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**“THIS IS HOW WE DO IT”: A DESCRIPTIVE ANALYSIS OF THE
MUSICAL ELEMENTS AND THE BLACK CHURCH CULTURAL
INFLUENCES IN ADOLPHUS HAILSTORK’S *I WILL LIFT UP MINE
EYES: A CANTATA FOR TENOR, CHOIR, AND CHAMBER
ORCHESTRA***

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“THIS IS HOW WE DO IT”:

A DESCRIPTIVE ANALYSIS OF THE MUSICAL ELEMENTS AND THE BLACK
CHURCH CULTURAL INFLUENCES IN ADOLPHUS HAILSTORK’S *I WILL LIFT
UP MINE EYES: A CANTATA FOR TENOR, CHOIR, AND CHAMBER ORCHESTRA*

by

Alfonzo Cooper, Jr.

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

(Vocal Performance)

Under the Supervision of Professor William Shomos

Lincoln, Nebraska

November, 2020

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Alfonzo Cooper, Jr., D.M.A.

University of Nebraska, 2020

Advisor: William Shomos

This document analyzes Adolphus Hailstork’s cantata, *I Will Lift Up Mine Eyes*, featuring text from Psalms 121, 13, and 23. The author contends that Hailstork uses cultural musical elements of the Black Church throughout the entire composition. Beginning with a brief biography of the composer, the author then provides a movement-by-movement examination of salient musical features and Black Church cultural traditions Hailstork employs to highlight the text of his selected psalms.

DEDICATION

The entirety of this document is dedicated to my father, Alfonzo Cooper, Sr.

I hope that my journey and choices in life have made you proud. I love you and I always
will.

Junior

ACKNOWLEDGEMENTS

I would like to extend my gratitude to Dr. Adolphus Hailstork for his knowledge, wisdom, support, and insight. Dr. Hailstork's music is wonderful, and he is an equally generous person.

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INTRODUCTION

The title of this document is “This is How We Do It”. The title suggests—as it pertains to this document—that in the Black Church musical community, many things are done differently than other church cultures. This document will provide cultural explanation as it pertains to the music experienced by a person who has primarily attended church in the African American church community.

In *I Will Lift Up Mine Eyes*, Adolphus Hailstork writes music that has been influenced by and pays homage to the musical and cultural traditions of the African American church. Adolphus Hailstork is a living composer and scholar whose musical contributions include choral music, art song, opera, and instrumental genres. *I Will Lift Up Mine Eyes* is of interest to me because I find that the salient musical features pay homage to an ancestry and lineage of tradition and culture from the Black Church music community.

My analysis will examine how the music and text of Psalms 121, 13, and 23 work together. This study will break new ground by virtue of it being the first doctoral document concerning this work. My analysis of this sacred cantata, especially where I will give examples of stylistic influences from the music of the Black Church provide a genuine cultural perspective for those who wish to study and perform this work. The interpretation of this work and its music is solely this author’s, unless otherwise cited.

The research methodology will lie primarily on a special focus of the musical elements derived from the African American church culture and how it has influenced the compositional makeup of this work. I will examine Hailstork’s musical treatment,

considering how the composer's compositional devices relate to the text and its influence from Black Church culture. This will be done by analyzing gestures and noted stylistic choices in the orchestra, vocal parts of both choir and tenor soloist. I will not attempt a full harmonic nor theoretical analysis of this piece but will reference harmonies and theoretical concepts when appropriate in my thesis. I will include pertinent correspondence from Adolphus Hailstork and music examples in support of the analysis.

In Chapter One I will present a brief biography of Adolphus Hailstork, outlining his life, compositions, musical styles and influences that shaped the composer. Chapters Two, Three, and Four will each provide a two-part discussion and analysis of Hailstork's use of text, music, and Black Church cultural elements. The conclusion will summarize and reflect upon the findings of my analysis.

CHAPTER ONE: BRIEF BIOGRAPHY OF ADOLPHUS HAILSTORK

Dr. Adolphus Cunningham Hailstork, III was born on April 17, 1941 in Rochester, New York. As a child he played violin, piano, and organ. Hailstork's musical talents were noticed by his high school orchestra director, and he was encouraged to compose music.¹ He received a Bachelor of Arts in Music Composition from Howard University, a historically black college in Washington D.C., in 1963. Hailstork earned a Master of Music degree from the Manhattan School of Music in New York in 1966. Hailstork completed his Ph.D. in Theory and Composition from Michigan State University in East Lansing, Michigan, in 1971.² Hailstork's primary teachers include H. Owen Reed, Vittorio Giannini, David Diamond, Nadia Boulanger, and Mark Fax.³

Hailstork taught on the music faculties at Michigan State University, Youngstown (Ohio) State University, and Norfolk State University. He currently serves on the music faculty at Old Dominion University in Norfolk, Virginia. Dr. Hailstork resides in Virginia Beach, Virginia where he continues to live, teach, and compose. In his spare time, he does his best to enjoy his life and attend concerts.⁴

Hailstork is an eclectic composer, and his compositional output consists of a number of different types of genres. Hailstork has made the effort to avoid being "pigeonholed" as a composer, which makes his musical style somewhat of a challenge to pinpoint. Though his choral and band pieces are probably his best-known works, he has

¹ <https://guides.lib.fsu.edu/c.php?g=353115&p=2383525>

² Doris Evans McGinty. "Hailstork, Adolphus"

³ <https://www.presser.com/adolphus-hailstork?p=2>

⁴ Doris Evans McGinty. "Hailstork, Adolphus"

written several symphonies, orchestral pieces, chamber works for various combinations. These include piano solos, organ music, and several song cycles.

Hailstork's instrumental works include: 2 Scherzos for Piano, Four Preludes for Harp, *Two Chant Mélodies for Organ*, and *Ignis Fatuus (Mysterious Fires) for Piano*. Choral Works include: *Break Forth*, *Done Made My Vow*, *Crispus Attucks-American Patriot*, *The Gift of the Magi*, *Songs of Innocence*, and *A Knee on the Neck*.⁵ Orchestral works include: *An American Port Call*, *Essay for Strings*, *Fanfare on Amazing Grace*, *Lachrymosa: 1919*, *Symphony No. 3*, and *Still Holding On* (Movement 1) from his symphony in progress.⁶ Operatic works include: *Joshua's Boots*, *Paul Lawrence Dunbar: Common Ground*, and *Rise for Freedom: The John P. Parker Story*.

Rather than attempting to make broad generalizations about Hailstork's compositions, this document simply adds to the body of writing that already exists about his work. Hailstork has been frequently interviewed about his life, music, past, and present. He is often forgetful about what he may have said in past interviews, but he directs inquirers to resources where the answer to questions can be found.⁷ Drawing on other's prior research and the author's personal interviews with Dr. Hailstork, this document considers his famous cantata, *I Will Lift Up Mine Eyes*.

⁵ <https://hub.americanorchestras.org/2020/06/25/composer-adolphus-hailstork-to-write-requiem-cantata-for-george-floyd/>

⁶ <https://www.laphil.com/musicdb/pieces/4820/still-holding-on-world-premiere-la-phil-commission>

⁷ Interview Question #1-See Appendix

CHAPTER TWO: MOVEMENT ONE—I WILL LIFT UP MINE EYES

PART ONE

The text of the first movement of Hailstork's cantata is taken from the 121st Psalm, which concerns faith in God's protection. Hailstork's adaptation of the text uses verses 1, 2, a combination of verses 3 and 4, and verses 6 and 7. Hailstork chooses literal text instead of figurative, meaning he speaks about concrete things the singer and God will do, e.g. "I will lift up mine eyes," instead of relying on imagery, e.g. "the Lord is thy shade." He omits verses 5 and 8. (See adaptation chart).

Adaptation Comparison Chart

<i>Psalm 121: King James Version</i>	<i>Psalm 121: Hailstork's Adaptation</i>
1 I will lift up mine eyes to the hills from whence cometh my help.	1 I will lift up mine eyes to the hills, to the hills, from whence cometh my help.
2 My help cometh from the Lord, which made heaven and earth.	2 My help cometh, surely cometh from the Lord, Maker of heaven and earth.
3 He will not suffer thy foot to be moved: he that keepeth thee will not slumber.	3/4 He will not suffer thy foot to be moved: He that keepeth thee will not slumber nor sleep.
4 Behold, he that keepeth Israel shall neither slumber nor sleep.	
5 The Lord is thy keeper: the Lord is thy shade upon thy right hand.	OMITS
6 The sun shall not smite thee by day, nor the moon by night.	6 The sun will not smite thee by day, nor the moon by night.
7 The Lord shall preserve thee from all evil: he shall preserve thy soul.	7 The Lord shall preserve thee from evil: the Lord shall preserve thy soul.
8 The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.	OMITS

Hailstork's cantata commences with a thunderous and joyously exciting introduction that prepares the listener for an adventurous aural journey using salient musical features to anticipate the text, including a stirring musical pick-up, the "God's protection" motive, syncopations, rising and falling motion, and non-diatonic harmony. The opening pick-up figure, played by the bassoon, trombone, viola, cello, and bass, is made up of four sixteenth notes that are tied to a half note. Although we don't hear it as such, this figure looks like four fingers and a thumb—for that reason, this musical figure will be called "The God's Hand" motive. (See Music Example 2.1, pick-up to m. 1).

Music Example 2.1 shows a musical score for Trombone (Tbn), Viola (Vla), Bassoon (Bsn), Violoncello (Vcl), and Double Bass (Db). The score is in common time (C) and one sharp (F#). The pick-up figure consists of four sixteenth notes tied to a half note, marked with a forte (ff) dynamic. The notes are G4, A4, B4, and C5. The first measure is marked with a first ending bracket (1).

Music Example 2.1

A rolling timpani in m.1 adds a robust quality. This explosive opening depicts the mighty and powerful nature of God, the creator of all things. A significant motive that first occurs in the flute in mm. 1–2 anticipates the important "How Long?" motive in Movement Two. (See Music Example 2.2)

Music Example 2.2 shows a musical score for Flute. The score is in 4/4 time and one sharp (F#). The melodic line consists of four eighth notes tied to a half note, marked with a forte (ff) dynamic. The notes are G4, A4, B4, and C5. The first measure is marked with a first ending bracket (1). An 8va marking is present above the staff.

Music Example 2.2

After being presented in the flute, this motive is imitated and extended by the bassoon and trombone, cello, and double bass. Another salient feature in the introduction is the use of syncopation. The steady quarter-note pulse in the lower strings, bassoons, and trombones represents the passing of time, while the syncopated upper strings, flute, horn, and trumpet represent the footsteps of the believer. As we are only in the introduction, there is no text to speak of, but it is interesting to consider the first line of the Psalm that the music is anticipating: “I will lift up mine eyes to the hills, from whence cometh my help.” The music is presenting an unceasing sense of journey, but the speaker is standing still, looking at the hills. This tension between journey and stasis will appear throughout the entire work. (see Music Example 2.3)

The musical score for Music Example 2.3 is written in 4/4 time with a key signature of one sharp (F#). It features six staves:

- Fl, Ob, Cl:** Flute, Oboe, and Clarinet. The first staff begins with a triplet of eighth notes (F#, A, C) marked *ff*. This triplet is imitated by the Trombone and Bassoon in the third measure.
- Tpt, Hn:** Trumpet and Horn. The second staff begins with a triplet of eighth notes (F#, A, C) marked *ff*.
- Tbn, Bsn:** Trombone and Bassoon. The third staff begins with a steady quarter-note pulse (F, A, C, F) marked *ff*.
- Tenor Solo:** Tenor Solo part, which is silent throughout this section.
- Vln 1, 2, Vla:** Violins 1 and 2, and Viola. The fifth staff begins with a triplet of eighth notes (F#, A, C) marked *ff*. A later measure shows a syncopated eighth-note triplet marked *p*.
- Vcl, Db:** Violoncello and Double Bass. The sixth staff begins with a steady quarter-note pulse (F, A, C, F) marked *ff*. A later measure shows a syncopated eighth-note triplet marked *p*.

Music Example 2.3

During the introduction, Hailstork musically paints “hills” in the score with a rising and falling motion distributed throughout the orchestra (flutes in mm. 1–2, bassoons mm. 3–5; and lower strings in mm 6–7). (See Music Example 2.4)

The musical score for Music Example 2.4 consists of four staves. The top staff is for Flute (Fl), the second for Bassoon (Bsn), the third for Violin I (Vln I), and the bottom for Violin/Double Bass (Vcl Db). The music is in 4/4 time with a key signature of one sharp (F#). The Flute part begins at measure 7 with a melodic line marked *ff*. The Bassoon part has a similar melodic line. The Violin I and Double Bass parts feature complex rhythmic patterns with triplets and sixteenth notes, also marked *ff*.

Music Example 2.4

As for harmony, Hailstork explores several non-diatonic passing chords. Within a key signature of G major, we find A major, F major, Eb major, and D major chords. This non-direct movement is a depiction of the wandering believer. The march-like tempo, the stentorian dynamic, and full texture of the introduction, all suggest the power and omnipotence of God.

**I will lift up mine eyes to the hills,
from whence cometh my help.**

In this first vocal section, Hailstork illuminates the ideas of travel utilizing an ostinato, vocal melody, vocal-choral interaction, and harmony. A prominent ostinato is featured, which begins in m. 10 and lasts until m. 36 (See Music Example 2.5).

10
Vcl

Music Example 2.5

The repeating rhythmic figure takes the form of a quarter-quarter-eighth-eighth rhythm, giving a strong sense of triple meter and certainty of the downbeat. This ostinato represents the traveler's refusal to give up and the difficulty of their journey. The ostinato contrasts the vocal line of the soloist to come—which is a representation of faith, illustrating the idea of continuous faith in God's protection, even during hard times. The first vocal entrance of the tenor begins in m. 13. Fragments of the underlining ostinato can be heard in the soloist line, "lift-up mine eyes" in m. 14. The soloist's rising vocal melody captures the essence of looking up to the hills in mm. 19–23 (See Music Example 2.6).

13
Tenor Solo

f

I will lift up mine eyes to the hills, to the

18
hills. From whence cometh my help.

Music Example 2.6

The soloist and choir share characteristics of hymn-lining, the concept of call and response heard in the predominately black churches of the South. This will be expounded on further in part two of this chapter. The ostinato continues until the soloist and choir sing homorhythmically in mm. 35–38, which transitions to the next section of the movement. (See Music Example 2.7)

35 *cresc.* *rit.* *a tempo*

Tenor Solo
From _____ whence com - eth my _____ help.

35 *cresc.*
Chorus
From _____ whence com - eth my _____ help.

cresc.
From _____ whence com - eth my _____ help.

Music Example 2.7

Despite a G major key signature, this first vocal section is primarily in C major.

Beginning in m. 31 both the melody of the soloist and the reiteration of choir are sung up a step in D major. The C- major to D-major steps represents the soloist lifting his eyes to the hills. This is supported in the orchestra with a strong gesture of D major in the low strings and C-sharp in the viola. (See Music Example 2.8)

31

Vla

Vcl
Db

Music Example 2.8

This section closes with similar music as mm. 3–5 (See Music Example 2.2) but varied as the transition begins in m. 38. (See Music Example 2.9)

Musical score for measures 38 and 39. The score is in 2/4 time and features five staves: Flute (Fl), Clarinet/Oboe (Cl/Ob), Trombone/Euphonium (Tbn/Bsn), Violin 1/Violin 2/Viola (Vln 1/Vln 2/Vla 1), and Violoncello/Double Bass (Vcl/Db 2). The key signature has one sharp (F#) and the time signature is common time (C). Measure 38 begins with a dynamic marking of *ff* for the Flute and *f* for the Clarinet/Oboe. The Flute part has a long slur over the first two measures. The Violin/Viola part features a triplet of eighth notes marked *ff* and a triplet of sixteenth notes. The Violoncello/Double Bass part has a triplet of eighth notes marked *f*. Measure 39 continues the patterns with various dynamics and articulations.

Musical score for measures 40 and 41. The score continues from the previous system. Measure 40 shows the continuation of the instrumental parts. Measure 41 features a dynamic marking of *ff* at the end of the section. The notation includes various rhythmic patterns and articulations across all staves.

Music Example 2.9

**My help cometh, surely cometh from the Lord,
Maker of heaven and earth.**

In this second vocal section, Hailstork captures the essence of a doubting person as they travel along life's journey in mm. 45–61. As is the case with the ideas of “wandering,” there is no explicit suggestion of doubt mentioned in the text, but Hailstork implies doubt through the music itself. He does this by using the key of B minor. The dark key of B minor in this context serves as an emotional cloud for the one who has lost hope and faith. Especially coming out of C and D major, B minor casts a feeling of doubt on the light of the previous major keys. However, as the relative minor of D major, B minor remains within a comfortable and familiar tonal framework for the listener. The soloist begins in m. 46 with an introspective vocal line, portraying a person who understands from where their help comes. The ascending vocal line suggests the person is referencing the Almighty. Their help comes from the almighty God, which can be heard in the soaring flute in m. 45. (See Music Example 2.10)

45

Fl

mf *p*

Tenor Solo

mp

My help com - eth, sure - ly

Vln 1.1
Vln 1.2/Vln 2

p *pp*

49

com - eth from the Lord.

Music Example 2.10

Hailstork musically illustrates the text “maker of heaven and earth” using descending and ascending melodic lines in the soloist and the choir. This falling and rising clearly represents images of hills and divine help coming from above. This is also portrayed in the octave between the soprano and tenor choral voices, which signify help from both heaven and earth. (See Music Examples 2.11)

The image displays a musical score for Music Example 2.11, consisting of two systems of staves. The first system includes a Flute (Fl) staff with a melodic line starting at measure 32, a Chorus staff with rests, and a Violoncello/Double Bass (Vcl Db) staff with a rhythmic accompaniment. The second system includes a Flute staff with a melodic line starting at measure 37, a vocal staff with the lyrics "Ma - ker of hea - ven and earth." and a corresponding melodic line, and a Vcl Db staff with a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Music Example 2.11

The momentary doubt of B minor is now over. The texture of the accompaniment is much thinner at m. 53, with the winds, horn, and strings all played in their higher tessitura. Along with similar homorhythmic parts and emphasis on a steady beat, the accompaniment provides a sense of space and relief. After the introspection, at mm. 53–

54, the cello displays a “rolling” characteristic through m. 60 signifying clouds in the sky or the hill on earth. (See Music Example 2.11)

**He will not suffer thy foot to be moved:
He that keepeth thee will not slumber nor sleep.**

A waltz-like quality in the third vocal section of the music moves into a flat-key tonality. The strong downbeat pulse in the bass and cello set the foundation of this dance. The pulse, in combination with the ascending line in both the viola and clarinet, provide a graceful sweep in this section. The gliding gesture combined with the steady rhythm in the soloist and violins create a musical partnership. This partnership can be seen in mm. 61–68. (See Music Example 2.12) The text of this section is one of assurance. The soloist proclaims for four bars of the gentle yet powerful nature of God, “He that will not suffer thy foot to be moved.” This gentleness is then echoed lightly by the higher voices (sopranos and tenors) of the choir.

64 *p*

Tenor Solo *p*

He will not suf - fer thy foot to be mov - ed.

Vln *p*

Cl/Vla *p*

Vcl *pizz.*

p

Music Example 2.12

Beginning at m. 69 the pace of the dance slows, but the volume increases, with full winds and the soloist joining the ensemble for a triumphant, full and broad moment. (See Music Example 2.13)

The musical score for Music Example 2.13 shows measures 69 through 73. It features a variety of instruments and voices. The Flute (Fl), Clarinet (Cl), and Oboe (Ob) parts are marked with a forte (*f*) dynamic. The Tenor Soloist and Chorus parts have lyrics: "He that keep-eth thee will not slum-ber nor sleep." The string parts (Violin 1, Violin 2, Viola, and Violoncello/Double Bass) also feature a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Music Example 2.13

This moment is a gathering of all believers proclaiming their faith in God who will never slumber nor sleep. This proclamation is underscored with the use of hemiola in mm. 71–73, momentarily elongating joyousness of the believers. (See Music 2.13) Measure 74 begins a four-bar transition as the clarinet and trumpet restate the melody of “He that keepeth thee.” Meanwhile, the melody passes to the oboe and horn, played down a third. (See Music Example 2.14).

74

Cl/Tpt

Ob/Hn

Music Example 2.14

Measure 78 marks the return of the ostinato heard in the first vocal section, with flourishes of the “I Will Lift Up” tune played by the flute and violin. (See Music Example 2.15)

78

Fl

Vln 1/Vln 2

Vcl

p *mf* *f*

Music Example 2.15

**The sun will not smite thee by day nor the moon by night.
The Lord shall preserve thee from evil.
The Lord shall preserve thy soul.
I will lift up mine eyes to the hills.**

The fourth and final vocal section of this movement utilizes previous musical ideas. Beginning in m. 78, we hear the return of the ostinato, which continues until m. 93. (See Music Example 2.15) The soloist and choir join together one last time in this movement singing, “the sun will not smite thee by day, nor the moon by night.” This C major section, the true key of the movement, is vibrant, grand, and brilliant. The combined singing of the soloist and choir, with the ostinato, create an image of power that might be representative of the sun. Though verse five of the text—which references the Lord as our shade—was omitted, Hailstork captures its essence by composing billowing figures in the orchestra (mm. 81–87) to suggest cloud cover shading the believer from the smiting of the sun and moon, or perhaps images of hills, from whence cometh his help. (See Music Example 2.16)

81

Bsn

Hn
Tbn

Vln 1
Vln 2

Vla

Vcl
Db

85

Music Example 2.16

In mm. 89–97, we again see the essences of hymn-lining with the soloist and choir. In mm. 87–93 there is a cascading bass harmony (See Music Example 2.17)

The image displays two systems of a musical score for Music Example 2.17. The first system covers measures 87 to 90, and the second system covers measures 91 to 94. The score is arranged for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (Db). The key signature has one sharp (F#) and the time signature is 3/4. The music features a descending bass line in the double bass (Db) and a rising vocal line in the first violin (Vln I). The dynamics are marked with forte (f) and piano (p). The first system shows a descending bass line in the Db and a rising vocal line in the Vln I. The second system shows a descending bass line in the Db and a rising vocal line in the Vln I.

Music Example 2.17

The repetition of cascading, *forte* to *piano* planing triads (E-major, D-major, C-major) express a frenzied pacing prior to the realization of the core textual idea, presented in the following line: “Shall preserve thy soul.” This descending bass line is echoed and inverted in the staggered entrances of the solo voice and the chorus in mm. 93–97. The vocal line rises where the bass line fell, leading further into the realization in m. 98. In mm. 94–96, there are three iterations of the concept of God, which can represent the Holy Trinity. (See Music Example 2.18)

The image shows a musical score for Music Example 2.18. It consists of two main parts: Tenor Solo and Chorus. The Tenor Solo part is written in treble clef with a 3/4 time signature. It begins at measure 94 with the lyrics "The Lord". The word "Lord" is set to a triplet of eighth notes. The Chorus part is written in two staves, treble and bass clef, also in 3/4 time. It begins at measure 94 with a rest, then enters at measure 96 with the lyrics "The Lord". The word "Lord" is set to a triplet of eighth notes. The score includes various musical notations such as rests, notes, and triplets.

Music Example 2.18

On the first iteration from the soloist on the word, “Lord,” Hailstork utilizes a triplet. The choral sopranos sing the second iteration on the word, “Lord,” also on a triplet. The third iteration, also on a triplet, comes from the entire choir in m. 96. At mm. 98–99, for the very first time in the entire movement, there is no instrumental accompaniment highlighting the central idea of the movement. A clear unobscured tenor solo line answers the question, “from where does one’s help come?” From the Lord who “shall preserve thy soul!” The word “soul”, the climax of a 5-note ascending line is then held for the remainder of the movement, while the choir gives one last restatement of “I will lift up my eyes to the hills.” The orchestra concludes with the ostinato, setting us up for the next stage of our journey in Movement Two. (See Music Example 2.19)

99

Winds
Brass

Tenor Solo

Shall pre - serve thy soul!

Chorus

Strings

Music Example 2.19

PART TWO

Growing up in Waynesboro, Georgia and attending a Black Baptist Church, I heard various styles of sacred music during worship on a given Sunday. Mostly gospel music would be offered. Occasionally, a hymn selection was rendered from the “mother of the church”—the matriarchal woman the congregation looked to as a spiritual role model and guide in the faith. Before her hymn was offered, there was a devotional period during which Scripture was read, a prayer was offered up, and there was an uplifting song to prepare the congregation for the rest of worship. This is where hymn-lining most often took place. Hymn-lining is the unaccompanied sacred singing in which a leader chants a line and the congregation sings that line in response.

During this devotional period of the service, two deacons or some other church official lead the congregation in a routine that features this hymn-lining tradition. The music is not written down, but has been passed through the oral tradition. In the black church a deacon chants each line and the congregation follows by repeating that line. The first movement of Hailstork’s cantata utilizes this traditional call and response practice.

Hymn-lining can be done in one of two ways: 1) The deacon chants each line and the congregation repeats it. The deacon overlaps each congregational repetition with the next line of text, which the congregation then in turn repeats. The pattern continues until the hymn is completed; 2) The deacon recites the words to the selected hymn in its entirety, establishes a tune and meter by singing the first few notes, and the congregation then joins the deacon. Hailstork utilizes the first method. In this movement beginning in m. 13, the soloist sings the opening of the Psalm for ten measures. (See Music Example 2.20)

13 *f*

Tenor Solo

I will lift up mine eyes_____ to the hills, —

Chorus

17

to the hills. From whence com - eth my_____

19

21

help. _____

21

I will lift up mine eyes to the —

25

25 hills, _____ From _____ whence com - eth

28

28 my _____ help. _____ I will

Detailed description: The image shows two systems of musical notation. The first system, starting at measure 25, features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line has lyrics: "hills, _____ From _____ whence com - eth". The piano accompaniment consists of chords and moving lines. The second system, starting at measure 28, continues the vocal and piano parts. The vocal line has lyrics: "my _____ help. _____ I will". The piano accompaniment continues with similar harmonic support.

Music Example 2.20

The chant ends in m. 23, and then the choir—representing the congregation—restates the same text and music, beginning in m. 22: “I will lift up mine eyes to the hills, from whence cometh my help.” The choir’s response ends in m. 30.

Another hymn-lining exchange can be heard in mm. 30–35. The soloist chants, “I will lift up mine eyes to the hills,” and the choir immediately responds with the short phrase, “to the hills” in m. 35. (See Music Example 2.21)

30
Tenor Solo
I will lift up mine eyes

Chorus
(help.) I will lift mine eyes to the hills, to the hills.

33
33
p
p

Music Example 2.21

This is similar to the experience in the Black Church, where members of the congregation will interject with a shout of affirmation—like “Amen”—to the words of the preacher. Finally, they both join together with the text, “from whence cometh my help.” Beginning in m. 46, the soloist chants, “My help cometh, sure cometh from the Lord, Maker of heaven and earth.” The chant continues until m. 56, another ten-measure call-and-response hymn-lining that is parallel to the beginning of the movement. The choir responds with “Maker of heaven and earth” in mm. 57–60. From mm. 61–64, the soloist chants, “He will not suffer thy foot to be moved,” and the choir responds with the same text from mm. 65–68. The soloist and choir join together from mm. 69–88. The last example of hymn-lining in Movement One occurs in mm. 88–97. The soloist chants,

“The Lord shall preserve thee from evil” with an immediate response from the choir:

“The Lord shall preserve thee from evil.”

Using the hymn-lining practice common in the Black Church, Hailstork introduces the deep roots of the everyday experience of African American churchgoers into the “classical” cantata genre.

CHAPTER THREE: MOVEMENT TWO–HOW LONG?

PART ONE

The text of the second movement of Hailstork's cantata is taken from Psalm 13, a longed-for response from an omnipotent God by an eagerly waiting and frustrated believer. Hailstork's adaptation freely alters and omits text from verses 1, 2, and 3. He favors despondent text that evokes a loss of hope and courage. For this reason, he omits the more triumphant verses 4, 5, and 6. (See adaptation chart).

Adaptation Comparison Chart

<i>Psalm 13: The New English Bible</i>	<i>Psalm 13: Hailstork's Adaptation</i>
1 How long, O Lord, wilt thou quite forget me? How long wilt thou hide thy face from me?	1 How long, O Lord? How long? How long, O Lord, will Thou forget me? How long will Thou hide Thy face from me?
2 How long must I suffer anguish in my soul, grief in my heart, day and night? How long shall my enemy lord it over me?	2 How long? How long must I suffer anguish in my soul and grief in my heart?
3 Look now and answer me, O Lord my God. Give light to my eyes lest I sleep the sleep of death,	3 Look now and answer me, O Lord. Give light, O Lord, give light to my eyes, lest I sleep the sleep of death.
4 lest my adversary say, 'I have overthrown him', and my enemies rejoice at my downfall.	OMITS
5 But for my part I trust in thy true love. My heart shall rejoice, for thou hast set me free.	OMITS
6. I will sing to the Lord, who has granted all my desire.	OMITS

The second movement features an eerie and haunting thirty-measure introduction that prepares the listener for a heart-wrenching experience in anticipation of the text. One

of these features occurring throughout the movement is a haunting musical tune, the “How Long?” motive, which is first played by the bassoon in mm. 5–11. (See Music Example 3.1) Though not identical, this motive seems to have been anticipated by the motive in the flute referenced in Example 2.2 in Chapter 2.

5
Bsn
p
p
9
mf
pp

Music Example 3.1

The movement’s primary key of G minor is plaintive and haunting. This ghastly tonality depicts the weary nature of the character. Another conspicuous musical feature that precedes the first entrance of the “How Long” motive, and that pervades the entire thirty-measure introduction, is a tolling from the French horn. The tolling represents the dreadful passing of time. Given that the title of this movement is “How Long?” Hailstork further plays on the idea of “waiting,” using meter shifts. Though the meters have a shared pulse value (the quarter note is the pulse), the addition of 2 beats in a different meter provides a sense of elongation. *Tenuto* marks capture the slow passing of time. The toll of the horn can represent the steps of the wanderer. (See Music Example 3.2).

13
Hn
p

Music Example 3.2

Opening with a wind trio of clarinet, bassoon, and horn, it is important to understand how each instrument represents a different emotion that is associated with the character.

Emptiness is represented by the clarinet, which plays a single tone that can be described as “hollow.” In the score, the clarinet part shows sustained long tones of visually “empty” whole and half notes. The bassoon’s “How Long?” motive is associated with longing and the wandering of the mind when searching for answers. The shape of the bassoon’s melody suggests the longing for peace and stillness of the mind. The line descends in nature, not finding relief, and a sharp cringing moment can be heard in m. 8 between the bassoon’s D-flat and the horn and clarinet’s D. The French horn’s tolling represents a grief perhaps felt in one’s heart after much time has passed waiting for the answer to the question, “How long?” (See Music Example 3.3)

The image shows a musical score for three instruments: Clarinet (Cl), Bassoon (Bsn), and French Horn (Hn). The music is in 4/4 time. The Clarinet part (top staff) begins with a fermata over a whole note, followed by a half note, and then another whole note. The Bassoon part (middle staff) starts with a descending eighth-note melody (D4, C4, B3, A3, G3) marked with a piano (*p*) dynamic and a hairpin. This is followed by a half note, another descending eighth-note melody, and a final half note. The French Horn part (bottom staff) plays a tolling pattern of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3.

Music Example 3.3

Hailstork then uses the string section to capture the idea of the moaning person. In mm. 12–16, Hailstork homorhythmically scores the “How Long?” motive heard previously in the bassoon at the opening of the movement. In m. 16, he adds a G-flat “blue” note to provide a sense of heaviness that is felt in the overall movement. (See Music Example 3.4)

The image displays two systems of musical notation. The first system covers measures 12, 13, and 14. The second system covers measures 15, 16, and 17. The score is for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature is 4/4, and the key signature has one flat. Dynamics are marked as *p* and *pp*. The notation includes various rhythmic values, slurs, and articulation marks.

Music Example 3.4

In mm. 17–24, Hailstork then uses the strings to act more independently, capturing the many emotions of the main character in the work, who will soon cry out, “How long?”. The sighing-like contour of the first violin represents one who is exhausted from journeying and waiting. The dissonant intervals created by the second violin represent the unrest of one trying to find solace. The viola represents a subdued emotion as one grows faint. The rushing upward thrusts of the cello represent the anxiety of the one who grows impatient. The rise and fall of the double bass represent hopelessness. (See Music Example 3.5). This “Myriad of Emotions” texture depicts the many feelings of those who continue seeking answers to the question, “How Long?”

The image displays a musical score for five string instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). The first system covers measures 17 through 20, and the second system covers measures 21 through 24. The music is characterized by a warm, central register for the strings. In measures 23 and 24, the dynamic marking changes to *f sub. p* (forte subito piano), indicating a sudden decrease in volume. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Music Example 3.5

The strings also capture the heaviness felt by the main character. The strings are played in the warmest and most central parts of their registers. This creates a deeper color that can be interpreted as the weight felt by the character throughout this movement. However, Hailstork does not leave us with only weight and hopelessness. An important moment that offers gleaming hope is mm. 23–24. Hailstork uses a *forte subito piano* signifying the arrival of a hoped-for outcome, but one that is suddenly diminished by the character's past experiences. (See Music Example 3.6)

The image shows a musical score for three instruments: Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is in 4/4 time and begins at measure 22. The key signature has one flat (B-flat). The Viola part starts with a whole note G-flat in measure 22, followed by a melodic line with triplets in measures 23 and 24. In measure 34, the dynamics change from *f* to *sub. p*. The Vc and Db parts provide harmonic support with similar dynamic markings.

Music Example 3.6

In mm. 30–35 the choir hums the “How Long?” motive. In m. 34, the choir is joined by the strings in this motive. In m. 34, the strings incorporate the previous G-flat to reinforce the heaviness. The strings and choir share a moment of sadness—a mood shared with the wanderer. Then, beginning in m. 36, similar to mm. 17–24, Hailstork continues the “Myriad of Emotions” texture. However, the sigh-like contour of the first violin is now in the choral soprano line. The second violin now depicts the steps of the wanderer that were previously heard in the horn. The rapid thrust of the cello remains and is also depicted in the bass of the choir in m. 44. The hollow and empty feelings of depression can be heard in the viola and choral alto voice. (See Music Example 3.7)

These emotions represent the many travelers, who are now growing weary and long for an answer to the question, “How Long?”

36

Chorus

p

Ooh

Ooh

Vln 1

Vln 2

Vla

Vcl

Db

39

cresc.

Ooh

f

f

f

f

Detailed description: This musical score is for Music Example 3.7, spanning measures 36 to 39. It is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 36-38) features a Chorus with vocal lines and piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic and include the word "Ooh". The piano accompaniment includes staves for Violin 1 and 2, Viola, and Violoncello/Double Bass. The second system (measures 39-41) continues the vocal and piano parts. The vocal lines are marked with a crescendo (*cresc.*) and include the word "Ooh". The piano accompaniment is marked with a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Music Example 3.7

42

42

sub. pp

sub. pp

pizz.

sub. pp

45

pp

45

arco

Detailed description: This musical score is for Music Example 3.7, spanning measures 42 to 45. It is written for a piano with three staves: Treble, Middle, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 42 begins with a treble staff containing a melodic line with slurs and ties, and a bass staff with a similar melodic line. Measure 43 features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. Measure 44 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 45 starts with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The score includes dynamic markings such as *sub. pp* (sub-pianissimo) and *pp* (pianissimo), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). The score is presented in a clean, black-and-white format with a light gray background for the bottom portion of the page.

Music Example 3.7

**How long, O Lord? How long?
How long, O Lord, will Thou forget me?
How long will Thou hide Thy face from me?**

The entrance of the tenor in m. 47 marks the first sung text in this second movement. The tenor sings, “How long, O Lord” with the choir sustaining the tone syllable “ooh’ for two and a half bars on a G- major chord, while the tenor outlines a G minor chord in mm. 49–50. The dissonance heard at the third of each chord—the B-natural of the choir and the B-flat in the tenor solo— represents the turmoil felt by the character. Finally, the strings and tolling horn are now heard in the clarinet, ending at m. 60. (See Music Example 3.8)

Music Example 3.8

In mm. 52–57, the choir continues singing “how long” on a variation of the “How Long” motive, joined in a unison on G flat with the strings at m. 56, similar to that of m. 34. Hailstork continues to depict the heavy and “blue” mood of the character and other travelers. (See Music Example 3.9)

The image displays two systems of musical notation for a vocal piece. The first system, starting at measure 52, features a Chorus part with the lyrics "How long? How long? How long?" and a Tenor Soloist part with the lyrics "How long O Lord?". The second system, starting at measure 55, continues the Chorus with "How long? How long?" and the Tenor Soloist with "Lord, How long?". Both systems are written in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Music Example 3.9

How long? How long must I suffer anguish in my soul and grief in my heart?

In mm. 58–69, Hailstork again revisits the “Myriad of Emotions” texture, now intensified with additional layering by choir, and tenor soloist. The toll returns in the second violins, before being passed to the bassoon in mm. 67–68, representing the various shades of negative emotions. (See Music Example 3.10)

58 *mf*
 Tenor Solo
 How long O Lord will Thou for - get me?_

p
 Chorus
 Ooh_

Vln 1.1
 Vln 1.2
 Vln 2
pp

Vla
pp

Vc
 Db
pp

60
 How long will Thou hide Thy face from me?

p
 Ooh_ Ooh_

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The Tenor Solo part begins at measure 58 with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes. The Chorus part enters at measure 59 with a piano (*p*) dynamic, providing vocal support with the word "Ooh". The instrumental accompaniment includes Violins 1.1, 1.2, and 2 (piano *pp*), Viola (piano *pp*), and Violoncello/Double Bass (piano *pp*). The score continues to measure 60, where the Tenor Solo part has another triplet of eighth notes and the Chorus part has two "Ooh" vocalizations. The instrumental parts continue to provide harmonic support.

Music Example 3.10

64 an - guish in my soul and

64 How long? How long must I suf - fer

Ooh

f

f

pizz.

f

mf

mf

mf

Detailed description: The image shows two systems of musical notation. The first system (measures 64-65) includes a vocal line with lyrics 'an - guish in my soul and', a piano accompaniment with a treble and bass clef, and a guitar part with a pizzicato marking. The second system (measures 62-63) includes a vocal line with lyrics 'How long? How long must I suf - fer' and 'Ooh', a piano accompaniment, and a guitar part. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also triplets and a 'pizz.' (pizzicato) marking.

Music Example 3.10

66 *mf*
grief in

68 *dolce*
my heart?

68 *pp*

68 *mf*

arco *mf*

Detailed description: The image shows a musical score for Music Example 3.10. It consists of two systems of staves. The first system (measures 66-67) includes a vocal line with lyrics 'grief' and 'in', and piano accompaniment for violin, viola, and cello. The second system (measures 68-70) includes a vocal line with lyrics 'my heart?', piano accompaniment for violin and viola, and a cello/bass line. Dynamics include *mf*, *dolce*, *pp*, and *arco*.

Music Example 3.10

The soloist range in this passage also demonstrates the main character's temperament. The tenor is singing in the middle of his range, but there tends to be ascending motion as phrases come one after another. This shows the character approaching his breaking point as he continues to wait for a response. (See Music Example 3.11)

Tenor Solo

58 *mf*
How long O Lord will Thou for - get me? —

60
How long will Thou hide Thy face from me?

62 *f*
How long? How long must I suf-fer an - guish in my

65
soul and grief

67 *mf* *dolce*
in my heart?

Music Example 3.11

**Look now and answer me, O Lord.
Give light, O Lord, give light to my eyes,
lest I sleep the sleep of death.**

Hailstork uses dynamics and texture to capture emotional bursts that can represent the frustration of the main character, who still awaits a response to the question, “How Long?”. In mm. 69–76, Hailstork scores a lingering *mezzo forte* in the orchestra that

erupts into the choir and orchestra playing and singing at *fortissimo* in m. 71 a measure after the toll is heard in the trombone. The higher voices (soprano and tenor) repeat the question, “How Long?” This emotional and musical eruption immediately turns softer, suddenly *pianissimo*, and gives this portion a dramatic flair with the return of the toll in the horn. Now the soloist commands and pleads, as if demanding that God “look now and answer!”. Hailstork repeats this same dynamic shift in mm.74–75. (See Music Example 3.12)

The image displays two systems of musical notation for Music Example 3.12. The first system covers measures 71 and 72, and the second system covers measures 73 and 74. The score is written for Chorus, Violin 1 and 2 (Vln 1, Vln 2), and Viola (Vla). The key signature is one flat (B-flat) and the time signature is 4/4. The Chorus part includes the lyrics: "How long O Lord? How long O Lord?". The dynamic markings are *ff* (fortissimo) and *p* (pianissimo). In measure 71, the music is marked *ff*. In measure 72, it shifts to *p*. In measure 73, it returns to *ff*. In measure 74, it shifts back to *p*. The instrumental parts (Vln 1, Vln 2, and Vla) also follow this dynamic pattern, with *ff* markings in measures 71 and 73, and *p* markings in measures 72 and 74. The Chorus part has a fermata over the final note of the phrase in measure 72.

Music Example 3.12

Measures 76–88 mark the climactic portion of the movement. Hailstork captures this high point by scoring a somber and hushed *pianississimo* string section sustaining a C minor chord, representing the spent emotion of the character, while the tenor soloist climbs vocally to the top of his range and sings, “Give light to my eyes” while sustaining the “tenor High C”—the peak of most tenors’ ranges. This moment symbolizes the “last resort.” (See Music Example 3.13)

76

Tenor Solo

p

Give light O Lord give light

Vln 1

Vln 2

p *pp*

Vla

p *pp*

Vc

Db

pizz. *p* *pp* arco

80

to my eyes lest I sleep.

ppp *p*

ppp *p*

ppp *p*

Music Example 3.13

85

The sleep of death.

ppp

p

f

Music Example 3.13

In mm. 82–85, Hailstork uses the same dynamic shifts, but in reverse. The strings *decrecendo* from *piano* to *pianissimo* to represent the exhaustion of the character. The soloist has cried for light to his eyes. From there, he can only come down and experience his weariness in the face of death as he sings, “lest I sleep the sleep of death.” (See Music Example 3.14)

83

Tenor Solo

lest I sleep. The sleep

86

of death.

f

Music Example 3.14

To further develop the question “How Long?” and the exhaustion and feelings of the character, Hailstork scores an improvisational section. The vocal outbursts of the improvisatory section reveal the frustration and agony that the character feels. (Part Two of this chapter will explore the inspiration and manner in which this is done in the Black

Church.) In mm. 89–101, Hailstork layers together this jazz and blues-like improvisational section with the choral sopranos, joined by the tenors, followed by the altos, and then the basses. When each voice part enters, it is provided with supporting harmony by the orchestra, and the vocal lines are often sung homorhythmically. (See Music Example 3.15)

The musical score for Music Example 3.15 is presented in two systems, covering measures 91 to 101. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments and parts are:

- Flute (Fl):** Melodic line in the upper register.
- Clarinet (Cl):** Melodic line in the lower register.
- Chorus:** Vocal parts for sopranos, tenors, and basses. The lyrics are "How long O Lord? ____ How long? ____ How long O Lord? ____".
- Vc Db (Violin and Double Bass):** Accompanying instrumental line.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score shows a layered entry of vocal parts, with the Chorus and Vc Db parts providing harmonic support. The vocal lines are often homorhythmic. The score ends at measure 101.

Music Example 3.15

Hailstork adds two additional voices (a soprano and “chesty” alto) to assist the soloist in the improvisational section. Hailstork gives instructions to use the phrases, “How long, O Lord,” “Answer me, O Lord,” or “Give Light to my eyes, O Lord.” The instruments during this section also add a layer of dramatic flair to this movement. Hailstork scores the upper strings, flute, clarinet, and bassoon in their uppermost range (See Music Example 3.16) in mm. 96–98. This represents the outburst of emotion felt by the character, but depicted through the instruments now, rather than the voices. By m. 102, the movement begins to calm, and the mood changes as Hailstork instructs the improvisation to cease.

The musical score for Music Example 3.16 consists of five staves. The top three staves are for woodwinds: Flute (Fl), Clarinet (Cl), and Bassoon (Bsn). The bottom two staves are for strings: Violin 1 (Vln 1) and Violin 2/Viola (Vln 2/Vla). The music is in 4/4 time and has a key signature of two flats. Measures 96-98 are shown. A dynamic marking of *mf* (mezzo-forte) is indicated with a wedge-shaped hairpin starting at the beginning of measure 98.

Music Example 3.16

As a way to remind listeners of the promises of faith and God’s care in all matters, there is a final choral response in a direct key change to C major at m.103 that brings back the

text and the “I Will Lift Up” motive of Movement One, “I will lift up mine eyes to the hills, from whence cometh my help.” This happens simultaneously with the tenor’s final “How Long O Lord?” in mm. 103–108. This can be described as the moment that offers hope to the grief-filled person. (See Music Example 3.17)

The image displays a musical score for Music Example 3.17, consisting of two systems of music. The first system (measures 102-105) features a Tenor Solo part and a Chorus part. The Tenor Solo part is in 4/4 time, marked *mp*, and contains the lyrics "How long O Lord? _____ How long O Lord? _____". The Chorus part is also in 4/4 time, marked *ppp*, and contains the lyrics "I will lift up mine eyes ___ to the hills". The second system (measures 106-108) continues the Tenor Solo part, marked *p*, with the lyrics "_____ How long O Lord? _____". The Chorus part continues with the lyrics "From whence com-eth my help." and is marked *p*. The musical notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as rests, notes, and dynamic markings.

Music Example 3.17

The moment of music embodies the essence of verses 5 and 6 of Psalm 13, which Hailstork omitted from the soloist’s text:

*But for my part I trust in thy true love.
My heart shall rejoice, for thou hast set me free.
I will sing to the Lord, who has granted all my desire.*

The payout, beginning in m. 109, features writing for winds and strings, just like the movement began. Now, however, the music offers a sense of hope, as if to answer the question, “How Long?” with the answer “Soon!” To underscore this, Hailstork scores a solo flute line beginning in m. 115 that features a variation of the “I will lift up mine eyes” melody heard in Movement One. (See Music Example 3.18)

The musical score for Music Example 3.18 is presented in two systems. The first system covers measures 115 to 117, and the second system covers measures 118 to 120. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

System 1 (Measures 115-117):

- Flute (Fl):** Measures 115-117. The melody begins in measure 115 with a whole rest, then enters with a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The melody is marked with a forte (*f*) dynamic.
- Violin 1 and Violin 2 (Vln 1, Vln 2):** Measures 115-117. The accompaniment consists of sustained chords and moving lines. The dynamic is marked *ppp* (pianississimo).

System 2 (Measures 118-120):

- Flute (Fl):** Measures 118-120. The melody continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The dynamic is marked *pp* (pianissimo).
- Violin 1 and Violin 2 (Vln 1, Vln 2):** Measures 118-120. The accompaniment continues with sustained chords and moving lines. The dynamic is marked *mf* (mezzo-forte) in measure 118, *p* (piano) in measure 119, and *p* in measure 120.

Music Example 3.18

PART TWO

Church, as it is known through history, is a place of sanctuary. The church provides refuge, as well as a free and safe open space to express one's troubles and triumphs in life. This may be particularly embodied in the Black Church. The Black Baptist Church, for most Black communities, has been a place of relief and release for those who seek its sacred and solemn walls.

Growing up and attending a Black Church, I saw many single parents and families struggle with everyday living. Many of our church attendees could not afford food, had family issues, troubled children, and sickly elders in their family. The weight of their current situations seemed to consume them. I noticed whenever the sanctuary choir sang a song that spoke to their situation, an eruption of emotion—and everything that these church attendees were feeling and dealing with—was released in the form of improvised singing. This sort of emotional improvisation comes without directions, rules, or guidelines. Instead, it is pure, raw, experienced emotion birthed into a moment of song. WOW! It has been my experience, having attended other denominations of churches, that this only occurs in predominately Black churches.

In the second movement, Hailstork captures emotion born out of a struggle that is birthed into improvised singing. In mm. 92–102, Hailstork does not compose music (that is, he does not specify the notes or rhythms that the singers should sing) but leaves it to the tenor soloist and two additional soloists (a soprano and “chesty” alto) to make this moment happen. Hailstork gives very little instruction on how the singers should go about improvising. He says in the score, “Improvise in a mournful style choosing from:

‘How long, O Lord,’ ‘Answer me, O Lord,’ or ‘Give light to my eyes, O Lord.’” With no clear direction on how to accomplish this section of the movement, Hailstork says in a recorded interview, “This section needs to be felt. If not, they shouldn’t touch it.”⁸ Hailstork hints that, for this portion of the choral work to be successful, the singers should remember some emotion that is triggered from some hardship that can be translated to an authentic sound of a hurting and heaviness.

After witnessing and personally experiencing this phenomenon in the Black Church, the remarkable outcome is that the weight seems to be (at least partially) lifted after it is expressed in song. The current frustration, struggle, and weight of life (and all that it encompasses) are lifted from the person. It is the longed-for release, or—in this case—the longed-for response to the question, “How Long?”. Hailstork captures this moment in mm.103–105 with a beautiful G major choral response after the improvisation of the soloist has ceased. (See Music Example 3.19)

Music Example 3.19

The “Myriad of Emotions” texture found in this movement also has roots in the Gospel Choir tradition. Previously mentioned, this texture reflects that of the many

⁸ Interview with Hailstork. Instructions on how to approach the improvisatory section. See Appendix Question #5.

emotions felt by the character and others on the journey. It is not uncommon in the Black Church gospel choir to experience the many emotions of individuals of the choir. Their emotions are expressed physically and verbally before, during, or after a musical selection. It is common in the choir, as it is the congregation, that the choir share in the celebrating or emotional outpour from life's events—good or bad. The outpouring of emotions brings about running, jumping, rejoicing, dancing, crying, shouting, sobbing, and a perceived weakness of the physical body as a result. Hailstork captures the essence of this texture in mm. 89–102. (See Music Example 3.20) The improvising soprano, alto, and tenor soloists, the choir, and orchestra all serve as individual pieces that can be said to represent the many emotions experienced and expressed physically and verbally in a choir and congregation during a Black Church worship service.

As indicated, soloists improvise in a mournful style choosing from:
 "How long O Lord." "Answer me O Lord." or
 "Give light to my eyes O Lord."

89

Tenor Solo

89 *pp* Sopranos

Chorus

How long O Lord? — How long? — How long O Lord? —

92

Tenor Soloist Improvising

92 *mf*

Alto Soloist Improvising

How long? — How long O Lord? — How long? —

Tenors join

The image shows a musical score for a church service. It consists of two systems of music. The first system, starting at measure 89, features a Tenor Solo part (treble clef, 4/4 time) and a Chorus part (treble and bass clefs, 4/4 time). The Tenor Solo part has three measures of rests. The Chorus part has three measures of music with lyrics: "How long O Lord? —", "How long? —", and "How long O Lord? —". The first measure of the Chorus part is marked *pp* and the second measure is marked *p*. The second system, starting at measure 92, features a Tenor Soloist Improvising part (treble clef, 4/4 time) and a Chorus part (treble and bass clefs, 4/4 time). The Tenor Soloist Improvising part has three measures of rests. The Chorus part has three measures of music with lyrics: "How long? —", "How long O Lord? —", and "How long? —". The first measure of the Chorus part is marked *mf*. The second measure of the Chorus part is marked "Tenors join".

Music Example 3.20

Improvisation in song during a church service as a result of some felt emotion—good or bad—is common in the Black Church. Through music, Hailstork evokes human emotion, and it is then translated through an outpouring of improvisatory singing at the emotional climax of this movement. In this way, Hailstork injects a central aspect of the Black Church into the context of Western Art Music.

CHAPTER FOUR: MOVEMENT THREE–THE LORD IS MY SHEPHERD,

ALLELUIA

PART ONE

The text of the final movement of Hailstork’s cantata is taken from the 23rd Psalm, which concerns the protection of God. Hailstork’s adaptation uses all six verses of the Psalm, but omits some text from verse 3 and adds the word Alleluia to begin and end the movement. Finally, Hailstork returns to text of the first movement from Psalms 121 to close the cantata. (See adaptation chart).

Adaptation Comparison Chart

<i>Psalm 23: The King James Version</i>	<i>Psalm 23: Hailstork’ Adaptation</i>
	Alleluia
1 The Lord is my shepherd; I shall not want.	1 The Lord is my shepherd; I shall not want.
2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.	2 He maketh me to lie down in green pastures: he leadeth me beside still waters.
3 He restoreth my soul: he leadeth me in the paths of righteousness for his name’s sake.	3 He restoreth my soul.
4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.	4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.	5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.	6. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.
	Psalm 121 I will lift up mine eyes!
	Alleluia

The final movement in Hailstork’s cantata offers a powerhouse resolution to the work. Utilizing a major tonality, the “God’s protection” motive, the “steps of gladness” motive, tempo changes and three-part gospel choir style, the orchestra, choir, and soloist create an elegant and worshipful feel that celebrates God welcoming his followers home to Him in Heaven. The movement’s key of A-major reinforces its spirited and jovial nature. This bright tonality depicts the joy and relief felt by the character who now is only steps away from the answer to the questions, “where does one look for help?” and “how long?” The three sharps comprising the key signature could represent the Holy Trinity. Another salient musical feature in this movement is the descending bass line with ascending eighth note ripples, which I will call the “steps of gladness” motive. (See Music Example 4.1).

The image shows a musical score for strings in A major, 4/4 time. The score is divided into two parts: Viola and Cello. The Viola part features a descending quarter-note bass line starting on G4 and ending on D3, marked with a forte dynamic (f). The Cello part features an ascending eighth-note ripple starting on G3 and ending on D4, marked with a piano dynamic (p). The score is marked with a first ending bracket (1) and a crescendo hairpin.

Music Example 4.1

In mm. 1–30, the slow descending quarter-note bass line of the motive in the viola, coupled with the ascending eighth-note ripples in the cello, creates an image of the character’s journey: a journey that descended into a place of questioning and despondency, and that now rises to a place of relief and joy. The choir opens the movement with a duet in three-part harmony, with occasional doubling at the octave.

This happens between the tenor/bass and soprano/alto voices. (See Music Example 4.2)

Music Example 4.2 shows a musical score for a Chorus in 4/4 time, key of A major. The score is divided into two systems. The first system shows the vocal parts for the first two measures. The soprano/alto part begins with a rest, followed by a chord of A major (A, C#, E) in the first measure, and then a half note A in the second measure. The tenor/bass part begins with a rest, followed by a chord of A major (A, C#, E) in the first measure, and then a half note A in the second measure. The lyrics are "Al - le - lu - ia" for both parts. The dynamics are marked *pp* (pianissimo) for the first measure and *mp* (mezzo-piano) for the second measure. The second system shows the vocal parts for the next two measures. The soprano/alto part begins with a rest, followed by a chord of A major (A, C#, E) in the first measure, and then a half note A in the second measure. The tenor/bass part begins with a rest, followed by a chord of A major (A, C#, E) in the first measure, and then a half note A in the second measure. The lyrics are "Al - le - lu" for the first measure and "ia" for the second measure. The dynamics are marked *p* (piano) for the first measure and *mf* (mezzo-forte) for the second measure. The score is marked with a first ending bracket over the final two measures.

Music Example 4.2

The duet then transitions to unison singing on the word, “Alleluia” set to the “God’s Hand” motive that was initially heard at the very beginning of the cantata. The motive is sung and varied in mm. 5–10. (See Music Example 4.3).

Music Example 4.3 shows a musical score for a Chorus in 4/4 time, key of A major. The score is divided into two systems. The first system shows the vocal parts for measures 5 and 6. The soprano/alto part begins with a rest, followed by a quarter note A in the fifth measure, and then a quarter note C# in the sixth measure. The tenor/bass part begins with a rest, followed by a quarter note A in the fifth measure, and then a quarter note C# in the sixth measure. The lyrics are "Al - le - lu - ia" for both parts. The dynamics are marked *p* (piano) and the tempo is marked "hushed and gentle". The second system shows the vocal parts for measures 7, 8, and 9. The soprano/alto part begins with a rest, followed by a quarter note A in the seventh measure, and then a quarter note C# in the eighth measure. The tenor/bass part begins with a rest, followed by a quarter note A in the seventh measure, and then a quarter note C# in the eighth measure. The lyrics are "Al - le - lu - ia" for both parts. The dynamics are marked *p* (piano). The score is marked with a first ending bracket over the final two measures.

Music Example 4.3

**The Lord is my shepherd, I shall not want. He maketh me
to lie down in green pastures: He leadeth me beside still waters.
He restoreth my soul.**

In mm. 12–30, the soloist sings the third verse of the 23rd Psalm. The soloist is joined with the continued unison singing of “Alleluia” on the “God’s Hand” motive from the choir and the descending and ascending lines of the “steps of gladness” motive in the viola and cello. Hailstork does not include any brass instruments, nor does he utilize any in these opening measures. By doing this, he captures the lightness and relief that one feels having experienced much grief and anxiety—as found in the second movement.

During this section, Hailstork includes supportive musical material in the winds, representing angels that “shepherd” those that have travelled and are close to the answers they seek. The soloist begins singing in m. 12. Hailstork shapes the solo line to acknowledge a Higher power. At every mention of “The Lord” or “He” the soloist’s line ascends. (See Music Example 4.4)

Fl
Cl

Ob

Bsn

Tenor Solo

17

p < *p*

p < > *p*

17

The Lord is my shep-herd — I'll — not want. —

20

p

20

— He mak-eth me to lie down — in green pas-tures — He lead-

23

p

p

23

f

— eth me — be-side still wa-ters — He re-stor-eth, He

26

mf

p

26

— re-stor-eth, my soul. — He re-stor-eth —

Music Example 4.4

In. mm. 25–30 the soloist can be described as having found his strength. The soloist sings, “He restoreth my soul” in the upper tessitura of the tenor’s range. (See Music Example 4.5)

Tenor Solo

He re-stor-eth, He re-stor-eth, my soul. He re-

stor - eth my soul.

Music Example 4.5

Hailstork accelerates the music to a more “animated” and faster tempo beginning at m. 31.

**Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies:
Thou anointest my head with oil;
my cup runneth over.**

In mm. 31–44, the now upbeat and “animated” tempo, combined with the “steps of gladness” motive, gives this section a more spirited and energetic character. The motive under an *animato* marking begins a “groove” that is felt until the end of the movement. (In the second portion of this chapter, the term groove will be explored.) The “God’s Hand” motive is shared among the clarinet, bassoon, and horn. These instruments, in the previous movement, took on a ghostly and haunting nature. They now sing of God’s protection on an instrumentally expressed “Alleluia”. (See Music Example 4.6)

31
Hn/Cl/Bsn
mf
pizz.
arco mp

33
arco
pizz.

Music Example 4.6

The sopranos and altos sing in three-part harmony on “Alleluia” and the tenors and basses sing verse four of the 23rd Psalm. In mm. 36–40 the tenors and basses sing in three-part harmony on “Thou art with me,” as the soprano and alto did previously. The three-part harmony on the words “thou art with me” would suggest the covering of God’s spirit with those seeking answers. (See Music Example 4.7)

32
Chorus
through the val-ley of the sha-dow of death___ I will fear no

35
e - vil for Thou_____ art with me. Thy

38
rod and Thy staff they com-fort me._____

Music Example 4.7

In mm. 40–48, the soprano and altos sing the fifth verse of the 23rd Psalm. The treble voices sing in unison until m. 45 then harmony on the words, “Thou anointest my head with oil.” As stated previously about the lower voices, the same solidarity and unity can be heard in this moment. The three-part harmony of the trebles continues until m. 48. The sopranos and altos are doubled by the wind trio of the flute, oboe, and clarinet to add another layer of support, which adds to the dramatic flair of this section. (See Music Example 4.8)

45

Fl/Cl/Ob

Chorus

f

Thou a - noint-est my head with oil;

47

my cup, my cup run - neth o - ver. ____

Music Example 4.8

**Surely goodness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord forever.**

By mm. 49–56, the tempo has increased, making this section more exciting. Hailstork homorhythmically sets the music and text of the 6th verse—“Surely goodness and mercy shall follow me”— to be sung by the soloist and choir, and with each iteration of “Surely” reinforced by the doubling winds (excluding the bassoon), while upper strings double this entire text segment. (See Music Example 4.9)

49 *8va*

Fl/Cl/Ob

Tenor Solo

Sure - ly sure - ly sure - ly

Chorus

Sure - ly sure - ly sure - ly

Vln1
Vln 2

Vla

51 *8va*

good-ness and mer - cy shall fol - low me.

51

good-ness and mer - cy shall fol - low me.

51

Music Example 4.9

In contrast, the bassoon, viola, and lower strings play a portion of the “steps of gladness” motive in mm. 47–49. (See Music Example 4.10) Hailstork repeats the same structure in mm. 53–56.

47

Bsn

Db

pizz.

arco

f

f

Music Example 4.10

In mm. 56–73, Hailstork scores a “special” section of polyphonic texture. The term “special” as it relates to the black church will be discussed in Part Two of this chapter. Hailstork combines the syncopated three-part gospel style of the treble voices with the smooth (indicated in the score) line of the lower voices. The treble voices sing the words, “all the days of my life” and repeat them in a syncopated fashion. This creates the image of anticipation of days to come or a long life ahead. The vocal line of the treble voices is doubled with the violins and violas. The tenor and bass portion of this special section represent climbing. The vocal line on “I will dwell” steps (climbs) up like stairs on their way to Heaven. (See Music Example 4.11)

56

Hn
Tbn

Chorus

Vln 1

Vln 2
Vla

f

f

All the days of my life, my life, my life.

me. ——— And I will

mf

mf

58

58

And I will dwell all the days of my life, my life, my life.

dwell ——— in the house of the Lord ——— for -

58

mf

mf

Detailed description: This is a page of a musical score for Music Example 4.11. The score is in G major (two sharps) and 4/4 time. It features five staves: Horns and Trombones (Hn/Tbn), Chorus, Violin 1 (Vln 1), Violin 2 and Viola (Vln 2/Vla), and a lower staff for the Chorus. The music begins at measure 56. The Hn/Tbn part has a melodic line with a forte (*f*) dynamic. The Chorus part has lyrics: "All the days of my life, my life, my life. me. ——— And I will". The Vln 1 and Vln 2/Vla parts provide harmonic support with a mezzo-forte (*mf*) dynamic. At measure 58, the Chorus continues with lyrics: "And I will dwell all the days of my life, my life, my life. dwell ——— in the house of the Lord ——— for -". The Vln 1 and Vln 2/Vla parts continue with their harmonic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Music Example 4.11

60

p *ff*

All the days, all the days, all the days of my life, my life, my life.

ev - er, _____ and I will dwell _____ in the

60

p *p*

62

And I will dwell all the days of my life, my life, my life.

house of the Lord _____ for - ev - er, in the

62

mf *mf*

Detailed description: This is a musical score for a vocal piece in D major. It consists of two systems of music. The first system (measures 60-61) features a vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics range from piano (*p*) to fortissimo (*ff*). The second system (measures 62-63) continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. Dynamics include mezzo-forte (*mf*). The lyrics are: "All the days, all the days, all the days of my life, my life, my life. ev - er, _____ and I will dwell _____ in the house of the Lord _____ for - ev - er, in the".

Music Example 4.11

64

64

p

ff

All the days, all the days, all the days of my life, my life, my life,

house of the Lord for - ev - er. Al - le -

p

p

The musical score consists of five staves. The top staff is a vocal line in bass clef with a treble clef, containing a melodic line with a slur and a fermata. The second staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with a dynamic marking of *p* and a crescendo to *ff*. The third staff is a vocal line in bass clef with a treble clef, containing a melodic line with a slur and a fermata. The fourth staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with a dynamic marking of *p*. The fifth staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with a dynamic marking of *p*. The lyrics are: "All the days, all the days, all the days of my life, my life, my life, house of the Lord for - ev - er. Al - le -".

Music Example 4.11

The vocal lines of the tenors and basses are doubled by the trombone and horn. This section rides polyphonically on top of the “steps of gladness” motive that is played by the bassoon, cello, and double bass. (See Music Example 4.12)

Chorus

All the days of my life, my life, my life.

me. ——— And I will

Bsn/Vc
Db

58

And I will dwell all the days of my life, my life, my life.

dwell ——— in the house of the Lord ——— for -

58

60

p All the days, all the days, all the days of my life, my life, my life.

ev - er, ——— and I will dwell ——— in the

60

62

And I will dwell all the days of my life, my life, my life.

house of the Lord ——— for - ev - er, in the

62

64 *p* *ff*

All the days, all the days, all the days of my life, my life, my life,
house of the Lord for - ev - er. Al - le -

Music Example 4.12

These combined textures present a musical image of Heaven and earth. The earthly steps heard in the “steps of gladness” motive, and the smooth pacing of the lower voices, combined with the syncopated and flight-like three-part harmony of the treble voices as angels in Heaven, give a musical foreshadowing of the answer to the questions of “where does one look for help” and “how long?” that were ever-repeating in the first two movements. In mm. 65–70, Hailstork begins to re-introduce elements heard in previous movements. Hailstork brings back five measures of hymn-lining heard in movement one. The tenors and basses sing the text, “Alleluia, dwell forever,” which is echoed by the treble voices in m. 66. This moment is particularly important because it brings about a significant transition back to how the entire work began. (See Music Example 4.13)

65

Chorus

Al - le - lu - ia dwell for - ev - er. Al - le

Music Example 4.13

Hailstork brings back several elements from movement one. On the down beat of m. 71 with a grand C-major chord (the true key of the first movement), Hailstork returns the prominent ostinato. The ostinato represents the unwavering faith of one who travels and refuses to give up in the face of adversity. (See Music Example 4.14).

71

Bsn

ff

Vc

pizz.

Db

The image shows a musical score for three instruments: Bsn (Bassoon), Vc (Violoncello), and Db (Double Bass). The score is in 3/4 time and G major. Measure 71 is marked with a forte (*ff*) dynamic. The Bsn part features a melodic line with eighth notes and rests. The Vc part plays a rhythmic ostinato pattern of eighth notes. The Db part plays a similar rhythmic pattern, with a 'pizz.' (pizzicato) marking in measure 73. The score continues for five measures.

Music Example 4.14

Hailstork also utilizes hymn-lining between the calling soloist and the responding choir in mm. 73–81. (See music Example 4.15)

73 *ff*
 Tenor Solo I will lift up mine eyes to the hills—

Chorus (ia)— I will lift up mine eyes to the
 (ia)— I will lift up mine

77
 I will lift up! —
 hills.— Lift up mine eyes! —
 eyes.— Lift up mine eyes! —

Detailed description: The image shows a musical score for Music Example 4.15. It consists of two systems of music. The first system starts at measure 73 and features a Tenor Solo and a Chorus. The Tenor Solo part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "I will lift up mine eyes to the hills—". The Chorus part is in the bass clef with the same key signature and time signature. The lyrics are "(ia)— I will lift up mine eyes to the" on the top line and "(ia)— I will lift up mine" on the bottom line. Both parts include dynamic markings of *ff* and accents. The second system starts at measure 77 and continues the Tenor Solo and Chorus parts. The Tenor Solo lyrics are "I will lift up! —". The Chorus lyrics are "hills.— Lift up mine eyes! —" on the top line and "eyes.— Lift up mine eyes! —" on the bottom line. The musical notation includes various note values, rests, and phrasing slurs.

Music Example 4.15

Hailstork borrows the similar musical gesture of his earlier text-painting of “hills” in movement one. (See Music Example 1.2 in Chapter 2). Hailstork scores a rising and falling motion that is disbursed throughout the orchestra (flutes in mm. 79–80, bassoons and lower strings in mm. 81–82). (See Music Example 4.16).

Music Example 4.16

In mm. 81–84, Hailstork uses syncopation just as he composed in the first movement. The steady quarter-note pulse in the lower strings, bassoons, and trombones represent the passing of time, while the syncopated upper strings, flute, horn, clarinet, and trumpet represent the footsteps of the believer who has journeyed and will soon arrive at the answer to the ceaseless questions. As we are nearing the end of the work, there is still no literal mention of journeying or travel. The music at this moment again represents a sense of journeying. There is no text. (See Music Example 4.17).

Fl Cl

Bsn

Tpt Hn

Tbn

Vln 1

Vln 2

Vla

Vcl Db

Music Example 4.17

Just like in movement one, Hailstork explores non-diatonic passing chords. In mm. 86–90, within a key signature of G-major, we find D major, Eb major, and Bb major chords. The non-direct chords are one final nod to the wandering of the believer, who has—at long last—arrived at the answer to the recurring questions of, “where does one look for help” and “how long?” (See Music Example 4.18).

Vln 1

Vln 2

Vla

Vc

Db

Music Example 4.18

Alleluia

The final measures of Hailstork’s cantata feature a sweeping and grand close to the three-movement work. Measures 91–94 feature a slow and majestic tempo where Hailstork now beckons listeners to the arrival of the answer to our questions. The “steps of gladness” motive serves as the driving foundation in the bassoon, double bass, and cello. The upper strings climb chromatically to give the arrival at Heaven or the Almighty: the answer to where one looks to help or “How long?” (See Music Example 4.19).

Music Example 4.19

The choir returns with held tones on the word, “Alleluia”—the highest praise—which is supported harmonically and musically outlined by the full ensemble. The soaring and sweeping nature of the flute, oboe, clarinet, horn, and trumpet represent the rays of a

golden sunlight that beam through the clouds of a welcoming heaven or the soaring angels that occupy it. This moment is the answer. (See Music Example 4.20).

91

Fl/Cl/Ob

Hn

Chorus

Al - le - lu - ia Al - le - lu - ia

f *ff* *f*

f *ff* *f*

rit.

Music Example 4.20

In mm. 95–99, Hailstork scores another moment that can be described as the character’s journey that has been covered by God’s hand. The “steps of gladness” and “God’s Hand” motives are featured in the double bass and cello, as well as the choir on “Alleluia” in mm. 95–96. The vocal soloist’s line beginning at m. 95 represents the entire journey of the character throughout the entire work. The vocal line, beginning on E-natural, ascends—representing the looking to the hills and the beginning of the journey experienced in movement one. The line then descends—representing the struggle and challenge of waiting on a response from the Almighty having suffered from anguish and grief experienced in movement two. The vocal line finally ascends again in the middle of m. 96—representing the victory experienced in this movement in having “completed” the journey. A second rendition of this vocal line (scored differently, but following the same outline) can be heard in mm. 97–99. (See Music Example 4.21).

Tenor Solo

95 *dolce*
mf

Al-le - lu - ia, Al-le - lu - ia,

Music Example 4.21

In mm. 100–104, Hailstork scores a very soft *arco* dynamic in the strings with a *decrescendo* as the choir sings its penultimate, “Alleluia.” The D minor seventh chord in m. 101 represents the essence of the phrase, “no more suffering on earth.” The voicing of the minor seventh chord, spelled in perfect fifths by duetting voices in the bass and tenor and alto and soprano, provides a stable foundation to the ear and needs no resolution to give it a tranquil mood. The *decrescendo* into the D minor seventh on a *mezzo piano* can be described as previous experienced emotions vanishing away. This moment is without orchestration—all suffering, questioning, and wondering are now over. (See Music Example 4.22)

100

Chorus

Al - le - lu - ia

Vln 1
Vln 2

pizz. arco

Vla

Vc

Db

mp *p*

pp *pp* *pp* *pp* *pp*

Detailed description: The image shows a musical score for Music Example 4.22. It features a Chorus and five string instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The music is in 4/4 time and A major. The Chorus part starts at measure 100 and includes the lyrics 'Al - le - lu - ia'. The dynamics for the Chorus are marked *mp* and *p*. The string instruments are marked *pp* (pianissimo) and play a simple accompaniment. The Viola part is marked *pizz.* (pizzicato) and the Violin parts are marked *arco* (arco). The score is written on a grand staff with five staves for the strings and one for the Chorus.

Music Example 4.22

With dissipating winds and brass and a quiet cadence, the choir returns with its last iteration of “Alleluia” on an A-major chord. Rather than ending the movement with a classic gospel “mic drop,” Hailstork sets the tone with a calm *piano* reminder of the “I will lift” tune in the strings as the soloist soars into the vocal stratosphere on the last “Alleluia,” as if guiding the listeners to feel lifted up and off to dwell in the House of the Lord. (See Music Example 4.23).

105

Tenor Solo

dolce *p*

Al - le - lu - ia,

Chorus

p *pp*

Al - le - lu - ia

Vln 1/Vln 2
Vla

pizz.

Vc
Db

pp *pizz.*

Music Example 4.23

PART TWO

At church on Sundays where I grew up, you could expect many smiles from friends and family, many stylish “church crowns” (elaborate hats that were a point of pride for the wearers) worn on the heads by the women’s auxiliary, the smell of a delightful prepared potluck for after the service, and good “down home singing” from the church choir. The sounds of the choir were uplifting and inviting to the passively sitting congregation. The choir’s role was not only to provide music for worship service, but to actively engage the waiting congregation in the musical form of the service’s preached sermon. An important characteristic of the gospel choir is to uplift through song while providing an inclusive and communal experience for all in attendance. The thunderous claps and singing from the choir allow the listener to briefly remove themselves from their current situation and focus on the inspiring words of the “Good News” proclaimed through song. Whether a high energy “toe-tapper” or an inspiring “tearjerker” gospel ballad, the songs of the gospel choir were delivered in a very powerful and personal way.

Gospel music in the Black Church pays homage to the musical characteristics of the African Diaspora. Many of the musical traditions in the Black Church have traces of African culture. These include traditions like congregational singing, call and response, three-part harmony, the inclusion of swaying and clapping, and the addition of percussion instruments to provide tempo, and syncopated and “groovy” singing, which are all found in the current setting of the Black Church gospel choir. Hailstork uses some of these traditions in the third movement.

In the third movement, Hailstork captures the congregational singing as it can be heard in the Black Church. In mm. 5–13, the full choir sings “Alleluia” on the “God’s protection” motive. This can be described as the communal and inclusive nature of congregational unison singing. Hailstork also uses instruments of the ensemble that seem to “sing” in unison. This can be heard in mm. 31–56, primarily in the wind instruments. Hailstork utilizes call and response (refer to Chapter One on hymn-lining) in this movement as well. Beginning in m. 65, the tenor and bass voices initiate the call and response on the word “Alleluia.” The treble voices immediately respond in the same structure and pattern after the lower voices. Gospel choirs in the Black Church primarily sing in three-part harmony. In the third movement, much of the harmony in the choir is in three parts. In some instances, a note is doubled, but there are three pitches that make the harmony. Examples of this are in mm. 36–40 in the tenor and bass voices, mm. 45–48 in the treble voices, and the full choir in mm. 49–56. (Refer to Music Example 4.11)

Gospel choir singing preparation is arguably one of the most difficult, but exciting, types of singing. As an actively engaged singer of gospel music, I find the most exciting part of any gospel song to be what is called the “special” or the “vamp.” This is the part of the song that is often repeated or “vamped” because there is special message that needs to be reiterated. Hailstork captures the “special” of this movement in a very high energy, and syncopated way. As mentioned above, the “special” begins in m. 56. The treble voices repeat the short phrase, “All the days of my life, I will dwell.” This is done in a highly syncopated and accented way. The lower voices offer a countermelody, with a very smooth (as indicated in the score) and linear approach on the text, “And I will dwell in the House of the Lord forever.” (Refer to Music Example 4.12)

The “special” in the Black Church is often the catchiest and most memorable portion of any song; the part of the song that people will walk out of church singing to themselves. In my experience, it is the “special” of a gospel song, rather than any particular melody, that makes people “light-up” with joy and excitement, and remember and repeat. They remember how that particular portion of the song felt and the bodily response that it gave them. Hailstork ends the special in m. 65, right before he uses the call and response characteristic mentioned previously.

Having a gospel choir in the Black Church is essential, especially when the choir is rooted and trained in the traditions of gospel singing. Hailstork mentioned in an interview to me about growing up in an Episcopal church as a boy soprano. There he experienced more of the Anglican choral tradition. However, his roots and heritage as an African American always led him back to the music of the slaves and their cornfield ditties, spirituals, and gospel music. It is Hailstork’s heritage as an African American that influenced his writing style.

CONCLUSION

Unique in its own right, this cantata is a masterpiece and will stand the test of time, as many will approach, study and perform it. After a brief introduction to this work in 2011, and now having spent two years exploring its musical depths, I would like to reflect on Hailstork's incorporation of his African American heritage to capture the essence of a predominately African American church worship service. To understand Hailstork's adaptation of this work, it is essential to understand that Hailstork is a believer and chooses religious texts that reflect his belief in the literal person of God and His Omnipotence.

In Movement One, Hailstork utilizes a specific method of call and response used in the Black Church of the rural South, called "hymn-lining." By doing this, Hailstork acknowledges his heritage in a culture that derives from an aural and oral history. Using the hymn-lining practice common in the Black Church, Hailstork introduces the deeply rooted, everyday experience of the African American churchgoer into the "classical" cantata genre.

In Movement Two, Hailstork utilizes improvisation. He is able to evoke human emotion through music, translated through improvisatory singing. Improvisation in song during a church services as a result of an emotion—good or bad—is common in predominately African American churches. By incorporating it into *I Will Lift Up Mine Eyes*, Hailstork introduces another important aspect of the Black Church into the context of Western Classical music.

In Movement Three, Hailstork captures and incorporates different musical styles that pay homage to the Black Church gospel choir. He includes three-part singing

harmony, syncopated vocal lines, and a catchy, vamped “special” that many in the Black Church would remember after they leave church on a Sunday. Capturing the essence of a gospel choir in the Black Church, Hailstork truly wishes to acknowledge his roots.

Adolphus Hailstork has offered many compositions to the world of music. Hailstork uses *I Will Lift Up Mine Eyes* to translate his experience and create a greater, wider understanding of the Black Church experience, its music, and its culture. One area for future exploration is the notion of Black Church musical culture and its connection to African dance culture.⁹ In connecting my analysis with the scholarly writings of Stevenson, Adegbite, Monteiro, and Wall, one may be able to further explore the significance of the Black Church rooted in African culture.

Hailstork not only addresses the needs of people through a collaboration of faith and music; he marries biblical themes, faith, spirituality, and music to probe cultural experiences of the world. He also allows his faith and spirituality to inform his writing by composing moments that capture the essence of un-used text. It is through his compositions that Hailstork seeks to make the Black musical tradition one of importance to the academic and intellectual world. By incorporating his African American heritage into *I Will Lift Up Mine Eyes*, Hailstork does just that.

⁹ Stevenson, Ashely. “Soul and Spirit: Cultural Healing Practices and the Roots of Dance/Movement Therapy.”

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APPENDIX

Interview Questions and Responses (Phone)

1. **Question:** Dr. Hailstork with such a demand from people about your works, I am interested to know how you remember all of them? **Answer:** I don't. I have gotten older and I have forgotten much of what I have written. It comes with age, as you will learn one day.
2. **Question:** Dr. Hailstork, can you talk about this special motif you have? I am calling it the "God's Hand motive". This grouping of notes that go up a 2nd and down a 4th. **Answer:** Yes, you nailed it. The unifying motive for the entire work is up a 2nd and down a 4th. Why are you calling it God's hand?
Response: With all of the underlying themes and other religious and spirituality themes, I find it, just looking at it on paper, it looks like a hand (fingers and a thumb). It just made sense. **Response:** I think that is appropriate for what you are trying to do.
3. **Question:** Dr. Hailstork, you include this call and response method that I am familiar with in the first movement. You have the soloist start the chant and the choir responds. I recognize this from a tradition down south called hymn-lining or devotional service. Can you speak to this? **Answer:** I am familiar with that style. Yes, this was an intention. A little insight, I wrote this movement originally as a solo song, but for a concert that featuring all Hailstork pieces, I choice to re-write it as a solo song with choir.

4. **Question:** In movement two, can you talk about mm. 1-30 introduction?

Answer: I wanted to capture a spirit of loneliness, grief, and anguish. This portion can be thought about like people in slavery or someone who is really grieving or seeking answers. Have you ever taken a deeper look at Psalm 13? I wanted to capture the pain the speaker of the psalm is feeling so that the listener could hear it as well. I composed this mini-overture like sections (for this movement) to give life to this work. My goal was also to use these beginning measures as an emotional generator for the soloist who has a big job in this movement.

5. **Question:** In the second movement you allow two singers an opportunity to improvise at will. You give them what to say, but not how they should say it.

Any guidance for them? **Answer:** I will answer your question this way. If they are not familiar with the style of improvising or have no experience, THEY SHOULDN'T TOUCH IT!

6. **Question:** If they don't have experience, then what do they do? **Answer:**

Have them to sing the given text as soulful as possible. Maybe on an "ah" or "oh" as long as it is in the key (diatonic) and it fits.

7. **Question:** Dr. Hailstork can you talk about the alleluia in movement three. I

see what I am calling the God's hand motive throughout it. **Answer:** I like your God's Hand motive. The four syllables of alleluia fit the motive I have composed. Something interesting I think to know is that though "lu" is the penultimate stressed syllable of alleluia, I intentionally did not want to stress "lu" in any way until the end where the choir has a really nice color chord on

“lu” and when the soloist sings “lu” on the down beat of the last three measures of the entire work.