Creation* is a SATB *divisi*, a cappella piece with an ABA structure. Written in the key of D major, I believe the primary melodic note of the composition or head tone is $\hat{3}$, F-sharp due to the prominence within the melodic line and its placement at the end of both phrase b and a. The piece opens

²¹⁹ Ibid.

²²⁰ Ibid.

²²¹ Ibid.

with one five-bar phrase and one four-bar phrase that will be called phrase a and b.

Phrase a opens with all of the voices diverging from D with a fifth ascent in the soprano voice in mm.1-3 and an octave descent in the bass creating seventh chords leading to a tonic chord with a seven-six suspension in m. 3 on the text “heart.” In m. 4, a series of seventh chords occur as the sopranos descend a dramatic major sixth while the bass ascends a fifth ending with the primary tone arrival, $\hat{3}$, on last note of the first phrase, phrase a, in the sopranos in m. 5, beat one, on the text “arm”. Phrase b begins in m. 6 when D moves to G which acts as an upper neighbor to F-sharp in m. 6 beat four. F-sharp then moves down to $\hat{2}$, E, in m. 8 prolonging the fundamental line with an interruption supported by the arrival of a II^6 in m. 8 and the V chord in the bass in m. 9 concluding phrase b. A slightly varied restatement of phrase a, a', begins in m. 10 with wider voicing. In addition, the harmony used in a' is thicker than initially used in a, because Clausen splits the voices into seven parts during a' and lowers the bass register. Although in m. 13 he uses the same chords as he did in m. 4, he changes the inversions and uses ascending seventh chords with parallel fifths in the bass and baritone voices. This re-harmonization accentuates the contrast between the rising bottom line and the descending upper line creating a stunning re-arrival on the head tone in m. 14 similar to the original appearance in m. 5. Phrase b' begins in m. 15 exactly as it did in m. 6; however, this time the E descends to D in m. 17 and completes the phrase by ending on the tonic, D, supported by a tonic chord in the bass ending the three bar phrase by creating a perfect authentic cadence.

The B section is marked by a move to b minor and a more contrapuntal and imitative style. The sopranos begin the B section with two two-bar motives that I will call motive X and motive Y. Motive X occurs in mm. 18-19 in the Soprano I line and is a stepwise descent from D to A and a minor third descent to F-sharp. Motive Y immediately follows in mm. 20-21 in the soprano I and consists of the notes: D, D, C-sharp, D, C-sharp, B, A, B. Motive Y if extended down to an F# would be very much like motive X and could be considered a variation on X. The top voice of the B section is completed with a b minor arpeggiation beginning in m. 22 when a B descends to F-sharp in m. 23 and finally ends on D in mm. 24-26. While motive Y is occurring in the top voice, an augmentation of motive X, from two bars to three, in mm. 20-22 is presented in the bass. The augmentation of motive X in the bass is immediately followed by motive Y in mm. 23-24. Following the original statement of motive Y in mm. 20-21 in the soprano line, motive Y is inserted in m. 21 into an augmented statement of motive X occurring in mm. 20-24 in the tenor line. Motive Y occurs immediately after the tenor statement in m. 22 in the alto II part, followed by a statement in the bass in m. 23 and finally the alto statement in m. 24. The B section ends on a IV chord which leads into the restatement of A beginning in m. 27. The restatement of the A section in the original key of D, consisting of a' and b' is expanded from eight measures to ten as a result of a short two bar coda following the Urlinie descent in phrase b'. Restated almost exactly as it was beginning in m. 16, phrase b' contains the arrival of $\hat{2}$ in m. 33 supported by the V chord in the bass. However, in m. 33 the $ii^6 - V - I$ presented in mm. 16-17 is replaced by a $\sharp VII$

-V- I and in m. 34 VII -V -I occurs in the coda. $\hat{1}$ appears in m. 34 with the final arrival of the tonic chord in the bass followed by a two-bar coda in mm. 34-36.

Clausen's choice to use a simple form is perfect for this text. He employs dissonance and resolution to musically create the strong emotions often associated with love. In the A section Clausen sets the text with a homophony style and utilizes rich seventh and ninth chords containing dissonances that are used as suspensions and chromatic passing tones. For example, in m. 3 he sets the word "heart" over a tonic chord with a seven-six suspension. In the B section he moves away from the homophonic style in the A section to a more contrapuntal sound. The passing of motive Y between the voices creates a continuous run of eighth notes passed among the voices. The running eighths seem to depict the idea of running water in the text for the B section: "Many waters cannot quench love; neither can the floods drown it." Clausen's choice to end the B section with a deceptive cadence leaves the listener with a feeling of incompleteness showing that indeed nothing can "quench love." The deceptive cadence leads nicely into the return of the A section that contains the same text as the opening section "Set me as a seal upon your heart, as a seal upon your arm for love is strong as death." The final descent of the fundamental line is completed on the text "death" illustrating its finality.²²²

His harmonic setting is clear and creates an ideal atmosphere for a conductor to create a blended beautiful tone with the long notes. Furthermore, the dissonances brought out through passing lines to accentuate the text provide areas for the conductor to pull back and forth the melodic line. His brilliant overlay and augmentation of two

²²² René Clausen, "Set Me as a Seal," *A New Creation*, Champaign: Fostco Music Press (1990): 1-4.

motives, X and Y, provides continuity throughout the harmony. In addition, Clausen creates a horizontal melodic line that is very conducive to the type of sound and blend typical of the Minnesota choral style and representative of Christiansen's legacy.

CHAPTER 15

CONCLUSION

Summary

The legacy of Fredrik Melius Christiansen flourishes among Minnesota choral conductor-composers. This connection began with the profound influence Christiansen had on the St. Olaf choral tradition, which proliferated throughout the Minnesota countryside. Through their associations with St. Olaf, their connections to the Minnesota tradition, and their relationships with each other, the six conductor-composers of this study: Olaf Christiansen, Paul J. Christiansen, Kenneth Jennings, Robert Scholz, Kenneth Hodgson, and René Clausen have continued to grow in the tradition of F. Melius Christiansen.

Each of the conductor-composers of this study is a St. Olaf alumnus. While at St. Olaf, Olaf and Paul J. studied under their father, F. Melius. Each of the others studied under Olaf or Kenneth Jennings, who were well versed in the tradition instituted by F. Melius. Following their education at St. Olaf, each of the conductor-composers of the study taught at St. Olaf or Concordia College, Moorhead, Minnesota. Thus, the conductor-composers shared similar significant life experiences. Moreover, the F. Melius Christiansen influence was attested to in the interviews conducted with the four living conductor-composers of the study and is apparent in their compositions.

Although each piece is a unique work there are similarities among the seven. All of the works were a cappella and voiced for SATB *divisi*. Each of the composers used the spinning out of a motive on a large scale to create unity throughout their piece. F.

Melius Christiansen utilized a motive book to assist him with his composing. His motivic development can be seen in “Love In Grief (chapter 5).” F. Melius Christiansen built on a five note motive, G-flat, F, E-flat, E-flat, and F, presented in the third measure of the work. Olaf Christiansen also employed development in his work “Son of Man (chapter 9).” Kenneth Jennings utilized a neighbor note motive A-G-A in his work “The Call (chapter 10).” In addition, the motive “X” and its development was outlined in Robert Scholz’s “What Sweeter Music (chapter 11).” Paul Christiansen utilized the motive B-C#-D in “The Desert Shall Blossom (chapter 12).” Ken Hodgson wove his turning motive throughout his piece “Lord Turn My Soul (chapter 13).” Furthermore, In “Set me as a Seal (chapter 14).” Clausen used two motives, X and Y, that interact together to create contrast and interest.

Harmonically, chords larger than the triad are used frequently throughout the works by the seven conductor-composers. Due to the possibility to have eight or more voices singing, I believe that the use of the a cappella choir split into *divisi* helped to facilitate the thick chords used in the seven works of the study. Furthermore, the conductor-composers created harmonic interest by using seventh and ninth chords. In addition the conductor-composers utilized chromaticism, non-harmonic tones, and suspensions to draw out the lushness of the harmonies. F. Melius Christiansen’s ascending chromatic line and suspensions add richness in the mm. 3-9 in “Love In Grief (chapter 5).” Olaf Christiansen uses a similar technique in mm. 60-79 on “Son Of Man, Be Free (chapter 9).” Jennings also utilizes this technique throughout “The Call (chapter 10).” Furthermore, Paul Christiansen uses this technique beginning in mm. 10- 17 in “The

Desert Shall Blossom (chapter12).” This technique can be seen in Hodgson’s Alleluia section of “Lord Turn my Soul (chapter13)” mm. 45-52. Finally, Clausen heavily uses this technique during the A portion of “Set me as a Seal (chapter 14).”

F. Melius Christiansen mastered both the passing of the melody throughout the voices and voice exchange. F. Melius utilized the technique of passing the melody throughout the voices in addition to varying the choral voicing to help create text painting. The use of the same technique can be seen in each of the six subsequent composers. Throughout “Love and Grief (chapter 5)” F. Melius Christiansen passes the melody among the voices. An example of voice exchange used in “Love and Grief” by F. Melius occurs in m. 17. In Olaf Christiansen’s “Son of Man, Be Free (chapter 9)!” he passed the melody throughout the choir and to a soloist. “The Desert Shall Blossom (chapter 12)” by Paul J. Christiansen started out with the melody in the men but then he moved it to the women. Kenneth Jennings passed his melody in “Call (chapter 10)” throughout all of the voices within his choir. Furthermore, Kenneth Hodgson wove his melody among the voices and utilized the compositional device of canon. “Set Me As a Seal (chapter 14)” by René Clausen contains a B section that also passed the melody throughout the choir.

Good choral blend is created by matching pitch, vowel, and volume. The desired blend that the conductor-composers were seeking and the fact that good intonation is defined by the third of the chord can be attributed to the strength placed on the third scale degree. Furthermore, each conductor-composer created melodies that were conducive to pushing and pulling the musical line to express the text. This aspect of the melodic

structure can be attributed to the dual identity of conductor and composer. These similarities are all represented in F. Melius Christiansen's music which profoundly influenced the six conductor-composers.

The compositions of this group and F. Melius Christiansen demonstrate an in-depth understanding of the art of text-painting, containing a commonality of harmony, sonority, melodic motion, and voicing. This brilliance in text-painting is a manifestation of their common exposure to Christiansen's legacy. In addition, many of the pieces are spiritual. Thus, the religious background of the composer they absorbed through their St. Olaf education enabled them to implement the religious meaning and create a musical language to demonstrate the text.

Artists of any kind, musicians, painters, architects, poets, utilize every life experience in their craft. A composer may only spend ten hours composing a piece, but in actuality it took a whole lifetime of influences to achieve the knowledge and experiences expressed through musical art. This is very true of the Minnesota conductor-composers. Thus, extensive exposure to the F. Melius Christiansen legacy, whether directly or indirectly, and the St. Olaf choral tradition was undoubtedly an influence on the six conductor-composers.

APPENDIX A

GRAPHS

Figure 5.1 "From Grief to Glory" Page 1

From Grief to Glory
verse II Love IN Grief

F.M. Christiansen

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Sra

Tenor line

IV 7

F.M.C p1

Figure 5.2 "From Grief to Glory" Page 2

From Grief to Glory F.M. Christiansen

⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔

F.M.C p2

Figure 5.3 "From Grief to Glory" Page 3

(24) (25) (26) (27) From Grief to Glory F.M. Christiansen

The image shows a handwritten musical score for the piece "From Grief to Glory" on page 3. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The piece is in common time. Measures 24 through 27 are shown. Measure 24 features a triplet of eighth notes in the treble staff and a half note in the bass staff. Measure 25 has a quarter note in the treble and a half note in the bass. Measure 26 has a quarter note in the treble and a half note in the bass. Measure 27 has a quarter note in the treble and a half note in the bass. Fingerings are indicated by numbers 1, 2, and 3 above the treble notes and below the bass notes. Chord symbols are written below the bass line: IV₇ for measure 24, II for measure 25, IV₇ for measure 26, V for measure 27, and I for measure 27.

F.M.C p 3

Figure 9.1 "Son of Man, Be Free" Page 1

Son of Man, Be Free
Magna Charta

Olaf C. Christiansen

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑

D(Dorian) I

accp1,

Figure 9.2 "Son of Man, Be Free" Page 2

Son of Man, Be Free Ola S. Christiansen

22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

Parallel 5ths

parallel oct

I V I

o.c.c.p.2

Figure 9.3 "Son of Man, Be Free" Page 3

52 53 54 55 57 59 60 61 Son of Man, Be Free 63 65 67 70 71 72 73 74 75 76 77 Olaf C. Christiansen

parallel oct

#3 UN

I vic 3

III

D: I

V

I

o.c.c.p.3

Figure 10.1 "The Call" Page 1

The Call

Kenneth Jennings

④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

a'

x

x

rising 3rd

D I H Y X I_{6/4}

K.J pl

Figure 10.2 "The Call" Page 2

The Call

Kenneth Jennings

⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑

expand: A-G-A
K.J.p2

Figure 10.3 "The Call" Page 3

The Call

Kenneth Jennings

22 23 24 25 26 27 28

VI⁷ I^{6/4} IV⁷ ii^{6/5} V

K.J. p3

Figure 11.1 "What Sweeter Music" Page 1

What Sweeter Music Robert Scholz

A

Handwritten musical score for "What Sweeter Music" by Robert Scholz, page 1. The score is written on two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a bass line with figured bass notation (Roman numerals and numbers) and slurs. Above the treble staff, there are circled numbers 3, 5, 7, 9, 10, 11, 12, and 13, which correspond to the measures of the piece. The piece is in 3/4 time, as indicated by the '3' above the first measure. The key signature has three flats. The piece ends with a fermata over the final note. The initials "R.S. pl" are written at the bottom right of the page.

Figure 11.2 "What Sweeter Music" Page 2

Handwritten musical score for "What Sweeter Music" by Robert Scholz, page 2. The score includes a treble clef staff with a melody and a bass clef staff with accompaniment. It features circled measure numbers (13, 14, 15, 19, 20, 23, 24), the title "What Sweeter Music", and the composer's name "Robert Scholz". Vertical lines connect the circled numbers to specific measures in both staves. The bass staff contains various fingering and articulation markings such as "II", "III", "VI", "VII", "I", "II", "III", "IV", and "V". A "3" over a bar line indicates a triplet. At the bottom, there are handwritten notations "I 4-8" and "R.S. p2".

Figure 11.3 "What Sweeter Music" Page 3

What Sweeter Music

Robert Scholz

25 26 B 27 28 29 30 32 33 35 36 37 38 39 40

parallel oct

R.S. p 3

Figure 11.4 "What Sweeter Music" Page 4

What Sweeter Music Robert Scholz

41 42 43 44 46 47 48 49 50 51

Imitation

2nd Time

entry 2

V I₆₄ vi₇ vi₇ vi₇ I D₁ D₁ A₇ V V

p4

Figure 11.5 "What Sweeter Music" Page 5

What Sweeter Music Robert Scholz

52 53 54 55 56 57 60 61 62 63

vi

Db:vi

R.S p5

Figure 11.6 "What Sweeter Music" Page 6

What Sweeter Music Robert Scholz

64

(65) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77)

((4)) (5) ((6)) (7) (8) (9) (10) (11) (12) (13)

4) (5) (6) (7) (8) (9) (10) (11) (12) (13)

IV III IV₁ I I I I I I I

R.S. p6

Figure 11.7 "What Sweeter Music" Page 7

What Sweeter Music Robert Scholz

(77) (78) (79) (80) (81) (82) (83) 84 (85) (86) (87)
(13) (14) (15) (16) ((17)) (18) (19) (20) (21) (22) (23)

whole section

Break Builds Anticipation
504 506

High Point

R.S. p 7

Figure 11.8 "What Sweeter Music" Page 8

What Sweeter Music
Break builds
Anticipation

Robert Scholz

mm
67

88 (24) 89 (25) 90 (26)

parallel Oct.

III₇ III₇ II V I₆ I III₆ vi III₆ IV VI_{4/3} I

R.S.p8

Figure 12.1 "The Desert Shall Blossom" Page 1

The Desert Shall Blossom Paul Christensen

A 1 2 D 3 4 5 6 7 8 9 10 11

elision
1 in Dm
3 in B

counters
Parallel Oct.
Ewas Moleget belongs over G
voies Exchange

3-4

P.C. P1

Figure 12.2 “The Desert Shall Blossom” Page 2

The Desert Shall Blossom Paul Christensen!

(13)
(14)
(15)
(16)
(17)
(18)
(19)
(20)
(21)
(22)
(23)
(24)
(25)
(26)
(27)

Treble staff: Melody with notes and rests. Includes a "P.T." (pedal point) on the first measure.

Bass staff: Bass line with notes and rests. Includes a "motive x enlarged" section.

Chord diagrams: E, F# C7, B, E, F# E, IV, IV.

Signature: P.C. p2

Figure 12.3 "The Desert Shall Blossom" Page 3

Prophecy = Sorenson = Elison

The Desert Shall Blossom

Paul Christensen

27 28 29 30 31 32 33 34 35 36

x enlarged

x

c

D * *

IV₇

I₄

P.C. p3

Figure 12.4 "The Desert Shall Blossom" Page 4

The Desert Shall Blossom Paul Christensen

39 40 41 42 43 45 46 47 48 49 51 52

The image shows a handwritten musical score for the piece "The Desert Shall Blossom" by Paul Christensen, specifically page 4. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and various note values. The bass staff contains a bass line with annotations. A vertical line is drawn at the end of the piece. Below the bass staff, there are handwritten notes: "(V) understood from delayed sounding in the last chord (I4)", "understood / true bass", "True Bass", and "P.C.P. 4".

Figure 13.1 “Lord Turn My Soul” Page 1

Lord Turn My Soul Ken Hadjyson

Intro ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

The musical score consists of two staves: a treble clef staff for guitar and a bass clef staff for bass. The guitar staff contains a melodic line with various ornaments and phrasing. The bass staff contains a rhythmic accompaniment with chordal structures. Annotations include 'motive X' (↑4th ↓3rd ↑4th), 'motive Y' (↑4th ↑5th ↓4th), and 'motive Z' (↓3rd ↑4th ↓2nd). Other markings include 'parallel oct.', 'x up 4th', 'parallel', and 'x up 4th'. A 'P.T.' (Percussion Trill) is indicated above the guitar staff. Chord symbols (I, II, V) are written below the bass staff. A large bracket spans across both staves from measure 1 to measure 9. A '3' (triple) is written above the guitar staff in measure 7.

Motive X ↑4th ↓3rd ↑4th	Motive Y ↑4th ↑5th ↓4th	Motive Z ↓3rd ↑4th ↓2nd
-----------------------------------	-----------------------------------	-----------------------------------

P.1

Figure 13.2 "Lord Turn My Soul" Page 2

Lord Turn My Soul

except A: is NT
to = 3 not P to C

The image shows a handwritten musical score for the piece "Lord Turn My Soul" on page 2. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various note values and rests, including triplets and slurs. Annotations in the treble staff include circled measure numbers 10 through 18, some with sub-numbers in parentheses (e.g., 14(6), 15(7), 16(8), 17(9), 18(10)). Above measures 11, 13, 15, and 18, there are upward-pointing arrows with the number "3" above them, indicating triplets. A note in measure 13 is marked with a "3" and the text "major shift" above it. A bracket in measure 16 is labeled "x up 4th", and a bracket in measure 18 is labeled "parallel oct". The bass staff contains a bass line with notes and rests, including slurs and a triplet in measure 12. Roman numerals are written below the bass staff to indicate chords: I, ii, I₆, ii₆, III, IV, V, VI, K, I, I₆, and I. A dashed line connects the bottom of the bass staff across measures 13, 14, 15, and 16. The page is numbered "p2" in the bottom right corner.

Figure 13.3 "Lord Turn My Soul" Page 3

Lord Turn My Soul

round

The score consists of two staves: a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). Measure numbers are circled above the vocal line: 11, 12, 13, 23, 25, 29, 31, 33, 35. The bass line features figured bass notation with Roman numerals and numbers. Annotations include "supported by D" in measure 11, "VI diaphane (I6)" in measure 23, and "exchange (5)" in measure 33. A "round" section starts at measure 29, with notes for "1st entry Sopr+Alto" and "2nd entry T+B".

Figure 13.4 "Lord Turn My Soul" Page 4

Lord Turn My Soul

(29) (8) (30) (4) (31) (10) (32) (11) (33) (12) (34) (13) (35) (14) (36)

(17) (8) (19) (9) (10) (10) (11) (11) (12) (12) p4

Figure 13.5 "Lord Turn My Soul" Page 5

Lord Turn My Soul

37 38 39 40 41 42 43 44 45

(6) (7) (8) (9) (10) (11) (12) (13)

x parallel oct

x up a 4th

x

Supports A

P.T.

V₆ ii II V VII^b I₆ ii₆ vi II ii V I

p5

Figure 13.6 "Lord Turn My Soul" Page 6

Lord Turn My Soul

rises back up

46 (2) 47 48 49 *coda = intro*

Alto 1

IV =I₆ V_{4 3} I₆₋₅ VI I

pc

Figure 14.1 "Set Me As a Seal" Page 1

Set Me As a Seal by René Clausen
a new Creation

Christopherson

A ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳ B

Handwritten musical score for "Set Me As a Seal" by René Clausen. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The treble staff contains a melodic line with various ornaments and phrasing slurs. The bass staff contains a bass line with chords and a "5-" marking. Roman numerals (I, II, III, IV, V, VI, VII, VIII) are written below the bass staff to indicate chord positions. Handwritten annotations include "motive x" and "motive y" with arrows pointing to specific notes in the treble staff, and "Augmented r" with an asterisk above a note in the bass staff. Above the treble staff, there are two "3" symbols with horizontal lines above them, indicating triplets. A circled "11" is written above the treble staff between measures 10 and 11. The piece is divided into two sections, A and B, with measure numbers 1 through 20 circled above the treble staff. The signature "Clausen p.1" is at the bottom right.

Clausen p.1

Figure 14.2 "Set Me As a Seal" Page 2

A

21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

notive X motive 5 Coda

Clausen ②

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